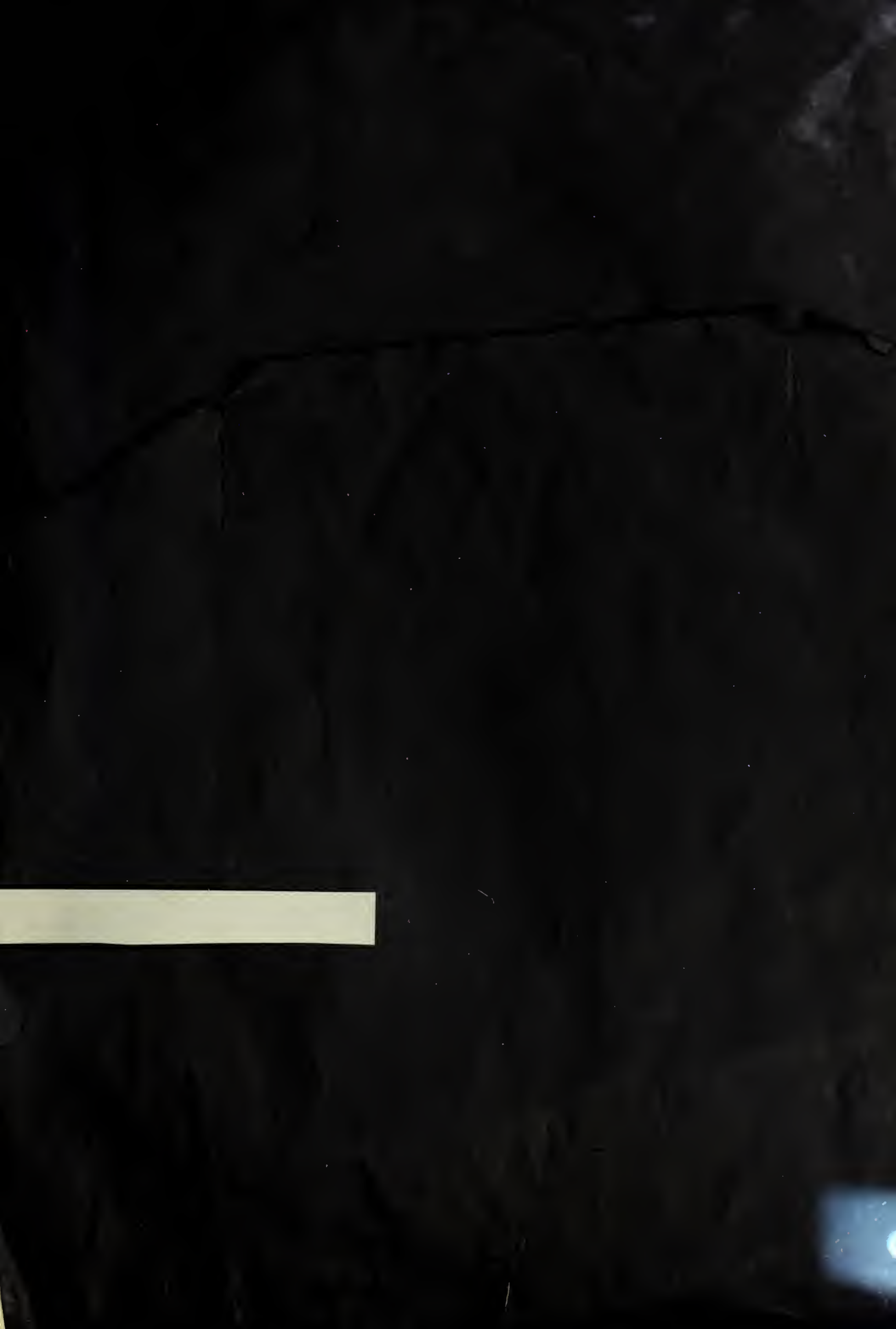
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MUSICAL COURIER

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FIRE DESTROYS SCENERY OF MOSCOW OPERA HOUSE.

Wagner Decorations and Other Sceneries Ruined by Real "Feuerzauber"—The Art of Russian Dance—Kurt Schindler Visits Moscow.

Moscow, May 20, 1914.

One of the most beautiful sights of Moscow always has been the Theatre Esplanade, with the large building around it and a lovely garden with fountains and flowers in the middle of it. The Imperial Opera House with its row of columns and a symbolic statue on its top appears in the full of its splendid beauty when viewed from the garden. The Imperial Theatre for drama, on the right, is of ordinary architecture belonging to former times. But the Moscow people like it, as Russian dramatic art found there its artistic development and rose to the heights it has attained at present.

On May 16 a fire broke out near the Esplanade. This was an event which stirred up the population of the town to tremendous excitement. Crowds hastened to witness the conflagration. The burning house was the Dramatic Theatre, on the right of the Imperial Opera House. In a few minutes the fire spread beyond the building in all directions. Thanks to the efforts of the firemen the stage and the hall of the Dramatic Theatre were saved, but the beautifully painted settings for operas and ballets of the Imperial Opera House, nearly 180 pieces of decorative art, were burned to ashes. The loss amounts to about a half million of roubles ($250,000). Among the paintings were works by illustrious artists.

For next season the repertoire of operas and ballets will have to be much curtailed, as the new stage scenery cannot be ready in so short a time. The Wagner decorations were among those lost. The Moscow public will feel deeply and for a long time the effects of the disaster caused by the fire.

Russian Dancing Art.

The love of dancing lives in the hearts of men. Every soul experience can be expressed by rhythmic movements of the body, by gestures and the measured steps of the dance. Today dancing must be placed in the same rank with other branches of art. While Prof. Jacques Dalcroze and Isadora Duncan started this renaissance of the dance, our Russian dancers really spread it all over the world and set the nations to posturing rhythmically and to twinkling their toes gracefully.

Russian Dancing Schools.

We have splendid dancing schools in St. Petersburg and Moscow. Besides the Imperial Ballet School there are several private institutions of the choreographic art, among them that of Lydia Richard-Nelidowa requires especial commendation. She was an eminent dancer at the Imperial Ballet herself, but now is retired and devotes herself entirely to teaching.

The great number of pupils at her school, and moreover a long list of those waiting their turn for admission, is the best proof of the satisfactory result Mme. Nelidowa has attained with her pedagogics. She has become more and more convinced that no scheme of teaching dancing can be approved which does not obey the laws that govern all good teaching. She possesses the qualities of patience and perseverance and is the moderate reformer, who continues steadily and modestly the search for a better way so as to help her pupils along the road in a kindly and sympathetic spirit.

In April Mme. Nelidowa organized a seance of dances by her pupils on the stage of the Theatre of Solodownikow. She illustrated the technical side of the training of dances, and showed step by step the artistic development of the gestures and manners of moving. The pretty young girls were dressed in light costumes of a delicate rose color and made a beautiful picture on the stage. The audience could easily follow the whole scale of the technics of dancing and understand that her pupils are on the right road to perfection.

As a wind up they had for the close of the evening a "Dionysian Festival" in the old Grecian style, a very interesting and beautiful spectacle.

Kurt Schindler in Russia.

The musical phenomenon of Americans seeking music in Russia is again represented in a visit by Kurt Schindler, director and conductor of the Schola Cantorum in New York. An astonishing thing is his intimate acquaintance with the music of such masters as Rimsky-Korsakoff, Borodin, Moussourgsky, Rachmaninoff, Gretshaninoff and others. His present visit resulted in Mr. Schindler's securing much new material. He attended church services of the Synodal Choir and of the famous choir of Alexander Archangelsky. Gretshaninoff's cantatas were sung, among other things.

Russian folksongs seemed to interest the visitor especially, and no wonder, for they are extremely beautiful. One feels the freshness of the fields and woods in them. The melancholy character of the Slavonian tribes enhances the beauty of Russian melodies. Many of us met Mr. Schindler and felt great satisfaction and happiness to find in him an enthusiastic adherent of Russian art and music.

Ellen von Tideböhl.

DIONYSIUS FESTIVAL PERFORMED BY PUPILS OF MME. NELIDOW'S DANCING SCHOOL.



THE FIRE AT THE IMPERIAL THEATRE IN MOSCOW.



THE THEATRE ESPLANADE. THE CORNER WHERE THE FIRE BROKE OUT IS MARKED (X) IN THE PHOTOGRAPH.

PUPILS OF MME. NELIDOW'S DANCING SCHOOL ON THE STAGE OF THE THEATRE SOLODOWNIKOW.

Another London problem of the moment is "Can the capital support two opera seasons?" The answer seems to be in the negative. The success of the "Lane" is clearly purchased at the expense of the "Garden"—and vice versa. —London Bystander.

There was some magnificent ensemble singing by the Sydney (Australia) Philharmonic Society choir at the Bach Passion Music concert on April 8. Mr. Bradley led his little army in triumph to the attack.—Sydney and Melbourne Theatre Magazine.

WELLINGTON NOTES.

Cherniavskys to Tour United States—Nordica Had Been in Wellington—Elman Also to Be Heard There.

Wellington, New Zealand, May 22, 1914.

Away down here in the Southern Pacific the people insist on taking the MUSICAL COURIER as their guide, philosopher and friend on all things appertaining to music. Our latest musical visitors were the Cherniavskys, a highly talented trio of young Russians. Six years ago they appeared in London and on the continent, and just before they left for Australia, New Zealand and the East for this tour, the Telegraph noted that they were among the few prodigies, who had made good as mature artists, and yet the youngest, Mischel, cellist, is now only twenty years of age. The other two are Leo, violinist, and Jan, pianist; each one is a complete artist, endowed with the rich Slavonic temperament, and finely equipped technically. To meet them they are still boys, boys of irrepressible high spirits, but with boundless ambition and tireless energy. They still practise four hours a day, and hate to be more than a ten minute walk from their instruments, as they are subject to new ideas as to the interpretations of the works comprised in their repertoire, and once they have that idea they cannot rest until they have tried it out.

This was true when they were engaged in watching the Masri children dive for pennies off the bridge at Whakarwarewa, near Rotorua, in this fair country. They had seen the burning earth, the boiling mud holes, and the hot rivers of that dreadful yet fascinating show place and were admiring the grace and dexterity of the girl divers, when Leo had a new idea respecting a reading of a certain passage in one of the Mendelssohn trios, which they play exquisitely. Without more ado he informed his brothers, and back they went to the hotel at Rotorua, and began practice on the trio.

The Cherniavsky boys are Jewish natives of Odessa, in southern Russia. They are touring the British colonies down this way with Maud Allan, the gifted American nature dancer. The combination is a thoroughly delightful one, and the box office receipts are large. I write you this because the Cherniavskys have received a very good offer to tour the United States next season, and will most likely accept. They have toured here, India and the East twice and South Africa once, and everywhere they have been hailed as artists of exceptional ability.

WELLINGTON MOURNS MME. NORDICA'S DEATH.

We were all grieved to hear of the death of Lillian Nordica at Manila. She had visited Wellington only a few weeks before she left for Australia and the East, and had made many friends. She was accompanied to Java by Romayne Simmons, accompanist, and Franklin Holding, violinist. Paul Dufault, the French-Canadian tenor, remained behind in Australia, and made good as a star in his own right under the management of Frederic Shipman.

ELMAN TO VISIT AUSTRALIA.

By the way, the latter manager is handling Mischa Elman, the wonder violinist, who is to visit Australia and New Zealand during the months of August and September.

HARCUS PLIMMER.



A GROUP OF RUSSIAN DANCERS (FROM THE THEATRE MAGAZINE).
(1) Mme. Vassilieva. (2) Mme. Sobolèva. (3) Mme. Vassilieva. (4) Mmes. Gontcharova and Vlassova. (5) Mmes. Fokina and Fedorova.

Thibaud's Next Visit.

Among Jacques Thibaud's most successful appearances on his American tour last season—a tour which led to an irresistible demand for his return—were his joint appearances with Harold Bauer. The French violinist has long counted Bauer among his warmest admirers, and the perfect sympathy with which the two great artists played made their joint engagements events of uncommon interest.

Shortly before Thibaud and Bauer sailed for America, a recital was given jointly in London, and the English critics were lavish in their praise.

Referring to Thibaud's playing on this occasion, the London Telegraph termed him "a violinist with few if any rivals," adding, "He plays inimitably as regards both tone and sentiment, his work revealing incomparable ease, purity and accuracy." The Star referred to the performance as "splendidly virile, with moments of extraordinary beauty," while the Westminster Gazette commended both performers in terms of unqualified praise.

The London Times was especially enthusiastic over Thibaud's interpretation of the great chaconne of Bach, stating: "It was wonderfully played, with a depth of tone and force of phrase which were truly enjoyable."

Bauer's limited visit to America this fall, and the fact that his tour is already practically booked, will preclude joint appearances with Thibaud, a fact which many admirers of the two artists will regret. The demand for Thibaud's individual appearances, however, is so pronounced that he, too, will be kept almost constantly employed during his American stay. He will be heard with the Boston Symphony Orchestra, with the Philharmonic Society and similar organizations in the East and West, and will be heard in recital the length and breadth of the country.

JUNE MUSIC IN FORT WORTH.

Harmony Club and Local Orchestra Give Final Concerts—Recitals of Interest—Local Pianist Composes New Songs.

Fort Worth, Texas, June 22, 1914.

One of the most brilliant musical affairs of the past season was the closing musicale of the Harmony Club, an annual event complimentary to the associate members and friends of the club. The spacious auditorium of the beautiful Majestic Theatre was filled to its capacity for the occasion and a most meritorious program was given. According to the established custom, only club members appear on these programs and the numbers given on this occasion proved that the membership includes sufficient talent to justify such a policy. The opening number, a sonata for violin and piano, by Carl Venth, the club's director, was enthusiastically received. Mr. Venth played the violin score, with Mrs. F. B. Lary at the piano. Mrs. Lary is a highly accomplished and pleasing pianist, having studied with Mrs. MacFarland, of New York, and later with Gabrilowitsch. Her work is always of a high order. Marion Douglas, appeared as piano soloist playing the "Rigoletto" paraphrase, Chopin waltz in E minor and "The Maiden's Wish," Chopin-Liszt. Miss Douglas has received favorable mention on so many occasions by the MUSICAL COURIER correspondent that it is only necessary to say that her playing was, as usual, excellent. It is a source of pride to Fort Worth that both Mrs. Lary and Miss Douglas received their fundamental training from the late Wilbur MacDonald, an honored teacher of this city. Mrs. Frank Morris, as contralto soloist, sang a Rossini aria from "La Donna del Lago." Her beautiful rich voice and gracious personality make her a pleasing singer. Much interest centered in the rendition of the cantata, "Myth Voices," by the Club chorus of fifty voices under the direction of Carl Venth. "Myth Voices" was written by Mr. Venth as a song cycle for four voices, but he has rearranged it for the Harmony Club as a cantata for ladies' voices with soprano and contralto solos. The chorus deserves great praise for the excellent singing of this rather difficult work. Under the able direction of Mr. Venth the balance of tone, clear enunciation, and beautiful shading were indeed commendable. The soloists were Mrs. W. C. Bryant and Mrs. W. D. Smith, sopranos, and Mrs. H. M. Brindley and Martha Lightfoot, contraltos. Without exception the solos were most capably handled, the club feeling a very justifiable pride in the work of its splendid singers.

This musicale marked the close of a most successful year's work during which the Harmony Club has proved its right to consideration as an important factor in the musical and civic life of Fort Worth. The Artists Concert Series, begun by this club several seasons past, has been placed on a broader and firmer basis, the artists presented this season including Frances Alda with La Forge and Casini, Mme. Schumann-Heink, Mischa Elman and Oscar Seagle. The three club concerts have been of high standard, while the regular work has made splendid progress. The active membership numbers seventy-five, with three departments, choral, piano and voice, while this season's associate membership has reached over five hundred. At the recent election of officers, Mrs. J. F. Lyons was made president for the eleventh consecutive term with associate officers as follows: first vice-president, Mrs. R. I. Merrill; second vice-president, Mrs. W. B. Tyer; recording secretary, Helen Bowman; corresponding secretary, Mrs. Frank Morris; treasurer, Mrs. E. Fechner; librarian, Mrs. H. L.

(*Continued on page* 19.)

JUNE RECITALS IN [illegible] CITY.

Many Interesting Recitals Indicate High Musical Standard—Organists Form Association.

Kansas City, Mo., June 19, 1914.

This is the season of pupils' recitals, and judging by the number and the high quality of programs presented, Kansas City must be very much of a musical city.

Ida Simmons presented Gertrude Shackelford in a piano recital, Saturday afternoon.

Sarah Ellen Barns presented Elizabeth Nisbet in a piano recital, Monday evening.

Anna St. John presented six pupils in a piano recital Tuesday evening.

Margaret Fowler Forbes presented her violin pupils Tuesday evening at All Souls' Church.

William H. Lieb, our veteran voice teacher and singer, gave two pupils' programs during the week at the Rockwell Home in Marlborough Heights. For more than thirty years Mr. Lieb has been an active musician, both as a singer and teacher.

Elizabeth Fry presented a long program by her piano pupils at the Y. W. C. A. Auditorium, Wednesday evening.

ASSOCIATION OF ORGANISTS FORMED.

Kansas City has a new organization called "The Kansas City Association of Organists." It promises much of pleasure and benefit to all members. Through its activity the public library has already added a library of organ music. Programs are to be given monthly in various churches by members of the club, after which informal discussions of interest to artists and musicians generally will follow.

Harriet Barse, Helen Kittle, Amy Winning, Hans C. Feil, Alfred G. Hubach and Edward Kreiser have contributed to programs during the past year.

The officers for the coming year are: Lawrence W. Robbins, president; Franklin P. Fish, vice-president; Harriet E. Barse, second vice-president; Alfred G. Hubach, secretary-treasurer; Edith Chapman, Hans Feil, committee.

GENEVE LICHTENWALTER.

The Festival at Cologne.

Under the direction of Gustav Brecher and with the cooperation of Conductors Hans and Otto Lohse, a number of festival performances are being given at Cologne Opera House. The series opened with a performance of "Der Freischütz," conducted and stage managed by Pfitzner.



EDYTH WALKER,
The star of the Cologne festival.

Then followed a special gala performance in honor of all the German burgomasters who had met for convention. This performance was conducted by Gustav Brecher, and had the first act of "Oberon," the first act of "Figaro" and the last act of "Meistersinger." The chorus for the "Meistersinger" numbered over three hundred people. The principal events of the series were the two performances of "Tannhäuser," which were given on the 19th and 21st inst. The cast included Urlus, Carl Braun, Braungeest, of the Berlin Royal Opera (who sang a glorious Wolfram), and the specially featured star of the whole festival, Edyth Walker, the unsurpassable Elizabeth. The pilgrims' chorus was sung (out of compliment to Miss Walker, who is persona grata at Cologne, and to Conductor Brecher) by that world famous choral organization, the Cologne Männergesangverein. Among the visitors at the festival was Maestro Cleofonte Campanini, who went especially to hear Miss Walker, the leading dramatic soprano of his next year's season in Chicago.



OPERA HOUSE AT COLOGNE.

Mme. Hudson-Alexander Narrates.

While in England, Caroline Hudson-Alexander became well acquainted with Mary Anderson Navarro, the well known American actress. "She is a delightful woman, whose beauty of character appeals to every one," says the soprano; "I remember a little story she told me of an incident which she cherishes among the events connected with her career in America. She was crossing the country and had left her train at some point in New Mexico to break the journey. At a florist's she bought a bunch of beautiful lilies and went to a little church established in pioneer days by the Franciscan Fathers, to lay the flowers on the altar of the Virgin. She was gowned in white, and as she knelt an old Spanish priest entered the church. He gave one look at the altar, then hurried outside to spread the glad tidings that a miracle had occurred and that the Blessed Virgin herself was paying the church a visit. The story was told the actress a few days later, the aged priest, in the meantime, having made the vision the subject of a sermon to his congregation."

"Oratorio and recital work offer an abundant field for the singer," declares Mme. Hudson-Alexander. "The organization of oratorio and recital clubs in even the smaller cities is elevating musical tastes and standards all over the country. No young singer who aspires to high achievement need hesitate to enter the recital field. The rewards, both financial and artistic, are ample."

Mme. Hudson-Alexander will devote all of next season to her concert work under the management of Loudon Charlton, who directed her tours for several seasons.

South America Likes Music Machines.

[From the South American, May, 1914.]

That the talking machine has proved to be a "real missionary of art" on the savage frontier line of Brazil and Bolivia is declared by Adolfo Bailiavian, Consul-General of Bolivia, who observes:

"Several years ago I served as one of the Commission of Demarcation of the boundary line between Bolivia and Brazil, and my official dutics as such took me into the heart of the district of the upper Amazon, which, as you know, derives certain of its important tributaries from the Cordilleras, within the confines of Bolivia. There my colleagues and I were brought into contact with the real savage life of the region, and one of the most cheerful reminders of home and civilization which I came across was the festive Gramophone. And the way in which the overseers and engineers and rubber operators and the native Indians, alike, responded to the records of Melba, Tetrazzini, Constantino, Bonci, Caruso and Scotti indeed impressed upon me the fact that 'music makes the whole world kin.' I do not exaggerate when I say that the records of the world's greatest artists are as much in favor among the elements of population one encounters in the Upper Amazonas country as among the cultivated circles of the average drawing room in any North or South American city. Those engaged in the industry of the Upper Amazonas region, whether white or Indian, literally will hesitate at no expenditure in the acquirement of a phonograph or a set of records wished for. Because the instruments—unlike pianos or players—are easily to be transported over the dense river country they are in great demand in that section, as, indeed, they are throughout the cities and the other and civilized interior districts of Bolivia.

"Pianos of every grade, and more especially of the higher grades, find an easy market in the larger cities of the Republic of Bolivia, and while American pianos have found their way into the homes of some of the wealthier residents of La Paz, the capital; Potosi, the great silver-mining centre; Cochabamba, Sucre and Oruro, the European makes have held the position established by them many years ago. Abundant opportunities, however, await in my country the American exporter of pianos."

Dan Beddoe as Acis.

A few press notices accorded Dan Beddoe after his splendid singing of the role of Acis in Handel's "Acis and Galatea," are herewith reproduced:

The work is planned mostly for the solo singers; the chorus has few opportunities. The solo singers need not only a sound and efficient technic, but also a special understanding of and familiarity with Handel's style. These were shown last evening in the fullest measure by Dan Beddoe, tenor.—New York Times.

Mr. Beddoe's singing and that of the chorus of three hundred well balanced, euphonious and admirably obedient voices were, in fact, the only inspiriting features of the concert.—New York Tribune.

Mr. Beddoe, past master of the art of oratorio singing, in splendid voice, was a delight from first to last as Acis.—New York Evening World.

Mr. Beddoe deserves commendation.—New York Evening Post.

Mr. Beddoe's rendering of "Love in Her Eyes" was admirable.—New York American.

Visanska to Return Early.

Daniel Visanska, the well known violinist and teacher of New York and Philadelphia, announces that he will return from his European trip September 30, on the steamship Vaterland, as a number of his pupils are desirous of beginning their studies the first of October.

Sara Heineman Sails.

Sara Heineman, the dramatic mezzo-soprano, sailed for England on the Vaterland yesterday, July 7. Mme. Heineman will remain abroad until late in September.

Discipline.

A talent for the violin
Must be a long time nursed;
And so you must, when you begin,
Play second fiddle first.

—Puck.

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CITIES MUSICALLY JEALOUS OF ONE ANOTHER.

Between Cologne and Düsseldorf—Threatened Extinction of the Famous Nether-Rhenish Music Festivals — Pomeranian Music Festival—The Swedish Chorus "Olympia" in Berlin—An Afternoon at George Hamlin's.

Jenaer St., 21,
Berlin, W., June 29, 1914.

For nearly a century Cologne, Düsseldorf and Aix-la-Chapelle worked together harmoniously in giving the annual Nether-Rhenish music festivals, which always have been justly counted among the most important events of the kind in Germany. Unfortunately, of late a rivalry has sprung up between Cologne and Düsseldorf—a rivalry which now bids fair to sound the death knell of these famous annual festivals. The public interest and patronage always has been great but the jealousy of the two cities, which started a few years ago, culminated in a complete break this year, with the result that Cologne did not participate at all in the recent festival held at Düsseldorf; and not only that—Cologne even went so far as to start an independent Beethoven festival of its own on the third day of the Nether-Rhenish festival at Düsseldorf. The old adage, " united we stand, divided we fall," applies to these rival towns, for there was a marked falling off in attendance and general interest as the result of the break. This is to be deplored, for these annual festivals have been of far raching influence and importance. The festivals were inaugurated ninety-seven years ago.

THE PROGRAM AT DUSSELDORF.

FIRST DAY, MAY 31.

Requiem ..... Verdi
Pathetic Symphony ..... Tschaikowsky

SECOND DAY, JUNE 1.

Coronation hymn, Zudok the Priest, for chorus, orchestra and organ ..... Handel
B flat major concerto for piano ..... Brahms
Soloist, Elly Ney.
Lieder with piano accompaniment ..... Brahms
Cantata, Nun ist das Heil ..... Bach
Eroica Symphony ..... Beethoven

THIRD DAY, JUNE 2.

G major symphony ..... Haydn
Violin concerto ..... Beethoven
150th Psalm ..... Bruckner
Ballet suite ..... Reger
Burlesque for piano and orchestra ..... Strauss
Finale from the Meistersinger ..... Wagner

These programs have been much criticized. The performance of the "Meistersinger" excerpt, in particular, has come in for a very large share of flaying. It is difficult to understand why the management should place this on their program, in view of the fact that the opera is so popular and so often given on the stage, where it belongs, all over Germany. There were also many protests against the rendition of Tschaikowsky's well worn symphony and many critics complained bitterly that the moderns were so sparingly represented; and as to novelties, there were none at all.

The performances themselves were all of a very superior order and called for the warmest words of praise only. Carl Panzner, the most important factor of the musical life of Düsseldorf, was the festival conductor and his local orchestra had been augmented to 123 musicians, the extra men having been recruited from other important towns. The chorus, 653 strong, also had been augmented with forces from Elberfeld and Barmen. Panzner is a temperamental and individual conductor and a man of strong personality. He lays stress on decided accents and powerful climaxes. One rarely hears better and more impressive readings of the "Pathetic" and "Eroica" symphonies. He was also splendid in the choral works and in the modern numbers. At the conclusion of the program on the third day a great ovation was tendered the popular conductor.

POMERANIAN MUSIC FESTIVAL.

A small town on the Baltic possessing only 26,000 souls also has aspired to have a music festival and with very flattering results. To be sure, the participators were all from Berlin. The Philharmonic Orchestra under Hildebrandt played on two consecutive days Wagner and Beethoven programs. The former comprised the overtures to the "Flying Dutchman," "Tannhäuser," "Meistersinger," "Tristan" and "Parsifal," also excerpts from "Siegfried," "Walkure" and "Parsifal." The Beethoven program consisted of the third "Leonore" overture, the violin concerto, played by Carl Klingler, of Berlin, and the "Eroica" symphony. A lecture on Wagner and his works, by Leopold Schmidt, the well known Berlin critic, preceded the Wagner concert. The festival was opened with a program of Loewe's ballads, which were to have been sung by that master singer, Johannes Messchaert, but he was taken ill at the last moment. A substitute was found in J. von Raatz-Brockmann. The latter found, to his cost, that it is not a grateful task to substitute for a Messchaert; however, he made on the whole an excellent showing. The second evening was given up to a performance of choral works, the services of the Berlin Cathedral Chorus under the leadership of Brüdel having been secured.

The program was of historical interest and was in three parts: first, the old Italian; second, Bach; third, the moderns. It was a well chosen program and calculated to give an excellent idea of the development of church music. It was, indeed, for a town of 26,000 inhabitants, a notable achievement.

ROYAL OPERA CLOSES.

The Berlin Royal Opera closed its doors for the season with a performance of Richard Strauss' "Rosenkavalier." The chief attraction of the evening was Fricda Hempel in the role of the Marshal's Wife. Hempel sang magnificently and was tendered an ovation. Lola Artôt da Padilla was a charming Octavian and Knüpfer was inimitable as Ochs von Lerchenau. The performance was conducted by Edmund von Strauss. On this occasion Therese Rothauser made her farewell appearance on the stage of the Royal Opera. For twenty-five years she has been a member of the personnel and a great favorite of the Berlin public. The role of Anina, which she sang, is not one that affords great vocal or dramatic possibilities but the artist gave a most individual and convincing delineation of it. At the close of the second act the stage was transformed into a veritable flower garden in honor of the popular singer. At the end of the performance Count von Hülsen, the Intendant of the Royal Opera, presented Frl. Rothauser with a signed photograph of the Kaiser and also one of himself.

A FAMOUS SWEDISH CHORUS.

The famous Swedish male chorus, "Olympia," has been singing in Berlin with great success. They spent several days in Berlin and during their stay sang before the Kaiser in the Marble Hall of the palace. The Emperor and Empress, the Crown Prince, the Swedish Ambassador, Count Taule, the Bavarian and Grecian Ambassadors and numerous other distinguished personages were invited to attend the concert. The program included the "Watch on the Rhine" [illegible] had studied especially for this occasion, and [illegible]rs by Swedish composers. By special request of the Kaiser several well known Swedish folksongs were also sung. After the concert the Swedish Ambassador introduced the conductor, Hulquist, and several prominent members of the court to the Emperor, who received them most cordially, declaring that he had rarely heard such a well drilled body of singers.

THE HAMLINS ENTERTAIN.

Mr. and Mrs. George Hamlin entertained their many friends in Berlin at an afternoon reception on Thursday. The American tenor, recently returned from his visit to London, where he sang with such remarkable success, was in the best of good humor and let himself be persuaded to sing a number of arias for the pleasure of his guests. His first selections were from "Butterfly," which he rendered with great dramatic power, and later he and Helen Stanley, who has just returned from America, were heard together in a duet from the "Jewels of the Madonna." The two artists, who appeared together in this opera on the Chicago stage, sang with electrifying effect, Hamlin's robust, perfectly controlled tenor voice being remarkably well offset by the beautiful, flutelike quality of Miss Stanley's organ and both entered into their work with such passion and abandon that the listeners were carried away in spontaneous enthusiasm.

NOTES.

It is rumored here in certain quarters that Dr. Muck is to go to Boston for only one season more and that he will then return to Europe for good and accept the position made vacant by the death of Von Schuch in Dresden. There also is a report abroad to the effect that Muck will go to Vienna as director of the Imperial Opera there. There is no proof thus far for either of these assertions. Certain it is, however, that a strong personality is needed in Dresden and it is also generally supposed here among those familiar with operatic conditions that Gregor's position in Vienna has become untenable. Muck will not conduct the Mozart performances at Salzburg as has been repeatedly announced. Weingartner has been engaged in his place.

Jean Sibelius has composed a pantomime entitled "Scaramouche." The opera houses of St. Petersburg, Christiania and Helsingfors will probably produce the work next season.

Eleanor Spencer is taking a four weeks' rest at Bad Nauheim in order to refresh herself after her American tour of last season and to be in the best of condition for the coming season's return tour.

Prof. Rudolph Schmalfeld has had a busy season of teaching with very satisfactory results. Of his pupils Frl. Schuffelhauer has been engaged as first youthful dramatic soprano at Bernburg; Freiherr Wolf von Stenglin as heroic tenor at Cottbus; Fritz Sturm, as lyric tenor in Neisse and a former pupil, Freiherr Hans von Stenglin, a brother of the tenor above mentioned, who has been singing for the past year at Dessau, has been reengaged for that stage at an increased salary. Fritz Sturm recently sang in a concert in Ludwigshauen bei Mannheim with decided success, when the local press praised his voice and his control of it in enthusiastic terms.

LURA E. ABELL.

Frieda Hempel Wins Praise in Germany.

Cable messages just received by Annie Friedberg, of New York, manager of Frieda Hempel, report the Metropolitan Opera soprano's latest triumphs at the special festival week at Frankfort-on-the-Main, Germany.

Local German newspapers gave the following praise to Miss Hempel:

First of all must be named Frieda Hempel, who is known in our concert halls, where she gave memorable treats. Yesterday her performance as Rosine was a glorious triumph from beginning to end. The first aria, which she sang with admirable bravura, brought forth a veritable ovation, which was hardly surpassed after she sang "Il Baccio" in the second act—her intimate vocal art and charming acting brought storms of applause—in fact, it seemed as if the public wanted everything repeated. The house could have been sold out three times in spite of the high prices, and in consequence the whole performance had to be repeated during the week.—Kleine Presse.

Frieda Hempel, as one of the special guests, won veritable triumphs through the highest culture of art which is represented in Miss Hempel's beautiful singing.—Lokal Anzeiger.

It was a wonder that the prices were not three times as high, owing to the cast of such stars as Hempel, Jadlowker and Forsell. The success of the evening showed full appreciation of the public. One can safely say that Hempel was "the" star; her Rosine is a most fine and charming impersonation. Her bell-like coloratura tones came like fireworks, perling and stirring like the chirping of the bird. The climax was reached in the Arditi waltz, given in the second act.—General Anzeiger. (Advertisement.)

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FLORENCE WICKHAM, mezzo-soprano.
CAVALLIERE MARIO SAMMARCO, baritone, Metropolitan Opera Co. and Covent Garden.
PUTNAM GRISWOLD, basso, Metropolitan Opera Co.
*MARGUERITA SYLVA, Carmen in the guest performance of Caruso at the Berlin Royal Opera.
MARGARETHE MATZENAUER, mezzo-soprano, Metropolitan Opera, New York.
*HELENA FORTI, soprano, Dresden Royal Opera.
MARY CAVAN, Soprano, Dippel Opera Co., Chicago.
MARCELLA LINDH, the famous concert singer.
HEINRICH HENSEL, Dramatic Tenor, Hamburg, Stadt Theater.

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THE WAGNER THEATRE AT BAYREUTH.



CARL PANZNER,
The conductor of the Ninetieth Nether-Rhenish Music Festival recently held at Düsseldorf.



THE ELBERFELD STRASSE,
One of the principal streets of Düsseldorf.

Spooner Likes Near-to-Nature Life.

Philip Spooner, the American tenor, is a great believer in out of door life for the singer. He is familiar not only with many of nature's attractive haunts in his own country, but has oft braved the difficulties of strenuous mountain climbing in the Swiss Alps. Mr. Spooner, although for eight years a resident of New York City, is in reality a Westerner and of an exploring disposition; he says that he likes to seek out unbeaten and unfrequented places, so this year he will follow out this plan, while in Switzerland, and avoid the more visited sections.

Although his present trip—he sailed for Europe on the Mauretania, July 7—will be for the most part one of rest and diversion in "climbing," after his busy season just closed, he will appear at several musicales in Paris and London.

Mr. Spooner will attend the Mozart celebration in Salzburg also, as he is an ardent admirer of the Austrian composer and includes many Mozart compositions in his repertoire.

The tenor expects to return to America about September 1, as his concert tour in the Middle West begins the last week in September.

LINDSBORG PLEASED WITH MUSICAL SEASON.

Foreign and Local Talent Has Provided Good Programs—Two Well Known Musicians Move to Kansas City—New Teachers at Bethany College.

Lindsborg, Kan., June 15, 1914.

The musical season is practically over. A series of graduating recitals at the Bethany Conservatory of Music were well attended and the performers showed good musicianship and training. The past year has been a very successful one. Not only have such artists as Alice Nielsen, Christine Miller, Gustaf Holmquist and many others appeared here, but the work of the local organizations has been par excellence and has given much pleasure. The Musical Art Society, E. Haesener, conductor, with the assistance of the Bethany Symphony Orchestra, has presented Spohr's "Last Judgment," MacFarlane's "The Message from the Cross," and programs of a miscellaneous character. The Symphony Orchestra, under the direction of Forrest Schulz, has furnished some splendid concerts, at which the Schubert "Jupiter" symphony, "Rosamunde" overture and various modern works were performed. The Oratorio Society rendered Händel's "Messiah" three times during Easter week, and the well-known concerts of the Bethany Band, under the direction of Hjalmar Wetterstrom, have always met with favor.

Two Musicians Move to Kansas City.

Forrest Schulz, teacher of violin and conductor of the Bethany Symphony Orchestra, has resigned his position here and will locate in Kansas City. Mr. Schulz must be given credit for the good work the Symphony Orchestra has been doing the last few years, and it is with regret that his friends see him leave Bethany.

Floyd Robbins also resigned as teacher of piano at the Conservatory and will locate at Kansas City, Mo.

New Bethany College Instructors.

Arthur E. Uhe, of Winnetka, Ill., has been selected to succeed Mr. Schulz as teacher of violin at Bethany College. Mr. Uhe is a pupil of César Thompson, of Brussels, and won the first prize at the Brussels Conservatory. He was Thompson's assistant for two years. Mr. Uhe appeared here in recital last week and created an excellent impression. He possesses an unusual technic and played his numbers with deep musical insight, the most of which were played without accompaniment. Judging from the applause he received he has won already the good will of the public here. The program was as follows: Sonata, D major, Handel; aria, "Doloroso," Vivaldi; andantino, Martini; "Capriccio," Schindler; air for G string, Bach; adagio pathetique, Godard; prelude and allegro, Pugnani-Krei ler; three caprices, Locatelli-Paganini.

Thure Jäderborg has accepted the position as teacher of voice at Bethany College to succeed E. H. Malloy. Mr. Jäderborg taught here several years ago, but has been studying the last three years with Warren Shaw, the well-known singing teacher of Philadelphia. E. A. H.

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MILAN MUSIC STOPPED BY SOCIALISTIC STRIFE.

Citizens and Soldiery War in the Streets—An Ancient Opera House Restored—Activity of American Singers in Italy—What the Galleria Gossips About.

Via Boccaccio,
Milan, Italy, June 16, 1914.

If two or three burly New York policemen should drop into Milan they would have an enjoyable chuckle at the way a socialistic disturbance is being handled by the police force and all of the royal army that is quartered in this city. At present and for two days past the city has been at the mercy of several bands of rowdies who call themselves socialists. In Ancon, last week, a soldier who was being stoned by a crowd of socialists, drew his gun and fired, killing two men. This present upheaval in all Italy is a demonstration of the indignation of the Socialists against such brutal action by the army. Therefore the great, busy Piazza del Duomo here in Milan has been the scene of several curious "mix ups" between the royal troops and a lot of tattered citizens who tore up the pavement to provide themselves with ammunition. When the soldiers charged, the stones flew, and then the crowd scattered to be "shooed" away by the cavalry. Few arrests have been made and no deaths or bad injuries reported in Milan, but the car lines and business houses are tied up and life artistic, life everything else, is at a standstill. Tomorrow, it is believed, the anger of the socialists will have been sufficiently appeased, and work by students and teachers may be resumed.

A Restored Opera House.

The most interesting musical event of the season has been the reopening of the celebrated Teatro Carcano as an opera house. This ancient theatre has been famous for its unequaled acoustics for more than two hundred years. It was the home of Italian opera in Milan long before the greater La Scala Theatre, which dates from 1778, was built, and even afterward it continued to be an opera house until ten years ago when it was converted into a moving picture show house. Recently, however, it has fallen into the hands of an energetic company which has entirely renovated the decoration on the auditorium and built a new facade on the street. Modern stage machinery and dressing rooms have been installed and on Saturday, June 6, the old theatre was reinaugurated as the home of a first class opera company.

The opera was Puccini's "Tosca" and the artists were Poli-Randaccio, Garbin and Viglione-Borghese, all old favorites at La Scala. The first interest of the audience was for the house. There were comments about the decoration and arrangement of the interior, but most of all were the architects congratulated on having practically rebuilt the old theatre without in any way destroying the celebrated acoustic qualities. It is an intimate sort of an opera house and if the "Tosca" performance is a sample of the offerings to come then seats will be hard to secure, for the demand will be great. All the artists felt that they were taking part in an important performance and played in an inspired fashion, the leading three singers being recalled time and again after each act.

The next opera will be "Rigoletto," for which fine singers are promised. This theatre was the scene of many tryout performances and among other operas which first were presented to the public at the Carcano was Bellini's "Norma."



Reading from left to right: (1) Left half of Teatro Carcano. (2) The rear of the Teatro Carcano. This joins the stage and has not been remodeled but remains as when originally built, over 200 years ago. It was occupied by the company and employees of the theatre. Today it is still inhabited by employees and used as a storage house for scenery. (3) Right half of Teatro Carcano. (4) The renovated facade of the ancient Teatro Carcano, which was the home of opera in Milan before La Scala was built in 1778. Even after the advent of La Scala many new operas had their premiere at the Carcano; among these was Bellini's "Norma."

Accompanying are two photographs which I took of the Carcano several days ago. One shows the new façade and the other the part adjoining the stage, which has been left as originally built. In it were the dressing rooms of artists and the lodgings of employees of the theatre. Now it is still inhabited by scene shifters, etc., and part of the old structure has been made into a storeroom for scenery not in use. Two other photographs are also shown.

Scala Concerts Close.

The last of the symphony concerts by the La Scala Orchestra were given on May 30 and 31, under the direction of Arthur Nikisch. In spite of excessively hot weather both concerts played to packed houses and the management felt more or less unhappy that the good work could not go on for a week longer at least.

Dolce Far Niente.

Milan is full of singers, composers and orchestra conductors now that the big seasons in America have closed. Some, to be sure, have gone to Buenos Aires and some to London, but the greater majority have arrived in Milan to work some, rest some and make a few records for phonograph companies. This is the dull season for the songsters, but it is a necessary one as well and so there is a crowd in the Galleria every afternoon chatting and talking of the past season and the one to come. And no one seems to worry because there is no work at hand.

Notes and Comments.

At the Fossata Theatre on June 11 "The Queen of the Roses," by Leoncavallo, was given. This little operetta seems to be a favorite with Italian people but the writer can see no merit in either music or libretto.

Marie Mohler, of Omaha, Neb., who has been abroad for several years and has been preparing for grand opera under the lamented Lombardi in Florence, came to this city in the early part of the year. She has abandoned her musical ambition for the present as she will be married in the early autumn to Mario Sawna, a civil engineer and a descendant of the old Strozi family. They will make their home in Milan in a snug apartment on the Corso Venezia, and intend to spend their honeymoon motoring through Switzerland.

Signor Gatti-Casazza, of the Metropolitan Opera Company, was here on the 11th, and will return to Paris this week.

The operas that have been decided upon for next season at the Scala are: "Rigoletto," with Lydia Lipkowska as Gilda, Cesa-Bianchi, tenor, and Gileffi, baritone; "Gioconda," with Cecilia Gagliardi, Cesa-Bianchi and Galeffi; "Loreley" (by Catalini), sung by Salomea Krucenisky and tenor Di Giovanni (Johnson); "Notte di Leggenda," with Cecilia Gagliardi in the cast; also "Tre Maschere," by De Lara.

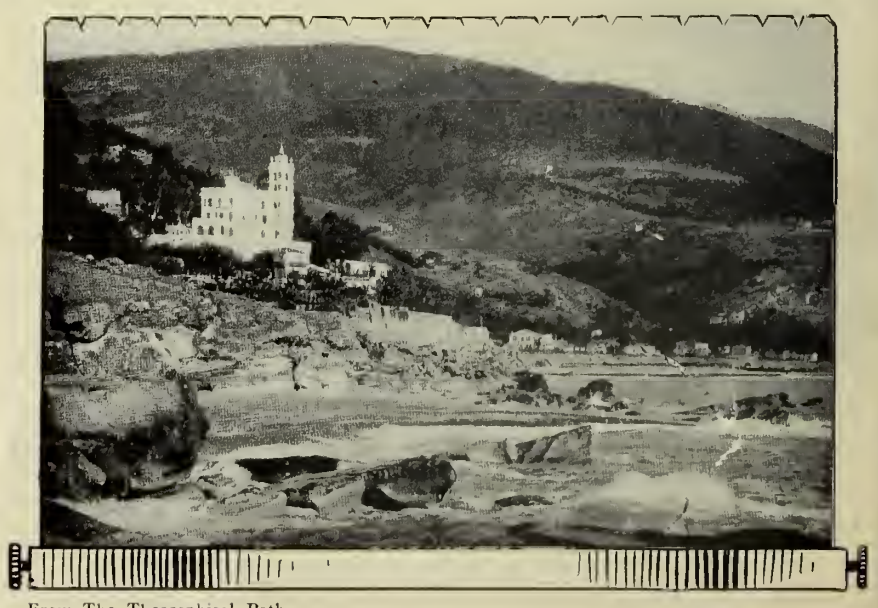
The opera, "Notte di Leggenda," is by Franchetti and the libretto by Forzano and it will be presented for the first time at the Scala. "Tre Maschere" also will be a novelty of the season. A number of artists have already been engaged, among them Lipkowska. It will be her first appearance at the Scala.

The Reale College for girls had its annual musical examination last week, in which Misses Rignani, Fanna and Giuscchio excelled. They were from the schools of Appiani, Anforx and Frugatta. Besides these there were contests for two, four and eight hands on the piano, clos-



From The Theosophical Path.

PALMS AT MADONNA DELLA ROTA, BORDIGHERA.



From The Theosophical Path.

AN HISTORIC CASTLE, BORDIGHERA.

ing with a good chorus. A piece, "Musical Impressions," by Maestro Aufossi (inspired by fragments of Pascoli) was a new composition that scored a success.

Marcella Kraft, of the Munich Opera, has postponed her visit to Milan for another month, in order to fill several engagements in Germany and Bavaria.

Lehar's "Merry Widow" was the attraction at the Fossata Theatre on June 15, and drew a good house, as this operetta always does in Italy.

The Italian delegates to the fifth International Congress of the Societies of Music at Paris were Valietti Barini and Fausto Torrefranco (of the University of Rome), who represented the Italian Government.

Lyric-scenic spectacles are becoming popular here. It is announced that in the latter half of July (and in the Arena at Milan), a large company will give "The Moors of Valenza," the posthumous opera of Ponchielli, whose most recent performance was at Monte Carlo. Maestro Mugnone will direct and Ansoldo, the mechanical head of the Scala, was asked to prepare the stage setting. He declined for reasons of health.

J. D. (Giovanni) Sample, tenor, began an engagement at Arona, on Lake Maggiore, in "Il Trovatore." Later he will be heard in other operas.

On June 2 the opera "Il Quatro Rusteghi," a musical comedy in three acts, by Wolf-Ferrari, was given at the Lyric Theatre for the first time in Italy to an audience of the representative music lovers of Milan. While the singing was not up to the standard, the parts taken by the four bassos were very well acted. The music was above the average found in comic opera. The text was not as amusing as many such works in English and could be improved on.

Reports from Florence state that Martin Richardson has made his debut as tenor in "Don Pasquale" and scored a success; also that Clarence Bird, pianist, has returned from several months' visit to the United States, where he will next season undertake a concert tour. Meanwhile he is to resume his classes at his studio here.

A large military review on June 7 caused all galleries, museums and places of amusement to be closed, so that every one could se the display of Italy's military strength, including bicycle regiments, aeroplanes, etc.

Fannie Cole has signed a contract for opera appearances at Finamarina (a seaside resort near Genoa in July. Her first role will be that of Margherita in "Faust." American singers are gaining in popularity steadily in Italy.

On June 7 at Teatro Verdi Ferrara, Fradeletto spoke an hour and a half on the work of Giuseppe Verdi and his influence on the art and culture of Italy. An ovation was accorded him at the end of his discourse. On the 18th, in the same town, a tablet will be erected to Temistock Solera, who was a friend of the composer and gave him assistance, and a monument to Verdi will be unveiled in the piazza. It was executed by Zillochi for Duchess Maria Waldmann Massari, who presents it to the city.

News from Parma states that May 31 closed the contest for the prize of 20,000 lira offered by Edith McCormick for the best new opera by an Italian composer. There was a total offering of thirty-nine operas. The committees appointed to award the money will not be able to make their report until after the middle of August. The committee on the music consists of G. Buelli, Bolzoni Orifici, Respighi, R. Ferrari, Agostini and Azzoni; on the libretto, of Buelli, Giuseppe Melli and di Renato Samoni.

Pietro Loredau gave a piano concert on June 6 at the Teatro del Popolo.

Maestro Campanini offers a contest, international in character, for young singers of all nations who have never appeared in opera. The committee to pass judgment in this contest are Maestros Azzoni, Garbellae Silva, Alessandro Bonci and Mario Ferrarini. They will select ten from among the contestants and their transportation and hotel bills will be paid. From those will be chosen singers for the opera next season at Teatro Reinach.

News has just come from Florence of the death, June 4, in that city, at the home of the father of Albert Spalding, of Juan Buitrago, of New York. Señor Buitrago taught young Spalding, and when the maestro got too old to teach he made his home with the Spalding family in their palace on the Arno. He was a famous teacher of the violin.

Pepito Arriola, the boy pianist, gave a recital at the Scala, in which he played with all his old skill.

Maestro Francesco Mottino, the well known teacher of acting, who has been so ill, is now well enough [illegible] his classes.

Ida H. Layman and her sister, Miss Mull[illegible], after studying here for about a year, have gone to Florence to continue their vocal preparation for concert or opera.

Earlier in the month Franz von Vecsey gave two violin concerts at the Scala to immense and enthusiastic audiences. Encores were called for until the lights in the opera house were turned out.

Maestro Guagni, instructor of Marcella Craft and other opera stars, is still teaching as energetically as in his younger days, nearly forty years ago.

Grace Cole, soprano, and her sister, Kathryn Cole, of Washington, D. C., who live in a charming apartment here, have just returned from Central and Southern Italy, where the former sang in opera. She goes later to sing in "Rigoletto" in Farrara. She has a pleasant voice and agreeable appearance.

A few days ago "A Japanese Evening" was given in Via Conservatorio by the Veloce Club. The feature of the evening was the singing from the little stage of the theatre of an aria from "Madame Butterfly," by Maria Castellazzi, which was done with so much grace and charm that every one was entranced.

Basil Crump is spending the summer with Mr. and Mrs. Cleather and Graham Cleather at Villa Duca at Brunate, on Lake Como, whence Mr. Crump and Mr. Graham Cleather come three times weekly to pursue their vocal studies and investigations. It will be remembered that Mr. Crump and Mrs. Cleather have written several very interesting books in English upon Wagner's operas, in which the motifs are given and analyzed. They are published by a London house. J. ALLEN.



MEMORIES OF PAGANINI.
(1) Medals presented to Nicolo Paganini, (2) his tomb at Parma, Italy, and (3) the traveling carriage in which the famous violinist went through Europe.

Bambrick's New Records.

Winifred Bambrick, the talented young harpist who made her New York debut this season, is unusually fortunate in having her talent recognized without the usual delays which so greatly hamper the progress of most young artists. Miss Bambrick possesses a brilliant clarity of tone which has a certain unusual quality which the harp rarely possesses, and Thomas A. Edison, recognizing this, has kept Miss Bambrick in New York throughout the past month, making harp records for the phonograph. According to Mr. Edison, harp records have so far made unsatisfactory reproductions and he has endeavored for a long time to secure really effective records which would properly represent the delicate tone and sonority of the instrument. Among other things, he has been using a new diamond disc, and this seems to have been effective, but Mr. Edison himself insists that Miss Bambrick's tone quality has been the necessary asset in producing these new records. She has played "Butterfly," morceau caracteristique, by Verdalle, the harpist of the Paris Opera, a prelude by Loukine, the harpist of the Moscow Opera, and four pieces by Pinto: "Paraphrase de Concert," "Norwegian Melody," Tarantella," and "Serenade Capriccioso"; as well as two popular numbers, arranged by special request of Mr. Edison for the harp by Mr. Pinto, a paraphrase of "Kathleen Mavourneen" and "Believe Me If All Those Endearing Young Charms." These records will soon be on the market. Miss Bambrick will be heard in concert in the fall under the management of M. H. Hanson.

LEIPSIC CONSERVATORY HOLDS ITS ANNUAL EXAMINATIONS.

The Programs, the Participants and How They Performed.

Leipsic, June 3, 1914.

The resumed public examination playing at Leipsic Conservatory required five additional programs, from May 1 to May 29. The last also served as the institution's annual Königsfeier, or birthday celebration for Friedrich August of Saxony, the conservatory's royal protector. At the time of reporting the first three of these examination evenings, it was observed that the several weeks needed for the new system of minor private examinations had prevented completion of the public Prüfungs before Easter. The circumstance has added greatly to the enjoyment of the five concerts which came after, because the city's public concert season was at an end, and these conservatory concerts constituted the very best musical entertainment that was to be had for the time. The five programs, with the name of the instructor each time in parenthesis, were as follows:

May 1.—Beethoven G major piano concerto, allegro, played by Edith Hartmann, of Leipsic (Pembaur); Goltermann A minor cello concerto, Romana Rosenband, of Lodz, Russia (Klengel); Bach C minor piano passacaglia, Basilius Alexeiev, of Charkov (Teichmüller); soprano aria from "Elijah," Lizzie Gebhardt, of Leipsic (Frau Baumann); Sinding E flat minor, variations for two pianos, Alexander and Anna Weprik, of Warsaw (Wendling); Volkmann A minor cello concerto, allegro, Marco Pyrot, of Turin (Klengel); Grieg piano concerto, allegro, Annie Marie Buller, of Rostock (Wendling).

May 8.—C. G. Müller, E flat trombone concerto, Alfred Günther, of Marklissa, Silesia (Bamberg); four soprano songs with piano, by Robt. Franz, Margarete Meyer, of Leipsic (Frau Baumann); Schumann piano concerto, allegro, Paula Kracke, of Hamburg (Teichmüller); Popper E minor cello concerto, allegro, Gertrud Diersch, of Leipsic (Klengel); four Strauss songs with piano, Elizabeth Müller, of Ronneburg (Frau Hedmondt); Tschaikowsky violin concerto, allegro, Otto Klinge, of Darmstadt (Havemann).

May 15.—Rietz F minor oboe concertstück, Johannes Wagner, of Frauenstein, Erzgebirge (Tamme); Schumann piano concerto, allegro, Johanna Haslinghuis, of Rotterdam (Pembaur); four Theodor Pfitzner, Weingartner and Van Eyken soprano songs, with piano, Anna Handschuh, of Annaberg (Frau Hedmondt); Chopin E minor concerto, allegro, Waclaw von Lewandowski, of Warsaw (Pembaur); Kjerulf, Thuille, Humperdinck, Goldmark, soprano songs, with piano, Lotte Knopf, of Altenburg (Frau Hedmondt); Dvorák cello concerto adagio and finale, Walther Grothaus, of Osnabrück (Klengel); Rimsky-Korsakoff C sharp minor piano concerto, Carl Doering, of Philadelphia (Teichmüller).

May 22.—Brahms D minor piano concerto, maestoso, Joseph Fischhaut, of Warsaw (Teichmüller); Bruch G minor violin concerto, vorspiel and adagio, Florica Pusch, of Folticeni, Roumania (Sitt); Grieg piano concerto, allegro, Zoe Enbaeff, of Moscow (Teichmüller); six Brahms Gypsy songs, with piano, Eirene Palli, of Athens (Frau Hedmondt); Lalo D minor cello concerto, Haidee Boyd, of Letterkenny, Ireland, (Klengel); Tschaikowsky B flat minor piano concerto, allegro, Edmund Skinner, of Sheffield (Teichmüller).

May 29.—In honor of the King's birthday (May 25). Weber's Jubilee overture, the student orchestra under Hans Sitt; Beethoven E flat piano concert, allegro, Ernst Schacht, of Braunschweig; Tschaikowsky, violin concerto, allegro, Willi Schauss, of Wiesbaden; Liapounow E major piano concerto, Charlotte Hempel, of Plauen; Bruch "Odysseus" aria for contralto, Marta Adam, of Leipsic; Liszt E flat piano concerto, Margit Meer, of Budapest. On this program the violinist was pupil of Sitt, the contralto of Frau Hedmondt, the three pianists pupils of Teichmüller. The piano accompanists for the various concert songs were Herbert Reichert, of Rothwasser; Johannes Clemens, of Löbau, and Julius von Kiss, of Nagybecskerek, Hungary.

PERFORMERS AND PERFORMANCES.

A high plane of excellence generally marked the performance of the above works, yet it was evident that, as far as possible, only heavy guns would be employed for the King's celebration. It was a strange coincidence that the concert of May 22 had not one German performer, while Bruch and Brahms were the only German composers represented. Of those heard for this report, Edith Hartmann's playing of a Beethoven allegro showed full musical energy, if not yet a complete maturity of style. Fräulein Rosenband has intensity above the average, she draws a tone of fine quality and volume, and only caused annoyance by persisting in long slides to the finger positions. Alexeiev, who had several compositions on the earlier programs, is also a musicianly pianist, who plays Bach clearly, with fair impulse. Fräulein Gebhardt has a useful voice, which she uses only moderately well, since it could be given much more easily, on continued study. The Wepriks, brother and sister, are of decidedly good talent, and they play as a real ensemble in very finely established taste. Peyrot is a cellist of extreme lyric intensity, and he is one of the most consummately musical persons of the entire eight programs. Fräulein Buller left a most favorable impression through poise, clear technic and a good deal of impulse.

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"A firm mastery of a remarkably smooth, clean, technic and a fine regard for tonal balance and musicianly phrasing were features of her performance."—*The Berlin Continental Times.*

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Alfred Günther gave a very orderly rendition of the trombone concerto, with established ease and steady tone. Fräulein Meyer's light soprano is given in really "Italian" color and easy legato, her enunciation was so perfect as to need no printed text. Her singing is another of the many signs of Frau Baumann's great art, and the more regret that the venerable artist and master is permanently retiring. Paula Kracke is not nearly mature, yet her playing is orderly and agreeable, and time may bring much more character to her performance. Cellist Gertrud Diersch has a light, bouyant talent, with fair accomplishment and the technical means for creditable playing. Elizabeth Müller's mezzo-soprano sits easily and shows warmth, vitality and right giving in all the range. Violinist Klinge has left hand facility for clear giving of all passages, whatever the velocity, and his talent is such as to permit much enjoyment of his playing. Johannes Wagner has beautiful control over his oboe reed, so that the Rietz concertstück furnished real pleasure of a high order. Johanna Haslinghuis kept the Schumann piano concerto to commendable repose and delightful quality. Anna Handschuh controls her light, high voice very well, and shows especially attractive talent for delivery. Lewandowski played the Chopin movement in much breadth and musical quality, with all due regard for detail. Fräulein Knopf's voice has native warmth, but the tones are as yet of uneven placing and she needs more very careful study. Walter Grothaus is likewise not mature, either for his bow or finger technic, yet he will probably prove to be musical enough for fair enjoyment. Pianist Carl Doering, who has been writing some songs of extreme character and great musical value, is a performer of superb style and great intelligence, so that his appearance was among the most satisfying of the series. He had been for years under Constantin von Sternberg, upon whose advice he came to Teichmüller. The same distinguishing attributes of the musician were present in the work of Edmund Skinner, who played the Tschaikowsky movement a week later. Skinner is also a skilled composer and particularly useful instructor, and as pianist he has acquired most reliable and admirable technical facility. All of the passages in the difficulty concerto came out in utmost clarity, with still the desirable repose. A high stage of musicianship was shown in Fischhau.'s delivery of the Brahms D minor concerto, where energy, authority and well drawn interpretative lines prevailed. Violinist Fräulein Pursch is one of very pronounced talent and most admirable accomplishment for her beautiful tone, colorful, expressive delivery and great technical clarity. Zoe Enbaeff came to great brilliancy with her giving of the Grieg concerto, and as she is very young she gives fine promise. The soprano, Eirene Palli, is of animated temperament, yet her singing is still characterized by unquiet breathing and general lack of repose and control, so that much careful study will be necessary to make her a good artist. Cellist Miss Boyd draws only a small tone, yet she is undoubtedly musical and her taste is firmly and agreeably established. Since the Lalo concerto is also very brightly orchestrated, the work gave great pleasure on this occasion.

The concert in honor of the King was brilliantly begun by the student orchestra's finished rendition of the overture. Schacht's playing of the Beethoven concerto movement was characterized by the fine breadth which one associates with so heroic composition. Violinist Schauss suffered perceptibly from a nervousness that sometimes threatened to wreck the performance, yet as he played on he came to better control and one could observe his considerable facility and talent. Charlotte Hempel seemed mature as to temperament and style, so that hers was a creditable rendition of the attractive Liapounow concerto. Contralto Marta Adam's voice is one of heroic beauty through its entire range. She is in the highest possible degree musical and evidently born to sing. It is improbable that so much voice and real singing talent have been combined in one person within recent history of the conservatory. Since the conservatory concert above, she has sung in Berlin with most unusual success and a big career seems imminent. For the Liszt E flat concerto, which concluded the conservatory concert, another extreme talent had been held in reserve. And here it was the Hungarian girl, Margit Meer, whose work combined about everything that goes to make big piano art. Her delivery was of a stormy sort, yet everywhere guarded and gauged to the beautiful relief which characterizes every interpretation that has been under the Teichmüller guidance. For the entire series of concerts, the student orchestra under Sitt played superbly, and accompanied the soloists over many difficulties without losing the way.

EUGENE E. SIMPSON.

Warm Praise for Marguerite Melville.

The following tribute to the pianistic art of Marguerite Melville was written by Mrs. Potter-Frissell, of Dresden, correspondent of the MUSICAL COURIER:

That genial pianist, Marguerite Melville, again demonstrated how great is the difference between merely pianistic and purely musical talent. No one except such as is really endowed with the divine spark, or touched by that rare quality called "genius" could so imbue her work with all that which is included in the very idea of pure music.

Marguerite Melville unites intellect with emotion, keen penetration, depth, strong musical impulse, the power of clear delineation; and her versatility, her ability to seize the salient characteristics of every form and style were shown by the masterful way she passed from a great and lofty work like the F minor sonata of Brahms to the charming "Kinderscenen" of Schumann, where her light touch, ready wit, poetic fantasy and insight into child life in this miniature form reproduced in the most winning manner all the pictures from the child world. And this, too, after sounding depths and heights such as only the truly called and chosen Brahms player could do. In fact, her rendering of this great work was a model for the student and music lover. Lack of space forbids entering into further detail, as the foregoing applies as well to the remaining numbers of her program taken from Chopin, Debussy, Scott, Reger, Moszkowski, etc.

Real Thing at Last.

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The Salesman—"Yes, they are our finest achievement. You never can tell when they'll sing. They're so temperamental."—Puck.



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Germaine Schnitzer Delights Londoner

Excerpts of criticisms, which speak for themselves concerning the success attained by Germaine Schnitzer, the Austrian-American pianist, in London, during her European tour follow:

Germaine Schnitzer again arrested the attention of her audience by her fine piano playing. There are few lady pianists who have her breadth and virility of style, and she has few equals among her male contemporaries. There is a steel-like brilliancy about her technic, a very wide intellectual outlook, and a cultured style.—The Standard, April 27, 1912.

It is somewhat remarkable that a pianist of so much distinction as Germaine Schnitzer, who gave a recital at Steinway Hall last night, has not appeared in London before. She has already achieved considerable reputation on the continent and in America, and how well for once that reputation is justified she had no difficulty in showing. Every aspect of her playing is distinctive. At every point it meets the tests that indicate the great pianist. While the technical requirements are met completely, it is on the interpretive side that the great artist is revealed. The music is interpreted through a personal medium that has the rare power of seeing eye to eye and feeling heart to heart with the composer. Each example on her program was played in the style proper to the composer—the effect aimed at by the many and realized by the few. Under her hands Schumann's rarely heard but typical sonata in F sharp minor was made a living thing, with all the vigor and romance in being. The "Benediction de Dieu dans la Solitude" of Liszt was played with the curious mixture of sentiment and virtuosity that brought the figure of Liszt before the eye. In Beethoven, Chopin and Saint-Saëns, and in the arrangements of Schubert by Fischoff and Tausig, there was all the actuality the most critical could desire. The means to this end are a touch of ideal gentleness and firmness, with complete command of the intermediary stages, a technic of rare perfection, and, lastly, a musical mind that is of the highest rank. Mlle. Schnitzer, who was warmly received, is giving two further recitals. They should be the means of establishing her firmly in the esteem of the music loving public of England.—Morning Post, April 20, 1912.

Though she has won a big continental reputation, Germaine Schnitzer has been content to remain a stranger to London until last night, when she gave the first of three piano recitals at Steinway Hall, and at once established her claim to high rank among contemporary pianists. Her playing is remarkably intelligent, and its merit on the technical side is supreme. Fräulein Schnitzer made light of difficulties, and all she did had the effortless quality that comes from complete control of the instrument.—The Globe, April 20, 1912.

Her reading of the "Appassionata" sonata was decidedly romantic, the first movement being made to sound bright and impetuous, while the second was given a dreamy, tender character that no player deficient in imagination or out of sympathy with the music could have managed to suggest. Signs of even greater insight marked Mlle. Schnitzer's playing of Bach's great organ fugue in



GERMAINE SCHNITZER.

A minor. In this case the temptation to make the fugue a vehicle for display was wisely resisted. One felt how thoroughly the player had realized that Bach is not only amazingly ingenious, but also intensely beautiful and intensely poetic; and one accepted with gratitude a reading that had sufficient weight and solidity to suggest the massive organ tone, with sufficient restraint to banish all sense of exaggeration.—The Globe, April 27, 1912.

Germaine Schnitzer, by her playing of the "Appassionata" sonata and the "Carnaval" of Schumann, proved that one had not been mistaken in welcoming her as one of the most artistic female pianists of the day.—The World, April 30, 1912.

Germaine Schnitzer defied sex inequalities of mind and muscle in a truly remarkable manner. Her program was essentially one of big things, but Miss Schnitzer passed from Beethoven's variations in C minor, through Schumann's exacting sonata in F sharp minor, and other technicalities of Chopin, Liszt and Saint-Saëns, with the unflagging energy of a Carreño or Busoni. Her reception, like her playing, was immense.—Daily Express, April 20, 1912.

(Advertisement.)



Photo by Harry H. Hamm, Erie, Pa.

SNAPSHOT TAKEN ON THE STEPS OF THE LAWRENCE HOTEL, ERIE, PA., AT THE TIME OF THE RECENT ERIE MUSIC FESTIVAL.

Left to right: Franz Kohler, Dan Beddoe, Fritz Goerner (cellist), Theodore Rentz, Frederich Sapper, Marie Kaiser, J. Albert Riker, Morris Gabriel Williams, Eugene Heinrichs and John S. Curtis.

Hambourg Conservatory Activities.

There has been a decided influx recently of juvenile talent to the Hambourg Conservatory of Music in Toronto. As is usual, the most gifted pupils generally are to be found in the poorer classes who are unable to afford fees. In consequence, and desirous of cultivating these talents in the proper way, Professor Michael Hambourg now is working on a scheme whereby to give the young Canadian the possibility of the training needed for the artist career. His aim is to inaugurate a society with the object of helping these deserving young people and to supply them with means to pursue their studies. Professor Hambourg is forming a committee and has been fortunate in securing some influential and music loving people to help him carry out his plans.

Jan Hambourg, the head of the violin department of the Hambourg Conservatory of Music and one of the foremost representatives of the Ysaye school on the American continent, has been fortunate enough to gather round him a very interesting class. Several of the younger students show exceptional talent and bid fair to develop into genuine violin virtuosi. Among them can be mentioned Maxie Fleischman, Eileen Ferguson, Douglas Crowe and William Wilson. Among his assistants Jan Hambourg counts some of the ablest of the younger violinists of Toronto, who, in each case have taken a normal and artists' course with him so that a complete unanimity of method prevails in the whole department.

Music for Money.

[From the Newark, N. J., Sunday Call.]

To the Editor of the Sunday Call:

1. Is it more profitable in the end to buy your own music printing press and sell your own music? 2. It is necessary for a person to have a license to sell music from house to house? 3. How is international copyright secured? Is this copyright granted aside from the copyright for this country? INTERESTED.

1. Not unless you have facilities to put your works on the market and are willing to spend considerable in advertising. Even then you might not be successful. Better try to sell your music to some publishing house, either outright or on a royalty. 2. In Newark you would need a license, costing $5.50 a year. Other municipalities in this section, for the most part, have similar ordinances. 3. The United States is not a member of the International Copyright Union, but citizens of the United States have the right in most foreign countries to file copyright applications on the same footing as citizens of the respective countries. This usually requires simultaneous publications in each of the countries in which publication is desired.—Ed.

There Is a Difference.

He could dance it fairly well. His only trouble was that he wasn't sure of the pronunciation.

Finally, when the orchestra struck up "I Want To Be in Brazil," he mustered up courage to approach Miss Zathers, who was sitting in a sheltered nook of Paris greenery.

"Good evening, Miss Zathers," he said, "do you dance the maxixe?"

She shook her head puzzled like.

There was a pause.

"Perhaps," he ventured, "you do the maxeesh?"

"Rully, no," she told him. "Fact of the mattah, nevah heard of it."

There was a pause.

As the members of the orchestra had stopped at the first bar, but now the music was again in full swing.

"The maxick then—do you do that?" he asked.

Again she shook her head, this time yawning slightly at the same time.

There was a pause.

"Oh, well, come to think of it, I believe I had this dance engaged with Miss Slotters," he mumbled, and stumbled off.

For awhile she sat without thought amid the Paris greenery. Then suddenly she thought, "I wondah if he could have meant the matcheetchi?"—Louisville Times.

The Sibilant Art.

London has heard a good deal more of the "futurist" music of Schönberg, Stravinsky, Scriabine, Ornstein, etc., than New York has, but we are not jealous. The only noticeable result of the hearing of this sort of music, made up entirely of false notes, is that it has taught Londoners the art of hissing.—New York Evening Post.

The library of the British Museum contains upward of six hundred thousand playbills bound in three hundred and forty volumes.

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MINNESOTA MUSIC TEACHERS' ANNUAL MEETING.

The Entire Program of Unusual Interest and Benefit.

Minneapolis, Minn., June 26, 1914.

The thirteenth annual meeting of the music teachers of the State of Minnesota convened in Minneapolis, June 23, 24 and 25.

Association is Incorporated.

The first session was called to order by ex-President Heinrich Hoevel, at 10 a. m., June 23, in the ordinary of the West Hotel. A full hour was spent in transferring the association into a registered corporation. Last year, in Duluth, this move was approved and was put in legal form by Lawyer Walter Holsinger, who was present June 23. The articles of incorporation, read by Secretary Edward Towler, were all accepted.

Members Urged to Take State Examinations.

President Leopold Bruenner, of St. Paul, then took the chair. In his opening address he made a very spirited and strong appeal to members of the association to take the State examination for teachers, thus setting an example to teachers in the State.

Reports Prove Interesting.

The nine congressional districts of the State have been presided over by nine vice-presidents, whose duties were to get new members for the association and to further the cause of good music. The principal way that they found to help the cause, was to organize associations of music teachers in the small towns. They found, also, that music was not taught in all the country schools. The school boards were petitioned to hire music supervisors (where they could afford such an expense), and when the funds would not permit to engage grade teachers who could teach music, even if it were only a little. The great interest in music is percolating to the very smallest town in Minnesota. These reports were most interesting. The financial report of $395 in the treasury, likewise, was very gratifying.

"Minnesota Music" is Widely Read.

"Minnesota Music" is the bi-monthly, sixteen page magazine, published in the interest of the teachers of the State. The first issue appeared last fall; it and the subsequent issues have been paid for by advertising. An advertising solicitor was engaged who worked for a certain commission. The first editor was also the second vice-president, Wilma Anderson-Gilman. On account of the illness of Mrs. Gilman, the last issue was edited by Ruth Anderson.

The Violin Round Table.

The whole program of the annual meeting was one of great interest. At 11 a. m., June 23, the violin round table was conducted by Gustav Flaaten, of Duluth. After a few appropriate remarks, he read a most interesting paper that had been sent to the association by Francis McMillan, the well known violinist, on the method of Professor Auer, of St. Petersburg. Mr. McMillan claims that Professor Auer's first consideration is tone, and, second, technic. Professor Auer's method might be said to emphasize three points, i. e., the position of the violin, and of the right and left hand. His idea of holding the violin is to touch as little of the clothing as possible, because clothes mute a violin. The violin should touch near the chin rest; the weight should rest on the collar bone and left hand; this makes the Auer pupil hold his violin much higher than other masters' pupils. Then great pressure should be used in both hands. As Mr. McMillan has studied also under Joachim, Flesch, Halir and César Thompson, the paper was of especial value for the Auer method.

Talks on Amateur Orchestra Work.

Mr. MacPhail then gave an illuminating talk on amateur orchestra work. He cited the widespread movement in this city to have orchestras wherever possible. Besides the three large orchestras, the Amateur Symphony Orchestra, Heinrich Hoevel, conductor; the Art Orchestral, Wm. MacPhail, conductor, and the Y. M. C. A. Orchestra, Ruth Anderson, conductor, there are ten or twelve grade school and a number of night school ones, five in the street car stations and five in the five High Schools. Mr. MacPhail told in very convincing language of the good that ensemble playing does a pupil; he even asserted that a student who had studied six months could begin to play in an orchestra (easy music, of course), and be much benefited in keeping time and playing in tune. He gave examples which had come under his notice, and cited as a superlative example the concert given here April 28, by more than one hundred players, at the Auditorium, when a real artistic finish was obtained by these amateurs with only four rehearsals. This concert was given by the combined organizations, the Amateur Symphony, Art Orchestral and Y. M. C. A. Orchestras, and was divided into three parts, each part directed by one of the three conductors. He explained that he thought that such a large organization of amateurs could not be kept together permanently, because players are apt to skip rehearsals, for they figure that they will not be missed; such was found to be the case in the above concert. Mr. MacPhail called upon T. P. Giddings, supervisor of music in the public schools of Minneapolis, to speak on what is being done for grade school orchestras. Mr. Giddings cited the Maidstone movement in England, where thirty or more violinists play music in unison, later playing the harmony. Mr. Giddings told of the progress made in the grade schools now with no set time for orchestra practice, and said that the Board of Education is considering appointing an orchestra conductor on a salary next season, to go to the seventy-two grade schools of the city and organize orchestras. Objection was made by a member of the association on the ground that such a project would not thrive unless a proficient director were hired. Mr. Giddings said that he had recommended such a person.

Otto Meyer then read an excellent paper on "Silent Practice." He gave his experiences while studying abroad with Sevcik and Professor Eberhart in the Hartz Mountains. He told some incidences of Paganini and other great violinists who have done much silent practising. He showed a new invention by a firm in Lincoln, Neb., called the "Menusier," which seems to be a help for any one who would want to do silent practising.

The Voice Round Table.

At 2 p. m., Tuesday afternoon, J. Austin Williams conducted the voice round table. He asked many questions, calling on different ones present to answer. The distinctions found in enunciation, pronounciation and articulation were discussed; voluntary and involuntary breathing was another subject. Willard Patten propounded the theory that it is more desirable to listen to a poor voice used by a good interpreter than to hear a fine voice badly used. Dr. Caryl B. Storrs spoke on this subject; he mentioned the singers, Blanche Marchesi and Dr. Ludwig Wüllner, who handle their own voices so wonderfully well. He said that it was a joy to hear their scholarly renderings of songs, but that one could but wish that they had been blessed with great voices.

The Public School Music Round Table.

At 3 p. m., the Public School music round table was conducted by Agnes Fryberger, who is the assistant supervisor in the public schools of Minneapolis. She called upon Mae Kimberly to give a résumé of the proceedings at the national convention of music supervisors held here in April. A detailed account of this convention appeared in the Musical Courier. The discussions of this round table centered around this report and were very interesting.

In the evening an informal reception took place in the ballroom of the West Hotel. A program of "stunts" was given and the evening passed very enjoyably.

The Piano Round Table.

Wednesday, at 9 a. m., Gertrude Dobbyns presided at the piano round table. Miss Dobbyns had spent much time arranging this hour and it was one of the most instructive of the whole session. Her main point was to get at what constitutes a modern pianist's repertoire. Eloise Schryock was the first speaker; she gave, from her own experience in teaching, a complete list of what she considers to be best in all piano literature. She was followed by Eugene Skaaden, who told of the Breithaupt natural technical work. This paper was entirely satisfactory. Ethel Daugherty's paper on "Etudes," which to teach and which to eliminate, was most instructive, also Mary Peck gave an instructive talk on the Kate Chittenden School (of New York) method of teaching very young pupils. Then

Marie Meyer-Ten Broeck read a paper on the repertoire for the most advanced pupils, telling which sonatas to teach and what chamber music to practise. Donald Ferguson gave a résumé of his experiences in trying to teach Bach to Americans. He thinks it more advisable to give suites or movements from suites for a time, until the pupils will want to study Bach.

The Organ Round Table.

At 3 p. m., Edwina Wainman presided at the organ round table, given at the Parish House of St. Mark's Church; this well conducted discussion was followed by an organ recital in St. Mark's Church by Stanley Avery. He played this program with his accustomed artistry:

Choral, Es ist das Heil uns Kommen her..... Kirnberger
Pastoral ..... Cesar Franck
Absolute ..... Gigout
Toccata ..... Gigout
Toccata and fugue, C major..... J. S. Bach
Consolation, D flat..... Liszt
Spozalizio ..... Liszt
Chromatic Fantasie ..... Thiele

MacPhail String Quartet Heard.

At 8. 15 p. m., the MacPhail String Quartet, with Donald Ferguson, pianist; Marie Meyer-TenBroeck, pianist, and Otto Meyer, violinist, gave a program at the Unitarian Church. The personnel of the quartet is William MacPhail, first violinist; J. Rudolph Peterson, second violinist; Edward H. Towler, viola, and Oscar Koch, cellist. The E flat, op. 125, No. 1 Schubert string quartet was played with fidelity to the spirit and form of the work. Mr. MacPhail is the leader and was well supported by his players. Mr. Meyer and Mrs. TenBroeck gave a reading of the remarkable sonata in A, op. 100, for piano and violin, by Brahms. The program closed splendidly with the Schumann quintet in E flat, op. 44. Mr. Ferguson played the piano part. These competent and enthusiastic musicians played brilliantly and almost as if inspired.

The Picnic.

Thursday morning the association attended a picnic on the historic grounds at Minnehaha Falls. The late profuse rains made the falls more beautiful than they have been in many years.

The Annual Business Meeting.

In the afternoon the annual business meeting was held. William MacPhail was elected president; L. A. Bortel, first vice-president; Edwina Wainman, second vice-president; J. Austin Williams, secretary-treasurer; J. B. Vandergrift, of Albert Lea, auditor; the members of the program committee are George Fairclough, Gustav Flaaten, Elsie Shaw, John Jaeger and Gertrude Dobbyns; members of the examining board are Hamlin Hunt, James Lang, Roland Pease, Heinrich Hoevel and Mrs. Agnes Fryberger.

The next meeting will be held the last Tuesday, Wednesday and Thursday of June, 1915, in Albert Lea, Minn.

Residents of Minnesota Give Closing Program.

The interest of the convention culminated in the program given Thursday evening at the Unitarian Church, which consisted of music composed by residents of Minnesota. George Fairclough, of St. Paul, opened the program with a tasteful and skilfully composed organ solo called "Lead, Kindly Light." He accompanied Alfred Greenfield, a boy soprano, in a solo which had quite as much merit as his first composition. He played still another organ solo, which was not, however, up to the standard of the two other compositions.

Willard Patten's part songs for women's voices made a delightful number; they were sung by Martha Cook, first soprano; Mrs. Adrian Alice Pratt, second soprano; Mrs. Tenie Murphy-Sheehan, first alto, and Mrs. J. Robert Stites, second alto.

Kathleen Hart-Bibb sang four songs in her sweet soprano voice: "The Seal Mother's Lullaby," by Faith Helen Rogers, of Duluth; "Pierrot," by Helen Livingston, and two songs by Frank Bibb, "A Persian Love Song" and "Hymn to Apollo."

Gertrude Dobbyns played a scholarly "Second Prelude," by David Patterson, and "Melodic Invention," a rhapsodical piece of her own which showed real merit and was certainly original. Four very interesting songs were sung by Dr. Ray R. Moorhouse, who was accompanied by the composer, Stanley Avery. They were: "Cavalier's Song," "In Holyrood," "The Song of the Timber Trail" and "Song of the Street Sweep."

Giuseppe Fabrini was accepted as a Minnesota composer, though in all other advertising he is an Italian. The by-laws of the association accept one as a resident after one year. His composition for violin and piano is elaborate and scholarly and was well played by himself and Otto Meyer.

Ruth Anderson.

Felice Lyne and L. d'Aubigne.

On June 13, in Paris, at the Theatre des Champs Elysées, Felice Lyne added another triumph to her already long list, by her appearance with the Boston Opera Company as Rosina in the "Barber of Seville," winning an ovation in a cast which included McCormack, Amato and Marcoux.

She repeated her success as Rosina at a subsequent appearance, which was followed by an excellent performance of Oscar in the "Ballo in Maschera."

She appeared also in the second act of the "Barber," at the gala performance, which closed the Paris season, June 19.

Miss Lyne made her reappearance in London in a concert at the Royal Albert Hall, June 21. This young soprano became known by her tremendous success won at her debut as Gilda in "Rigoletto" at the London Opera House, in 1911, and she augmented this success throughout two operatic seasons in London.

Last season, Thomas Quinlan engaged her as leading coloratura soprano for his second world tour of the Quinlan Opera Company.

Miss Lyne appeared with this organization in the leading cities of South Africa, Australia and Canada.

At the conclusion of the tour this spring, she was engaged for a special performance of "Rigoletto" at the Boston Opera House the last week of the season, where she was received with tremendous enthusiasm and was immediately secured for twenty performances with that company during the coming season.

Her instantaneous success in Paris was a source of great gratification to one person, especially interested in her career, L. d'Aubigne, the distinguished teacher, who prepared Miss Lyne, himself formerly a well known operatic tenor.

His debut was made at the Metropolitan Opera House and he was the associate of all the great singers of that time, i. e., Melba, Calvé, Plançon, de Reszke and others there, at Covent Garden, and at many of the foremost opera houses in Europe.

For the past eight years, M. d'Aubigné has been one of the most successful teachers in Paris, taking particular interest in preparing pupils for the stage, for which he is especially fitted by reason of his own long and successful career.

Miss Lyne worked with him exclusively for about two seasons before beginning her career, and has regularly returned each season for further coaching, whenever her engagements permitted.



L. D'AUBIGNE BETWEEN LESSONS AT SEVRES.

Besides his studio in Paris, M. d'Aubigné has a large and attractive villa at Sèvres, just outside the city, where many of his pupils live "en pension."

(Advertisement.)

Louise Jansen Wylie at Mariners' Concerts.

Return engagements are among the best evidences of an artist's ability to please an audience. Louise Jansen Wylie fulfilled her third engagement with the Woman's Auxiliary of the New York Port Society last Thursday evening and an audience which taxed the capacity of the auditorium testified to her popularity.

Mme. Wylie has also been filling Florence Hinkle's position at the West End Collegiate Church, New York, while that ever increasingly popular artist is en tour.

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Serato Encomiums.

Arrigo Serato, the Italian violinist, is lauded as a Bach, Beethoven and Brahms interpreter in the following press notices which appeared in the Vienna, Graz and Karlsbad press:

VIENNA.

Arrigo Serato rendered Bach's violin concerto with great preciseness and variety of tone.—Deutsches Volkblatt.

The artist's technical command over his instrument is just as commendable as his perfect and beautiful tone.—Neue Freie Presse.

GRAZ.

Arrigo Serato has already made a distinct impression on the musical world by his perfect technic earlier in the year. Last night he heightened this impression by his performance of three concertos by Brahms, Beethoven and Bach, which he interpreted with perfect clarity. All these three compositions were performed with charm of a perfect singing tone and true poetry. Grazer Montags Zeitung.

Arrigo Serato performed brilliantly on this evening. He has a combination of the fire of the South and the calmness of the North. The cantilena in Bach's adagio was invested with a beautiful singing tone. In the performance of Beethoven's compositions he showed the volume of his tone and his true musical understanding. He seemed to understand Beethoven, the master, as well as Brahms, whose compositions he played with quality such as Brahms might have given to it. Serato's simplicity stands out in his art. It is the main thing in everything he does.—Grazer Tagespost.

Arrigo Serato performed the various compositions with delightful simplicity, plasticity and poetic feeling. He was the recipient of enthusiastic applause. The artist showed the zenith of his art in his splendid conception of Beethoven, Bach and Brahms.—Grazer Wochenblatt.

Serato possesses that rare combination of temperament and calmness. He interpreted Beethoven with a spirit that was worthy of the great master. At the conclusion of the performance the audience gave vent to great enthusiasm.—Neue Grazer Tagepost.

At yesterday's concert Serato proved himself to be a great artist. Serato plays Bach beautifully. He has a pure tone, sharply defined technic, plasticity and preciseness in his playing, and these are the requirements for the performance of Bach's violin compositions. Serato gives a true performance at all times, and his beautiful tonal quality stands out above everything else. He has a splendid instrument which aids him in obtaining wonderfully soft tonal effects. The Bach compositions showed Serato at his best, and particularly in the first and second movements did he display what a temperamental artist he is.—Grazer Volksblatt.

Serato can be considered as a master of the violin because of his marvelous technic. The Brahms violin concerto, op. 77, gave him a good opportunity to display the same. He has a pure tone and inspiring interpretation and this places him in the foremost ranks of violinists of the present day. He won the approval of the audience by his splendid performance.—Karlsbader Tageblatt.

There was a large audience at the fourth Philharmonic Concert of the Kurhaus, which took place on Monday, February 2. Arrigo Serato was the soloist. The artist played the violin concerto by Bach, and the Brahms concerto, op. 77, with a cadenza by Busoni accompanied by the orchestra. Serato's bowing is unusually light and graceful, and the artist possesses a beautiful and clear tone. The audience was very generous in its applause, and was not satisfied until it received the desired encore.—Karlsbader Zeitung.

(Advertisement.)

The new organist had received from his Vicar a pencilled note: "Mr. Summer has died; please play Dead March." The organist had no copy of the "Saul" march, and so played Tosti's "Good-bye" as the next nearest, with special emphasis on the phrase "Good-bye to Summer, good-bye, good-bye."—Monthly Musical Record.

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"Burke sang with such fine intonation and perfect diction that the house went wild with enthusiasm."—Detroit Times.

"He has a manner that brings his auditors to him and his mood at once."—Cleveland Leader.

"A wonderful voice."—St. Paul Pioneer Press.

"Mr. Burke succeeded not only in interesting his audience but in holding it until the last moment and securing a number of recalls."—Chicago Daily News.

"His voice is a magnificent baritone of great range, full of dramatic capacity, properly restrained to meet the demands of the concert stage."—Cincinnati Post.



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Fanning's Seventh Season in Columbus.

Marking the seventh return engagement during the last five years in Columbus, Ohio, Cecil Fanning, the prominent young American baritone, appeared there on two consecutive evenings, June 15 and 16, as soloist with the Choral Union of the Ohio State University, in its splendid presentation of Smieton's "King Arthur." The artist was greeted on each occasion with an audience numbering over twenty-five hundred and his reception at the hands of so many of his old admirers proved surpassing, if anything, to that of any ever accorded him before in the Ohio State capital.

Fanning was heard in two of the leading roles comprised in "King Arthur," but even at that, as one of the leading local papers claimed, they were both far too small to grant sufficient appreciation for the many friends of this dramatic singer. The various notices from the Columbus critics expressed in terms of utmost favor their deep respect for young Fanning's art. Likewise they noted that all assertive fact which has always spoken so highly of this versatile baritone's work in recent years—that steady power which so prominently marks the ever increasing popularity and heightening element of maturity which apparently follows this artist through all his activities in the concert world.

Any intimation, even though it be the slightest, to the effect that Fanning has already reached the zenith of his artistic or public career, would be doing him a grave injustice and one which would be asserted presumably throughout the entire American musical world, for Fanning has long since risen into a position of widespread favor and much more is still to be expected from this true American talent.

Fanning was immediately reengaged for one of the Columbus Choral Union's concerts next season. He will also appear there in the Irish love sketch which was written and arranged by himself and H. B. Turpin, his successful accompanist and coach, at some future date, to be announced later.

John Finnegan's Best Season.

John Finnegan has closed the best season of his career. The tenor's next season is well booked with several tours and engagements all over the United States and Canada. He has begun his tenth year as solo tenor of St. Patrick's Cathedral, New York.

Some recent press notices follow:

Mr. Finnegan's aria from "La Boheme," "Che Gelida Manina," was sung with musicianly timbre and interpretation. In "The Minstrel Boy," by Lover, and "Come Back to Erin," by Claribel, he was accompanied on the harp, which gave added interest to the rare old songs. The concert would have lacked something had Mr. Finnegan not sung for an encore "I Hear You Calling Me," which the audience struck fire over at the first bars of the prelude. That and "Mother Machree," which was another encore, beside "The Snowy Breasted Pearl," were sung with that rare emotional quality which John Finnegan ought to praise God for giving him. Those three songs held the palm for heart to heart eloquence. "Molly Bawn" and "The Low Backed Car" gave happy moments of humor to the audience.—Brooklyn Daily Eagle, May 13, 1914.

Mr. Finnegan was given pleasant receptions both by audience and chorus. His singing of the "Boheme" aria, "Che Gelida Manina," was one of the features of the matinee.--Columbus Dispatch, May 27, 1914.

Mr. Finnegan displayed his vocal equipment to the best advantage in this program. His singing disclosed a tenor voice of real beauty and in many instances it was used with unusual skill, a very lovely command of mezza-voce singing being one of Mr. Finnegan's chief assets. He was heard first in the familiar "Che Gelida Manina," from Puccini's "La Boheme," and later in a group of songs as well as in the duet from "Il Trovatore"—that warhorse—"Miserere." Mr. Finnegan's encores included Marshall's "I Hear You Calling Me," which is sung by every tenor, great and small, though few sing it as successfully as Mr. Finnegan.—Columbus Journal, May 27, 1914. (Advertisement.)

The Divine Art.

He was a lover of music who had just been to hear one of the great operas, and he was expatiating upon its beauties to an unresponsive friend, whom he observed to yawn. The music lover was hurt. "Look here, John," he protested, "don't you think music is of some practical benefit in life?"

"Oh, yes," said the unresponsive one. "Why, judging from the portraits I have seen of eminent musicians, especially pianists, I should say that music is great to keep the hair from falling out."—Philadelphia Ledger.

Newark's Schubert Orchestra.

The Schubert Orchestra, of Newark, N. J., and of which Philip Gordon, of 158 Bergen street, that city, is conductor, has proved quite popular with the young musicians there, and many have already signified their intention of joining its ranks. Mr. Gordon, who is a member of the Columbia University Orchestra, announces that the first work to be studied will be Schubert's Unfinished symphony in B minor.

MUSICAL NEWS IN OMAHA.

Omaha, Neb., June 29, 1914.

The Paulist Choir of Chicago, directed by Father Finn, gave two concerts in the Omaha Auditorium recently, and attracted good sized audiences on both occasions. The Paulist Choristers gave programs replete with variety and contrast, and well sustained their reputation for excellent part singing. Messrs. McGranahan and Dunford, and Masters Hartnett and Le Febore, all won honors as soloists. The concerts were promoted by the Letter Carriers' Association, and locally managed by Mrs. Shepherd, the well known impresaria from Milwaukee.

BOYD'S THEATRE TO BE RAZED.

Boyd's Theatre, a building with a history and of special interest to musicians because for many years it was the nearest approach to a studio building the city had, is to be torn down and will be replaced by a department store. This interesting building has housed many individuals who have since attained local and even national prominence, and its passing will be witnessed with regret.

KELLY ACCEPTS NEW POSITION.

Thomas J. Kelly, the well known voice teacher and conductor, has accepted a position as director of the music in St. Mary's Avenue Congregational Church. Mr. Kelly will assume his new duties in the fall. James E. Carnal, a prominent local musician, will succeed Mr. Kelly in the First Methodist Church.

LOUISE JANSEN-WYLIE TO RETURN.

Louise Jansen-Wylie, who has spent the past season in New York City, in the meantime making a good name for herself in the metropolis, will return to Omaha soon. Mrs. Wylie has accepted a position as soprano soloist in the First Presbyterian Church.

MARY MÜNCHHOFF ABROAD.

Mary Münchhoff, the popular soprano, left last week for England, in company with friends from this city. Miss Münchhoff will go later to Switzerland before returning to Omaha in the fall.

MISS HOPPER FAVORS SUNDAY CONCERTS.

Evelyn Hopper will continue in the managerial field next season, and will present practically all her attractions on Sunday afternoons at the Brandeis Theatre. Miss Hopper's series will include, among others, such well known names as Busoni, Kreisler, Gerville-Reache and George Hamlin.

RECITALS BY BORGLUM PUPILS.

August M. Borglum recently presented two of his pupils, Eleanor Lear and Florence Peterson, in individual piano recitals at the Borglum Piano School. Miss Lear was assisted by her sister, Emily Lear, a violin pupil of Henry Cox.

PUPILS HEARD IN OPERA SCENES.

Walter B. Graham presented a number of his pupils in an elaborate program of scenes from famous operas last Tuesday evening. The selections were given in costume and attracted a large audience.

MUSICAL COURIER'S BRUSSELS REPRESENTATIVE HERE.

Luella Anderson, the MUSICAL COURIER representative for the city of Brussels, is spending the summer with her parents in this city. Miss Anderson will return to Brussels in the fall.

MRS WELPTON PRESENTS PUPILS.

Mabelle Crawford Welpton brought out a number of her pupils in a closing recital on the evening of Tuesday, June 16, at the Y. W. C. A. Auditorium.

ADAH E. KLOPP TO LEAD.

Adah E. Klopp, who has maintained a voice studio in this city for the past year, has accepted a position as teacher of singing at Waterman Hall, in Sycamore, Ill., a few miles outside of Chicago, and will take up her duties there in the fall.

JEAN P. DUFFIELD.

Wagner's Music.

By the study of Wagner's masterpieces a glimpse of the eternal is had and once the vision of his truth fills the soul counterfeits are detected instinctively. The polyphony of Bach and the music of "Die Meistersinger" prove the spiritual kinship of Wagner with the founder of modern music. A Beethoven symphony and the "Tristan und Isolde" music demonstrate the common genealogy of the composer from Bonn and the maker of music dramas, but listen to the Strauss music from "Salome" when the prophet is being murdered in the well and then hear the mighty tone structure of the last scene from "Götterdämmerung" and observe that Strauss shrieks while Wagner chants.—San Francisco Call.

Ezerman Pupil Wins Soloist Diploma.

Anna Winnifred Atkinson has been awarded the soloist diploma in piano, in the Philadelphia Conservatory of Music. In the recent concert in Witherspoon Hall, Philadelphia, Miss Atkinson played with orchestra, Grieg's concerto, op. 16, second and third movements, receiving high praise for her work. Miss Atkinson is a pupil of D. Hendrik Ezerman.

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A Couple of Bispham Stories.

Amusing incidents are constantly happening to all people before the public, and David Bispham is no exception to the rule.

"The other day," says the baritone, "I had an instance of the linguistic performance of those who insist upon singing in foreign languages, without knowing anything about them, and with scarcely more knowledge of English, I fear. A fellow came up to me and asked me where he could get a certain duet he had read about my singing. He said he thought it would be fine for him and his 'fie-ann-cee,' as he called her, to sing at a concert they were engaged for. Upon inquiring more particularly, I found he wanted information in regard to the duet from Mozart's 'Don Giovanni'—'La, ci darem la mano'—only I had some difficulty in recognizing the familiar selection under the disguise of 'Lacey dare 'em lamono,' which was what he called it.

"On top of this he asked me to hear him sing, but as it was not convenient for me to do so at that time, I had a little talk with him instead. Often one can tell the character of the singing voice from the way the speaking voice sounds, but I was puzzled by the man's timbre and so asked him what his voice was. 'Well,' he said, 'I dunno 'zackly. It useter be a bass but my teacher says it's a tenner-a-bustum now.' And so it fell to my lot to give this lad his first lesson in a foreign language. To explain the meaning of tenore robusto."

Mr. Bispham tells another story on himself. Being a non-smoker, he does not even care about being near lighted tobacco, especially just before singing.

At his recent highly successful engagement in Toronto, where in his honor, the boxes each night were full of people in evening clothes, reminding one of the opera, he arrived at his dressing room at Shea's Theatre, only to find a man sitting there with the door closed, and smoking a big cigar. Mr. Bispham politely requested him to state his business, but pointedly added, "Smoke kills my throat, so please leave your cigar outside." The smoker did so, and then returned saying confidentially, "Don't tell anybody what salary you are getting. There's a lot of people about trying to find out a person's business." With which, he went away, leaving Mr. Bispham in astonishment. Turning to the stage manager, the singer asked who it was who forced his advice and cigar upon him in this unceremonious manner. He was more astonished still to learn that it was Jerry Shea himself, the proprietor and manager of the theatre.

Owner and artist did not meet until the last night of the engagement, when Mr. Shea brought an old friend around upon the stage to shake hands with the man who had filled his theatre all the week, but before admitting the stranger to Mr. Bispham's dressing room, he stopped him with a sly remark, of "Hold on there, Tim, just leave your cigar outside."



MME. C. DE RIGAUD TAKING A SPIN IN THE PARK
With one of her summer pupils in her Detroit Electric.

May Porter an Able Director.

May Porter should be congratulated upon the splendid work of the Cantaves Chorus, which gave its ninth annual concert in Horticultural Hall, Philadelphia, recently. Under the able direction of Miss Porter, this chorus was heard in Elgar's "The Snow" and "Fly, Singing Bird, Fly." In both of these numbers, the good interpretative ability of the Cantaves Chorus was shown to advantage. A new and interesting number was advanced in Kramer's "Mirage," in which an incidental contralto solo was beautifully rendered by Elizabeth Bonner. Another interesting feature of this number was the violin obligato by Dorothy Bible. The two other soloists were Edna Florence Smith, who sang the solo soprano part in "The Kisses," by Bemberg-Mathews, and Henri Merriken, who interpreted two groups of songs in excellent style. The concert was one of the most successful of the latter half of the season of 1913-1914.

Violinist—I want an E string, please.

Cockney Clerk—Would you mind picking one out yourself, sir? I 'ardly know the 'es from the shes.—Puck.

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JUNE MUSIC IN FORT WORTH.

(*Continued from page 6.*)

Rudmose; business manager, Mrs. T. H. Wear. Carl Venth will direct the chorus again.

The annual luncheon was held at the Westbrook Hotel the day after the final musicale. Mrs. R. I. Merrill and Mrs. M. D. Hansard were the committee in charge, and Mrs. O. F. Carlson served as toastmistress; this event proved a delightful close to the season's work.

Last Symphony Orchestra Concert.

The fourth and last of a series of concerts by the Fort Worth Symphony Orchestra was given to an audience that packed the Chamber of Commerce auditorium, many people standing throughout the program. The orchestral numbers were well chosen and enthusiastically received, the players having made splendid progress under Conductor Venth. The soloists were Andrew Hemphill, tenor and Dot Echols, pianist. Mr. Hemphill is one of Fort Worth's prominent musicians and teachers. He has spent several years in Paris studying with Oscar Seagle and Jean de Reszke and is an authorized exponent of the de Reszke method. His numbers on this occasion were splendid examples of this famous method and the audience received them with enthusiasm. They were "Siegmund's Love Song" from "Die Walkure," recitative, "Comfort Ye" and aria, "Every Valley" from the "Messiah." Miss Echols, a young Fort Worth pianist of exceptional talent, played the Mendelssohn "Capriccio Brillante" in a thoroughly satisfying manner, displaying clean technic, good taste and artistic feeling. The interest manifested in these orchestral concerts has been extremely gratifying to those interested in the musical life of the city. It has shown a decided growth in appreciation on the part of the public, which augurs well for the future. The expenses have been guaranteed by subscriptions for season tickets at popular prices after which the concerts have been thrown open to the public. The same plan will be followed next year with the series of concerts extending throughout the season. An Orchestral Association has been formed with the following officers: Ben Tillar, president; Mrs. J. F. Lyons, vice-president; A. W. Grant, secretary and Ellison Harding, treasurer, with a board of directors chosen from the leading business men, musicians and club women of the city.

Three Recitals of Note.

Clarence A. Marshall presented his pupil, Grace Ray, in a pleasing recital, recently. Miss Ray's numbers included: aria, "More Regal" from "Queen of Sheba"; "I Will Extol Thee," Costa; song cycle, "An April Heart," Clough-Leighter; "Summer Rain," DeKoven, and "At the Making of the Hay," Lehmann. A beautifully clear, high soprano voice, good diction, and artistic interpretation with a pleasing stage presence made this a delightful program.

The graduate recitals of the piano department of Texas Christian University were exceedingly interesting. Pupils of Carl Beutel and Harold Techau were presented in these recitals and without exception gave evidence of capable work done under these splendid teachers.

It is also gratifying to report an interesting studio recital by the intermediate pupils of E. T. Croft. Four young girls, Emma Waller, Merle Waller, Rosa Rounsaville and Marion McKee gave evidence of splendid progress in a program which included "L'Harmonie des Anges," Bergmuller; valse brillante, Moszkowski; "Air de Ballet," Chaminade; etude in G minor, Heller and Polish dance, Scharwenka. Assisting on this program was Gertrude Gulledge, a young pupil of Sam S. Losh. The possessor of an unusually beautiful soprano voice, this young student gives promise of a career of much interest. She sang Rubinstein's "Asra," Grieg's "Ich Liebe Dich," "The Island of Gardens," by Coleridge-Taylor and "My Sweetheart," by Meyer-Helmund.

Pitner Songs.

G. Richardson Pitner, a local pianist and composer, whose songs were recently published by Clayton F. Summy, is in receipt of programs showing the use of these songs, "Two Roses," "A Song of Love" and "The Night Has a Thousand Eyes," by Paul W. Peavy, New York, June 1, and Mrs. Paul Betts, Athens, Ga., June 22.

L. M. L.

Pagliacci.

Child of those lovers, mortal Mirth and Woe,
Poor Pagliaccio, fool and lover both.
How often have I laughed, and left you loath.
Not dreaming that your play was mingled so
With prayers and creeping dread; or that the show
Of gaudy silks could hide so red a heart,
A mind so tantalized and torn apart,
A soul so taunted of the powers below,
And look! the laugh, the kiss, the sudden blow,
The flaring lights, and frightened faces round
A stained and sinking form! Oh, sure I know
That rising, ringing cry! The knife has found
A lovely sheath! Aha, Pagliaccio!
Your heart was breaking then; I know the sound.

—Century Magazine.



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THE MUSICAL COURIER EXTRA
Published every Saturday by Musical Courier Co.
Devoted to the interests of the Piano Trade.

Some operas, like some children, are better seen than heard.

Men who claim to be wedded to their art sometimes make but a sorry showing in the offspring from the union.

The Grand Duke of Weimar conferred upon Richard Strauss on his fiftieth birthday the golden medal for art and science.

"Can Fright Whiten Hair?" asks the Literary Digest. Try us with the announcement of another production of "Mona."

Now that Berlin is well on its way toward getting its new opera house we suggest respectfully that it produce a few new operas there occasionally.

Just two weeks to the opening of the Bayreuth Festival. There was a time when such an anticipation used to create more excitement than it does now.

The musical world will be vastly relieved to learn that a marble tablet has been placed on the house in Florence where Caccini died on December 10, 1618.

The letter S, as the London Daily Telegraph points out, is beginning to have much significance in modern music—Strauss, Schönberg, Scriabine and Stravinsky.

Once in a while painters who depict persons performing upon the flute, the viol, the harp, or the piano, ought to show the players handling those instruments correctly.

Vanni Marcoux's female admirers in America—and they numbered legion—will read with interest that in Paris last Saturday the handsome and popular baritone married Mlle. Madeleine Morlay, an actress.

For the position of concertmaster of the Chicago Opera Alexander Sébald has just been engaged abroad. He has held similar positions in European symphony orchestras under Mahler, Nikisch, Muck and Weingartner.

Last week marked the two hundredth anniversary of the birth of Christoph Willibald Gluck, which led several bromidiotic commentators to repeat that the composer of "Orfeo" was the Wagner of his day. As a matter of truth Gluck had nothing in common with the fiery Richard except the fact that they both wrote music.

A new musical column in the New York Morning Telegraph is called "Chords and Dischords," and presents very well written and interesting comment on matters tonal here and abroad. The writer is Stanley Olmsted and he appears to be one of the few New York musical penmen who find something musical to write about outside of grand opera and the salaries of singers and players.

As to the forthcoming $10,000 prize opera competition in Los Angeles, told about in another column, it seems that the selection of judges by the National Federation of Musical Clubs should comprise none of the judges of the Metropolitan Opera House prize competition of a few seasons ago. It is possible that some of the same scores which were submitted to the Metropolitan Opera $10,000 contest may be among those that will go into the Los Angeles competition. Over twenty were submitted in the New York contest, and, judging by "Mona," which won, it is difficult to believe that all rejected works were inferior to the one that received the prize.

A staff member wishes to know whether a paraphrase of Tennyson's famous lines would not apply to success in music, as follows:

"'Tis better to have been and be a 'has been'
Than never to be 'it' at all."

Erie, Pa., now has joined the list of American cities which gave successful music festivals this spring. The two men directly responsible for the fine results achieved in the energetic Pennsylvania town are Franz Kohler, conductor of the Erie Symphony Orchestra, and Morris G. Williams, conductor of the Erie Oratorio Society.

Lord Howard De Walden's Celtic tragedy, "Dyland," with music by Josef Holbrooke, was produced by Thomas Beecham at the Drury Lane Theatre in London last week. The reception of the work, as private cables impart, left something to be desired, for the public applauded while the critics appeared to be half surprised, half apologetic.

The operatic festival of the Berlin Royal Opera, which came to a close recently with the performance of "Rosenkavalier," as described in our Berlin letter on another page, lasted two weeks and was a great success, both artistically and financially. The box office statistics showed that 30,000 marks' worth of tickets were sold to persons residing outside of Berlin, and this is considered a remarkable showing for so short a period.

The largest audiences ever gathered to hear music in Central Park were there last Saturday and Sunday night. The attractions were Conductor Nahan Franko and a particularly fine band, made up of the leading wind instrumentalists of the New York Philharmonic Society and the Metropolitan Opera House orchestra. Franko is conducting at the park every evening this week except Monday and will conduct also next Sunday.

In the New York Sunday Tribune there is a department called "At Music Studios," which contains some excellent contributions. They are excellent because they are lifted bodily from the columns of the MUSICAL COURIER, as the Tribune issue of June 28, 1914, and the MUSICAL COURIER issue of June 24, 1914, will testify. The fact that the Tribune items in question are not credited to the MUSICAL COURIER doubtless is merely an oversight.

It is reported by the Pacific Coast Musical Review that the latest musical plans in connection with the Panama-Pacific Exposition comprise the organization of a special symphony orchestra of eighty men, an official Exposition band of forty-five men, a series of choral festivals, including an Eisteddfod, soloists' concerts, one hundred organ recitals by Mr. Lemare, of London, and about two hundred more divided among American organists.

Henry T. Finck, of the New York Evening Post, has been poring over European opera statistics and as one result of his findings announces that in Paris last year "Carmen" had nearly twice as many performances as any other opera and that during the decade 1901-1910, Bizet's masterpiece was the favorite opera in Germany, having been heard there 3,956 times. At the Metropolitan Opera House "Carmen" was not given at all last season, while such a purely ephemeral composition as "Julien" had five or six performances.

HOW TO GET A START.

There is no problem in the world of music more difficult to solve than that which confronts the young artist in his or her efforts to get a start. After the days of education are over and the fledgling artist begins to feel his wings the question of ways and means arises and the difficulties stand before him like an insurmountable wall. He feels, often with justice, that, could he but be heard, his success would be assured, but he knows of no means by which this may be accomplished.

One way there is, of course, which costs but little and lies within reach of almost every young artist: to rent a hall, invite a few friends, and give a recital. And this means has been tried over and over again, and always with the same disastrous result. The young artist comes away from it disheartened and a prey to the most profound despair. He has risked generally his last penny on this venture only to learn, too late, that it has been absolutely thrown away. Only by rare good luck is he able to get the musical critics of any of the best papers to attend this maiden effort, and, if any representatives of the press appear at all, they are, only too often, assistant critics who believe that to criticise harshly is to show their own knowledge. And then it usually happens that if this writing of an unknown newspaper cub about an equally unknown artist should happen to be favorable, it is cut down to a few lines by the managing editor, whose duty it is to save valuable news space.

Then again it is equally impossible for the young artist under these circumstances to get a representative public. Those music lovers among the amateurs whose good opinion would be valuable do not go to hear the efforts of an unknown. The reason of this is easy to understand. These amateurs, filled though they often are with the desire to discover and aid budding genius, have learned through frequent painful and bitter disappointment that conceit and aggressiveness often take the place of talent in the givers of such small concerts.

The self indulgence of a recital proving futile, how about the managers? They, of course, seem, at first, the haven of hope for the aspirant, just as is the publisher for the author, the dealer for the maker of a picture. But the managers are not interested in art for art's sake. They very well know that the existence of art depends not upon its perfection but upon its earning capacity. And, after all, the best criticism of art is the box office, for that is a worthless art which knows no public. If you doubt that, ask yourself how much general usefulness the best production possible would have were it heard only by the performers. As a great philosopher has pointed out, beauty itself is non-existent unless there be an eye to see it or an ear to hear it.

And so, though the young artist may inveigh against the managers, they are, after all, acting in the best interests of art by obeying the dictates of self preservation. The large amount of money now spent in this country on musical art is due solely to the splendid constructive and pioneer work of the managers and far reaching influence of the MUSICAL COURIER. We must thank not the public but the managers for the musical showing of America today. Certainly, they work for the purpose of making money, but as their interests coincide with the best interests of art and of the artist, no general criticism is possible.

And the manager must be convinced. He takes nothing on faith and risks nothing on his own judgment as a critic. This being the case, the young artist will do well to accept conditions and to adopt the only possible means of bringing his claims to the notice of the managers by first of all doing something in a more or less public way, and then advertising these doings in the only musical paper which acts as an authoritative guide for the managers, the MUSICAL COURIER.

Do not sing or play for nothing, but on the other hand, do not ask exorbitant prices for your early appearances before you have established fame and a market value. Stilted pride and stupid conceit often prompt young artists to insist that they will not sing or play for less than a certain sum. Once you get a reputation you may demand a thousand dollars or more for the smallest effort, but until you have risen from the ranks the demand for large fees is nothing less than suicidal.

No good effort which remains hidden is worth anything in a practical way, and the good effort which is known to the largest public naturally will be the most profitable.

HELPING AMERICAN COMPOSERS.

It is gratifying to learn that while Prof. Edgar Stillman Kelley is receiving so much recognition in Europe, his countrymen are also showing him marked attention at home. The following circular letter which explains itself has just been received:

THE STILLMAN KELLEY PUBLICATION SOCIETY.
Honorary president, Carl Stoeckel, Norfolk, Conn.
President, Ella May Smith, Columbus, Ohio.
Vice-president, Mrs. John H. Boalt, San Francisco, Cal.
Treasurer, Heinrich Meyn, New York City.

Honorary Committee: Dr. Felix Adler, New York; Mrs. Walter D. Bliss, San Francisco; Walter Bogart, New York; Allen A. Brown, Boston; Mrs. Thomas J. Emery, Cincinnati; Henry T. Finck, New York; Hamlin Garland, Chicago; Rupert Hughes, New York; Sidney Homer, New York; Robert Underwood Johnston, New York; Hamilton Wright Mabie, New York; Lawrence Maxwell, Cincinnati; Mrs. Roderick MacLeod, London, England; Martha Remmert, Berlin, Germany; Mrs. Samuel Swift, New York; Dr. Robert Sattler, Cincinnati; Mrs. Robert Sattler, Cincinnati; Professor Xaver Scharwenka, Berlin, Germany; Mrs. Carl Stoeckel, Norfolk, Conn.; Mrs. Charles P. Taft, Cincinnati; Thomas Tapper, New York; Mrs. Georgine Holmes Thomas, Cincinnati; Brainard B. Thresher, Dayton, Ohio.

At the present time there is much discussion concerning the support of creative musical art in our country. Prizes are being offered, productions are being planned, and other means devised for furthering its development, but as yet nothing has been done toward solving the serious problem of the engraving and publishing of the larger orchestral scores of our American composers.

Certain music clubs and a number of individuals interested are now arranging to publish the works of Edgar Stillman Kelley, an American composer of international reputation, who has written extensively for the orchestra.

It is the earnest wish of Stillman Kelley, for whom this movement has been started, that an organization of a permanent character be formed for the purpose of rendering a similar service to other American composers, and the committee is now working toward that end.

The compositions of Stillman Kelley, which are to be printed, have been publicly performed by many of the large orchestras and seriously considered by both critics and public.

At present Stillman Kelley is in Europe, bringing out his compositions with marked success. He was recently invited to conduct his "New England" symphony at the Liszt Society Festival in Altenburg, Germany. The festival was under the protection of His Highness, the Duke of Altenburg, who on several occasions "commanded the presence" of the composer as a guest at his castle, and also requested that some of his compositions be given on the regular Court concert programs next season.

ELLA MAY SMITH,
President.

Accompanying the foregoing circular is a card, reading as follows:

The Stillman Kelley Publication Society

To Mr. Heinrich Meyn, *Treasurer,*
150 West Fifty-ninth Street, New York.
Sir—I desire to become a member of the Stillman Kelley Publication Society and enclose $..... for.....copies of this composer's orchestral scores.
Symphony No. 1—*Gulliver.*
Symphony No. 2—*New England.*
Symphonic Suite—*Macbeth.*
Symphonic Suite—*Aladdin.*

Said score or scores to be delivered to me as soon as printed, or retained by the committee for presentation to music libraries.

Date.....191.....

Name .....

Address .....

The price of scores will be Ten Dollars each.

The list of subscribers and library presentations will be given to members in the annual report.

SING IN ENGLISH.

Some days following John McCormack's appearance in Bridgeport, Conn., the following editorial appeared in the Evening Farmer, the oldest, most conservative and influential paper in the State of Connecticut. It is from the pen of Lynn Wilson, one of the ablest of the best school of journalists in America. The article was headed: "The Way to Sing to English Speaking People Is in English."

Culture in its earlier stages seems always to have been in the possession of an exclusive class, and this exclusive class seems always to have been ashamed of the native product. Dante is famous because he wrote his wonderful works in the Italian language, which is to say, in the daily language of the living men and women about him. Spenser gained fame in the same way, by writing in the English language, instead of some dead, or stilled foreign language, affected by the "best people" of his time.

America today, with respect to its music, is in much the same state as Italy and England were in the time of Spenser and Dante with respect to literature.

Having developed little music of our own, we, through the limited number of persons of musical training, affect an undue admiration for music that is foreign, and especially for song in other languages than our own.

The result is that the really great singers who come to this country, or who belong to this country, have not contributed their share to the musical education of the people. They have not done what they might have done, nor even what they ought to have done, to create interest in good music.

Most of the great singers who have occasionally come to Bridgeport have done precisely what the writers before Dante did, what those before Spenser did. They have chosen to sing most of their songs in foreign tongues, and the audience has expressed an enthusiasm which it was far from feeling, while seanty attendance has indicated the real lack of popular interest.

How different is it with John McCormack, the first really great singer who has deigned to sing in the English tongue.

There are no cold audienees when McCormack appears. There are no empty houses when his voice is heard. His audiences are not composed of a few exclusive persons devoted to an art that is not and never can be national. There come into the McCormack audiences all the really cultured men and women of the community, who listen spellbound while a great artist sings great songs which they can understand.

Art is but a means of delineating and imitating truth. It is a means of conveying high thoughts from one mind to another. To convey such thoughts it is necessary that a medium of conveyance shall exist.

So it happens, and must always remain true, that great literature in the French tongue, will not be great literature to him who does not understand French. Nor can great songs be sung to those who understand only the English language, so that they will understand, save in English.

John McCormack is entitled to this fair meed of praise. He has done for song in America what Dante did for literature in Italy and what Spenser did for literature in England. He has done and is doing more to make America a nation cultured in music than anybody has done before him.

That this should be so is the more to his credit, for his training was purely classical, and he was submitted to that rigorous culture which has made every great singer in America, before his time, so far as the art of song was concerned, a foreigner.

McCormack's Italian is perfect in pronunciation, and before an audience of cultured Italians he would be as much an artist as he is before an audience of Americans singing in the tongue which Americans understand.

That a community should know and love music is much to be desired. It is from this standpoint that these few thoughts are uttered respecting Mr. McCormack and his art.

Jennie Lind gave the American people their first impulse toward great music. John MccCormack is giving them a second inspiration.

The Bridgeport Evening Farmer could have mentioned other singers who do much of their work in English. A few who at once jump into the mind are Bispham, Francis Rogers, Reinald Werrenrath, Herbert Witherspoon, Evan Williams, Reed Miller, Christine Miller, and many others—too many, in fact, to be enumerated in this place and at this time. In the concert field, the advance toward singing in English is immeasurably more rapid than in the operatic realm.

A "concert in costume" is what the London Tatler calls grand opera.

LOS ANGELES $10,000 OPERA PRIZE.

Music has become a business asset of Los Angeles, for in connection with the securing of the convention of the National Federation of Musical Clubs which will be held in that city in the summer of 1915, Los Angeles also will bring permanent grand opera to the lovely and thriving city of the Southwest.

Already the announcement of the selection of Los Angeles as the meeting place of the N. F. M. C. convention has been advertised throughout the civilized world, and the fact that a $10,000 prize has been raised and offered for a three-act opera, not to exceed in performance three and one-fourth hours, including intermissions (with the libretto in English and the text either original or translated), has brought over forty compositions to the committees from the best composers of note in this country, which assures the success of the enterprise.

With the formation of the American Opera Association of Los Angeles and the raising of $40,000 for the production of the prize opera, music seems to be placed on a sound commercial basis in the City of the Angels. On April 25, 1913, in Chicago, at a meeting of the National Federation, this opportunity was given to Los Angeles. F. W. Blanchard, Mrs. W. H. Jamison, L. E. Behymer, Gertrude Parsons, Charles Farwell Edson, and J. P. Dupuy helped to bring it about, and Mrs. Jason Walker, of the National Federation, also did an important part of the planning.

No manuscripts will be received by the opera committee before July 1, 1914, and none after August 1, 1914. The committee of award has already been selected and numbers among the names some of the best authorities on music in this country. As the time is limited for submitting operas in this competition, the scenes and characters of the libretti were not limited, but where everything else is of equal value, the preference will be given to a work dealing with American characters.

The opera is to be the culminating event of a music festival week in Los Angeles, and Mrs. Jason Walker, in charge of programs, has just finished consulting with the executive board, which includes F. W Blanchard, president; Mrs. W. H. Jamison, secretary; L. E. Behymer, vice-president; Gertrude Parsons, Charles Farwell Edson and J. P. Dupuy.

The offerings of the week in the way of concerts and other musical performances of importance are to be arranged to open June 24, a reception night, music furnished by the leading vocalists and instrumentalists of Los Angeles. Friday, June 25, the entire day will be devoted to musical programs by the pupils of the public schools, orchestral and choral. Saturday, June 26, orchestra concerts by the symphony and similar organizations. Sunday, June 27, every church of prominence in the city has arranged for sacred concerts in the afternoon and evening, many organ recitals having been planned. Monday, June 28, the choral clubs and organizations of Southern California and the United States will meet in competitive rivalry. Tuesday, June 29, orchestral concerts will be heard both day and evening, the compositions being in competition for cash prizes. Wednesday, June 30, artists' concerts are to be held day and evening. Many prizes will be given for the various events.

Thursday evening, July 1, marks the first performance of the American prize opera, July 2 its second performance, July 3 (matinee) its third. These first three performances are to be devoted exclusively to the visiting delegates and members of the National Federation of Musical Clubs. The evening of July 3 brings also a pageant of California music, from the aborigines, followed by the early Spanish, the mission music of the padres, the later Spanish music, the coming of the Gringo down to the present time, accompanied by a parade of the visiting musical delegates. The prize opera will continue for one week longer given over to the public.



AMERICAN OPERA ASSOCIATION EXECUTIVE COMMITTEE
Bottom, left to right: Mrs. Jason Walker, Mrs. W. H. Jamison, L. E. Behymer; top row, left to right: Charles Edson, Gertrude Parsons, Fred W. Blanchard.

This, in brief, is the work that the committee has in hand and those who are acquainted with the personnel of the local board feel confident that not only will a world-wide interest be manifested in the production of this new American opera and the work of the Biennial Federation be carried out successfully, but that a new musical section will arise on the Pacific Coast that should eventually become a force in itself and bring forward Western music to an independent and imposing position.

MEXICO, PAST AND PRESENT.

In the year 1325, so runs the story, the Aztecs traveled south from the extreme northwestern part of the American continent and took up their abode in Anahuac, where the vanished Toltecs had last been seen, some two centuries earlier. A good omen guided them in selecting the site of their new city. They beheld a royal eagle with his broad wings open to the morning sun, perched on a cactus by the shining waves of a lake. Such a heaven-sent injunction was not to be disobeyed. No doubt the pessimists and critics among the wandering Aztecs regretted that the eagle had not gone farther inland with his prey. But the true believers, in all ages of the world more numerous than the skeptics, were not to be turned aside by the counsels of the ungodly. They drove piles in the low marshes and laid the foundations of their city in the shallows, for which act of faith they were rewarded in the fulness of time; for the waters of the lake receded and left the town on dry land, where it still remains. The city was called Tenochtitlan, signifying its miraculous origin. In the year 1519 the city of Tenochtitlan had nearly 60,000 houses, and a population estimated as high as 500,000 souls. When the Spaniards under Cortez saw it they thought it "like a thing of fairy creation rather than the work of human hands." But the Spaniards never could conquer the original name of the town. They called it after the name of the Aztec god of war, Mexitli, and the name that got abroad to Europe and which was subsequently fastened to the city and the country was Mexico.

The eyes of all the world are now on Mexico, metaphorically speaking. Those who have not actually set eyes upon the ancient city of the Aztecs and the capital of modern Mexico have, however, a somewhat unjust opinion of the attractiveness of the place. The celebrated valley of Mexico, encircled by towering hills, lies 7,524 feet above the sea level of London and New York. In this valley is the city of Mexico, surrounded by natural scenery that is grand, almost terrible in its majesty. It has an equable climate resembling that of central Italy, for it is situated in the tierra fria, or cold region. Half way down the hill toward the sea level is to be found the tierra templada, or temperate region of perpetual moisture, where the mists and clouds from the Gulf of Mexico are forever settling. Down on the sea level are to be seen in all the luxuriant variety of tropical vegetation the gay colors of the vanilla, the indigo, and the flowering cocao trees.

In 1823, Spain acknowledged Mexican independence, but left the Mexicans ignorant and burdened with a city full of churches, convents, and other ecclesiastical estates. The war of reform ended in 1860, and great numbers of the churches were "sequestrated and converted into libraries, stores, warehouses, and even stables, or pulled down for civic improvements."

The most imposing building at present to be seen in Mexico City is the huge Palacio Nacional, which is 675 feet long, and projects on both sides of Plaza Mayor. As it is a purely civic building for the administration of city affairs, a detailed account of its many offices and rooms is not suitable for these columns. To the south of the Palacio Nacional is the chief market, Mercado Velador, which, however, does not cover as much ground as the Conservatorio de Musica standing beside it. Behind the Palacio Nacional is the well known National Museum, which is so rich in Mexican antiquities. Farther to the east again is the beautiful Academy of San Carlos, often said to be the finest picture gallery on the American continent, and well supplied with examples of the Florentine and Flemish schools of painting. To be on the safe side, let us say that the Academy of San Carlos is the finest in Latin America, at any rate. On the north side of the Plaza Mayor is the Cathedral, or Church of the Asuncion de Maria Santisima. It is built on the site of the Aztec temple, Teocalli, and was begun in 1573 and finished in 1667. There are probably no churches on the American continent larger than this cathedral, which is 425 feet long, 200 feet wide and 180 feet high. St. Patrick's Cathedral, of which New Yorkers are so proud, is 400 feet long, 125 feet wide and 112 feet high. If the towers were removed, St. Patrick's Cathedral would stand comfortably inside the Cathedral of Mexico City.

The Grand National Theatre is one of the largest and finest in the New World, and has a seating capacity for three thousand persons. It was designed by the Spanish architect, Don Lorenzo Hidalga, and opened in 1844. In stage mechanism it is now far behind the times, but its artistic decorations merit study.

In the concert hall of the Conservatory of Music the northern visitor feels more at home. Here he finds familiar names and faces on all sides. There are busts of Palestrina, Rameau, Handel, Bach, Gluck, Haydn, Méhul, Beethoven, Auber, Fétis, Rossini, Meyerbeer, Donizetti, Bellini, Verdi, Gounod, and three Mexican composers, Antonio Gomez, Bustamante and Beristain. These busts fill the right hand side. On the left are the dramatists, Æschylus, Sophocles, Plautus, Terence, Lope de Rueda, Shakespeare, Ben Jonson, Lope de Vega, Calderon, Corneille, Molière, Racine, Moreto, Soeur Ines de la Cruz, Moratin, Victor Hugo, Alfieri, Goethe, Schiller, and Breton de los Herreros. Of the Principal Theatre and the Iturbide Theatre, it is not now necessary to speak.

We may call attention, in passing, however, that London's Covent Garden Opera House and Mexico's Conservatory Concert Hall are both beside markets. Mexico's market occupies the old site of the Chateau-neuf of Motecuhzoma with all its ancient mire and dirt. Covent Garden market in London, on the other hand, is the property of the Duke of Bedford, and is one of the finest exhibitions of fruit and flowers in the world. "The Easter Eve flower market is especially brilliant," says Baedeker.

London and Mexico City have one advantage in common over New York City—namely, they are the seats of their respective governments. Of course, it is not necessary now to say anything about the kind of government Mexico has had. A certain London playwright, by name Shakespeare, once remarked that "there is no darkness but ignorance," but he could hardly have been thinking of Mexico

when he uttered his wisdom. As it is our business now to describe Mexico as it is rather than to prescribe for whatever is the matter with it, we leave the subject of Mexican education in abeyance. Sitting at ease in the beautiful garden of Alameda by the fountains and statues or wandering under the vast shade of more than 1,500 sturdy ash trees, we can easily forget governments and revolutions. And the visitor with an artist's eye can find much to delight him in the marble and bronze of the Constitution Square, or Plaza Mayor, otherwise Plaza de la Constitucion. Such works as the bronze statues of Mercury and of Venus, by Canova, put to shame many of the artistic abominations of New York City, which the artist Borglum is reported to have condemned as unfit to be paper weights. Christopher Columbus has a superb memorial monument which we cannot do justice to in these few lines. Seven human figures, various marbles, bronzes, wrought iron, candelabras, make one of the most imposing monuments to be seen outside the capitals of Europe. The pride of the city, nevertheless, is the famous equestrian statue of Charles IV, which has no rival of its kind except that of Marcus Aurelius at Rome. And it was cast in Mexico, though designed by Don Manuel Tolsa abroad.

We cannot stop now to describe the magnificent libraries of Mexico. The National Library, opened in 1692, has more than 600,000 volumes.

In the pretty garden of Zocalo, situated in the center of the Plaza de la Constitucion, the band plays every evening. There, in the brilliant atmosphere, under the cloudless skies of these high altitudes, with the soaring peaks of Popocatepetl and Ixtaccihuatl standing like the sentinels of fairyland in the distance, one may recall the lines of Bishop Heber, of Calcutta, in his hymn about the charms of Ceylon's Isle, where "every prospect pleases and only man is vile." Be it understood that we do not use this word "man" as a sop to the Cerberus of female politics. We fear that on this occasion we must make use of the word to include the entire biped population of Mexico City, even if it sounds a little ungallant in this ungallant age.

ECHOES OF THE WAGNER SUIT.

The recent sensational lawsuit between Isolde Bülow-Beidler and her mother, Cosima Wagner, which called forth such severe censure on the part of sincere Wagner admirers all over the world, brought to light some interesting facts. Dr. Troll, one of the attorneys for the defendant (Cosima Wagner) declared at one of the final sessions of the court that the sensational character of the litigation was doing great material damage to the Bayreuth Wagner Festival, and as one of his proofs he pointed out that 400 tickets which had already been sold had been returned, because of the public indignation over this remarkable affair. He also declared that protests were now being heard on all sides to the effect that the Bayreuth Theatre was no longer a proper place in which to give the performances, and that the Prinzregenten Theatre at Munich was profiting from these rumors. Dr. Troll demanded that the public be excluded from the court proceedings, but the court refused to grant this request.

A sensation was produced by the reading of the affidavit of the principal witness, Anna Wrazek, who was for many years a maid in Wagner's house. This woman died at the age of eighty-two just before the opening of the proceedings. Her affidavit contains some very startling assertions concerning the relations between Wagner and Mme. Cosima, who was then Bülow's wife, but as they were not substantiated from any other source, they were not accepted as incontrovertible evidence. The upshot of the whole proceeding was, as all the world knows, that Mme. Beidler lost her suit against her mother, so that it seems, after all, she was a daughter of Hans von Bülow and not of Richard Wagner. At least, the courts have declared her to be legally the daughter of von Bülow.

Mme. Beidler, however, still insists that she is the daughter of Richard Wagner and refers to numerous letters of Wagner's in which he speaks of his "daughter Isolde." The whole action probably was prompted by mercenary motives, as the MUSICAL COURIER suggested from the first. Mme. Beidler hitherto had been drawing an annuity of 30,000 marks ($7,500), and this was recently reduced by Siegfried Wagner on the grounds that the family income no longer justified such a sum, since royalties had stopped. For this reason Siegfried's step-sister brought suit against her mother, not only with the hope of proving herself to be a daughter of Richard Wagner, but also with a view to making her own son a direct heir to the Wagner fortune.

The lawsuit, by the way, has caused considerable friction between the Munich Prinzregenten Theatre and the Bayreuth Wagner Theatre. Justizrat Troll (the defender of Mme. Wagner) mentioned before, declared that the whole controversy was in the last analysis nothing more or less than an agressive move of the Prinzregenten Opera House against the Bayreuth Theatre. He went so far as to say that the Prinzregenten Theater was a "real estate speculation" and that every person who bought tickets for the Wagner performances in Munich was helping to support this venture. Ernst von Possart, the builder of the Prinzregenten Theater, has replied to these attacks by saying among other things: "It is for Justizrat Troll to prove in what way the question as to whether Isolde Beidler is a daughter of Wagner or of von Bülow is connected with the building and the management of the Prinzregenten Theatre. It is grotesque and quite on a par with his assertion that those who attend the Prinzregenten Theater pay their money, not for the performances heard there, but for the real estate speculations connected with it."

A LILLIAN NORDICA MEMORIAL.

For the purpose of perpetuating the memory of Lillian Nordica, a committee has been formed to further the project of erecting a statue of the famous singer, in which she will be pictured as Isolde. The chairman of the committee is Albert Mildenberg, the well known composer and pianist. Among the prominent men and women who have consented to act in behalf of this undertaking are Mrs. George J. Gould, Mrs. O. H. P. Belmont, Fannie Bloomfield Zeisler, and David Bispham. The statue will be executed by Mrs. Harry Payne Whitney, and the site is to be in Central Park, as far as the present plan is concerned.

That opera in our vernacular is not valued by the New York Times does not change the fact that such art-loving countries as France, Spain, Italy and Bohemia all preferred recently to hear "Parsifal" in the language of those respective countries, to listening to it in the original German, which they could not understand and therefore did not care to hear. Why translate anything?

And Next?

When grandma toured in foreign parts,
Her letters were an education—
Twelve pages of impressions, sights,
Heights, distances and population.

Mother, doing Europe,
In four pages told
Whom she met and where the best
Gowns and hats were sold.

Maud, abroad,
Gets all she's able
Upon two post cards
And one cable.

PRIZE FOR CHORAL WORK

A $2,000 prize contest for a choral composition is on at Los Angeles, where the Booster Club of Southern California offers that sum for the best musical setting to a poem called "California." These are the verses:

In the fertile, sunny Southland,
Where the sky is always blue,
Mountain sides and rolling valleys,
Blooming meadows fair to view,
Shelter homes of happy people,
In their lives supremely blest—
Days of sunshine, nights of coolness,
Bring activity—then rest.

CHORUS.

California—Land of Plenty!
California—Paradise!
From thy charms, O California,
Other climes may not entice.
Once at home in California,
Quite forgot are earthly ills.
Life is lived in California
With a joyousness that thrills.

In the fragrant, sunny Southland,
Where the trees are always green,
There are acres lying idle
Waiting thousands yet unseen.
Homes for them in peace and plenty
Wait the touch of human hand.
Orange groves and walnut orchards
Then will bloom o'er all the land.

In the golden, sunny Southland,
Where the year is always spring,
Nature, prodigal of blessings,
Makes the heart with rapture sing;
For beneath the ground lies hidden
Store of gems and yellow gold—
Of the wealth of California
Scarce the half hath yet been told!

In the joyous, sunny Southland,
By the ever rolling sea,
Men are building for the future
With the strength of unity.
Harbors, cities, smooth broad highways,
Sparkling water brought from hills—
Life is lived in California
With intensity that thrills!

The rules for the competition are as follows:

The competition is open to the citizens of all countries.

Compositions must be arranged for voice and piano, in the usual song form, set to the words of this poem. Band and orchestra scores may also be submitted at the option of the composers. More than one composition may be submitted by a composer.

The poem complete must accompany each composition, with at least two verses and the chorus set to the music in the usual manner.

Composers must not sign their names to their work, but must affix a distinctive mark of identification, sending with the composition a sealed envelope containing full name and address, and bearing the same mark of identification. The award will be made on merit, without knowledge by the judges of the identity of the contestants.

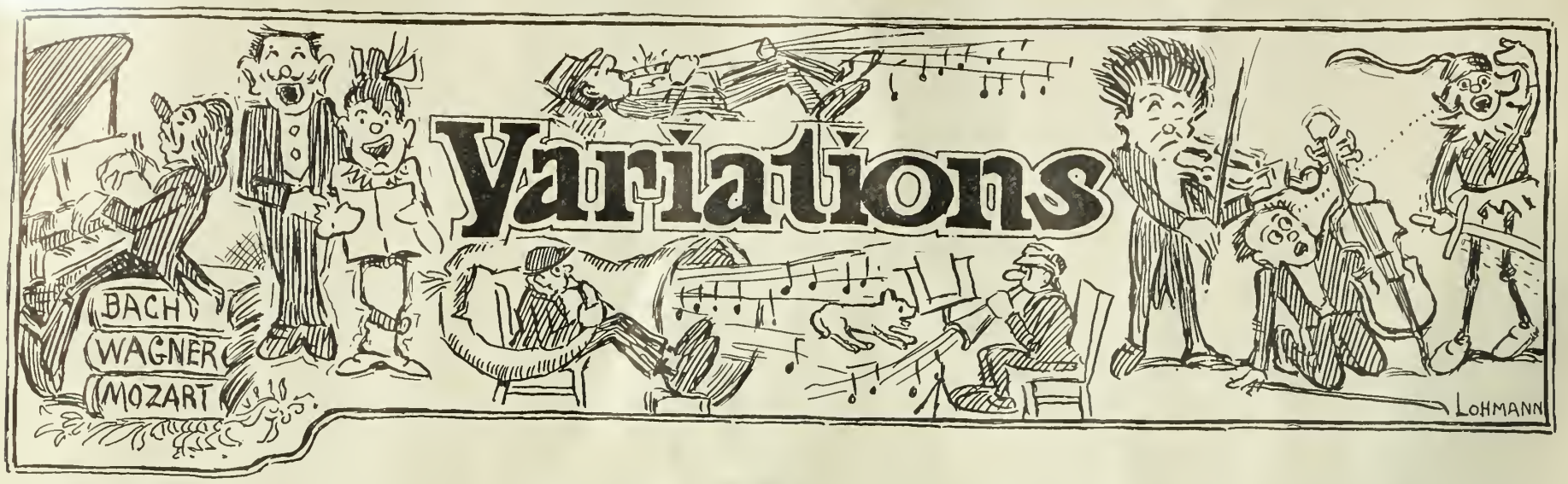
The award and payment of the amount of the music prize, two thousand ($2,000) dollars, to the winning entrant, shall be full payment for the winning composition, and for all royalty rights of the composition in any form, either with or without words.

The right to reject any or all compositions is reserved. Satisfactory proof of authorship must be given if required. Music heretofore published will not be eligible. Contestants are advised to retain copies of their manuscripts. The Booster Club will conscientiously endeavor to return all unaccepted compositions, if accompanied by sufficient postage, and while all reasonable care will be given manuscripts, the Booster Club will not be responsible for their return.

The contest will close September 1, 1914. The award will be made by a board of disinterested judges appointed by the officers of the club.

No contestant's name, other than the winner, will be disclosed without authority. N. BANKS CRIEGER,
Chairman Music Committee, Booster Club of Southern California, 609 Herman Hellman Building, Los Angeles, Cal.

Tent, bungalow, cottage and hotel—each is contributing its share, and sometimes a little more, toward the daily evening concerts at the summer resorts. Little folk and big folk all seem to be enjoying a good time musically.



The Assiduous Waiter.

An amusing Carl Flesch story is sent to this department by a friend of the famous violinist. It appears that when Flesch played in a small Dutch town not long ago, he was introduced to the local concert custom of arranging a "Kaffeepause" (coffee pause) in the middle of the program, in order to enable the auditors to indulge in a sandwich and a cup of the fragrant hot beverage which does not inebriate but keeps one awake at night. Flesch conformed so thoroughly to the habit of the place that when the Kaffeepause arrived he sent for refreshment to be brought to the artists' room for himself and his accompanist. A waiter soon appeared with the order and when given a gold piece by Flesch in payment, the man hurried away to procure the change. Without waiting for the man's return, the violinist went upon the stage after finishing his coffee, and continued his program. About half of his first number had been played, when, to the utter surprise of the audience and the huge amusement of Flesch the stage door opened, and the delayed waiter came into view, hurrying over to the player and holding out a plate containing the change due him. In the most nonchalant manner the virtuoso stopped his performance, picked up his money, left the proper tip on the plate, and signaling to the accompanist, went on with his reading as though nothing of the slightest moment had occurred. The report of the incident winds up: "Although Flesch has had many resounding triumphs, he told me that the applause he received after the waiter left the platform overshadowed any storm of handclapping he ever had experienced at any appearance of his own or of any other artist."



SIMPLIFIED SPELLING.

Is There Anything New?

The prophetic picture of the ladies' orchestra was published in a Düsseldorf, Germany, paper in 1853. It was called "Ladies' Orchestra á la Strauss." Of course the Strauss meant is Johann, and not Richard. And now comes Theodore Spiering, at present of Berlin, with his "Neues Berliner Tonkünstlerinnen Orchestra," membership female.

Paderewski's Past.

Opening an old book of music the other day, we came upon the Paderewski ops. 5 and 9, a collection of krakowiaks and mazureks, and were struck anew with the virility, freshness and originality of those compositions. They abound in piquancies of melody, harmony, and rhythm, and to our mind constitute the best of the Paderewski creative output, together with his A minor variations and his "Polish Fantasy," both for piano. It is a pity that he did not follow up the vein he struck in his ops. 5 and 9, idealized examples of Polish dance forms. Why does not Paderewski play them now in public? He has no need to be ashamed of them, or of his fascinating later "Cracovienne Fantastique," with its stirring finale. In all his earlier works Paderewski showed a distinctive style, but his opera and his symphony smack of imitativeness. For our part, we had rather hear the Polish keyboard hero in his krakowiaks and mazureks than in the Bach and Beethoven numbers which he plays so drily.

Simplified Spelling.

"What's in a name?" says Shakespere, otherwise Shakspere, otherwise Shakespeare.

On this page is a picture of an iron worker's shop, discovered and photographed by Clarence Lucas, giving a new version of a Russian composer's name—Tschaikowsky, otherwise Tschaikovsky, otherwise Chaikovsky. Mr. Lucas comments: "In Antonio Garcia Cubas' 'Etude du Mexique,' published in Mexico City in 1889, the name of Beethoven is given as Beethowen, which looks more formidable and awe inspiring to Spanish eyes, perhaps. Why not change Wagner to Vognur, for instance, so as to give a foreign tang to the name and differentiate it from the sleeping car man and the baseball player? And what is the sense of writing Chopin and calling it Shopäh?"

Leschetizky of Ragtime.

There no longer is any need for you to worry about the fact that you are a perfect performer of Beethoven, but a poor exponent of ragtime. Axel. W. Christensen, of Chicago, will fix you up in a jiffy, the jiffy consisting of twenty lessons of "The Christensen Course in Ragtime Piano Playing." If you should happen to see Axel's advertising and write to him you will receive the attached mimeographed reply:

MY DEAR FRIEND—Mr. Christensen is out of the city today and left on his desk your recent letter, telling me to write you.

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As he said, this course is not simply a set of printed sheets—no indeed, it is personal, individual instruction, *from his studio direct to you.*

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He wants you to be happy with ragtime. It has made him happy. It has made us all happy who are working for him. Let it make you happy, too.

Now, I am holding a special scholarship for you and I hope you won't delay sending in your enrollment.

Sincerely, MISS FRANCES MAE,
Private Secretary to Mr. Christensen.

A perusal of the Christensen method as revealed in a "Synopsis" accompanying the letter set forth above shows that Lesson 1 explains "the first ragtime movement"; Lesson 2, "the proper ragtime touch and the second ragtime movement—'Home, Sweet Home,' arranged in real ragtime"; Lesson 3, "the third ragtime movement, with exercise 'Ragology'"; Lesson 4, "playing two different chords in one movement"; Lesson 5, "playing three different chords in one ragtime movement, also Mendelssohn's 'Wedding March' in real ragtime"; Lesson 6, instructions for converting 'Suwanee River' into ragtime"; Lesson 10, "how to convert a waltz into ragtime"; Lesson 12, "'In My Mercer Racing Car,' a new popular song, with that snappy Tango movement that makes you want to dance"; Lessons 16, 17, 18, 19, 20, "playing the melody of any piece with the left hand, while playing arpeggio ragtime variations with the right hand." With Lesson 20 the pupil receives two of Mr. Christensen's greatest compositions, the 'Star and Garter Rag Waltz,' a sweet, dreamy waltz melody for the left hand, with ragtime variations like pearls for the



IS THERE ANYTHING NEW?

right hand—also the 'Cauldron Rag,' a rag classic introducing 'triple rag.'"

A Wry Jest.

Siegfried O'Houlihan says that he has been reading about the threatened epidemic at New Orleans and wonders at the fright of the citizens. "I have suffered for years from the Bourbonic plague," he adds, "and found it a rather pleasant ailment."

Minnesnorers.

A correspondent writing to Don Marquis, of the New York Evening Sun, points out that the snore is a much maligned institution. "To a musical ear," the correspondent writes, "a snore is not merely a sound. It contains high notes as well as low; sharps as well as flats. . . . For myself, permit me to say that I am married to a lady who snores beautifully. For ten years of our marriage I have listened to and enjoyed the melodies of her snores." We have not heard the lady, of course, and can form no estimate of her prowess, but as a matter of sportsmanship, we are willing to back in a match with her, a gentleman in our family whose snoring we remember from our younger days with some degree of awe and respect. We suggest a catch-as-can contest, with no style of plain or fancy nocturnal music-making barred, the points to be scored as follows:

Snort	5
Trumpet	5
Coloratura	15
Sawmill	5
Buzz, with gurgle	10
Syncopated	10
Trill	15
Rumble ending in whistle	10
Chromatic	5
Vox humana	20
Total	100

Those Artist Invitations.

Mme. de Hegermann-Lindencrone relates in Harper's Magazine how Liszt used to be put upon by his hosts and hostesses at social occasions to entertain the guests with a piano solo or two. On one occasion, according to Mme. de Hegermann-Lindencrone, the Baroness K. invited the great pianist to an afternoon tea, and just before his appearance pushed her piano into the center of the room, where the great man could not possibly fail to see it. "Everyone was on the qui vive and breathless with anticipation when Liszt arrived," so runs the account, "but he had had many surprises of this sort, I imagine, and saw the situation at a glance. After several people had been presented to him, Liszt, with his most captivating smile, said to the hostess:

"'Madam, where is your piano?' and looked all about for the instrument, though it was within an inch of his nose.

"'Oh, monseigneur! Would you, really . . . ?' advancing toward the piano, triumphantly. 'You are too kind. I never should have dared to ask you.' And, waving her hand toward it, 'Here is the piano!'

"'Ah, yes,' said Liszt, who dearly loves a joke, 'I wished to put my hat on it.'

"Very crestfallen, but still undaunted, the tactless baroness cried, 'But, monseigneur, you will not refuse, if only to play a scale—merely to touch the piano!'

"But Liszt, as unkind as she was tactless, answered, coldly: 'Madam, I never play my scales in the afternoon,' and turned his back on her and talked with Madam Helbig."

A Pliocene Pleasantry.

And speaking of pianists, the press agent of one who will visit this country next season sends us a story which tells how the artist in question was about to step on the stage at a recent recital when a lady rushed up to him and said that she was one of his greatest admirers, had traveled a long way to hear him play, could not secure a seat because of the sold out house and refused to leave without being accommodated. "Madame," the concert giver is reported to have replied, "there is only one seat at my disposal, but I will gladly let you have it—the seat at the piano." It might interest the press agent to know that the origin of his anecdote is lost in the mists of antiquity, but the first recorded instance of its perpetration upon the public was during the pliocene age, when Boo-Be gave a recital upon the Alaskan stone flute and his publicity promoter sent the "have-my-seat" story to the MUSICAL COURIER. The next appearance of the story was shortly afterward at an African concert given by Oom-pah upon the marimba or gourd piano. Thence forward the springing of the narrative averaged about three per month and was used for great artists upon the bumble-twang, the tam-tam, rattles, Javanese galempong, Chinese ur-heen, the Welsh crwth, the Hebrew nebich, etc. Coming down to personages, Hans Sachs used to relate the happening as having occurred to himself at one of his early Meistersinger appearances about 1531, but an ancient member of the guild who did not laugh at Sachs' narrative, upon being pressed for an explanation, averred that the fiction was a favorite one with Antonius Wyngaerde when he gave his celebrated series of recitals at Utrecht in 1459. More recently the press agents of Clementi, Thalberg, Pixis, Weber, Chopin, Mendelssohn, Liszt and Rubinstein have used the humoresque with more or less success. It will continue to be employed for many generations of pianists as yet unborn.

Vital Organs.

Organists who are out of work for the summer and would like to earn a salary of $40 or $50 weekly by playing at moving picture theatres (ability to play piano also is required) should apply to this department by letter in order to be put into communication with the proper source. There are five or six such positions open. The organ, by the way, is fast superseding the orchestra at many of the moving picture houses. One of the leading managers told us a few days ago that he is unable to buy organs for several of his theatres, as the builders of the instruments are too busy to fill any further orders until September, 1915.



CARL FLESCH,
Violinist and tipster.

Who ever would have suspected that the prevalence of the "movies" would lead to a boom for organ manufacturers and organists?

The Uses of Art.

In the New York Times of July 6 one could read this advertisement:

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Every Note a Laugh.

"De Pachmann was as good fun as ever at the Queen's Hall on Saturday."—London Truth.

LEONARD LIEBLING.

"What's the matter?" a colleague asked of the advertisement manager.

"Matter enough. The fools have placed Mme. Soprano's testimonial for a cold cure on the same page with the announcement that she had a sore throat and couldn't sing."—Victoria (B. C.) Sunset.

"We're late; they're playing Beethoven's ninth symphony."

"There! what a pity we missed the other eight!"—Le Rire.

What Music Means to the Deaf

[From the Volta Review, Washington, D. C.]

[Extract from an article called "Veil of Silence," by Rena Albertyn Smith. The Volta Review is published monthly by the Volta Bureau, for the increase and diffusion of knowledge relating to the deaf.—ED.]

Melody has been all-conquering since Orpheus woke his lyre, but we of the silence cannot acquaint ourselves with music in its tangible form; cannot pretend to understand or appreciate it aright. But if it is not granted us to hear music to love, it is ours to love unheard music. It enchants by its very ethereality, and has about it the haunting loveliness of all distant, unattainable things.

The mere reading of the symbols of melody is a mechanical task devoid of pleasure unless the reader is familiar enough with music mentally to translate the notes into harmony, just as a printed page of Greek is meaningless to one who does not understand the language. However, the spirit of the most beautiful of languages may be sought, although its form must remain unknown. In the quest through the silence for the messages of music, beauty is preferably to be regarded as a combination of material form and spiritual significance, each of which is in itself beautiful, but which cannot exist alone—they are as body and soul.

If in music the corporeal is audible form, this bodily beauty, reaching the ears, excites pleasure. And when the quintessence goes beyond, soul meets with soul, resulting in a yet higher pleasure; the feeling aroused is depicted on the face of the listener. So through seeing the surrounding faces may be partially glimpsed the hidden spirit of music, and we, too, are entranced by siren strains; feel emotions now sensuous, now spiritual; find ourselves now smiling, now in tears. Facial expressions in the presence of music are always interesting to observe. The persons in the audience become so many interpreters of the spirit of melody, since music, being both catholic and subjective, appeals to each according to his temperament. But of course we can never be quite certain about the cause of the soulful expressions we see—perhaps the restless listeners are wearing discomforting apparel, whether of soul or of body! Yet the mood aroused by music seems to be one as a whole. And something inexplicable makes the audience applaud as one—possibly the mob spirit of man, purged of grossness, and rendered fine and subtile.

The spirit of music is also echoed by dancing. We of the silence have much reason to rejoice that the oldest of the arts is being rediscovered, although as yet the Russians alone nationally recognize its value. Dancers such as the Russian dancers, and the Misses Allan, Duncan and St Denis, through the poetry of action give us visions of all the emotions of men, for they are masters of the art of pantomimic acting. Not only do they bring the spirit of music, but the spirit of antiquity. Even when not dancing they convey moods, and by their plastic poses express emotion, as did the sculptured figures of Phidias and Praxiteles. And when they dance we live in dreamland, and for a fugitive moment are one with the ancient pagans.

The mystic lure of music makes a great orchestra a source of delight. In the Temple of Music a group of magicians sit in a semi-circle on the stage. The conductor stands before them, and wielding his baton as some fairy wand, in the silence calls forth his men to their work. Once more Brahms, Beethoven, or other of the immortal harmonists live in transient consonance. Fragments of melody, intertwining, weave a spell of dreams around the audience. And some of the rhythm holding the impalpable spirit of music can be seen gliding with the slender violin and cello bows, trembling across the harp strings, and falling on the drums.

Oratorios—"The Messiah," for example, as given by a famous choral society—are always inviting. When 300 voices take up the strains in harmony with an organ's pealing and the laughter and the sobs of violins, for all the echoes that startle the silence, the vast hall of music might be a lonely wilderness. The pipe organ, however, is not quite dumb: some of its swelling reverberations are felt, as if in the desert was felt the sweep of farawa waters. Yet though the Handelian chorus is hushed it is a small matter, for the spirit of the songs have borne us afar, and we are nearer to heaven's height and the Master Musician than to worlds of sound.

Grand opera in the silence loses its greatest appeal, but takes on a new fascination. It becomes dream-drama more poetical, more romantic, though less sincere and simple, than plays. Presenting pictures of the life and customs of olden as well as modern lands and times, opera has a historical interest not lost in the silence. Such an opera as "Aida," with its glittering panoply of ancient Egypt affords an admirable opportunity to take a peep at days long gone.

The grand opera stage, where are picturesquely assembled all the arts; the blithe, richly dressed audience; the lights smiling on a shimmering sea of iridescent color, all unite in making a splendid scene. Yet—perhaps because all is silent—a subtle artificiality creeps in before the evening

(*Continued on page 31.*)

PARIS HEARS SPLENDID CHORUS FROM BARCELONA.

Spanish Singers Astonish Paris in Ensemble Vocalism—Antoine Given a Benefit—Boston Opera Season Ends—Rosa Raisa and Felice Lyne Are Exceptionally Successful.

[*All inquiries referring to American musicians and music as well as matters of interest to American visitors in Paris, or such as contemplate a visit to France, may be addressed to H. O. Osgood, 43 Boulevard Beauséjour, to whom tickets should also be sent by those who desire their recitals or concerts to be attended.*]

Paris, June 23, 1914.

THE "ORFÉO CATALA."

There is a famous Spanish choral society called the "Orfeo Catala," which is native to Barcelona, and has built for itself the magnificent home called the Palace of Music in that city. Starting out very modestly in the winter of 1891-92 with a chorus of twenty-eight voices, it has, lead on by the energy of its founder and director, Lluis Millet, grown until it now numbers 260 voices, including men, women and boys and girls. It is the presence of these children which makes the work of this chorus of particular interest, and gives to its body of tone some extraordinary color effects.

This chorus came to Paris for the first time last week, giving two concerts, the first one at the Theatre des Champs Elysées and the second one at the Trocadero, the huge hall of which, seating some 6,000 people, was almost filled with an audience which, furthermore, had really paid for its tickets at very good prices. The first part of the program was made up of the "Hymne" of the society (six voices) composed by its director, a composition distinguished more for its loudness than its beauty. Then came a group of five popular Spanish songs, the first four of which were folksongs harmonized for five or six voices by the composers, Antoni Pérez, Francesco Pujol, Joan Manén and Josep Marraco. If all the Spanish folksongs are as beautiful as these, Spain must possess a wealth of music lore equal to that of any other musical nation in the world. In most of the arrangements the melody is carried by one voice or by the different voices alternately, the other voices often merely humming the accompaniment. The work of the chorus in these Spanish numbers was really extraordinary, exceeding in some ways anything I have ever heard from any other choral organization. The pianissimo, for instance, was particularly remarkable, the whole 260 voices dying away to a whisper as soft as that of the pianissimo of a string quartet. There were also some remarkable forzando effects. The composers, in making their arrangements, had very carefully taken into account the special tone color of the boys and girls' voices, and these were repeatedly used in gaining soft and beautiful effects. The concluding number of the first part, "The Childhood of the Virgin," a modern composition more or less in the manner of folksong, was the least effective. Each number of this first part was greeted with great enthusiasm by the audience, which included a large number of compatriots of the singers, and most of them had to be repeated. A short interlude was then provided by the Cobla "Pere-



Photo by Matzene, Chicago.
ROSA RAISA.

lada," one of the characteristic popular orchestras of Spain, made up as follows: one flubiol, a kind of a little wooden flute held in the left hand and played with the fingers of that hand alone. The player of this instrument has a small drum strapped to his left elbow and marks the time, beating upon it with a single stick in the right hand. Then there are two tibles which resemble in size and tone color the oboes of our military bands, and two tenors, practically the same instruments, only much larger, being some three or four feet in length and producing a reed tone of tremendous power.

The brass section is made up of two cornetines, which is our ordinary cornet, and two fiscornes, or tenor bugles. The bass is provided by an ordinary contrabass. This orchestra is intended for playing for dances in the open air. The musicians rendered two of the popular "Sardanas." These are dances in 2/4 or 6/8 time, with strongly marked rhythm; they are of an exciting martial character which stirs the blood, and it is not to be wondered at that the Spaniard loves his "Colba." Each of these sardanas begin with a short introduction on the solo flute and then comes the dance itself, in which all of the various instruments take their turns at solo work, the effect being particularly striking when the big oboes have the melody. There is also clever use made of the contrast between the wood and brass choirs.

The second dance which they played, "Jovenivola," by Pujol, was really a most remarkable composition, both in melody and harmony. The orchestra received its share of the tumultuous applause as well, and was obliged to play a third dance before the audience was satisfied. Then the chorus returned to the stage and sung Richard Strauss' new "Hymne" for two choruses in sixteen parts, the first chorus divided into four voices, the second into twelve. It was the first hearing of this work in Paris, and it is impossible to give any detailed criticism of it without having heard it again and without having seen the score in advance as well. There are, of course, the usual Strauss dissonances, which sound still less pleasant when sung than in an orchestra work; the most effective part seems to be near the end where R. S. in a fortissimo passage has contented himself with some good old fashioned four or five part writing.

One was compelled to admire the work of a chorus of this number in singing "a capella" this tremendously complicated work, which lasted nearly a quarter of an hour, and coming out absolutely on pitch at the end. The applause was good but nothing like that which greeted the Spanish folksongs. The concert concluded with Bach's motet for eight voices, "Singet dem Herrn ein neues Lied," which was also very excellently rendered.

The work of this organization does great credit to the energy and musical ability to its founder and Director Louis Louis Millet. It would be better, however, if its efforts were devoted entirely to Spanish music. In the Strauss and Bach numbers the quality of the tone was many times not equal to that of some other choral organizations; one heard, particularly in the forte passages, that it is so unfortunate as to have several very "yellow" tenors.

BENEFIT FOR ANTOINE.

Saturday evening at the Opera there took place one of the most important theatrical events of the season, the great benefit for André Antoine, who has just retired from the direction of the Odéon. Needless to say there was a tremendous audience present, including nearly all the prominent names in artistic, literary, musical and political Paris, and it is reported that nearly one hundred thousand

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francs were realized for M. Antoine, which is good if true. The program was very long and included the second act of "Otello," with artists of the Boston Opera Company. Ferrari-Fontana was the Otello and Rosa Raisa, as Desdemona, strengthened the fine impression which she had made at the Theatre des Champs-Elysees. Then followed the public dress rehearsal of a new ballet, "Hansli le Bossu," scenario by Henri Cain and Edouard Adenis, music by MM. Jean and Noel Gallon, a very pretty work which was heartily received by the audience. Edmond Rostand, the celebrated dramatist, read an address to Monsieur Antoine. This was followed by the presentation of two acts of "l'Arlésienne" and the program concluded with an amusing reproduction of the famous café in the Latin Quarter, the "Closérie des Lilas," as it looked in the time of 1830, which enlisted the services of many of the best known Parisian music halls and café concert artists. Needless to say that M. Antoine was the recipient of a tremendous ovation.

Boston Opera in Paris

This has been the last week of the Boston Opera season at Paris. The performances were "Barber of Seville" and "The Secret of Susanne," the latter followed by "Ballo in Maschera." Friday evening there was a grand gala, the program being made up of the first act of "Tristan," the second act of the "Barber of Seville" and the first act of "Pagliacci." Tuesday evening's performance of the "Barber" was given with the same capital cast as at the first performance, Saturday evening, reviewed in last week's letter. Felice Lyne, the Rosina, repeated her success of the previous occasion and her voice sounded even fresher and brighter, as she had succeeded in throwing off a cold which had been bothering her at her debut. Wednesday evening was the performance for the benefit of the "Empress of Ireland" fund. There was a good house and undoubtedly quite a sum was realized. President Poincaré showed his sympathy with the affair by taking a box which was, however, occupied by his friends, as he and Mme. Poincaré were prevented by previous engagements from being present. The list of boxholders included the following: President Poincaire; the American Ambassador, Myron T. Herrick; the British Ambassador, Sir Francis Bertie; the German Ambassador, Baron de Schoen; Mrs. John W. Stewart, Duchesse de Tallyrand, Mrs. Morton Mitchell, Mrs. W. E. Corey, Mrs. Henry Lowenfeld, Ernest Duveen, Phillipe Roy, Canadian Commissioner; Mrs. Kingsley Macomber, Mrs. J. W. Mackay, Walker Buckner, Col. Lankersohnin, Contesse de Rodellec de Porzic, Mme. Edgar Stern, Mme. Wiltsee, Princess de Faucigny-Lucinge. Other purchasers of seats included Baronne Leonino de Rothschild, Walter Behrens, John S. T. Audley, Mme. Georges Kohn, Mrs. W. J. Younger, Mme. Valsamachi, Mme. Ferrari, Mme. George Ostheimer, Mrs. Horwitz, Mrs. Key, Mrs. Heuston, Mrs. Spreckels, Mrs. Archibald Freeman, Mrs. Hilton, Mme. Nevada-Palmer, Mrs. Sanford Clark.

"The Secret of Susanne" came first. The cast of "Ballo in Maschera" was as follows:

Amalia	Rosa Raisa
Oscar	Felice Lyne
Ricardo	Martinelli
Renato	Amato
Ulrica	De Cisneros

Conductor, Moranzoni.

As will be seen at a glance this was a real "star" cast for Verdi's melodious work. Every member of the company was at his or her best and the result was one of the finest performances we have had this season. It was the Paris debut of Rosa Raisa and she made a genuine success. She has a powerful voice of excellent quality, especially in the upper register; she has got rid of most of that sharp cutting quality of tone, which was the only drawback to her work when she made her debut at Parma last September. Mlle. Raisa has the tremendous advantage of youth in her favor. She is only twenty-two years old, and if she continues to improve at the rate she has already done, in a few years she is bound to become one of the very big artists of the world. Eleonora de Cisneros was in capital voice and made the best of every opportunity afforded her in Ulrica's one scene. Felice Lyne's voice was in the best condition which I have heard it and she sung and acted the Page with just the proper touch. Martinelli, it goes without saying, was excellent, though he did not seem to be in best voice. Amato was a splendid Renato and his "Eri Tu" brought forth a tremendous storm of applause. Moranzoni conducted capitally, and taken all together, as has before been said, this was one of the most satisfactory evenings of the whole season.



ARTHUR HARTMANN AS SKETCHED BY ARTHUR SHATTUCK.
The pianist is as clever an artist with the pencil as he is upon the keyboard.

Friday evening's bill had Mme. Matzenauer as Isolde and her husband, Ferrari-Fontana, as Tristan, in the first act of that opera. Although well supported by Mme. de Cisneros as Brangaene and Amato as Kurvenal, neither of the two principal singers seemed to take any particularly enthusiastic interest in their parts. Mme. de Cisneros and Amato were both excellent.

Then came the second act of "Barber," with the same cast as in the previous performances except with Tanlango, the second tenor of the Boston Opera Company, who had his one chance of the Paris season to be heard in an important role, replacing John McCormack as Almaviva. The voice is a light soft tenor and he sang very acceptably. Felice Lyne, it was announced, was indisposed and only sung to make the performance possible, but that was hardly to be observed in her notes. The few lines which fall to Berta in this act were sung by Cecile Cunningham, who at least had the opportunity to show that her voice is of agreeable quality.

The concluding part of the program was the first act of "Pagliacci" with the following cast:

Nedda	Rosa Raisa
Canio	Ferrari-Fontana
Tonio	Amato
Silvio	Fornari

Amato sang the "Prologue" and then repeated it; judging by the applause the audience would have been perfectly willing to hear him a third time. His was the biggest ovation which has been tended any artist all the season and certainly his work well deserved it. Ferrari-Fontana was himself again as Canio and gave a capital rendition of the role.

Rosa Raisa sang Nedda for the first time on any stage and was obliged to do it at one day's notice without rehearsal of any sort. Her splendid singing of the role was an excellent example of what this extremely capable young artist is capable of doing under the most adverse circumstances. She had, too, the good fortune to follow Destinn here in two of that favorite artist's roles. Campanini certainly has a genuine find in her and Henry Russell was so pleased with her work that he immediately arranged to have her appear several times at Boston next season.

She was laboring against heavy odds in having to sing the big duet with so utterly incompetent a Silvio as Fornari. There was hearty applause at the end of the performance, but it was well after twelve when it was through and nobody seemed inclined to demand a speech from Henry Russell, telling what he thought about his own season here.

In next week's letter I shall devote some space to a general review of this season.

The American chorus, the mechanical staff and several of the artists left for Boston, the morning after the performance, on the steamship Cincinnati.

Notes.

The fortunate vocal teacher is he who possesses a good voice and is able himself to demonstrate personally the correctness and efficacy of his method. Henrico Bertram, who retired some time ago from professional operatic work to devote himself entirely to teaching, recently sang at two large private musicales, his selections being some of the old Italian arias of the sixteenth and seventeenth centuries, well suited to display his purity of tone and perfect diction and the "Credo" from Verdi's "Otello," delivered with great dramatic power. Mr. Bertram had only thought to render pleasure to some friends by his singing, but virtue is its own reward, for this practical demonstration of his method resulted in the immediate addition of three pupils to his vocal class and the booking of several more for next season.

The excellent impression made here at the Theatre des Champs Elysées by the young German tenor, Johannes Sembach, formerly of the Royal Opera at Dresden, as Walther in "Die Meistersinger" and as Parsifal, is sufficiently testified to by the fact that he was immediately offered a five years' contract with the Metropolitan by Giulio Gatti-Casazza. Sembach accepted and will begin his work as a member of the company in November next.

Cléo de Merode, who achieved fame throughout the world for three reasons, one of which was her dancing, another of which was wearing her hair over her ears, still dances and still wears her hair. All of which is merely apropos of the fact that she is to have some special appearances at the Opera-Comique next season. This is what may be described as hot weather news.

Margaret Huston, the well known American singer, gave a very pleasant tea and informal musicale to a few of her

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—London Morning Post, March 22, 1909.
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music loving friends last Friday afternoon at her apartment here. Miss Huston, accompanied by E. R. Schmitz, sang a number of songs by Debussy and some of the charming old Irish folksongs, in the interpretation of both of which she so particularly excels.

On Tuesday, June 9, Reinhold von Warlich, the excellent baritone, gave his concluding recital of the season at the Salle Beethoven. He had arranged a most interesting program, the first part of which was made up of German lieder by standard composers, ranging from a folksong of 1452 up to songs of Richard Strauss. The second part was devoted to ballads, in the rendition of which Mr. von Warlich's well known special abilities as an interpreter were prominently displayed. Among them was one entitled "A Mora," by the Swedish composer, Axel Wachtmeister, who resides at Paris. This was received with much favor. Mr. von Warlich was finely accompanied by the very distinguished French pianist, Edouard Risler. An especially interesting feature of the program was Gabriel Fauré's ballade for orchestra and piano, played, in an arrangement for two pianos, by Risler and the composer himself.

Arthur Alexander announces a recital of his pupils to take place at his studio next Thursday evening.

Louise Nikita Murray, whose musical soirees are a distinct feature of the Paris musical season, will leave soon to spend the summer at her villa at Schliersee, in the Bavarian highlands.

Pennsylvania State College Glee Club.

An idea of just what the men who make up the Pennsylvania State College Glee Club look like, can be obtained



PENN STATE GLEE CLUB.

from a glance at the accompanying photograph. This Glee Club is under the able direction of Clarence C. Robinson.

Jenny Dufau Sails.

Jenny Dufau sailed for Paris, July 1, on the French steamship "La Savoie." She is to meet Director Russell there, and will arrange with him for her appearance with the Boston Opera Company. In Bad Gastein, she will meet the composer Puccini, who is interested in her work, and is of the opinion that she is suited to the role of the heroine in his new opera, "The Wandering Swallow."

Miss Dufau's summer activities include several special appearances in opera and concert in Europe. During August she will rest at her home in Alsace. Her concert season in America will open October 2.

It may prove of interest to know that Miss Dufau will sing her third return engaement withing eight months at Columbia, Mo.

Asbury's Orchestra Concerts.

An orchestra concert is the daily feature at the Arcade, Asbury Park, N. J., where an unusually large host of summer visitors are spending their vacation. During the past week the artists who assisted the Bostonia Orchestra, Belle Yeaton Renfrew, conductor, were Mae Sutton, soprano; Aldine Hoge, cornet; Alice McLaughlin, flute; Harriet Merrill, clarinet; Ardelle Dodge, horn; Velma Virgin, cornet; Marjorie Patten, cello.

On Sunday afternoon last, July 5, the writer heard a delightful program. Miss Sutton, Miss Hoge and Miss Renfrew, the conductor, all were warmly received; there was a large audience present on this occasion.

Victor Benham in Detroit.

Victor Benham is in Detroit for the summer, where he will hold a class. In September he returns to Europe to fulfill numerous engagements, which include the Lamoureux, Vienna Philharmonic, Warsaw Philharmonic, Albert Hall concerts in London, Manchester Orchestra, etc., besides starting a school of music in London.

Mr. Benham's renown as a teacher should prove a strong attraction for pupils wishing to have the advice of so experienced a musician.

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GUSTAV BECKER'S CORRECTION.

STEINWAY HALL, New York, July 2, 1914.

To the Musical Courier:

My attention is called to what you say in the MUSICAL COURIER, in your issue of June 24, regarding both the Standardization and Registration of Music Teachers within this State.

I find not only in your comment, but also in other news reports, erroneous impression as to the stand taken on these questions by the New York State Music Teachers' Association at its recent convention at Saratoga Springs.

The impression given is that our association desires to enforce its recently adopted standard of teaching through legislative act, while this is a step—if ever attempted—that we should rather delay until the standard which we exact from all new active members, and will urge upon the exempt founding members, will be generally acknowledged as being practicable as well as adequate and fair in plan and application.

It takes time and much perseverance, in holding to the right ideals, to bring about deep-reaching reforms, and certainly the moral influence of good example, as given by the Teachers' Association in their self-imposed standard, is at least as powerful a factor as the fear of exposure or punishment—the compelling power in another plan, proposed by one of the lecturers at our convention. This plan would require that all music teachers shall be legally registered and certificated, upon filing an affidavit in which they state their experience and source of knowledge.

In some of the news reports it was claimed that this latter proposition had been given the endorsement of the N. Y. S. M. T. A. by a "rising vote," while to my knowledge the aforesaid lecture was not given at one of the official business meetings of the association, but instead was delivered to a general audience, during the afternoon entertainment sessions, when only a small proportion of the active members formed a part of the audience. (Only the active members have a constitutional right to vote on matters of official importance.)

I regret that this proposition was not given a chance for thorough discussion, and a vote taken for or against its approval by the teachers themselves, for though with carefully planned and honest application of such a law—if it can be made immune from political favoritism—there might be achieved the elimination of some of the worst frauds and bluffers, there remains the question as to how such registration is to show that those who really make irrefutable statements as to their source of knowledge and experience have at all acquired the essential learning, or have adequately profited from their experience, to the degree of being fully or even safely competent as teachers. The so-called "Essential" Standard, officially adopted by the New York State Music Teachers' Association at its recent convention, does not recognize as of any value the fact that any one may have studied for any length of time with this or that famous teacher, or in any well known college or conservatory, unless the applicant can by testimonial, certificate or diploma show that he has fully complied with all the requirements as to completeness of course of studies and proficiency attained. Those who cannot satisfy the officers of the association, through some such credentials, or in some other sufficient manner, that they are eligible for active membership, are asked to submit to an examination as to essential knowledge and teaching ability, to the extent of our now adopted standard.

We thus aim at results rather than outward appearances or misleading, though possibly true, statements.

In conclusion I would suggest that much good might be achieved by some sort of combination of the two plans of action—that of exerting the moral force of a respectable standard of proficiency adopted by a representative body of professionals—planned out and approved of by some of the foremost members of the profession in this country and abroad—on one side, and the effective legal regulation of the cases of extreme offenders (fakes and frauds) among those who are supposed to impart a musical education in an adequate manner.

I hope that those now holding entirely to one side or the other of these two propositions will try to unite their efforts toward the common good of musical advancement in this country; for we are, as yet, by no means perfect in our musical achievement, even though we "spend more money" for music than any other nation.

We need not more music, but better music, and nothing else will work as potently to this end as would the "Raising of the Standard of Music Teaching."

Yours very truly,

GUSTAV L. BECKER.

Gertrude V. O'Hanlon Artists.

Elizabeth Rothwell Wolff, the brilliant young soprano, married her gifted husband, Mr. Rothwell, director of the St. Paul Symphony Orchestra, after the close of her first season in America, during which she sang the title role in Puccini's "Madame Butterfly" seventy-five times. Unfortunately for her operatic career, at this time, Mr. Rothwell abandoned operatic conducting to accept the post of conductor of the St. Paul Symphony Orchestra, which he has retained ever since, and the young couple did not wish to be separated. It was this that made Mme. Wolff turn her attention to concert work, in which she has made an enviable name for herself, even as her husband has done as a symphony conductor. Her repertoire includes an unusually long list of operatic arias (for she has a very large repertoire of operas, having sung forty roles during a single season in Mainz, Germany), a long list of songs, including a number of quaint little German songs seldom, if ever heard, in this country, which she sings charmingly. Her tour in the spring with the St. Paul Symphony Orchestra was highly successful, introducing her to a number of towns which she had not previously visited, and in all of which she made a host of friends and admirers. Her voice is a brilliant lyric soprano, and Jean de Reszke is said to have been so delighted with it that he tried hard to persuade her to return to the operatic stage.

Ridgely Hudson, who in addition to his work as tenor soloist of the First Presbyterian Church of Chicago, has won also a reputation as a highly artistic concert singer, will devote much time to this line of work next season, and has placed himself under the exclusive management of Gertrude V. O'Hanlon.

Mr. Hudson descends from one of the pre-Revolutionary American families, his great, great grandfather, Jonathan Huntington, being a nephew of Samuel Huntington, one of the signers of the Declaration of Independence, and the first Governor of the State of Connecticut. This ancestor, Jonathan Huntington, was adopted by his uncle, who had no children of his own, and who planned to leave his fortune to the boy. But the latter disappointed him cruelly by developing a remarkable tenor voice, and by proposing to adopt music as a profession. When his horrified adopted parent positively refused his consent to this plan, young Jonathan ran away from home, and in time became one of the leading oratorio and recital singers of Boston, and one of the founders of its famous Handel and Haydn Society. He removed to St. Louis in 1930, and there his daughter, Jane, became the soprano soloist of a prominent church. She married the banker, Nicholas Ridgely, and they removed to the banker's home city, Springfield, Ill. He, the grandfather of the tenor, was a good amateur violinist, and both Mr. Hudson's parents, although not professional musicians, were musical.

Hammann Summering Abroad.

Ellis Clark Hammann, pianist and accompanist of Philadelphia, sailed Tuesday, June 30, on the steamship Hamburg for Naples. After a short visit in Naples and other Italian cities, Mr. Hammann will go to Munich for a few weeks. He is planning to visit Bayreuth and to attend the Mozart festival in Salzburg. During the summer, Mr. Hammann and his mother will enjoy a motor trip with John Braun, the well known tenor of Philadelphia, and his wife. In September, Mr. Hammann will return to this country to resume his many duties in Philadelphia and vicinity.

The month of June, kept Mr. Hammann busy, fulfilling engagements. On the second, he was the accompanist at a concert given by Thaddeus Rich, violinist; Nicholas Douty, tenor, and Susanna Dercum, contralto, in Philadelphia. June 4 found him at Hahnemann College, where he was the organist at the commencement exercises. He was the accompanist for Horatio Connell on the 8th and 9th at the latter's concerts at Hollidaysburg, Pa. Thaddeus Rich and Theodore Harrison were heard at a musicale on the 12th, where Mr. Hammann appeared also in the capacity of accompanist. On June 23, Mr. Hammann was the accompanist for Horatio Connell at the Normal School commencement.

The fourth of July proved a gala day for the vacationists. At the seashore resorts, many of the bathers, stretched lazily upon the sand, amused themselves as well as others, with strains of popular airs and in many cases arias from the well known operas. In the mountains, too, this pastime monopolized many precious moments, around the corner of the porch, or down beneath some favorite tree.

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CHICAGO NOTES.

Musical Items of Interest.

Chicago, July 5, 1914.

Charles L. Wagner, the well known New York manager, called at this office during the week with his brother. Mr. Wagner, who will leave toward the end of the month for Europe, where he is to hear John McCormack, at the Charlottesburg Mozart Festival, told some of his very funny stories to one of the representatives of the MUSICAL COURIER. Mr. Wagner is known for his wit and sense of humor and his coming to this office is always looked forward to with great pleasure. Mr. Wagner said that Alice Nielsen will remain in this country and will fill many dates during the summer months. Mr. Wagner will leave on July 22, and will be back in New York on August 28, staying away long enough only to be a witness to McCormack's expected success.

FANNIE BLOOMFIELD ZEISLER HONORED.

Fannie Bloomfield Zeisler has been elected an honorary member of the Kansas City Musical Club recently, which is the thirteenth club to honor her thus, the others being the Chicago Woman's Club, Chicago Woman's Aid, Chicago Amateur Musical Club, Chicago North Side Art Club, Chicago Book and Play Club, Lakeview Musical Society, Peoria Woman's Club, Sacramento Saturday Club, Warren (Pa.), Philomel Piano Club, St. Paul Schubert Club, Burlington (Ia.) Musical Club and the Alpha Chi Omega Sorority.

GREETINGS FROM VIDA LLEWELLYN.

Vida Llewellyn sent this office her greetings via post card from Salzbrunn. Miss Llewellyn wrote "Best greetings to you from Salzbrunn. The mountain air is a delightful change from that in a big city. I wish the Chicagoans might be having some of it."

BIRDICE BLYE IN EUROPE.

Birdice Blye and her friends are traveling leisurely on the continent, enjoying every moment visiting famous art galleries, palaces and cathedrals and taking delightful drives round the beautiful cities and country. They spent twelve days in Geneva and some time in Brussels, Strassburg, Antwerp, Milan, Lake Como and three weeks in Florence. They will make lengthy visits in Rome and Venice and after visiting other cities in Italy will return to Switzerland. Miss Blye finds the Italians charming. She has been entertained very much by Americans and Italians. She was a guest at Villa Bragiotti and also at Mme. Barracchia's, where were Albert Spalding, the famous violinist, and his mother and Clarence Bird.

MACBURNEY STUDIOS.

On Monday evening, June 29, Margaret Allison, soprano, assisted by John Doane, accompanist, gave a program of songs by Ethelbert Nevin, in the MacBurney Studios, Fine Arts Building. An evening with Benjamin Whelpley will be given on Monday evening, July 6, by Lon Payne, tenor, assisted by George L. Clark, cellist, and John Doane, accompanist.



Drawn for the MUSICAL COURIER.

HOW WAGNER WORKED.

A snapshot showing for the benefit of young composers exactly how Wagner composed. The first note of his new composition is distinctly visible on the open manuscript book.

U. S. Kerr in Interesting Program.

Appended are some of the interesting press criticisms which followed the appearance in Elmira, N. Y., on June 30 last, of U. S. Kerr, the well known New York basso:

"Federation Hall was well occupied last night when U. S. Kerr, the famous basso from New York City, gave a concert recital, unassisted, save by Elmer Zolar, the very able accompanist, also from the metropolis. Mr. Zolar gave two delightful piano solos during parts one and two.

"This is the second time Mr. Kerr has sung in Elmira. Mr. Kerr is powerful enough physically and capable enough vocally to test completely the acoustics of the hall. His voice is delightful in range and beauty, and his skill and variety in entertaining his audience alone for almost two hours was remarkable.

"The first six songs were German classics and were enjoyed to the fullest. His rendition in English of 'Faith,' by Chadwick, evoked plenty of applause. Mr. Kerr certainly made the most of his composition; in fact, he fairly made the music live in the stirring sentiment brought out.

"'The Prologue,' by Leoncavallo, was given with masterful artistic interpretation. Federation Concert Hall never was favored with more engrossing solo work. As an encore later he sang the well known 'Absent,' by Metcalf, with perfect effect. The 'Toreador Song' displayed his commanding ability perhaps more than the other numbers could. That was the rarest treat of the evening to many, and possibly to all. Those who heard it will not forget it. In response to encore he gave a magnificent rendition of 'The Rosary.'"
—Elmira Star-Gazette, July 1, 1914.

"U. S. Kerr, basso, of New York City, assisted by Elmer Zolar, of New York, pianist and accompanist, gave a concert of a very high order in Federation Hall last night.

"Mr. Kerr has a voice of most beautiful quality and wide range. There are no harsh or rough places in it. It seems smooth and flawless throughout, from softest tones to powerful, resonant ones. The first half of his program consisted mostly of songs by German composers, and his German diction was exquisitely refined and delightful."—Elmira Advertiser, July 1, 1914.



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WHAT MUSIC MEANS TO THE DEAF.

(*Continued from page 25.*)

is over, and the atmosphere grows almost as heavy as if it was charged with the fragrance of many roses.

Singers charm, though their songs are unheard and unknown. Concert singing then imparts as much pleasure as opera. The audience communicates to us its feeling of suspense as Tetrazzini's voice soars higher and higher, and its delightful thrill as she triumphantly reaches the highest notes in the vocal blue. Mary Garden is interesting to us as merely Mary Garden, as well as a Thais, a Carmen, or a Melisande. As a concert singer she asserts her individuality at every opportunity, and has a host of little stage tricks at her command. It is worth noting that this woman of dynamic personality observes, "A mere voice bores them in Paris, and it is getting to be the same in America." She holds that the personalities of singers must be equal to their voices, however wonderful or well trained those voices may be.

We of the silence can enjoy an artist's personality—it speaks when words are dumb. Mysterious as unheard music is the language in which it voices itself. By this token it borrows enchantment. A thing that can be confined in a set mathematical definition is less captivating than something which evades us. So, too, with music. Is it not the more delightsome that it refuses to be held in the cold materialism of words, but soars above, the most psychic, the most ideal, the most synthetic of the arts?

Impossible to tell what music means in the silence. To phrase the beauty of the spirit of music, as it is faintly reflected from human faces, is like trying to find the mirage. Sufficient for us that a sonorously brilliant fire warms the world. Never may be touched this shadowy form, fainter than clouds of star-dust, but always as it is neared is felt a thrill as if we brushed against a dancing dream . . . then the vision vanishes.

No music—nor any discord! No music when poetry brings us its breath? As dear to dwellers in silence as mosaics wrought of precious stones are the harmonies woven of words. It is not only that in reading written songs we are reimpassioned, and our world filled anew with beauty, but also that, reading, the veil of silence lifts and we hear the music of rare dreamery. We may not hear poetry spoken by the musical voices of men, but our enjoyment is nevertheless exquisite, for our speakers are the voices of visions and our ears are spirit ears. Senses are intoxicated by rhythm, soul is set to singing by lovelier meaning within lovely form, and we know the soft touch of soundless symphonies.

Among the English singers the verbal melodies of the Jacobean and Elizabethan song writers, Shakespeare, Keats, Shelley, Tennyson, Swinburne and W. B. Yeats take us near the borderland of pure music. For instance, let the inner ear listen to the musical words which Yeats in "The Shadowy Waters" voices through Abric:

> "No man nor woman has loved otherwise
> Than in brief longing and deceiving hope
> And bodily tenderness; and he who longs
> For happier love but finds unhappiness
> And falls among the dreams the drowsy gods
> Breathe on the burnished mirror of the world
> And then smooth out with ivory hands and sigh."

And so the world is not a stilled lute. As comes a south wind, unheard, unseen, almost unfelt, but softly breathing with the spirit of spring, so is the spirit of sound wafted to us of the silence.

An Hour with Cadman.

[From the Los Angeles (Cal.) Graphic.]

Think of Liszt, with his long, flowing, white hair as he is usually pictured; think of Beethoven with his shaggy locks; think of Richard Wagner with his "old master" appearance; can you imagine them writing such music as "The Land of the Sky Blue Water" and the other Indian lyrics which have made famous Charles Wakefield Cadman within less than a decade? The old pictures do not harmonize. One of the principal pleasures of the interviewer of noted men is trying to draw their portraits in advance—you can never rely upon published photographs—and comparing them with the originals. Knowing Cadman principally through his earlier Indian compositions I had thought of a big, outdoor sort of man, affecting the red bandana around his neck and a sombrero type of costume. He would naturally be a bit slouchy in appearance because of overmuch association with the aborigines, though there naturally would be a touch of delicacy in the details, probably expressed in the hands and a sensitive mouth.

Everything was wrong. Charles Wakefield Cadman is just a young American, intensely human, not affecting to conceal his tremendous enthusiasm, not pretending modesty yet not boastful, but simply delighted with what success he has had. His hair is just the right length and his garments are just like those of every one else. Yet the divine fire is manifest every moment, but solely through the medium of his dynamic energy. He talks like a machine gun and is always on a hair trigger. Suggest the subject and he is off like a shot. You catch his point and interpose a remark that shows you understand.

"That's it, that's it," he sparkles, and with a flicking motion of his fingers intimates that the matter is settled.

Mr. Cadman is not thirty-three years old, yet already he has won a place as one of the foremost of the American composers, MacDowell alone of the better known musicians in this country having concentrated to the same degree upon producing music which would express, so far as melody and harmony may, the fundamentals of the spirit of the new world.

So much by way of introduction to a little journey to the present abiding place of Charles Wakefield Cadman, of Pittsburgh, Pa., Estes Park, Col., and Pasadena, Cal.

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It was at the latter home I saw him, a roomy mansion on St. Johns avenue, where he and his mother are living until the middle of June. Here he is attending to the multifarious duties of chairman of the program committee of the convention of the National Federation of Musical Clubs, to be held in Los Angeles next year, and, musicians will be surprised to learn, completing an opera on which he has been at work since 1909.

I had called upon him to learn what was being done concerning the 1915 musical festival, but soon both of us forgot that in talking about this opera. Strictly speaking, the work has been completed about a year, and it is now only a piano arrangement of the score that is being transcribed.

One result of the delay, however, probably will be the submission of the work in the contest for the $10,000 prize at the Los Angeles Festival next year. Of course, this is something which cannot be announced, as strict anonymity is being enforced. The libretto is by Nellie Richmond Eberhart, from an Indian story by Francis la Flesche, son of the present hereditary chief of the Omaha tribe of Indians. The tale is true in all its essentials and [illegible] Mr. Cadman has made use of forty-six distinct Indian themes. He speaks of the composition thus:

"In this composition I have taken the Indian music and made use of it in a strictly logical manner. You must know, of course, my earlier Indian songs were the result of a purely academic study of aboriginal music. They have the native effect, but the treatment is purely academic. In the opera I have used the Indian scale, and have been consistent throughout. Of course I have not used the Indian scale all the time, but wherever the theme so demanded I have been true to the tradition. Now this does not mean that the minor keys predominate. It is a mistaken idea that all Indian music is minor. Many of their songs are in a robust major, but with their scale there is a plaintive effect or undertone, no matter whether the key is major or minor. We get something the same result from the key of G flat major in our own scale, and you always see the composers rush for that key when they want to get an effect of wistfulness, without being lugubrious."

These ideas Mr. Cadman illustrated by the use of a simple looking wooden instrument, a hybrid between the flute and the flageolet, having a tone something like the former but mellower, and played in a manner similar to the latter. With this instrument and a piano, Mr. Cadman demonstrated that the Indian melody could be harmonized into an operatic passage, without losing its folk value. From what I heard of the melodies and from what Mr. Cadman told of the orchestral treatment, I believe this opera will have all the tunefulness of the best Puccini works, together with a freshness that should make it the first great American grand opera.

Next week Mr. Cadman will have conferences with David Bispham, who will be playing an engagement at the Orpheum, Mr. Bispham being a member of the program committee for the coming festival also. The plans are progressing rapidly, and it is to be a wonderful event. In all accounts of the affair the opera contest has overshadowed the other features, but there are other contests almost equally attractive. For instance, a "Good Music Sunday" is to be held with the co-operation of the churches and nothing but sacred music by American composers will be given that day. A catalogue of compositions is being prepared, graded so that every one from the organist in the little chapel which does not even boast of a choir to the musical director in the biggest cathedral, will have no difficulty in finding something suitable for the occasion, regardless of denomination.

Then there will be the Brush Memorial Prize for the best anthem, a prize for the best symphonic or symphonic tone poem, for chamber music, for a cantata for children's voices, and so on. The Los Angeles Symphony Orchestra, under the direction of Adolph Tandler, will be used to present the programs, each composer conducting his own work, although the preliminary rehearsals will be conducted by Mr. Tandler.

Mr. Cadman says he is methodical in his work, but in nothing else. He has set June 15 as the date for the completion of the piano score of his opera, and June 17 as the date for his departure from Pasadena for his cabin in the mountains near Estes Park, Col. This cabin has an interesting history, as I learned when we were speaking of the rewards of public recognition.

"Yes, the royalties are coming in with pleasing regularity now," the young composer said. "This cabin," producing a photograph, "was built from the royalties of 'At Dawning.'"

The photograph interested me. I had bought a copy of the song.

"Well, you may consider yourself possessor of a proprietary interest in that veranda post," said Mr. Cadman. "Your copy gave me five cents."

Considering that the entire cabin was built from these five-cent royalties, the popularity of the Cadman song may be imagined. But if Mr. Cadman is desirous of collecting homes, I venture to say that the one he will build from the royalties of his opera will, if he cares for that sort of thing, be an Oak Knoll mansion.

A Medicine Hat Wedding.

Theodore C. Fossum, director of the Medicine Hat Conservatory of Music, at Medicine Hat, Alberta, Canada, was married recently in that town to Olive Richards, of Vancouver Island. The couple are honeymooning at Banff and other Northwestern points.

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GEORGE EVERETT AT WORK.

Sue Harvard in Europe.

Sue Harvard, the well known soprano of Pittsburgh, is now in Europe, where she will remain during next season, studying and coaching with Leon Rains, the eminent teacher of Dresden. The accompanying snapshot shows Miss Harvard on board the steamer Kronprinzessin Cecile on her way to Germany. By her side is the genial Captain Pollack of the Kronprinzessin Cecile. During the passage,



SUE HARVARD, THE POPULAR YOUNG SOPRANO, AND CAPTAIN POLLACK ON BOARD THE "KRONPRINZESSIN CECILIE."

Miss Harvard sang at a concert with Mme. Gadski, and scored her usual success.

George Everett's Versatility.

An unusually generous share of gifts has been given to George Everett, the young baritone of the Boston Opera Company, who has been taking part with great success in the present season of opera at Covent Garden. In addition to his vocal and histrionic ability, Mr. Everett is a sculptor of decided talent as may be seen by the accompanying picture in which the young artist is shown at work.

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Not "The Lost Chord."

Verses whose plan as to rhythm and rhyme corresponds with those written by Adelaide Proctor under the title of "The Lost Chord," which is known best to musicians through Sir Arthur Sullivan's setting, recently appeared in the Boston Daily Advertiser over the signature of Louis C. Elson. I believe Mr. Elson calls his verses "The Discovered Chord," for by no possible chance could the combination of notes that Elson celebrates in song be the same one Sister Adelaide "lost." Here are the Elson lines:

Seated one day at the organ,
I was awfully ill at ease,
I was hard at work inventing
Unheard of harmonies.

I was heavily perspiring,
And in desperation, when
I struck a chord of music
Such as ne'er was heard by men.

It shivered the golden twilight,
Such a crash was never heard.
Not a chord of the ninth or thirteenth,
But a chord of the twenty-third!

It raised a tumultuous sorrow,
Like many cats in strife,
I can truly say that I never
Hear such a sound in my life.

It was full of discordant meanings,
As it came at the end of the piece,
And I held it for thirty measures,
And then I was loth to cease.

The others will seek it vainly,
That dissonant chord of mine
It will stump both Strauss and Schonberg
And in envy they will pine.

I never may hope to hear it
In the symphonies of men
For it may be that only in Hades
I shall hear that chord again.
—Louis C. Edson in the Boston Daily Advertiser.

Serato a Beethoven Interpreter.

One of Berlin's severest critics in The Post says in a recent review about Serato's concert:

An artist who comes before a public with such works as the concertos of Bach, Beethoven and Brahms shows from the start that he not alone wishes to show his virtuosity, his intentions are to convince the hearer of his strong personality, his simplicity and



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imposing grandeur as a musician; he controls his temperament to such a degree that his striking personality gives evidence of his imposing art. . . .

Serato will most likely play the Beethoven concerto at his New York Orchestra debut with the Philharmonic Society.

Norah Drewett to Play New Works.

During her American tour next season, Norah Drewett, the Irish pianist, will play two new piano compositions which were written for and dedicated to her, a tone poem called "Claiques" (boats on the Bosphorus), by Emile R. Blanchet, and "Zwei Klavierstücke," by Egon Wellesz.

At the Opera.

First Girl (in the crush)—Mercy! What a dreadful crowd. I wish now I'd stayed at home, don't you?

Second Girl—Certainly not; but I wish to goodness those others had.—Boston Transcript.

Quite Musical.

"Is your daughter fond of music?"

"Terribly fond of it," replied Mr. Cumrox. "No matter how it sounds she seems to like it."—Washington Star.

Brown (to Dobbs, who produced the great sensational drama)—Well, old man, how did your piece go?

Dobbs—First class. I know several men who were present every night and who sat through the whole show.

Is that so? Who are they?

The musicians.—New York Globe.

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The Devries with Wisconsin Conservatory.

Milwaukee, Wis., July 2, 1914.

The Wisconsin Conservatory of Music announces with great pride and pleasure the engagement of Herman Devries as an addition to its vocal department. Mr. Devries has won marked distinction on two continents as a basso-cantante and later as one of the foremost American vocal teachers. He is the teacher under whom the following well known professionals have studied or coached: Mme. Schumann-Heink, Milka Ternina, Antonio Scotti, Marguerite Sylva, Allen Hinkley, Arthur Middleton, Kate Condon, Luella Chilson Ohrman, Ralph Errolle, Mary Ann Kaufmann, Leonora Allen, Helen Axe Brown, Alice Dovey,



HERMAN DEVRIES.

Grace Ellsworth, Hazel Eden Mudge, Reginald Roberts, Maude Lambert, Grant Kimball, Mary Highsmith, and many others who are now appearing in opera or oratorio, concert and church work. Many who are teaching in leading institutions have had their vocal education solely with Herman Devries.

Herman Devries, the youngest son of Rosa Devries, who toured this country in the early sixties as the principal soprano in the leading opera company of those days, was born in New York City. He was educated in Paris, where he studied singing with Fauré, the author of "The Palms" and for twenty years the leading baritone with the Paris Grand Opera Company, with which Herman Devries made his debut in 1881. Later on Mr. Devries was called to the Opera-Comique, where he remained as first basso-cantante for eleven years, creating many important roles. He appeared in the leading opera houses in Europe as guest, including La Monnaie in Brussels and Covent Garden in London. Mr. Devries has sung under the baton of Charles Gounod, Charles Lamoureux, Edouard Colonne, Joseph Dupont, Leon Jehin, Jules Massenet, Hasselmans, Mancinelli, Dr. Muck, Bevignani, Schalk, Harrison Wild, César Franck, Raoul Pugno, Andre Messager, Professor Manstaedt, Alexander Lugini, Jules Danbe, Deldevez and Vianesi.

The French Government thrice honored the gifted artist, bestowing upon him the order of Officer of Nicham Iftikar, Officer d'Academie and Officer de l'Instruction Publique.

After Mr. Devries appeared in "Leporello" in Paris in 1898, Maurice Grau came to him and immediately secured him for the Metropolitan Opera House of New York, where Mr. Devries sang such important roles as Mephisto in "Faust," St. Bris in the "Huguenots," Capulet in "Romeo and Juliet," Basilio in the "Barber," Donner in "Das Rheingold," Sparafucile in "Rigoletto," Vulcan in "Philemon et Baucis," etc.

Mr. Devries' success in the operatic field did not, however, overshadow his success in oratorio and church work. For many years he was soloist at St. Eugene in Paris, when Raoul Pugno was the organist there. He sang in church under César Franck, Guilmant, Samuel Rousseau, Pickaert, Salome, Grisy, and sang often in the "Damnation of Faust," "Judas Maccabeus," "The Messiah," "Redemption," "Mors et Vita," "Elijah."

In concert and recital work Herman Devries appeared in Chatelet, Trocadero, Salle Erard, Salle Pleyel, Biarritz, Aix-les-Bains, Vichy, Spa, Ostende and Scheveningen.

Mr. Devries, who this year has been engaged to teach once a week at the Wisconsin Conservatory of Music, declined offers from three leading institutions in Chicago and one in New York City. In Chicago, Mr. Devries has given with pupils, operatic performances at the Auditorium, Illinois, Studebaker and Fine Arts Theatres.

Mrs. Herman Devries, who has also been secured by the Wisconsin Conservatory of Music, is well known in Chicago as a vocal teacher and has been particularly successful in the placing of voices and has made a name for herself also as an interpreter of German classics and modern lieder and French songs.

Mrs. Devries was born in New Orleans and was educated in Europe. Her musical education was accomplished in Berlin and Paris. In Germany her teachers were Richard Kugler for piano and Amalia Nicolay in singing. In Paris Mrs. Devries studied piano with Marmontel and Charles René and singing with Therese Duprez, and for many years was a pupil of her husband.

Mrs. Devries' linguistic powers have frequently been commented upon; she also includes German and French diction in her work.

IN ALL THE KEYS.

Amos Whipple Ellis, a seven year old violinist of West Roxbury, Mass., is attracting local musical attention.

Mrs. J. D. Tuning, a Huntington, Ohio, vocalist, sang at a recent dedicatory service in Proctorville, Ohio.

Josephine Forsyth was one of the singers participating in Rita Elandi's recital, Hotel Statler, Cleveland, Ohio, recently.

Frances Voshelle, soprano, of Chester, Pa., appeared in the Lansinger recital, Philadelphia, recently.

About forty names were on the recital program of piano and violin pupils of Bessie A. Pierce, held at the Town Hall, Woodbury, Conn.

Pupils of Phoebe Teufen, Milwaukee, Wis., gave a piano recital recently.

Florence J. Shortsleeve's violin pupils gave a recital at the Springfield Art Museum, Springfield, Mass., in June.

Prominent local musicians participated in the program given at the last meeting of the Westfield, Mass., Music Club. Works of Rubinstein, Rachmaninoff, Arensky, Rimsky-Korsakoff, Borodin, Scriabine, Moussorgsky and Tschaikowsky were presented. Frederic Goodwin, of the Columbia Graphophone Company, New York, was presented and gave a number of illustrative records on a music machine.

Twenty-three miscellaneous numbers were given by pupils of L. M. Collings in her annual recital at Trinity Hall, Halifax, N. S.

Elsie Marion Bowie, a young Lisbon, Me., musician, will teach violin and piano, at "Sea Pines," a private school for girls, Brewster, Mass., next year.

Five thousand lovers of music are said to have filled the Louisville, Ky., Armory at the last concert of the North American Saengerbund, when a male chorus of 3,500 voices was a feature of the program.

Clarice Marshall Bibb received the artist's medal; Grace Pettus, the scholarship medal, and Everett Stone the improvement medal from the Richmond, Va., Conservatory of Music, Frank E. Cosby, director. Miss Bibb is the first artist graduate from the school.

Pupils of Florence A. Wells, Lewiston, Me., appeared in recent musicales at Miss Wells' studio.

A light shower failed to dampen the interest of 2,500 Austin, Tex., residents, in the concert held at North East Avenue Park, by the Municipal band.

Kathryn Mary Cook, a member of the graduating class of the East Syracuse, N. Y., High School, composed the class song, which was sung at the commencement exercises.

Arthur Bienbar's pupils gave a concert at the Elks Club, St. Louis, Mo.

Seventeen of Margaret Grant's piano pupils, gave a program, which included works by Tschaikowsky, Beethoven, Rubinstein and Schubert in St. Matthew's Hall, Ottawa, Can.

Lazar S. Samoiloff, the New York singing teacher, will continue giving lessons during the summer. July 5, Mr. Samoiloff will begin a course of lectures on voice and vocal pedagogy for teachers.

The music loving public will, during the coming season, have an opportunity to hear Jean Barondess, daughter of school commissioner, Joseph Barondess. She studies with Lazar S. Samoiloff, has sung with the Zaro and National Opera Companies, and experts predict that she will be a favorite of operagoers. Critics have found her voice to be perfectly placed, her enunciation to be distinct, her phrasing full of understanding, and that her acting showed an artist of unusual abilities. This is the fifth pupil of Mr. Samoiloff to sing in grand opera. Isa Kramer, soprano, is another singing at an Imperial grand opera house in Russia, with great success.

John W. Nichols, the well known New York tenor, has been secured by the Chicago Apollo Club for the two performances of "The Messiah," to be given December 25 and 27 respectively.

Amy Fay's brilliant young pupil, Lemuel C. Goldstein, graduated at Morris High School, the Bronx, New York City, June 25. He also appeared as solo pianist in Beethoven's concerto in B flat, opus 15, with orchestra accompaniment. The lad, who has been studying with Miss Fay for six years past, played splendidly and had an overwhelming success. Unbroken applause obliged him to return to the stage and play an encore, namely, Moszkowski's "Etincelles." The big cadenza by Hummel is both noble and brilliant. He played this like a young master. Many people concur in the opinion that this young lad is born for the concert stage. He is a combination of refinement, poetry and brilliancy not often found. Lastly he possesses great fire and real magnetic control over the audience.

Max Jacobs, assisted by James Liebling, cellist; Rafael Tiaz, tenor; Ira Jacobs, pianist, and Edna Mampel, contralto, took part in a concert under the auspices of Tenafly Council, Staten Island, N. Y., June 26. Mr. Jacobs played solos by various modern composers including Drdla, Sarasate, Kreisler and Wieniawski.

Charles F. Hackett Returns.

Charles F. Hackett, who has been spending a year in Italy, arrived on the steamship Carpathia, of the Cunard Line, on Friday, July 3. Mr. Hackett intends to spend the summer in the United States, returning to Rome in the early fall. The well known tenor has just signed a contract covering a two years' engagement in the Rome Opera.

Mr. Hackett has returned to America for the summer for the express purpose of some preliminary coaching with



Photo by Matzene, Chicago.
MRS. HERMAN DEVRIES.

Arthur J. Hubbard, of Boston, his teacher, prior to making his debut in Milan this fall.

Blumenschein Has Gone to Munich.

W. L. Blumenschein, of Dayton, Ohio, who was correspondent of the MUSICAL COURIER some years ago in Munich, left for that city last week on his annual summer visit.

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Borwick's Melbourne Programs.

Leonard Borwick, that mature and finely sensed piano arist, whose finished musicianship, lovely touch, and faultless technical equipment American audiences will have another chance to enjoy next season, now is undertaking his second successful tour in Australasia, and everywhere meeting with unstinted favor on the part of the public and the music scribes. One of the chief reasons for Borwick's universal popularity is his ability to please many different musical tastes, and this versatility is due to his tremendous repertoire, which includes all kinds and styles of recital compositions. A glance over the attached four programs, played recently by Borwick in Melbourne, Australia, will show the extent and diversity of the artist's knowledge:

FIRST RECITAL.

Organ prelude in E flat.....Bach
(Arranged for piano by L. Borwick.)
Sonata in C minor, op. 111.....Beethoven
Novelette in F, op. 21, No. 1.....Schumann
Intermezzo (from the Faschingsschwank, op. 26).....Schumann
Herberge (from Forest Scenes, op. 82).....Schumann
Vogel als Prophet (from Forest Scenes, op. 82).....Schumann
Study in Canon form, op. 56, No. 5, in B minor.....Schumann
Toccata, op. 7, C major.....Schumann
Polonaise in C minor, op. 40, No. 2.....Chopin
Nocturne in E flat, op. 9, No. 2.....Chopin
Scherzo in B flat minor, op. 32.....Chopin
Prelude and nocturne, op. 9, for left hand alone.....Scriabin
Soirée de Vienne.....Schubert-Liszt

SECOND RECITAL.

Air and variations, The Harmonious Blacksmith.....Handel
(Arranged for concert performance by L. Borwick.)
Le Coucou.....Daquin
Choral prelude, Rejoice and Be Exceeding Glad.....Bach
Arietta.....Leonardo Leo
Les Barricades Mysterieuses.....Couperin
Gigue.....Graun
Sonata in F minor, op. 5.....Brahms
Polonaise in A, op. 40, No. 1.....Chopin
Prelude in C sharp minor, op. 45.....Chopin
Impromptu in G flat, op. 59, No. 3.....Chopin
Mazurka in F sharp minor, op. 51.....Chopin
Mazurka in A flat, op. 50, No. 2.....Chopin
Waltz in F major, op. 34, No. 3.....Chopin
Etude in A minor, op. 25, No. 11.....Chopin

THIRD RECITAL.

Organ fugue in G minor.....Bach
(Arranged for piano by L. Borwick.)
Rondo in G, op. 51, No. 2.....Beethoven
Allegro in B minor.....Scarlatti
Tempi di Ballo in D.....Scarlatti
Allegrissimo in B flat.....Scarlatti
Sonata, op. 35, in B flat minor.....Chopin
Novelette in E, op. 21, No. 7.....Schumann
Nachtstück, No. 4, in F.....Schumann
Aufschwung, op. 12, No. 2.....Schumann
Lied ohne Worte (Spring Song), Book V, No. 6, op. 62, Mendelssohn
Andantino from Sonata, op. 164.....Schubert
Prelude in C sharp minor, op. 3, No. 2.....Rachmaninoff
Serenade, op. 3, No. 5.....Rachmaninoff
Menuetto Vecchio.....Sgambati
Hungarian Rhapsody, No. 12.....Liszt

FOURTH RECITAL.

Chromatic fantasie and fugue.....Bach
Andante and five variations.....Mozart
Intermezzo, op. 10, No. 4.....Brahms
Rhapsody No. 2, in G minor, op. 79.....Brahms
Sonata Appassionata, op. 57.....Beethoven
Prelude for orchestra, L'apres-midi d'un faune.....Debussy
(Arranged for piano solo by L. Borwick.)
Barcarolle, op. 60.....Chopin
Prelude in D minor, op. 28, No. 24.....Chopin
Nocturne in G, op. 37, No. 2.....Chopin
Etude in E minor, op. 25, No. 5.....Chopin
Waltz in A flat, op. 42.....Chopin

In the first program, as shown above, it is noteworthy that Borwick played a Bach transcription of his own, Beethoven's monumental op. 111 sonata, and a fine Schumann group, thus paying tribute to a composer who is beginning to be unduly neglected by pianists, except for his fantasie, "Carneval," and "Etudes Symphoniques." The second program again shows a Borwick modernized arrangement of a classic in the Handel number, a quintet of ancient works in small form, and Brahms' imperishable F minor sonata, truly a test piece of interpretation and pianistic skill. Another Borwick adaptation of Bach heads the third program, with Chopin's passionate "funeral march" sonata to follow, and a representative selection of romantic numbers as a conclusion. Classical in tone are the opening five numbers of the final list, with the startling Debussy-Borwick transcription (which made such a sensation in London last summer) as a middle section, and a representative Chopin assortment to wind up the series of recitals.



LEONARD BORWICK,
Artist virtuoso.

Mme. Merö to Europe.

Mme. Yolanda Merö will sail for Europe very shortly, in order to begin preparations there for her forthcoming tour, which will take her through England and most of the large Continental cities next season. One of the important engagements for which Mme. Merö already is secured is that with the London Philharmonic Society. The organization is to play under Safonoff at London in December and then travel through the principal English music centres, employing Mme. Merö as soloist at all the concerts. Later her engagements take her to Germany, France, Austria and Russia. One of the appearances to which Mme. Merö looks forward especially is that under Theodore Spiering's baton at Blüthner Hall, Berlin, November 5, for she is exceedingly anxious to test her mettle in the German capital, now the very Mecca of pianists and pianism.



YOLANDA MERO.

Auctioned for Dance.

The quaint custom of selling village girls as dancing partners to the highest bidder has been revived in a number of Rhenish villages in connection with Whitsuntide church dedications. The auctions take place in the public square and the village swains engage in a lively competition for the honor of securing the prettiest girls as partners for the festival. The older girls are "knocked down" at a price as low as 5 cents, while village beauties of a tender age go for $1 to $1.50. The highest prices are commanded by girls who are both pretty and rich, as the Whitsuntide dances traditionally lead to engagements and marriages. The proceeds of the auction are devoted to communal purposes.—Newark, N. J., Star.

Chittenden Pupil's Recital.

Mabel Besthoff, a pupil of Kate S. Chittenden, dean of the American Institute of Applied Music, New York, gave the folowing piano numbers at the school, Friday, July 3:

Sonata.....Beethoven
Etude.....Rogers
Melodie.....Neupert
Arabesque.....Schumann
Bolero.....Chopin
Introduction and waltz.....Sieveking
Romance.....Faure
Etude.....Kopiloff
Waldesrauschen.....Liszt
Allegro con fuoco.....Sinding

Thoroughly familiar with each one of her numbers, Miss Besthoff was able to give her full attention to their interpretation. This she accomplished with adequate technic, musical touch and intelligent insight.

Mme. Riheldaffer's Re-engagements.

May 7 and 8, Grace Hall Riheldaffer filled her second annual engagement as soloist at the May festival of the Central State Normal, at Mt. Pleasant, Mich., the other soloists being William Wade Hinshaw, baritone of the Metropolitan Opera Company; Frances Ingram, contralto of the Chicago-Philadelphia Opera Company and the National Opera Company of Canada; and David Duggan, of the Duggan Grand Opera Company of Chicago. Mme. Riheldaffer will return to Mt. Pleasant next season.

This ever popular soprano appeared in recital in Detroit, Mich., May 5. Engagements for twelve recitals were offered her as the result of her success there.

Oscar Saenger Sails.

Oscar Saenger, the distinguished singing master, with Mrs. Saenger and their daughter, Eleanore Welles Saenger, sailed on the President Lincoln, July 2, going directly to Finland, where they will spend some weeks fishing in the beautiful lake regions. From there they will go on an extended tour through Russia, down the Volga to the Caspian Sea, and then spend some time in the Caucasian Mountains and the Crimea. Mr. Saenger will return to the United States on September 30, and will begin his studio activities immediately upon his arrival.

Mme. Cumming Studies Methods Abroad.

Shanna Cumming, the soprano, who sailed for Europe July 1, on the Aquitania, will review methods of famous vocal teachers during this trip.

Mme. Cumming was accompanied by her husband, M. B. Jones, of the New York Produce Exchange; Shanna Jones and Martin Jones.

The party will return September 1 to Brooklyn.

The Great Demand For
Mme. OLIVE FREMSTAD
For Recital and Concert
is shown by the fact that over fifty per cent of her entire season of 1914-1915 is now booked. For the remaining dates early application should be made to her sole managers
FOSTER & DAVID
500 FIFTH AVE., NEW YORK CITY

Aline Kuhn Engaged by Gamble Party.

Most touring musical companies close their season about May 1, but the Ernest Gamble Concert Party continues



ALINE KUHN,
Concert pianist, with the Ernest Gamble Concert Party, Pittsburgh, Pa.

until May 26, when it closes at Ashtabula, Ohio, the artists' series that includes Bloomfeld Zeisler, Christine Miller, and others. Then the Gamble party's summer season opens in Tennessee, on June 5, and extends until September 1.

A new pianist with the Gamble party is Aline Kuhn, a young artist of great promise. Miss Kuhn toured the West Indies with the Gambles and had such success that she was engaged for the coming season. Miss Kuhn has been called the "youthful Carreno," and she plays with a brilliancy and dash that are quite captivating.

Pilot Charles Gamble reports appointments for his artists at Charlottesville, Va.; Bridgewater College, Va., for the fifth time; Charlotte, N. C.; Raleigh, N. C., and Colorado Springs.

Marcella Craft's Varied Repertoire.

Much has been said and written about Marcella Craft's Madame Butterfly and her Salome; it is true that two such portrayals make a substantial foundation for fame, many a fine career having been built upon one such achievement. But Marcella Craft's dramatic talent by no means finds its complete expression in these two roles, splendid though they are. She has a score of others that are fully as original, and quite as finished artistically.

Her Traviata, vocally and dramatically, is at once compelling and persuasive. To this old-fashioned type of opera she gives an atmosphere of convincing actuality which pervades it from start to finish. Especially bewitching is her Boheme, redolent of the Latin Quarter. In "Der Rosen-



MARCELLA CRAFT AS BUTTERFLY.

kavalier" she is a dainty and doll-like Sophie. As Marta of the Lowlands in d'Albert's "Tiefland," she achieves a Spanish peasant atmosphere. In "Faust" she depicts charmingly the simplicity of the maiden of the old German days, while her Antonia in "Tales of Hoffmann" is the purest Biedemeyer. Again, in "The Secret of Suzanne" her coquetry is so sprightly and so altogether captivating that one wishes that she might be heard oftener in comedy parts.

It is indeed indicative of extraordinary talent when one individual can impersonate with equal success the sweet pathos of Butterfly, the barbaric tragedy of Salome, and the dainty comedy of Suzanne. But Marcella Craft possesses in an unusual degree the faculty of losing herself so completely in the character she portrays as to present another personality, wholly convincing and lifelike.

In fact, any one who has been privileged to witness her various impersonations can but be convinced of her exceptional versatility.

Engagements for Sulli Pupils.

Martha Mork, dramatic soprano, came from Christiania, Norway, to study with Giorgio M. Sulli, the well known New York vocal instructor. Lind Skaien, a prominent manager of Norway, was recently in New York and went to the Sulli studios to hear how the pupils of that master were progressing. While there, he heard Miss Mork sing and was so delighted with her voice that he immediately engaged her for a concert tour during the summer months in many important cities in the Scandinavian countries.

Another successful Sulli pupil is Anne Byrd, contralto,



MARTHA MORK,
Dramatic soprano, pupil of Maestro G. M. Sulli.

who is soloist at the Labor Temple, New York, where Mr. Sulli is the musical director. Miss Byrd is at present touring the South, where she is being heard in concert and recital.

Season 1914-1915

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the Violinist

SPALDING

Accompanied
at
the piano
by
ANDRÉ BENOIST

The Verdict of Three Continents

HAMBURG.

A comet appeared in the musical firmament of Hamburg last evening. It was really a musical comet of great magnitude. After having heard Veczey, Elman, Zimbalist, Burmester and Marteau, we thought the cycle of violinists was ended for the season, but it was only yesterday that it was completed by Albert Spalding. It is an occasion of great pleasure to hear him when with triumphant, fervent and unique sonority, he plays with masterly precision on the violin.—Hamburger Fremdenblatt.

ALEXANDRIA.

From the first notes, full, liquid, pure and of rare beauty, the public was gripped. A master stood before us. All praise would seem superfluous by those who have not heard his diabolical trill and who cannot imagine the years of study necessary for the dazzling result of grace and strength which the artist gave us throughout the performance. — Le Phare d'Alexandrie.

ST. PETERSBURG.

Albert Spalding, an American, is an artist of serious ideals, who is not only a virtuoso, but to whom art is an honored goddess. —St. Petersburg Novoe Vrema.

NEW YORK.

He is an admirable artist. He has sincerity and simplicity of style, a technic that is adequate to the demands he makes upon it and a tone of uncommon loveliness, penetrating, full-bodied of insinuating sweetness. As for Spalding's own compositions, they were well worth bringing forward. Spalding's music reflects his own character. It is sincere, dignified and unpretentious. — New York Press.

MILAN.

Last evening Albert Spalding proved himself to be a worthy successor to the great luminaries of the violin art who had preceded him at the La Scala, headed by Pablo de Sarasate. His art is truly limpid, built on the rocks of truth and disdainful of those tricks which most violinists wish to impose upon the impressionable public. He does not carry the favor of the public with affectation nor with enticing effeminacy. With great interpretative mastery and an execution clear as crystal, he played the insiduously polyphonic adagio and fugue for violin alone by Bach.—Milan la Perseveranza.

Friends Await Mrs. King Clark's Homecoming.

In these days of excessive musical activity, an absence extending over a few years is dangerously apt to exert a detrimental effect on the popularity of a former favorite. Particularly is this the case in America, where, owing to the constant influx of distinguished new artists, even fairly vivid impressions risk obliteration unless their cause be quite steadily exploited. Hence it follows that numerous singers and players who, at one time or other, have earned a degree of approbation here, often find their vogue impaired and public interest in them considerably diminished after an interval of several seasons.

That an absence of as many as eight years should be no bar to the eagerness and expectancy with which the return of an artist is awaited seems, in truth, testimony eloquent enough of this one's exceptional distinction and striking powers. Just such pleasurable anticipation is at present manifest in the forthcoming return of Mrs. King Clark, who for that lengthy period has absented herself from America. Though American by birth (the singer is a native of Lincoln, Neb.), her art has ripened to its present maturity abroad. So enthusiastic have been the encomiums which it has everywhere called forth that it is small wonder that Mrs. King Clark's compatriots have become eager to hear and judge for themselves.



ANN IVINS,
The New York soprano, snapshotted in Central Park, New York.

Mrs. King Clark's name would, of course, have become familiar under ordinary circumstances through that of her husband, the eminent Berlin vocal teacher. It has, however, attained its present prominence fully as much by virtue of its own achievements in the field of concert singing. Mrs. King Clark is today one of the favorites of Berlin and London, and her popularity in most of the leading continental music centers is equally marked.

In the course of the past winter Mrs. King Clark has appeared with extraordinary success in a number of the most exclusive Berlin salons, while during the enormously busy London season of May and June she sang twice in Bechstein Hall before overflowing houses, and such houses are no more customary during the London season than they are in New York. The English critics were extravagant in their expressions of delight.

Versed in the secrets of the exacting art of song interpretation, Mrs. King Clark is furthermore endowed with a voice of lovely contraltolike quality, large in volume and extensive in range, and she handles it with infallible mastery. Her programs have been amply diversified and exacting to a marked degree from an interpretative standpoint. They have covered a wide range of musical ground and an extensive variety of schools. In Italian, French and English songs of the eighteenth century by Paradies, Rontani, Lully and Purcell, classic and modern lieder by Brahms, Strauss, Wolf and Sinding, modern French songs by Debussy and a number of Russian works, she has disclosed a perfect knowledge of their respective schools. Nor has she neglected the efforts of American writers and has introduced to Berlin audiences a number of songs by Cadman, Marion Bauer, Bruno Huhn and Campbell-Tipton.

Mrs. King Clark's enunciation is exemplary in whatever language she may sing. Her gracious personality, the beauty and marked individuality of her delivery, her skill, her authority in planning her interpretations and her temperamental assets have won her the place in the esteem of foreign critics which she now holds.

Mlle. Verlet's Varied Repertoire.

Although the coloratura artist's sphere of activites is known to be considerably more circumscribed today than it was several decades ago, and although the taste for operatic music of the dramatic order has resulted only too frequently in a deplorable negligence of those perfectly legitimate principles of vocalism upon which florid singing is based, it is manifestly erroneous to assume that the vogue of brilliant ornamental song is extant. On the contrary, the relative scarcity of its exponents today serves to lend signal interest to the appearance of every gifted one. And, as the love for dazzling vocal fireworks seems to be as inherent as ever in the public at large, the advent of a capable coloraturist is very often hailed with extravagent demonstrations of popular approval.

Such has been the case whenever Alice Verlet, the brilliant coloratura soprano of the Paris Grand Opera (National), Paris Opera Comique, Paris Gaiete Lyrique, Brussels Theatre de la Monnaie, Monte Carlo, Nice and Lyons, has been heard, although Mlle. Verlet is, so to speak, a coloratura singer, combining fluency, facility and brilliancy of the older school with the dramatic sense, the intelligence, the musicianship and the poetic feeling which is demanded today. By virtue of these qualities she imparts a degree of new life to many works widely regarded as old fashioned. Her repertoire is far more comprehensive than that of average coloratura singers today, few of whom are equal to the stringent exactions of many of the older operas, having neither the necessary flexibility, range, or knowledge of the distinctive style.

Mlle. Verlet is at home in operas that are little more than historic names to the present generation of music lovers. This repertoire comprises a number of modern dramatic works, as well as the older ones.

Musicians' Congress Recitals.

Ralfe Leech Sterner's direction of the Congress of American Musicians and Students includes the giving of several recitals in the Wanamaker Auditorium, New York. The program of the fourth recital in honor of this congress, June 18, included vocal numbers, with several piano and violin pieces. As usual with everything done under Mr. Sterner's management, much well performed, good music was heard, rendered by the following students, some of whom are budding young artists: Blanche M. Kelley, Frederic Maroc, Belle Rudolph, John J. Jackson, Emma M. Hamilton, Rocco Carcione, Eleanor L. Fields, Arline E. Felker, Rae H. Coelho, Marguerite Zacharias, Ramee Rivas, Lida Gedney, Muriel Guy and Harold A. Fix, pianist, member of the faculty. Marguerite Valentine was the accompanist.

Saar to Summer Abroad.

Louis Victor Saar, the well known composer, who is also one of the faculty of the Cincinnati College of Music, sailed on the Kronprinzessin Cecilie last Friday for Europe, where he intends to spend the greater part of his vacation. Mr. Saar will return on the Savoie, August 22, and will join his family in northern Michigan for the balance of his vacation, returning to Cincinnati on September 1.

A Virgil Pupil's Recital.

Modena Scovill, a young pupil of Mrs. A. M. Virgil, gave a recital at the Virgil Piano Conservatory, [illegible] Friday afternoon, June 26. Although she has but recently returned from a long recital tour, she played with much spontaneity and freshness of spirit. Her program was chosen from the works of a great variety of composers, covering widely diverse periods of musical literature, and her success is all the more remarkable, in that she was able to render each one with intelligence and sympathy.

To those who find Bach "dry" and purely "intellectual," her presentation of the "Preambule" must have been a delight. By means of careful phrasing and a proper subordination of elaborations to theme, she produced a clear, well balanced effect, not always associated with the polyphonic school of composers.

The difficult Liszt arrangement of Schubert's "Hark, Hark the Lark," she played with brilliancy of execution, and richness of tone.

A representative group of Chopin pieces always furnish a real test of musicianship. Miss Scovill distinguished herself by the skillful manner in which she brought out the subtleties and delicate fineness peculiar to Chopin.

Illustrative of the Virgil system, she inserted a few technical numbers performed principally with reference to speed, accuracy and clearness of tone. She has acquired a remarkable facility.

After rendering two MacDowell numbers in a most artistic style, she brought the program to a stirring, dramatic close with the twelfth rhapsodie of Liszt. It is to her credit that Miss Scovill gave this brilliant composition a significance of more than a showy, bravura character. Many pianists of the "muscular" type are tempted to use the rhapsodies and many other Liszt pieces primarily to display their personal technical accomplishments or to stun and overawe their hearers. Miss Scovill simply used her technical resources as a means toward an end, that end being a sincere musical interpretation of the piece, bringing out the dramatic and quieter passages to produce a coherent well balanced whole. The result was far more thrilling than it would have been had she merely left dents in the keyboard.

Dulcinea at the Music Studio.

Dulcinea called at my studio the other day just as a pianist finished playing the Grieg concerto. She didn't care for classical music, she said. There wasn't much tune to it. What she liked was a good lively tune. She thought "The Rosary" was awfully sad and just loved "Narcissus" and the "Flower Song." She liked to watch the pianist's fingers. It was wonderful how they could stretch, and was sure it must be hard to keep such a lot in one's head. She had heard that no person could play classic and be a good ragger at the same time. She knew of a girl that took of an old German professor and he made her practice with pennies on the back of her hand. She couldn't understand why musicians had long hair. Anybody could play just as well with their hair short, she thought. Anyhow she didn't claim to know anything about music, but she knew what she liked.—New York Tribune.



ETHEL LEGINSKA "UP A TREE."

Leginska in Three Cities.

Loudon Charlton, manager of Ethel Leginska, has arranged three recitals for this artist as follows: Boston, November 9, at Jordan Hall; New York, November 16, at Aeolian Hall, and a concert in Chicago the same month.

The accompanying snapshot shows this excellent artist enjoying herself in the country.

The first theatre built in London was erected on the site of what is now Holywell Lane, Shoreditch. The cost of the building was between six hundred and seven hundred pounds.


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THE CHORUS OF 3,000 MEN, DIRECTED BY LOUIS EHRGOTT, OF CINCINNATI.



THE MASSING OF THE BANNERS AT THE OPENING CEREMONIES.

LOUISVILLE, KY., INVADED BY NORTH AMERICAN SAENGERBUND.

Thirty-fourth Saengerfest Draws Enthusiastic Music Lovers from Many States—Chicago Symphony Orchestra and the Louisville United Choruses Take Part—Noted Soloists Heard.

CONCERTS HELD ON JUNE 24, 25 AND 26.

Louisville, Ky., June 28, 1914.

The thirty-fourth Saengerfest of the North American Saengerbund, which took place in Louisville on June 24, 25 and 26, was the greatest musical event in the history of the city, and attracted immense audiences from all over Kentucky and adjacent States. The arrangement of stage and seats in the great armory—one of the largest buildings of its kind in America—was such that the acoustics were far superior to those of any previous festival, and the audiences were enabled to enjoy the concerts in every particular.

On the first night the Louisville United Choruses, under the able direction of Anthony Molengraft, were heard in "Festival Greeting," by Baldamus; Mendelssohn's setting of "Ode to Artists," and Niels Gade's "Crusaders." The chorus numbered seven hundred, and gave evidence of the most careful and judicious training. It compared favorably with any of the visiting choruses and proved that local singers could equal those of many a larger city.

Particularly was this manifest in the difficult music of "The Crusaders." The soloists for this evening were



CHRISTINE MILLER.



RUDOLF BERGER.

Christine Miller, Rudolf Berger, Clarence Whitehill and John G. Miller, the latter taking the place of George Sheffield at very short notice. Miss Miller's lovely voice has lost none of its beauty since it first charmed a Louisville audience, and has gained in breadth and power. Her rich, noble tones were heard from one end of the vast building to the other, and the hearty greeting extended her proved that she can never outwear her welcome here.

On the second night Miss Miller was the soloist again, singing Liszt's "Lorelei," Schubert's "Junge Nonne" and Hugo Wolf's "Er ist's." The dominating quality of her voice was again impressed upon her hearers and she was a popular figure with the visitors; she was serenaded by the Maennerchor of Indianapolis on the first night of her appearance, and by the Musikverein of the same city on the second night.

Clarence Whitehill as Peter was heard in Louisville for the first time, and won his audience at the very start. The power and sympathy of his voice, as well as his impressive stage presence and poise, won great favor, and his appearance as soloist on Friday afternoon attracted a crowd of admirers. His solos were the "Evening Star" aria and Wotan's "Farewell," both given with that mastery for which he is well known.

John Miller, although laboring under the disadvantage of inadequate preparation and no orchestral rehearsal, acquitted himself admirably. His voice is a tenor of delightful quality, and his handling of the part of Rinaldo revealed the artist.

Rudolf Berger's introductory solo was the "Prize Song" from the "Meistersingers," and naturally much interest had been aroused previously by the excellent reputation which had preceded him. His striking personality, heroic voice, and superb artistry more than fulfilled expectations, and



CLARENCE WHITEHILL.

he was accorded a reception such as a singer has seldom received in this city. His voice is specially adapted to such a building as the armory, and when he was congratulated, after the Thursday night concert, upon having been heard over the great chorus and orchestra, he said, "You don't know what a pleasure it is to be in a place where I can make all the noise I want to." In "Das Lied" he certainly had this opportunity, and the power of his voice seemed unlimited. On Friday night, in the "Lohengrin" duet with Madame Rappold, he was also immensely impressive, and his singing of the "Siegmund Love Song," which was substituted for the "Lohengrin Narrative," was a revelation of virile brilliancy in tone and treatment. Both he and Mme. Rappold were immensely admired by the visiting singers, and both were serenaded in the lobby of the Seelbach by the United Singers of Indianapolis and also by the Liederkranz of St. Louis. It is hoped that this is only the first of many visits our city will receive from this delightful pair.

Marie Rappold was introduced at the first afternoon concert. Her selections were "Dich theure Halle," Puccini's "Vissi d'Arte," and the beautiful "Ave Maria" from



SCENE IN FRONT OF COURT HOUSE. PRESENTATION OF FLAGS.



MASS CHORUS IN ARMORY, SAENGERFEST.

Bruch's "Cross of Fire." Mme. Rappold was recalled again and again.

On Friday night, with the Mass Chorus of three thousand voices, Mme. Rappold sang the Schubert-Liszt "Omnipotence," and was also heard in Isolde's "Liebestod."

Naturally the greatest interest centered in the Mass Chorus, whose appearance on Thursday night was greeted with cheers of enthusiasm. As the mighty volume of sound rolled out through the space of the immense auditorium the audience sat spellbound, only to awaken, at the conclusion of the first number, to an excitement that waxed almost to a frenzy. Like some great elemental force the waves of harmony carried all before it, and the great assembly was literally swept to its feet, with vociferous demonstrations of delight and admiration. That so great a body of singers could achieve such delicate gradations of shading, such thrilling tone coloring, and an enunciation so distinct, would seem incredible to one who had not heard these effects produced under the leadership of Louis Ehrgott, of Cincinnati. Mr. Ehrgott is dynamic, and seems to hurl some electric fluid into his singers, for they respond to his every mood as sensitively as if they numbered thirty instead of three thousand. It was an experience never to be forgotten, and the memory of it will always live with those who were so fortunate as to hear it.

On Thursday night the choral numbers were the march from "Tannhäuser"; "Wohin mit der Freud," Silcher; "Sonntag ist," Breu; "Waldmorgen," Koellner (sung by the United Singers of Chicago, directed by Karl Reckzeh); "Verlassen," Koschat; "Schwertlied," Weber; "Beim, Liebchen zu Haus," Pfell; "Dixie," and "Das Lied," with Mr. Berger as soloist.

On Friday night they sang the "Omnipotence" (with Mme. Rappold); "Aennchen vom Tharau," Silcher; "Im Wald," Leu; "Frühling am Rhein," Breu; "An die Heimath," Jungst; "My Old Kentucky Home"; "Das Deutsche Lied," Schneider, and "America" with the audience. Every number was a masterpiece of vocalization, and it is safe to say that no music of any description has ever inspired an audience to a higher pitch of appreciation. The Milwaukee Maennerchor, directed by A. S. Kramer, gave Zander's "Jubilate" and Hegar's "Morgen im Wald," on Thursday afternoon, with fine effect.

On Friday afternoon the Children's Chorus of two thousand, under the direction of Caroline Bourgard, supervisor of music in the public schools, made a delightful impression in several well chosen selections. The first of these was the Gloria from Mozart's "Twelfth Mass," and the smooth and intelligent rendition of this difficult number showed the conscientious and thorough training which the children had received. Particularly was the enunciation notable for its excellent clarity, every syllable coming distinctly to the audience. "Come, Ever Smiling Liberty," and "See the Conquering Hero Comes," from "Judas Maccabeus," were two ambitious numbers which again revealed the ability of the little folk to render music usually considered beyond their scope; their grasp of the phrases was most satisfactory. A group of American national airs completed the work of the Children's Chorus. This was one of the most important features of the series of concerts and Miss Bourgard was congratulated on all sides for the success of her numbers. The Chicago Symphony Orchestra, under the baton of Frederick Stock, was heard at every concert, and it is only necessary to say that the work of these musicians was up to the high standard they have set for themselves. While much of the more delicate shading was lost in the vast building, the playing of the orchestra was a feature which attracted many, and it was thoroughly appreciated. Wagner, Beethoven, d'Albert, Tschaikowsky, Brahms, Saint-Saëns, Scheinpflug, George Schumann, Rimsky-Korsakow, Elgar, Bach, Humperdinck, Dvorák and Liszt were represented in the orchestral numbers, besides the accompaniments, and Mr. Stock never proved himself more truly the great conductor than in this series of concerts.

On the whole, the Saengerfest was a great success, the visitors professing themselves in every way pleased with their reception, and the local musicians enjoying this opportunity to participate in so great an event.

The officers elected for the coming year are: Charles G. Schmidt, president; Wilhelm Arens, first vice-president; Fred O. Neutzel (of Louisville), second vice-president; George Withum, secretary; John P. Frenzel, treasurer; Christian Saam, keeper of archives. The next place of meeting has not been decided upon as yet.

Berger's Success at Louisville.

At the thirty-fourth Saengerfest of the North American Saengerbund, held at Louisville, Ky., on June 24, 25 and 26, a full account of which appears in another part of this issue of the MUSICAL COURIER, one of the most prominent soloists was Rudolf Berger. His success is well related by the press critics, two of the comments being appended herewith:

The only solo in the first part of the program was Rudolf Berger's "Prize Song," from the "Meistersingers," and the many recalls insisted upon by the audience were sufficient proof of the impression he made upon it. His voice has the qualities necessary for so large a place as the Armory—it is robust and virile in character, and he was fully equal to the dramatic exigencies of Wagner's superb creation. Although he responded to no encores, it was evident that his hearers were profoundly pleased, and his appearance on Friday night will be anticipated with great interest. —Louisville, Ky., Times, June 25, 1914.

Rudolf Berger made his first appearance in Louisville in singing the "Prize Song," from "Die Meistersinger." He has a clear, rich tenor voice and an excellent presence. He showed his wisdom by avoiding delicate variety of tone color in so immense an auditorium. He depended upon rhythm for his variety—and where is the singer who has exhausted this source of expression? Rhythm is the fundamental element in all song, and the singer who has brought to his audience a feeling for the rhythm of that which he sings has achieved the first duty of the musician. It was because Mr. Berger made the audience feel that the rhythm of the songs was theirs that his singing was so impressive.—Louisville, Ky., Evening Post. June 25, 1914. (Advertisement.)

Marie Morrisey's Present Activities.

As a result of some successful phonograph records which she has made recently, several important summer engagements have come to Marie Morrisey. The young contralto is singing at present each Sunday at Elberon, N. J., in a quartet whose other members are Marie Stoddard, John Young and Grant Odell, and these appearances have led to a series of private engagements at the homes of members of the summer colony. July 4 the singer was heard in the afternoon at Jamaica, Long Island, and in the evening she took a prominent part in the exercises in New York City Hall. July 12 she will sing in Hackettstown, N. J., and later on in the month at the Allenhurst Club, Allenhurst, N. J.

Burmester's American Orchestral Debut.

Willy Burmester, the distinguished violinist, will make his orchestral debut in America, November 6, with the Minneapolis Symphony Orchestra, under the direction of **Emil Oberhoffer**. He will play the Paganini concerto, No. 6, in D major.



FLAG PRESENTATION, SAENGERFEST.

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Are the Stars Dimming?

[From the Los Angeles, Cal., Herald.]

Is the time ripe for the abolishment of the "star system" in the grand opera field? Charles R. Baker, the Los Angeles manager who has just returned from a tour of the East with the San Carlo Grand Opera Company, says that the time has arrived. He goes even further, stating that already the so called "star trust" is on the toboggan and will soon slide into oblivion, as far as the managers are concerned.

To quote Mr. Baker: "The men who finance and guide opera tours are becoming wiser every day. They have learned their lesson and they have learned it well. The 'star system' has proven a most disastrous feature of the big opera management this season, not less than three of the big organizations ending their year with heavy financial deficits, to say nothing of the great loss of public prestige. Guarantees were held back, attachments issued and general turmoil prevailed in the operatic field.

"The 'star system' has had a severe jolt, and producers in the future will pay more attention to the general excellent makeup of their organizations—the orchestra, the chorus and the beautiful ensembles which in the past have been a secondary consideration. Of course, grand opera must necessarily have the great voices to thrill the auditors, or else it is not grand opera, but according to the Eastern impresarios with whom I have recently talked the managers will in the future manage the stars instead of the stars managing the managers."

Marie Kaiser at Saratoga.

One of the attractions at the New York State Music Teachers' Convention, held at Saratoga Springs, New York, was the popular soprano, Marie Kaiser, who did



MARIE KAISER LISTENING TO HER OWN RECORD.

superior work in Sullivan's "Golden Legend." This was in substance, a repetition of her splendid rendition of this role a year ago under the direction of Walter Henry Hall, conductor of the Columbia University Choral Society.

The Saratoga Sun, commenting on her work, stated that "Marie Kaiser sang with a power and clearness of tone which made it possible for her to be heard in all parts of the hall. Her appearance, too, was charming and she was compelled to respond to an encore."

Miss Kaiser left for Europe, June 27; she will spend the summer in study and recreation.

Trouble for John Bull.

The suggestion in the Times that a return should be made to the original first line of the national anthem—"God save our Lord, the King"—recalls some unavailing efforts to adapt the song to William IV when he succeeded George IV. For more than a century previously, during the reigns of the four Georges, the first line ran "God save great George, our King," but that manifestly needed altering when a William came to the throne. Neither "William" nor any recognized abbreviation seemed possible, but versifiers put forth several ingenious solutions of the difficulty. One version was as follows:

God save our noble king,
William the Fourth we sing;

but it had a short innings, and was succeeded by:

God save our gracious king,
William, our noble king.

Finally, "William" was omitted altogether, its place being taken by "Long live," and thus came into existence the first two lines as they are sung today.—Westminster Gazette.



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Music Clubs Hold Final Concerts of Season—Pupils Heard in Annual Spring Musicales.

1110 West Washington Street,
Los Angeles, Cal., June 26, 1914.

How it should happen that the Ellis Club, the Orpheus Club, the Los Angeles Conservatory graduation, and two piano recitals should all be scheduled for the same evening is one of the unexplainable coincidences that sometimes occur, but such was the case on Monday, June 22.

THE ORPHEUS CLUB.

Although the Orpheus Club tickets issued the first of the season read "The Auditorium, June 22," another unexplainable thing is that the Orpheus Club concert of that date was given in the First Congregational Church, and the Ellis Club concert, which should have been the following evening, according to the original plans, was given in the Auditorium.

Neither Mr. Poulin nor Mr. Dupuy is responsible for this condition; the only explanation that could be made would be from the powers which now control the Auditorium. It was an unfortunate circumstance, but nevertheless the young men comprising the Orpheus Club, under the direction of J. P. Dupuy, never did better work than on this occasion, and the church was crowded to hear them. Mr. Dupuy deserves great credit for the work he is doing with this club. Every one of the numbers for each concert is committed, no notes ever being in evidence.

The soloist on this occasion was Walter F. Skeele, organist, the director of the College of Music of the University of Southern California. Mr. Skeele is one of the best organists in the city, and his numbers on this occasion were most beautifully played. The balance of the program was as follows:

Pilgrims' Chorus (by request) ..... Wagner
Hush! ..... Neidlinger
The Banshee ..... McCray
Incidental tenor solo by Mr. Green.
Dithyramb (organ solo) ..... Basil Harwood
Walter F. Skeele.
A Song of Ancestry (bass solo and chorus) ..... Saint-Saëns
Mr. Campbell and Club.
De Coppah Moon ..... Harry Rowe Shelley
On the Road to Mandalay (baritone solo and chorus) ... Oley Speaks
Mr. Cheatham and Club.
The Land o' the Leal ..... Protheroe
Tri-quartet.
Kammenoi-Ostrow ..... Rubinstein-Lemare
Mr. Skeele.
Frontier Scenes ..... Henry Watson Ruffner
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Men of the Trail.
The Lights of Cowtown.
The Cattle Rustlers.
New Year's at Cactus Center.

THE ELLIS CLUB CONCERT.

The closing Ellis Club concert was a brilliant affair. The auditorium was crowded to its limit. The important part of the program was the second, which comprised the cantata by Dudley Buck, "The Voyage of Columbus." The cast was as follows: Columbus, William James Chick; Priest, Edgar H. Duke; First Officer, G. Hayden Jones; Second Officer, Edward Kendall.

The first part of the program I did not hear, but this number was greatly enjoyed. The chorus was accompanied by full orchestra, under Julius Bierlich, concertmaster, and was the most pretentious thing given by the club this year. It was splendidly received by the large audience, and was well rendered by the chorus. The numbers pleasing the audience most seemed to be the Vesper Hymn in the third scene and the love song, "In Distant Andalusia," sung by G. Hayden Jones. It seemed a perfect vehicle for Mr. Jones' really rare tenor voice, but every number was well rendered and showed the careful preparation and the months of work which must have been put upon it by Director Poulin and the chorus.

The part of Columbus was the most pretentious and difficult and was adequately conceived and rendered by Mr. Chick. I was sorry to miss the first part of the program, and Miss Lovewell's solos, which no doubt reached the usual high standard of the Ellis Club concerts.

The program in full follows: "Ossian," Beschnitt; "Eventide," Shephard; "Plainsman's Song," Bliss; aria from "Etienne Marcel" Saint-Saëns; Pastorale (old English), arranged by H. Lane Wilson; "Hunting Song of the Seonee Pack," Damrosch; "Drowsy Wood," Storch; "The Cherubic Hymn," Gretchaninoff; "The Voyage of Columbus," Dudley Buck, and "America."

THE WOMAN'S LYRIC CLUB'S FINAL CONCERT.

The final concert of the Woman's Lyric Club, under Mr. Poulin, was given in the First Congregational Church, June 19. This was another of the concerts scheduled for the auditorium, and which it was necessary to give in other quarters. Whether it was the room or my mental condition, for some reason this program did not seem quite up to the usual standard. I have said so many things in praise of this club, and all deserved, that perhaps we have expected the impossible. The smaller numbers were beautifully given, but the principal offering, which was the Hadley composition, "The Fate of Princess Kiyo," a legend of Japan, failed to impress me as a lyrical composition. I felt in this case as I have in some of the other ultra-modern choral works, that the really beautiful orchestration and instrumentation would be more effective if the text were recited by an excellent reader instead of being sung. The intervals are so peculiar, the harmony so involved, that it would be impossible, it seems to me, for any chorus to make it effective, or soloists either, for that matter. This, however, may be a purely personal impression, and there is no denying that the instrumentation is most beautiful and of course in the hands of an artist like Mrs. Robinson could not fail to be other than attractive.

The contralto solo by Kie Julie Christin, "The Invocation to Eros," was given with great feeling and beauty of tone. Miss Christin has a pure contralto of warm and velvety quality, which was shown to excellent advantage in this number. As an encore she sang "Mammy's Song," by Harriet Ware.

The Philharmonic Male Quartet—Leroy Jepson, first tenor; Sheldon Ballinger, second tenor; Harold Ostrom, baritone, and Dr. J. Lester Adams, bass, assisted, as did also Mrs. Stockwell, whose lyric soprano was splendidly fitted to Neidlinger's "The Maiden and the Birds." Mrs. Stringfellow, another member of the club, sang a mezzo-soprano solo, in "St. John's Eve," by Chaminade.

The soloists in the Hadley number were Helen Beatrice Cooper and Mary O. Groves, who did as well as it was possible to do with this music.

All this is not by way of criticism, because the Lyric Club could never do other than well; it is composed of too excellently trained a body of singers, but the members themselves have set so high a standard as to make it supercritical.

The complete program follows: "St. John's Eve," Chaminade; "Since You Went Away," Johnson-Harris; "The Maiden and the Birds," Neidlinger; "Invocation to Eros," Kürsteiner; "The Fate of Princess Kiyo," Hadley; "The Little Red Lark," Stanford-Rogers; "Onward March," Geibel; "Love, at Thy Window," Hawley; "Sigh No More, Ladies," Foote; "Blest Pair of Sirens," Huhn.

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No better loved singer than Catherine Shank has ever lived here. She has been identified with the music of Los Angeles all her life. She was born at Santa Monica, which is practically a part of this city, and with the exception of three years' residence in Buffalo, and several years spent abroad, she has spent her entire life here.

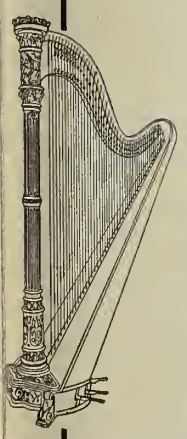
Blessed with an exceptionally beautiful voice, she has had the careful training that has made her the artistic singer that she is today. Her first lessons and her real voice placing, she claims, were received from Mme. Rubo, who for many years did excellent work here. In Paris she studied with Bouhy and others.

While in Buffalo she sang in one of the largest churches and did much concert and recital work. So well was she received in Europe that she might have remained there either in operatic or concert work, but home ties drew her back to this country and she came back to California and resumed her teaching and singing in this city. She has been soloist with many of the leading churches here; she sang at St. Vincent's for a long time, and later at Emmanuel Presbyterian and other of the larger churches; at present she is soloist at the Second Christian Science Church. She has also done much oratorio work here, having been identified with almost every large effort in that line in the history of the city. She has a very beautiful studio in the Majestic Building, where she works persistently and conscientiously with a large class of pupils, to whom she has endeared herself as she has to her numerous

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friends by her sweet sunny nature as well as her exquisite talent.

Mrs. Shank presented a large number of pupils in program on June 17 last. The program, which was entitled 'Songs of Spring," and was composed of the sunny, lilting songs which this season of the year seems to inspire, is appended:

To Welcome You.....Young-Thomas
Mrs. William Welch Stone.
Ruby Edgcombe, accompanist.
Down in the Forest.....Ronald
Rothel Harcus.
Mrs. William Welch Stone, accompanist.
The Merry Brown Thrush.....Roy Lamont Smith
Lucile Atwater.
Grace Moore, accompanist.
Spring Morning.....Carey
Carlotta Comer.
In My Garden.....Liddle
Edith Conde.
Listen to the Voice of Love.....James Hook
Maybelle E. Lee.
The Passing Cloud.....F. Leoni
Anna Bell.
I Hear a Thrush at Eve.....Cadman
Ellen Latter.
Flower Rain.....Schneider
Leigh C. Shelton.
Song of Joy.....Douty
Laurie H. Johnson.
Titania.....A. R. Wachmeister
Florence Mead.
Sunbeams.....Ronald
Dorothy Eaton Cahoone.
Her Rose.....Whitney Coombs
Oneta Buckley.
Sacrament.....James MacDermid
Mara Cone.
Two Bird Songs.....Lehman
Mrs. Gail H. Dimmitt.
Provincial Song.....Dell' Acqua
Bertha Rossiter.
The World Is Full of Sunshine.....Roy Lamont Smith
Mary Ostrander.
Five songs by local composers—
April Tide.....Julian Pascal
Longing.....Vernon Spencer
My Soul Shall Sing.....Roy Lamont Smith
Spring Twilight.....Morton F. Mason
Baby's Laughter.....Frieda Peycke
Catherine Shank.

NOTES.

I wish space permitted a review of the numerous and excellent pupils' recitals given recently. A few, however, are appended:

Mr. Grunn, on June 22, presented his advanced pupils in a piano recital, assisted by Leona Walton and Faye Gooch, violinist, pupils of Oscar Seiling.

The same night Christine Battell presented her pupil, Bertha McKay, in a piano recital, in the parlors of the Hotel Clark, assisted by Mrs. Norman Hassler, soprano; Barbara Taylor, harpist, and Mrs. Hugh Miller Bole, accompanist.

On June 20, Anna Yaw Thorpe gave a song recital with her pupils in the Young Women's Christian Association auditorium, and on June 24 Mrs. Norma Rockhold Robbins made somewhat of an innovation by a morning recital with her pupils. Mrs. Robbins is one of the teachers of voice in the College of Music of the University of Southern California. The program given on this latter occasion included the following numbers:

Trio, arr. of duet from Madame Butterfly.....Puccini
Margaret Atwater, Rachel Smith, Ruth Ahlswede.
Sunshine Song.....Grieg
Marie Deets.
The Waterlily.....Bullard
Blanche Fowler.
Phyllis Has Such Charming Graces.....Wilson
Persian Serenade.....Ware
Nina Ruth Robinson.
Unmindful of the Roses:.....Lohr
Peggy.....Brown
Rachel Smith.
Thy Beaming Eyes.....MacDowell
Blackeyed Suzan.....Schneider
Margaret Atwater.
From the Land of the Sky Blue Water.....Cadman
Where My Caravan Has Rested.....Lohr
Ruth Ahlswede.
Barcarolle, from Tales of Hoffmann.....Offenbach
Nina Ruth Robinson, Blanche Fowler.
At Dawning.....Cadman
Let Miss Lindy Pass.....Winthrop Rogers
Marie Deets.
Un bel di, from Madame Butterfly.....Puccini
Nina Ruth Robinson.
O Mio Fernando, from La Traviata.....Donizetti
Blanche Fowler.
Sunbeams.....Ronald
Margaret Atwater.
Chanson Provencal.....Dell' Acqua
Rachel Smith.

Saturday afternoon, June 20, Mrs. James Ogilvie gave a recital with her pupils at Cumnock Hall, assisted by Mrs. Charles G. Stivers, soprano. JANE CATHERWOOD.

Success of Haggerty-Snell Pupil.

Mme. Haggerty-Snell, the well known New York voice teacher, is continuing her work in this city throughout the summer, and has a large class of pupils who are taking advantage of the exceptionally cool sea breezes which have blown in this year. Among the most successful of her pupils is Mrs. Homer Fairmon. Mrs. Fairmon gave a recital recently in her home town, El Dorado, Ark., and the local press speaks of her beautiful voice and of her charming personality, and makes mention especially of her excellent vocal technic and the large fullness and beauty of her tone. Mrs. Fairmon was heard in New York in the studio of her teacher before leaving for the West, and gave genuine pleasure to a large audience. She was especially successful in Tschaikowsky's "Tell Me Why" and "Spirit Flower," by Campbell-Tipton. This "Spirit Flower" by one of the very best of American composers is a song unusually well suited to Mrs. Fairmon's voice, and its passion and intensity were well brought out by this talented artist.

Jewell Robb Visiting Chicago.

Jewell Robb, who recently made an exceptional debut at the Teatro Rossini in Venice as Mimi in Puccini's "La Boheme," arrived in New York Friday, July 3, on the steamship Carpathia. She intends to spend the summer in Chicago, returning to Italy in the early fall.

OBITUARY

William Dressler.

William Dressler, professor of music, died in New York, Thursday morning, July 2, in his eighty-eighth year.

Mr. Dressler, one of the last of the old school of American musicians, was born in Nottingham, England, of German parents, in 1826. He was graduated from the Cologne Conservatory of Music in 1847.

When a young man, William Dressler played first violin at the opera house Wiesbaden, where he was afterward conductor. Coming to America in the early fifties, he traveled through the United States and Canada as solo pianist and accompanist with Ole Bull. After traveling several seasons with concert companies, Mr. Dressler settled in New York, devoting his time to composing, playing church organs, accompanying well known artists and teaching.

His first important New York church position was as organist and choirmaster of the Fourth Avenue Presbyterian Church. Other churches where he played at different times were St. Charles Borromeo's and St. Peter's Roman Catholic, Brooklyn, and St. Peter's Roman Catholic, Jersey City, being at the last named for eighteen years. His work in the Catholic churches led him to compose and arrange much music for that service, which compositions have been used extensively. He was for many years musical editor for the then well known houses of Wm. Hall & Sons and J. L. Peters. Of late years he has devoted himself to composition.

Mr. Dressler was married to Mary Hyde, of Norwich, Conn., who died in 1899. He leaves three children—one son and two daughters, all of them accomplished musicians: Mrs. Theo J. Geisler, of Portland, Oregon; the well known cellist, Mathilde Dressler; and Louis R. Dressler, who is the organist and director of music at All Souls' Unitarian Church, New York.

Diplomacy.

"You persuaded your husband to join a glee club?"

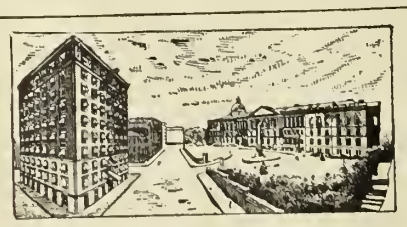
"Yes," answered Mrs. Biggins; "when he starts to sing at home I can now advise him not to tire his voice, and when he sings in the club I can't hear him."—Washington Star.

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MUSICAL COURIER

VOL. LXIX.—NO. 2. NEW YORK, WEDNESDAY, JULY 15, 1914. WHOLE NO. 1790.

VIENNA REGALED WITH QUEEN'S OPERA LIBRETTI.

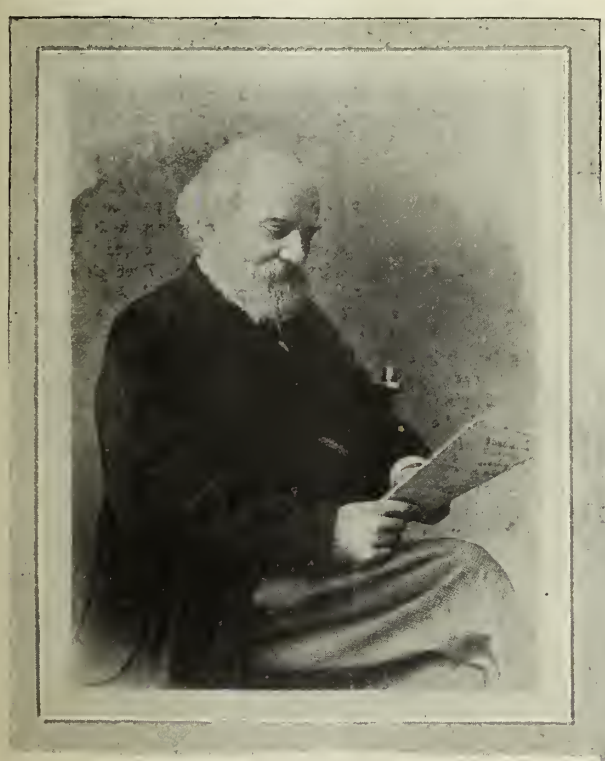
Carmen Sylva's Works Produced, but Do Not Score Success—Wolf's "Corregidor" Revived—Vienna Views Itself in Historical Perspective—Shakespeare as an Inspiration to Pupils.

All inquiries referring to American musicians and music, as well as matters of interest to Anglo-American visitors in Vienna, or such as contemplate a visit to Austria, may be addressed to Frank Angold, VIII, Florianigasse 60, to whom tickets should also be sent by those who desire their recitals or concerts to be attended.

Vienna, June 28, 1914.

We have just been treated to an unqualified novelty—two of them, rather.

"Royal" opera at the Volksopera. From modesty? I don't know. The building presented a very dejected looking appearance a few weeks ago. The most cursory glance revealed the fact that the season was over and the song birds flown.



LATEST LESCHETIZKY PICTURE.

Suddenly, however, on June 6 and 7, the doors were thrown open and a company which, like Lohengrin, had wrapped itself in a mantle of the strictest incognito, appeared and regaled us with two Roumanian operas.

Whether we are indebted to the tentative efforts of Austrian diplomacy toward a closer political rapproachement with Roumania for the oddities served up is a question which will probably never be answered. In the meantime, let us conduct the autopsy on "Marioara" and "Am Bandusischen Quell"—a twin attempt at "proselytising" the Viennese musical palate into appreciation of Wallachian products.

Let us take "Marioara" first. The libretto is by the Queen of Roumania, Carmen Sylva. We are fully acquainted with royal dilettantism, bound, of course, in gilt and stamped leather, which should at least afford a fair margin of profit to the publishers.

From poet and playwright to operatic librettist is not, however, a far cry, and in justice to the versatile authoress it should be said that she has handled her task with sound dramatic sense and a good idea of curtain values. Farther than that our courage does not go.

I fear that several well meaning local reporters came perilously near an attack of heat apoplexy in trying to find things to say—sweet things, of course. Very charitable all round. The Roumanian faction in the audience was very much in evidence, and served at least to keep us others awake.

But the music. It is by a Mr. Cosmovici, who is a Roumanian engineer, and who composes presumably in his spare time. "Wagnerian influence?" It would be too cheap to say it. "Where is the Roumanian note?" would be equally idle.

"Am Bandusischen Quell" took up the second evening. A work of unspeakable monotony, in which the luckless Horace is exhumed for stage purposes. The hectic optimism of the rhymes must have made him roll uneasily in his grave, or are we to believe that "The sins of the fathers," etc.? The libretto is by a Mr. Alexandrie.

Mr. Cosmovici has a very fair knowledge of orchestration and his instruments converse with one another quite amicably. The second work is possibly a trifle riper, if anything, written in more compact form, than "Marioara," his first born. And, to be charitable, it is furthermore possible that the composer intended more than he has said.

RESURGAM.

After a lengthy interim, the Royal Opera recently attempted to "resurrect" Hugo Wolf's last work, "Der Corregidor," a comic opera. The attempt was entirely praiseworthy, but unfortunately the success of a production is not always commensurate with the amount of good will bestowed thereon. As in the present case.



OLD VIENNA—SCHUBERT'S HOUSE.

The management "spared neither pains," etc., and put on a very strong cast, but to little purpose. There were, it is true, bright hued touches here and there, but enthusiasm was below par, and the audience seldom got beyond a few showers of languid handclapping. The humor, to begin with, is sown with too niggardly a hand and the tragedy is broadcast. The tale drags heavily along, despite a liberal sprinkling of mondaine squibs and like condiments; jerks itself along as if on stilts. The stodginess of the libretto would seem to be infectious, for the score, too, is over grave and too portentous. The artists did their conscientious best and are not to be blamed. The auditorium was chiefly gaps.

VIENNA'S "PRATERFEST."

The soft collar has superseded the boiled one. Public interest has been translated from the concert hall to the open air garden fete, as witness the recent "Praterfest" of the Vienna theatres. It was a brilliant affair.

The occasion was the inauguration of the annual summer exhibition in the spacious "Kaisergarten" grounds in the Prater. Last year it was "Venice in Vienna." This year it is "Old Vienna." Really very artistic and charming all round. You pay your krone, pass the turnstiles, and are forthwith wafted into what is truly a realistic impression of how Vienna must have looked one hundred years ago.

All Vienna was there. The leading local artists, singers, actors, dancers, comedians and the like, gave of their best and delighted their audiences. The magnificent military bands for which Austria is justly famous were not wanting. Neither was Wagner, but he had to be content with a lowlier place than is his wont, in view of the fact that the four great idols of the operetta world—Lehar, Eysler, Ziehrer and Oscar Strauss—were present to conduct their own compositions, and the Viennese public very naturally wanted to do them honor. Truly, waltz music in Vienna is very compelling.

The exhibition is well worth a visit. The grounds, laid out in little winding lanes and musty alleys leading into public squares, dotted with quaint old-time shops, booths and pleasure haunts, form an arresting picture. It seemed to me, however, as the evening drew on, that the Brazilian "maxixe" and "400 rye" clashed rather harshly with the—but a critical faculty is a curse.



SELMA KURZ MOTORING IN THE TYROL. ON READER'S RIGHT.

SHAKESPEARE AT THE I. AND R. ACADEMY.

The first act of "Richard III," the third act of "Richard II," and the second act of "The Tempest"—flanked by Hebbel's "Herod and Mariamne." Four numbers of fearsome calibre.

They were not few who grumbled and said that the Academy might well have contented itself with less preten-



MacKAY EXPLOITING THE SCHUMANN SONATA, F SHARP MINOR. OUR VIENNA CORRESPONDENT ENDEAVORS TO UPHOLD THE BALANCE OF THE COMPOSITION.

tious fare. But the Academy is right. In the first place, an institution of this kind should not squander its material on dilettantism and trash, more particularly in that it serves as a nursery from which our leading theatres are recruited. In the second place, the Academy vindicated the wisdom of the adventurous step taken by scoring an unquestionable triumph.

Why does a pupil go to school? And where is a budding actor to find himself, to form and develop his latent proclivities, if not at the institution provided and equipped for that purpose?

Director Thimig, of the historic Burg Theatre, was so favorably impressed with the young Richard II that he engaged him on the spot. Ariel was very dainty, but Richard III was apparently carried away by the dazzling possibilities of the rolling periods at his disposal. "Visions were about" in good sooth, and he would do well to curb himself in future. A fine voice.

Altogether a very profitable and enjoyable evening. Next week I shall deal with the three final performances for the season, with which the I. and R. Academy brought its spring term program to a successful close.

ANOTHER WORD ON "PARSIFAL."

A malicious colleague says that senile eroticism is the propeller shaft of "Parsifal." An amusing idea.

Senility or not, "Parsifal" has proved a great "draw," and up to the end of the season has always commanded a well filled house. I like to think of the great scene in the Gralsburg, before the ear wearies of the incessant repetitions. The untutored Parsifal leans forward eagerly in the gloom, dimly outlined against the thin ray of light shining downward from the cupola of the dome. Like the clangor of great brazen bells goes the rampant fugal theme, in slow march time, gripping the senses.

By the way, news comes to me of a great "Parsifal" performance in Venice. The conductor was Commendatore Rodolfo Ferrari, and my informant tells me he gave by far the "most commanding performance heard in Italy." Curiously enough, Ferrari conducted absolutely the same cast as that which came to grief in Trieste. A fiasco in Trieste, a success in Venice. The difference must therefore have lain in the conductor, whose tempi were different from those of his colleague at Trieste, and afforded the singers a better opportunity of justifying themselves.

MME. LESCHETIZKY IN BERLIN.

Gabrielle Leschetizky is at present at Berlin. She has had a very successful season. The last few weeks have, of course, been spent in considerable anxiety at her husband's side during the difficult and dangerous operation performed on his sight. As I wrote, however, some time ago, the operation was completely successful, and Mme. Leschetizky now is returning to her beautiful summer retreat in Ischl, in the Salzkammergut, in the heart of the Austrian lake district, where she will be busy teaching until her return to Vienna next season.

VALETTE.

The Academy is closed for the summer. Professor Godowsky has left to join his family, assistants and pupils at Mittelkerque, near Ostend, Belgium. He returns in October.

William Newby Kenyon, Professor Godowsky's head assistant, writes to say that he would be happier in Mittelkerque if he knew enough of the local patois to be able to express his grievances to his landlady.

Roderick MacKay has gone to his home in Scotland. This distinguished young pianist will return in October after fulfilling several concert engagements in Scotland in September. Energy distinguishes Mr. MacKay's every action. He is, like every true Scotchman, a football enthusiast. An illustration: He was recently a guest at the house of a friend of his, a doctor, in Graz, in Styria. One afternoon he assembled the family on the tennis lawn and undertook to "proselytize." Football, of course—with such excellent results that two-thirds of the family failed to put in an appearance that evening at dinner.

FRANK ANGOLD.

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Some Borwick Appreciations.

Speaking of one of the recent Leonard Borwick concerts in Melbourne, the Australian Musical News (June, 1914), says:

There are pieces which he plays perhaps better than they ever have been played by anyone else. Those old world reminiscences, for instance, Daquin's "Le Coucou," Couperin's "Barricades Mystérienses," or the "Arietta" of Leonardo Leo, where is the man who could unfold to us so delightfully the beauties of eighteenth century music like this as Leonard Borwick can—and does? In the same category, too, come the charming "Harpsichord Lessons" of Alessandro Scarlatti, three out of a series of thirty originally published (about 1746) under the title, "Esereizii per Gravicembalo"; the fine "old-time" flavor which hangs around these gracefully conceived works is admirably caught and faithfully reproduced by Mr. Borwick. As an interpreter of Bach, too, he is quite in his element, both the "Chromatic Fantasia and Fugue" and his own transcription for piano of the fugue in G minor for organ being object lessons in the art of presenting the intricacies of contrapuntal writing.

From Melbourne Table Talk (May 21, 1914), one gleans the following:

The charm and poetic conception of Leonard Borwick's interpretation of the great masters has once again taken the musical public of Melbourne by storm, and he has drawn full houses to the town hall. This is a big achievement to attain with a one man show, especially a piano recital, and it speaks volumes for the wonderful attraction and magnetism of Mr. Borwick's playing.

His programs at the three concerts have been well varied, and have included works of such different composers as Beethoven and Chopin, Bach and Schumann, for this artist is versatile, and seems to be able to interpret one and all with the same charm. Though some of his admirers hail him as an ideal exponent of Schumann, others again as emphatically claim him to be a Chopin interpreter par excellence and, again, some prefer his rendering of other composers.

Mr. Borwick's playing is distinguished by the "singing" touch, and by great delicacy, while at the same time there is no lack of strength and power when they are called for. At the same time its predominant feature is its artistry and its wonderful sympathetic insight, and it is this which constitutes its hig attraction. He has been very truly and aptly termed the "poet pianist."

Owing to the wonderful success achieved, two extra concerts have been arranged prior to his departure for Sydney.

(Advertisement.)

A Talented Detroit Musician.

Favorable comment on the general high standard and pleasure afforded by the work of Eleanor Hazzard Peocock, the well known soprano, appears in the following, referring to concerts of the artist at the Michigan State Normal College and at Ann Arbor, Mich.:

Even standing room was at a premium in Normal Hall Thursday evening, when Eleanor Hazzard Peocock gave her delightful monologue, "An Hour in the Land of Make Believe," and the audience enjoyed itself thoroughly every minute of the entertainment. . . .

Mrs. Peocock threw herself so heartily into the spirit of the occasion that she carried her hearers with her into the land of make believe. Her versatility, already well known through her more serious artist recitals, was shown in many new lights; and before the evening was over she had swayed her audience through widely varied range of emotions, from joyous, careless happiness, through fear, . . . repentance, . . . tragedy, as in the doleful tale of the doll . . . whose woes nearly sent the audience into convulsions; loneliness and pathos, . . . to the last utter weariness of a tired child, as disclosed in the . . . lullaby.

Mrs. Peocock's facial expression as well as her voice—and her imitation of a childish trehle at times was not the least clever of her offering—added much to the realistic effect of the words of the songs or poems. One of the gems of the evening was her exquisite singing of the McDonald lullaby, "Where Did You Come From, Baby Dear?" Innumerable touches skillfully carried out the illusion, and the hour and a half passed all too quickly. Mrs. Peocock's sympathy with childhood amounts to positive genius and surely nothing can prove more fascinating than her interpretation of the moods and tenses of the little folks.—Normal College News, Ypsilanti, Mich.

Eleanor Peocock, who is well known and popular with the musical public of the city, again won her admirers with a unique program of child interpretations at the benefit concert for the choir of St. Andrew's Church last night. Mme. Peocock is unexcelled as a child impersonator, and her rendering of the role of a child of five or six on a visit to a farm was all that could be desired. "The Tragedies and Tattle Tales of Toyland" gave her ample scope for her whimsical humor and remarkable power of mimicry. After her first appearance in a short white frock with cap and ribbons sash and pinafore of pink, her audience was treated to a rare glimpse of the imagined trials and joys of childhood. With her arms full of dolls and teddy bears which later gave place to a tin curly dog, Mme. Peocock gave song after song in her beautiful rich voice and combined the song work with clever recitative and dialogue in a childish voice which completely won her listeners. Her capacity to arouse the imagination of her hearers is one of her principal charms and in listening to her irresistible interpretations her audience loses all count of time and wanders with her through the wonderful maze of toyland.

Her easy spontaneity of tone and full, rich notes, combined with a magnetic personality, make her easily one of the most popular soloists of the day, and the audience last night was enthusiastic in its applause, and seemed unwilling to let her leave the stage.—The Daily Times-News, Ann Arbor, Mich.

Mrs. Peocock relates the following amusing incident which occurred during the recital which she gave at the Michigan State Normal College, July 1:

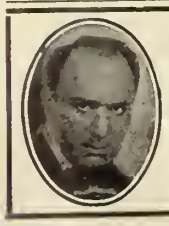
"I sang two ante bellum songs, 'Steal Away' and 'Swing Low, Sweet Chariot.' The latter starts with no accompaniment, and the audience was absolutely silent, listening to the pianissimo sustained tones. I had just said: 'Swing low, sweet chariot, Comin' for to carry me home'—when a small boy scout on the grounds outside blew a double forte bugle call in exactly the same key. The effect was fairly electric, for it sounded so extremely like Gabriel's trumpet that it seemed the chariot must really be waiting outside."

Mr. and Mrs. Rudolf Berger Sail for Europe

Rudolf Berger and Marie Rappold (Mrs. Rudolf Berger) sailed on the steamship Vaterland, July 7. They will go to Carlsbad. In the fall Mme. Rappold will return for a concert tour.

The Poor Musician.

"Say, have you forgotten you owe me 100 francs?"
"No, not yet. Give me time."—Pele Mele.



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PROF. BERTRAND ROTH HONORED.

Echoes from the Altenburg Festival—Stillman Kelley at the Roth Musik-Salon in Dresden—Professor Roth's Performance of the Draeseke "Sonata Quasi Fantasia"—Salon for Contemporary Composition—Decoration of Professor Roth by the Duke of Altenburg.

Dresden, July 1, 1914.

When the works of Stillman Kelley were performed at the recent Liszt festival in Altenburg, Prof. Bertrand Roth, a well known pupil of Liszt, was one of the invited guests present, and one of the performers as well, playing the famous "Sonata quasi Fantasia" of Felix Draeseke, the latter a famous member of the Liszt circle and a favorite of Liszt.

Professor Roth having met Stillman Kelley at this festival, after hearing his beautiful symphony in B minor and the quartet in C, was so pleased by these works that he invited the American to be present at a coming Roth matinee, when he proposed to ask the celebrated Meyer Quartet of Berlin to perform the Kelley quartet. The composer accepted, and so at this latest salon in May (the 187th performance of contemporary compositions given at Roth's), a large and representative audience assembled to hear the output of a famous American composer.

In Stillman Kelley's music there is the indisputable stamp of great talent, and of that sort which may be called not of any distinctive type, but universal. This was at once recognized by the critics and musicians who assembled at this "salon." Indeed, I can remember but few occasions when such prolonged applause has been granted to any composer of later days at these matinees.

The German press almost universally acknowledges here that in this quartet Stillman Kelley has delivered a classic to the literature of chamber music. In short, in all my long experience abroad, I cannot remember a more unstinted or generous German tribute to any foreign composer, especially an American.

I wish now to revert to the Liszt festival at Altenburg and explain some important omission in the account written by the composer himself. Namely, at that time Stillman Kelley had not made the acquaintance of Prof. Bertrand Roth. Moreover, on the programs then in his possession the name of Professor Roth, as performer of the Draeseke sonata, was omitted, with that of some others, by an oversight. In the list of works which appears in Stillman Kelley's report, as given to the MUSICAL COURIER, Professor Roth was to have played a part of the Draeseke sonata and the concert etude of Liszt in F minor. This, as Eugene Simpson has correctly reported to you, was modified, and Professor Roth played the Draeseke "Sonata quasi Fantasia" entire, while the Liszt etude was dropped.

Of the Roth interpretation of the great Draeseke work the Altenburger Zeitung für Stadt und Land (April 28, 1914) writes:

> And again one had an opportunity to admire the inspired playing of another Liszt pupil, Prof. Bertrand Roth, of Dresden. In memory of his friend, the composer, Felix Draeseke, who died last year in Dresden, he performed this "Sonata Tragica" with all that depth of absorption which the contents of the master's work demand, yet not so much from the side of its many characteristic technical accessories as from the heart's outpouring which it requires. Such an artist, so highly endowed, has an adequate technical equipment at ready command, yet in this case he used his technic as means to an end, and not for its own sake, as is too often the case with the mere piano virtuoso. Thus all three movements had their wonderful properties fully revealed, and the artist, now in his sixtieth year, was made the recipient of a hearty ovation at the close of his performance.

In recognition of the long service of Professor Roth in the interest of art, the Duke of Altenburg on this occasion decorated him with the Gold Medal for Art and Science.

Another important omission in the account of Stillman Kelley, which undoubtedly arises from his lack of previous acquaintance with Roth, the honored Dresden master, led him to write that Martha Remmert is the "only Liszt pupil known to have made systematic efforts to organize a society to cultivate the spirit of enthusiasm, benevolence and brotherly interest among artists, making a special point of bringing out the unremunerative works of worthy contemporaneous composers," etc. Now while Professor Roth has not "organized a society," yet for the past thirteen years he has devoted time, money, effort and pains, in the most disinterested and benevolent fashion, in his biweekly matinees at his now justly celebrated Musik-Salon, toward the reproduction of contemporary compositions and chiefly in the interest of young, unknown, and struggling artists of merit and talent. In this salon, during this time, nearly every modern composer of Europe, famous or obscure, and innumerable artists have obtained a worthy hearing. Hence, Professor Roth has gone on continuing the noble and generous spirit of the great master at Weimar and Altenburg, whose works, in this sense, do follow him. During this time, the Roth Musik-Salon has taken rank and fame as one of the best of its kind, and Professor Roth has come to be looked upon somewhat as the Liszt of Dresden, to whom many an unknown composer and artist owes his first step forward in his career.

Many of the famous reproductive artists of Europe have contributed their services here (with no financial remuneration) to the works of the contemporary composers. It is therefore incumbent upon your Dresden representative to see that justice is done to these generous efforts of Professor Roth, and I am persuaded that the greatest prominence and recognition due may best be gained through the columns of the MUSICAL COURIER, since as the "welt-blatt" (world's journal) of Ludwig Hartmann's



Photo by Hahn, Dresden.
BERTRAND ROTH.

appellation, it is likely to give the widest circulation to facts that should not remain obscure or become forgotten.

E. POTTER-FRISSELL.

A Bispham Appreciation.

David Bispham's summer represents a combination of work and play. "A long holiday bores me to death," says the busy baritone.

Mr. Bispham has just given one of his all English recitals at Middlebury College, Vermont, and on July 22 he will give the same at the Monteagle Assembly, Tennessee. August 15 he will sing in "Elijah" with Tali Esen Morgan's chorus at Ocean Grove, N. J.

Mr. Bispham contemplates a trip to Europe following these engagements. His early fall season will be devoted to recitals.

The following poem is an apt appreciation of the baritone's art:

To
DAVID BISPHAM,
Singing in English.

'Twas music when you spoke, but oh,
The music when you sang,
And through the home of twice-a-day
Such singing English rang!

The gum and candy chewers ceased,
A hush fell o'er the place,
All eyes were firmly fixed upon
Your splendid, mobile face.

Your stand for English earns our thanks!
English would have its dues
At once, if all our singers could
Such art and English use,

And Milton's, Shakespeare's tongue would thrill
Each operagoer's heart,
An English lover's tribute take,
Oh, master of your art!

—Clayton Crawford, Seattle.

Martyrdom.

Willie—Paw, what is a martyr?

Paw—A martyr is a man who helps his next door neighbor mend his phonograph, my son.—Cincinnati Enquirer.

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"Since Thibaud was first here ten years ago he has grown in reputation in Europe, and has made himself one of the foremost violinists. Elegance and refinement are clearly among his characteristics."—*New York Times.*

"He has technical skill and brilliancy, and what may be designated as French chic, all of which he revealed yesterday. His Bach had a dignity which allowed no denial that he is to be considered among the most important violinists." *New York Evening Mail.*

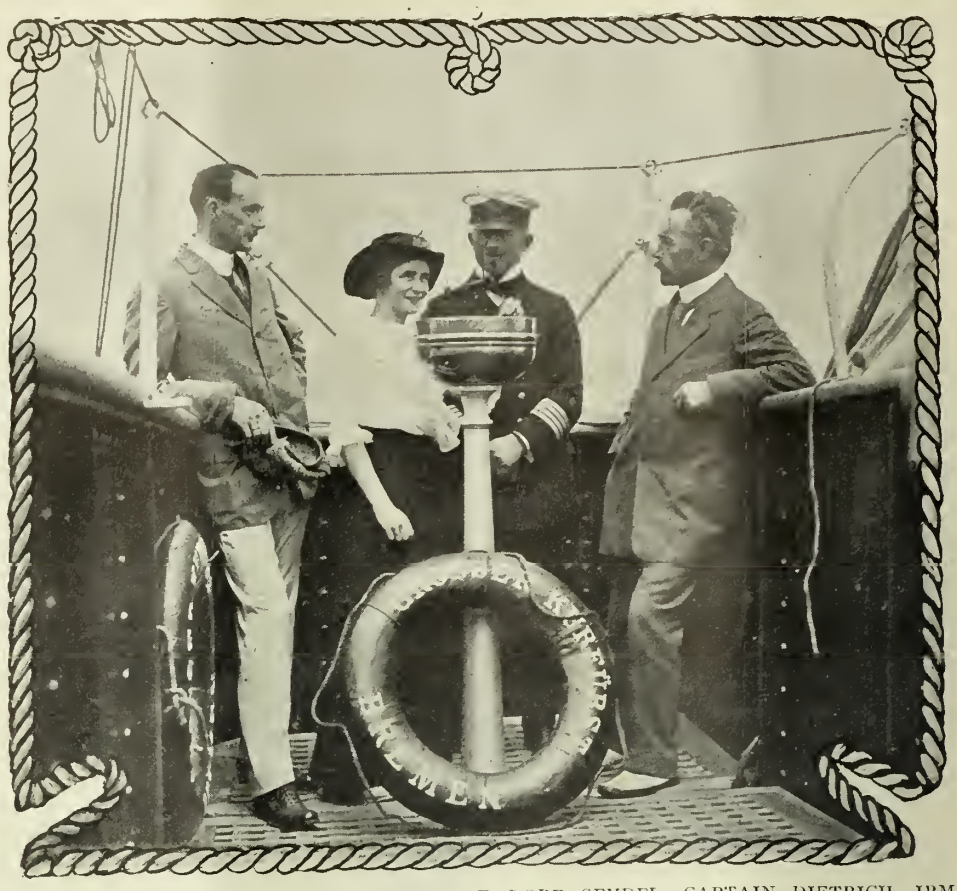
"In the Bach Chaconne the plaintive, sustained air and bold staccato chords were contrasted as in no other violinist's performance recalled today."—*New York Evening Sun.*

"Thibaud showed elegance, grace and brilliancy. His playing of the Bach Chaconne for violin alone was proof of his amazing skill."—*New York American.*

"Thibaud plays the violin as a poet might sing, for the joy of creating; as a woman might lavish tenderness upon one adored. Nor does this imply that his art is effeminate. It is exquisitely feminine in its fineness of texture and grace of form, its tenderness, its spirituality; but there is a balance of masculinity, a quiet and searching strength, a nobility that lies deeper than rhetorical flourish or challenge."—*Boston Globe.*

"Mr. Thibaud gave the finest and noblest performance within our memory. Nor do we forget the names and deeds of Joachim, Sarasate, Wilhelmj, Ysaye and other masters of the violin. Beauty of tone, exquisite grace, purity of style and a peculiar elegance are characteristics of his playing."—*Boston Herald.*

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BOUND FOR EUROPE—LEFT TO RIGHT, THEODORE SEYDEL, CAPTAIN DIETRICH, IRMA SEYDEL AND FRIEND.

Irma Seydel En Route.

Pleasant weather and pleasant company made Irma Seydel's recent crossing of the Atlantic on the steamship Grosse Kurfurst thoroughly enjoyable. Miss Seydel in turn added greatly to the enjoyment of her fellow passengers by her participation in the ship's concert, when the charming violinist and Baroness O. Turk-Rohn, soprano, gave the entire evening's program.

The Summer Versus Music.

[From the Boston Evening Transcript.]

For three months in every year Boston suffers a music famine—from the closing of the Pops in June to the opening of the symphony concerts in October. Between stretches an arid tract unwatered of reputable performances except the municipal band concerts sown over our public parks with a sparseness due to the meagre appropriation. Even light opera of the warm weather variety has withered from our midst, concerts there are none, and as for those massive festivals which fill the musical public of European cities with the choicest and the best at the season when they have the leisure and the relaxation to appreciate it, such a thing is unheard of, preposterous. Imagine a Mozart festival or a Wagnerian cycle in an American city in summer. You cannot.

To reply that in warm weather the musical people are all out of town is as the remark of certain smart characters in society drama that "there is positively nobody in London now"—except a few millions of people. Summer no more empties Boston of its musical public than it empties Boston of baked beans. Those who remain are reduced, if they desire music, to make it themselves, if they are able; if not, to go without.

The slump is abrupt and painful. After a feast, the famine. For a month, or a fortnight, the absence, the very inaccessibility of the more complex kinds of music may be taken as a respite; after that, the mere sense that they are not to be had on any terms grows irksome. We are driven to comical shifts to fill the lack; we start pottering through scores for ourselves; we drag down volumes of songs and sonatas and read them; we drive a pianola to the limit of its axle grease; we descend on pianistic friends with the imperious command, "Play." Like the mob outside the gates at Versailles, we want bread and do not care how we get it.

The disparaging theory is still extant that the American public does not care for good music; that it must be given drivel as the only article it will accept. Eevn if this libelous notion were correct, which it certainly is not, as any one who has seen how we flock to the Wagner nights can attest, it is still very foolish, for the simple reason that by the operation of certain scientific laws the education of at least an elementary popular taste in good music is only a matter of a few months. Let a band start with one piece of reputable music and a dozen cheap and silly tunes, and in six weeks, or a month or two, the chaff has been winnowed off that single kernel of wheat by a process as inexorable as it is cheering. The ear, provided it is not tone deaf to start with, learns to select the unnatural interval of music, into the making of which thought and feeling have entered, and to reject the natural interval of the facile trash which is without distinction and without meaning.

For that beach or park management which will offer at popular prices something better than popular music during July, August and September there awaits a reward, large and merited.

Love's Sweet Song.

"Will you be my little chimpanzee?"

"Sir, you are extremely insulting!"

"Why, I thought that was the proper way to propose! It is according to all the popular songs."—Judge.

A Quaint Nordica Picture.

From the Canadian Journal of Music (Toronto) the USICAL COURIER reproduces the accompanying photograph or which the former paper gives credit to Mrs. A. J. rthurs, of Toronto, the owner of the rare picture. "In



NORDICA AFTER THE FIRST PARIS TRIUMPH.

ll probability," says the Canadian Journal of Music, "this hotograph has never before been produced. Mme. Nordica erself had no copy of it."

Sweet Alice, 1914.

Oh, don't you remember sweet Alice, Ben Bolt, when her air was a beautiful brown? You never in the world would knew her as she looks today, with a cane and a rouserette gown. Her Paris made curls and the new purple tint; when I called I could scarce trust my eyes, for he wore a little nightcap, the latest Paris hint, with rose-uds and pink ribbon ties.

Sweet Alice is now on the stage, Ben Bolt; she began t the end of the row. She smiled with delight at the public each night, and now she's the hit of the show. She lances a tango that sets them awhirl, with a dip and a kick and a glide. You'd never believe 'twas the same little girl that the song wrongly stated had died.

She's a cigarette case on the end of a chain, where the old fashioned ones wore a fan; has a flat and a maid and Pomeranian pup; her motor is olive and tan. And down t the theatre place where she plays her pictures are hung by the score, and they've fitted a slab with about a thousand electric lights, and sweet Alice's name up over the door.—Life.

Bogert in Maine.

Walter L. Bogert sends greetings to the MUSICAL COURIER from Belgrade Lakes, Me. Mr. Bogert, who is spending the early part of July with his brother, Prof.



M. T. Bogert, at the above mentioned place, will return to New York about July 20.

The accompanying photograph shows the attractive view from the Bogert estate.

Dodging the Bricks.

"Why do those Highland bagpipers keep walking up and down while they are playing?"

"Because it makes them harder to hit."—New York World.

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So extensively do the fundamental elements involved in the making of the successful operatic star on the one hand, and of the concert artist on the other hand, diverge and differ from each other in their subtler aspects that the individuals in whom the two faculties are united to good purpose are rather rare.

The Baroness Signe von Rappe is one of these distinguished exceptions, inasmuch as the eminence which the noted Swedish soprano has attained has been achieved as completely in the latter sphere as in the former. In this respect her versatility and wide variety of artistic resource serve to place her beside the few prominent opera singers of recent years who have been able to establish themselves quite as securely in the concert hall as on the operatic stage and to command the unmitigated admiration of the most fastidious music lovers.

Baroness von Rappe has won for herself an enviable reputation in the leading opera houses of Germany; she delighted Richard Strauss by her skilful impersonation of Salome. At the Royal Opera of Stockholm her annual appearances are a feature. Only her determination not to bind herself for a long period of time prevents, at present, a protracted connection with any of the foremost European establishments. The Baroness has for some time, however, been honored with the position of court singer to the King and Queen of Sweden. Her extensive operatic repertoire proves her to be fully at home in widely different types of roles. It comprises Rezia in "Oberon," Pamina in "The Magic Flute," Aida, Desdemona, Marguerite, Elsa, Elizabeth, Venus, Senta, Eva, Gutrune, Sulamith in "The Queen of Sheba," Salome, Rosina in Walterhausen's "Colonel Chabert," and Maliella in "The Jewels of the Madonna."

It was in Vienna, Leipsic and Dresden that she achieved her first triumphs on the concert platform. Her concert activities led her into the field of oratorio as well as that of the pure song recital. In the cities just mentioned she won immediate recognition through her performance of the solo soprano part in the last movement of Beethoven's ninth symphony, in Pierne's "Children's Crusade" and in Wolf-Ferrari's "Vita Nuova." Even more notable was the profound impression she created at the Gewandhaus in Leipsic (where her great countrywoman Jenny Lind had also been heard many years before), singing the soprano part in Bach's "St. Matthew's Passion." So completely did she delight her auditors at the first hearing that she has since been called upon to participate four consecutive times in that oratorio.

From the interpretation of Bach to Hugo Wolf is a far cry, but the Baroness von Rappe has been able to cope with these apparent extremes. She can meet the requirements of the style of Bach and successfully fulfil the exigencies of the stressful modern school. For the first she has the requisite distinction of style, the vocal flexibility, the beauty of phrasing; for the second the emotional variety, the broad range of dramatic utterance, and the poetic perception and insight.

Baroness von Rappe has undertaken the mission of spreading the knowledge of Swedish music in Germany. In this connection she has been invited at sundry times to participate in the music festivals of Stuttgart, Dortmund and Vienna. Signe von Rappe has been the soprano soloist at these events, the other well known singers including Julia Claussen, contralto, and John Forsell, baritone.

It is a curious fact that many of the most significant names in the ranks of contemporary Scandinavian composers are practically unknown beyond the boundaries of their own country, though their work unquestionably entitles them to fuller recognition abroad than they have hitherto received. In addition to the songs of Sjögren and Lindblad, little is known outside of Sweden of those of Södermann, Alfven, Stenhammar, Hallen, Beckman, Ruben Liljefors, or the Finnish composer Melartin. Songs by these and others have been introduced to the music lovers of other European nations by Baroness von Rappe and they will form a substantial part of her repertoire on her American tour, which is to extend from January to May. She will introduce a number of Swedish ballads with orchestral accompaniment by Hugo Alfven, who has been called "the Brahms of Sweden," as well as some songs by Frans Berwald, the orchestral accompaniments of which have just been completed for her by the composer.

Miller-Shattuck at Rockford College.

Christine Miller, contralto, and Arthur Shattuck, pianist, have been booked by Haensel & Jones for the Rockford (Ill.) Women's College artist recital series next season.

A new Russian dancer performs to poems instead of music. Aha! A market at last for the glut of rejected spring poetry?—Newark (N. J.) Star.

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MEETINGS HELD AT ST. LOUIS, JUNE 23 TO 26 INCLUSIVE.

St. Louis, Mo., July 3, 1914.

The nineteenth annual convention of the Missouri Music Teachers' Association was held at St. Louis, June 23, 24, 25, 26. The meetings were held at the Sheldon Memorial, an excellent new hall, which contains a fine Kilgen organ. On account of the intense heat which prevailed all over the Middle West during the past week, the attendance was limited. The days were divided into the usual conferences, recitals, business meetings and evening concerts.

"Standardization" in teaching was the main feature brought up at all the conferences, and there was no doubt whatsoever that our best instructors are strongly in favor of this movement. The Missouri Association was the first State organization definitely to declare for a fixed standard, which should be used by candidates. This standard is by no means a difficult one and the average teacher ought to be able to pass it. Still, the number of candidates who have presented themselves for examination so far are very few. But the sentiment is constantly growing, and in a few years unquestionably a goodly number will present themselves every spring to the examining committee. Nathan Sacks, chairman of the program committee, issued twenty thousand copies of a pamphlet on standardizing music teaching by direction of the officers of the association. This pamphlet has been extensively mailed to teachers and students, and ought to be instrumental in influencing prospective candidates to try for the examination.

Homer Moore, the eminent critic and master of singing, wrote the requirements for a vocal standard, which was unanimously approved by the association. It is generally considered more difficult to get singing teachers to agree upon points which are necessary than instrumental teachers. However, the members of the association have such confidence in Moore's musicianship, learning and experience that his list was not materially altered.

Ernest Kroeger, chairman of the organ standard committee, submitted the requirements for an examination, which were accepted. The Missouri Association has not as yet progressed so far as the Minnesota Association, which not only has piano, organ and vocal standards, but also theory, history, violin and public school music.

The concerts and recitals brought out some of the best St. Louis talent. Charles Kunkel gave a wonderfully effective performance of Beethoven's "Moonlight" sonata. Mrs. David Kriegshahn displayed her extraordinary temperament and technic in the Liszt-Busoni "Spanish" rhapsody. Felix Heink made a success in his "Marche Militaire." Allen Bacon gave a beautiful interpretation of Mendelssohn's fantasia, opus 28. Vera Schlueter showed variety of expression as well as brilliancy in a group of pieces. Nathan Sacks was well received after playing Chopin's B flat minor sonata. Mrs. Carl Luyties and Tyrie Lyon rendered Huber's sonata for two pianos with precision and variety of shading. Harrison Williams played a Chopin group with his usual poetry and color. Georg Buddens and Elsie Stricker gave a splendid reading of Liszt's concerto for two pianos. Of the pianists from outside St. Louis, Nannie Louise Wright, of Fayette, displayed great finger dexterity and delicacy of touch in a group of modern pieces. Herbert Krumme, of St. Joseph, played with genuine sincerity pieces by Brahms, Schuett and Chopin. Opal Louise Hayes, of Fayette, showed breadth and style in Rubinstein's "Staccato" etude. She played five pieces by Nannie Louise Wright, which unfortunately the writer failed to hear. Harold Leake, of Aurora, rendered three pieces with intelligence and clarity. Helen Scoville, of Joplin, a pupil of the famous teacher, W. L. Calhoun, was the surprise of the convention. Her playing of a group of pieces by Chopin, Chopin-Godowsky, Rubinstein and Moszkowski was of such a nature that one can well prophesy a splendid future for one who is still very young. Ruth Johnson, of Carterville, did some nice work in a group of pieces.

Of the singers, Mrs. James M. Bradford did clean and artistic work on the first evening. Victor Lichtenstein sang a Cornelius song with repose and fine quality of voice. Mrs. Wallace Harker gave a miscellaneous group by modern American composers with great flexibility of vocalization. Mrs. Arthur Schutz sang a contralto group with good effect. Mrs. S. C. Black and T. F. Lassauer presented Cadman's Japanese song cycle, "Sayonara," with a fine comprehension of its beauties. Mrs. A. I. Epstein, one of the fine t sopranos in the West, sang a group of several songs to her gifted husband's accompaniment. She made a most pronounced success. Adah Black Holt sang two songs by a talented young St. Louis composer, Olive Ruby Hammon. Afterward she sang another carefully selected group by Americans. She is an artist in all that she does. Ben L. Easton was warmly applauded after singing some tenor songs. Mrs. Morris Skrainka, one of our rising singers and a Taussig pupil, sang a group of soprano solos most brilliantly. The organists all acquitted themselves with much credit: Arthur I. Davis, Oscar H. Jost, Carolyn A. Allen, Alfred G. Hubach and Rodney Saylor.

Of concerted music there were a sonata and a romance for violin and piano by Charles S. Skilton, dean of the music department at the Kansas University, played by Wort S. Morse and A. G. Hubach, of Kansas City. These compositions proved Dean Skilton to be a composer of ability, and a master of technical construction. They were excellently interpreted. A trio in E minor, by E. R. Kroeger, was played by the composer, I. L. Schoen and P. G. Anton. I. L. Schoen played three violin solos by Missouri composers, Kroeger, Busch and Pommer. Alice Pettingill, Agnes Gray and P. G. Anton played a beautiful trio by Schuett.

At the business meeting the following officers were elected for the ensuing year: Wort S. Morse, president; Nannie Louise Wright, vice president; Alfred G. Hubach, secretary and treasurer. E. R. KROEGER.

Oscar Seagle in Bramber.

Oscar Seagle left America about a month ago, after completing his most successful season here. During his tour of America he was heard in the principal cities of the East and Middle West and in a very large number of the smaller cities of the Southwest. He was welcomed by the critics everywhere with the greatest enthusiasm, even in New York, where the critics are so hard to please.

His summer is being spent in Bramber, on the southern coast of England, where he has a country home. He has with him a number of pupils, many of them professionals, who are taking advantage of the noted baritone's free time; in this way they are profiting by his great knowledge and his talent as a teacher, which is no less than his talent as a performer.



OSCAR SEAGLE ON BOARD THE VATERLAND.

Mme. Preyer Is in Europe.

Carroll Badham Preyer, whose studios are located at 27 West Sixty-seventh street, New York, is at present in Paris. Later Mme. Preyer will go to Munich, where several of her pupils are to join her for study. Mme. Preyer, before returning to New York last year, was for several seasons a successful teacher of voice both in Paris and Berlin.

Indianapolis Concert Series.

For the Ona B. Talbot concerts, which are to take place in the Schubert Murat Theatre, Indianapolis, Ind., during the season of 1914-15, the sixteenth annual announcement lists the following well known artists and orchestras, who will appear under the personal direction of Ona B. Talbot: John McCormack, Thursday evening, October 29; Philadelphia Orchestra, Leopold Stokowski, conductor, Thaddeus Rich, violin soloist, Monday evening, November 30; New York Symphony Orchestra, Josef Lhevinne, piano soloist, Wednesday evening, January 20; Fritz Kreisler, Wednesday evening, March 3; Frances Alda, Metropolitan Opera soprano, with Frank la Forge, pianist, and Gutia Casini, cellist, Thursday evening, April 15.

Alma Moodie's Success.

Alma Moodie, the fourteen year old violinist, has just scored a success at Max Reger's farewell concert in Meiningen, Germany. She was heard in the Brahms sonata in G, with Reger at the piano; also in the Bach prelude and fugue in G and Reger's sonata in B flat, for violin alone. An immediate engagement to play the Beethoven concerto, August 20, at Mainz, under Arthur Nikisch, followed little Miss Moodie's performance.

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Mme. Leschetizky's Successes.

As her successes this season have again proved, there can be little doubt that Marie Gabrielle Leschetizky is one of the most interesting pianists now before the public. Her personality is arresting, her playing strongly individual, and she varies her interpretations with vivid effects. Her pianissimo is exquisite, yet she can produce enormous tone at will.

Her most striking attribute is perhaps her extraordinary versatility. A well known critic once wrote about her: "When playing Brahms she seems eye to eye with the composer's meaning, Mozart she plays as he should be played, and Chopin she illuminates for us in a way few can rival."

Madame has had a very strenuous winter. Concerts in Berlin, Vienna, Munich, Dresden, Prague, Lemberg and other centres have imposed a very exacting test on her powers of endurance, but Mme. Leschetizky has no time for rest. She is leaving Berlin, where she has been at her husband's side during his trying operation, in the first week of July, when she will go to take up her teaching duties at Ischl, her charming summer home, in the Austrian lake district.

Teaching is one of Madame's special gifts. Professor Leschetizky often says to his pupils: "If my wife cannot show you that, nobody can."

The following are a few press encomiums on Mme. Leschetizky's concerts this season:

Marie Gabrielle Leschetizky honors the name she bears. Pearly cadence, effortless technic, a fine sense of melodic line and rare skill in bringing it out set the seal of consummate artistry on her play.—Berliner Volkszeitung.



GABRIELLE LESCHETIZKY, WIFE OF THE FAMOUS PROFESSOR, IN THE VILLA AT ISCHL, THEIR SUMMER RETREAT IN THE SALZKAMMERGUT, AUSTRIA.

She is a curious, intellectual personality. Her rhythm and tone coloring invest her play with peculiar charm.—Berliner Tagblatt.

A light, elegant touch, revealing a wealth of expression and possibilities of expression—that is Marie Gabrielle Leschetizky. Her renderings have insight.—Deutsche Tonkünstlerzeitung, Berlin.

Her playing is technically perfect, but not insistent, and is eloquent of the psychic meditation and honest joy of creation in this pianist—her piano is so delicate, so tender. Her whole art is so warm that the hearer is brought very near to the inner meaning of the piece thus interpreted.—Deutscher Reichsanzeiger, Berlin.

Marie Gabrielle Leschetizky was the object of lively interest. A Mozart concerto and Chopin's in F minor proved her to be a warm hearted pianist of towering technical attainments. The audience rewarded her with showers of well merited applause.—Neues Wiener Abendblatt, Vienna. (Advertisement.)

Flonzaley Quartet Encomium.

How firmly the Flonzaley Quartet has become established in Boston is indicated by the following interesting article which H. T. Parker, of the Transcript, wrote after the quartet's farewell concert a few weeks ago:

Thrice each season the Flonzaley Quartet assembles seven or eight hundred listeners in Jordan Hall to hear chamber music, "classic and modern." Behold, then, how it flourishes in Boston, even though by too many ominous signs for the future it depends upon white haired audiences. More truly behold how the Flonzaley Quartet—the four virtuosi—have won an established following here and become an established institution. "Seventh season," said the program, and in a footnote announced the eighth. So may four players with bow and strings and by no other means than their own merit gain an assured audience and do with it as they will. Of such are prowess and personality and the opportunity that they open.

It is just credit to "The Flonzaleys" that they have steadily used this opportunity wisely. Virtually they may play what they will, assured of an audience intent to hear. They might have ignored the intruding and debatable music of their own time and run a tranquil routine up and down "favorite classics." Yet they have done their service to Debussy, Ravel and Schoenberg; revived old pieces undeservedly overlooked, and picked their classics with both catholic and discriminating choice. If they are to be reproached at all with their repertoire, which at most may number only eight or nine pieces a year, it is with a natural liking for music that best suits the suavities of their voices and the fine felicities of their style.

The Flonzaleys are now at their summer home in Lausanne, Switzerland, preparing their repertoire for the season of 1914-15, which will extend from November to April. The organization has been seven years under the management of Loudon Charlton. (Advertisement.)

Huebner Pupils' Recital.

Mrs. F. L. Huebner gave an interesting recital on Tuesday evening, June 30, at her summer home at Nanuet, N. Y., at which a number of her violin pupils were heard. The whole entertainment was highly effective and the performance of the pupils was well spoken of by the local papers. They showed, without exception, the results of careful teaching and gave musicianly interpretations of the works performed.

Mrs. Huebner has been a successful teacher for many years and has classes in New York as well as in Nanuet.

Musical Salad.

He—How—aw—did you enjoy your tour in France?

She—Oh, immensely! It was so delightful to hear the French peasants singing the Mayonnaise!—London Sketch.

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A Talented Minneapolis Pianist.

The commencement exercises of the Minneapolis School of Music and Dramatic Art, Minneapolis, Minn., which took place Friday evening, June 12, brought out a young pianist of unusual talent in the person of Margaret Hicks,



MARGARET HICKS.

who has been a pupil of the school for the past six years, studying piano under Oda Birkenhauer, and harmony and composition under William H. Pontius.

Miss Hicks gave the Saint-Saëns concertos in G minor, with orchestra accompaniment, conducted by William H. Pontius. She has a brilliant style and plays with a fine degree of musical intelligence. Thoroughly musical and possessing a remarkable poise and a very pleasing personality, her playing was alive with interest and she made a most successful appeal to the large audience, which accorded her a genuine ovation, several recalls, and finally demanded an encore. Miss Hicks has also a creative talent of a high order, and her teacher, Mr. Pontius, predicts that she will make a name for herself in this line. She already has composed a number of songs and pieces for the piano, some of which, it is reported, are to be issued soon by a prominent publisher.

Henry Weldon Engaged at the Century.

The list of native singers being brought back to this country from European successes to sing at the Century Opera House, New York, has been increased by the announcement that Milton and Sargent Aborn have just engaged Henry Weldon Hughes, the American basso, to appear at the Century next season. He is the son of the late Rear-Admiral Aaron K. Hughes, U. S. N., but in his professional career has been known as Henry Weldon. He studied with Pol Plancon in Paris, and has appeared in the leading opera houses of London, Paris, Lyons, Nantes and Brussels during the six years he has been abroad. He was a member of Hammerstein's company at the London Opera House. He was a leading member of the original cast of Lord Howard Walden's opera, "The Children of the Don," when that opera was produced in London, and while in that city he also appeared before King George and Queen Mary in the Garden Scene from "Faust," with Felice Lyne and Orville Harrold.

Helen Bixby Wetzel in Milan.

Helen Bixby Wetzel, the gifted young prima donna, in the Cathedral at Milan, forms the subject of the accompanying snapshot.

Miss Wetzel is one of the most successful and youngest prima donnas on the operatic stage. She sang the role of the Page in "The Masked Ball" at Fossano recently, where she appeared in nine performances of this opera before crowded houses. Immediately after her return from this engagement, she received an offer from another impresario



HELEN BIXBY WETZEL IN THE CATHEDRAL AT MILAN.

to give ten performances of Gilda, which she did not accept on account of desiring a much needed rest.

More Serato Praise.

Rome and Bologna, Italy, give their unqualified praise of the extraordinary talent of Arrigo Serato, the Italian violinist, as shown in the following:

ROME.

Serato has the best of all good qualities, clearness of tone, in the most difficult technical passages and refined interpretation. We have never seen an audience at the Augusteo give an artist such a hearty reception, and ask so vehemently a promise for another visit. —La Tribuna.

Serato is a magnificent Italian violinist, for he is Italian in every sense of the word. An Augusteo audience has heard almost every great artist and we must say that the Beethoven concerto has never been played as well as it was by Serato.—Giornale d'Italia.

Serato exercises a personal influence on his audience.—Courier d'Italia.

Serato draws from his instrument such beautiful and caressing tones that the listener must be drawn to the artist himself.—Il Messagero.

Together with a powerful tone, Serato unites a sweetness of expression and profoundness of interpretation.—Il Popolo.

BOLOGNA, ITALY.

Societe des Quartettes.—The playing of the Brahms concerto was the greatest triumph achieved by Arrigo Serato. He excelled in marvelous expression and noble passionate tone production. After the finale of each movement there was a veritable ovation. Serato's tone is of pure energetic quality and his technic must be called perfect.

Serato belongs to the few violinists who can undertake the difficult task of playing the great master's concertos and still maintain the style of virtuoso. No one excels him in the masterly interpretation of the exquisite compositions. He is rightly considered as one of the greatest interpreters of Brahms music. The cadenza was especially written for him by Busoni and introduced in public for the first time at that occasion.—Il Resto del Carlino.

(Advertisement.)

Not Musical.

"I can't stay long," said the chairman of the committee from the colored church. "I just come to see if you wouldn't join de mission band."

"Fo' de lan' sakes, honey," was the reply, "doan' come to me! I can't even play a mouf organ."—Newark (N. J.) Star.

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Merrill Piano School Novel Event.

A novel event occurred in the High School Auditorium, Oklahoma City, Okla., Friday evening, June 5, when "A Midsummer Night's Dream," with Mendelssohn music, was presented by pupils of the Merrill Piano School.

Six grand pianos were arranged on the stage. John Jacobs Merrill, director of the school, conducted the ensemble numbers and the choruses of fairies.

An audience of over 800 listened to the program given below, and expressions of approval as well as plentiful applause proved the success of the production.

The program:

Overture.....Six pianos, twelve performers
Scherzo.....Two pianos, two performers
Incidental music.....Marie Vance
Fairies' March.....Six pianos, twelve performers
With chorus of fairies.
Intermezzo.....Six pianos, twelve performers
Incidental music.....
Nocturne.....Six pianos, twelve performers
Incidental music.....
Wedding march.....Six pianos, sixteen performers
Incidental music.....
Funeral March.....Six pianos, six performers
Dance of the Clowns.....Six pianos, six performers
Finale.....Six pianos, twelve performers
With chorus of fairies.

Christine Miller and Her Manager.

Christine Miller, the popular contralto, and her manager, W. Spencer Jones, of Haensel & Jones, appear in the



CHRISTINE MILLER AND W. SPENCER JONES EN ROUTE.

accompanying snapshot, taken on board the steamship "Imperator," Saturday, June 27.

Notice that Miss Miller appears exceedingly anxious that Mr. Jones should take down a few important memorandums regarding this busy singer's tour next season.

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—London Morning Post, March 22, 1909.

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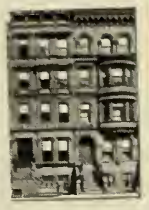
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Cincinnati College Faculty's Summer Exodus.

After an exceedingly strenuous year of artistic activity the commencement of the Cincinnati College of Music saw the departure not only of its hundreds of non-resident students to the various States they represented, but also of a number of the faculty to their favorite summer haunts.

Albino Gorno, dean and principal of the piano department, left with Mrs. Gorno on the steamship Europa, of the Italian Veloce line, for a cruise through the Mediterranean, and will go finally to Genoa. The painstaking and efficient master assumed many and arduous burdens during the school year, not only with his large class of advanced pianists, but also in the responsibilities which his position in musical direction also involved. The opera, the faculty concerts and the solo work of the chorus and orchestra events, all added to his labors, so his rest at this time is indeed well earned. Shortly after their arrival at Genoa, Signor and Mrs. Gorno will visit Lugano, Maggiore and other Italian lakes, there to find relaxation and inspiration in his endeavors to present additional material during the next musical season.

After bidding a fond "auf wiedersehen" to Mrs. Saar and the children, who will spend the summer at Portage Lake, Mich., Louis Victor Saar left Cincinnati recently for New York. After a short visit with his colleagues and friends, of whom he has a host in the metropolis, he will sail for Germany and will spend a few weeks with his mother on Lake Lucerne. Mr. Saar expects to return to the United States in August in order to join Mrs. Saar in Michigan.

Signor and Mrs. Mattioli have gone to Mt. Clemens, where in a short time they will be joined by Mme. Louis Dotti, Signor Mattioli and Mme Dotti having prolonged their work because of the needs of a number of their students who have been doing professional work and returned for the early summer term for special coaching. The plans for the party have not been fully decided upon, but it has been intimated that they will include a sail on the Great Lakes, followed by a visit in the East.

Johannes and Mrs. Miersch have not decided upon where to spend the summer, but they have already a number of cordial invitations for the mountains and the sea. They will probably leave for some exclusive point very shortly.

Emil Heermann, the popular concertmaster of the Cincinnati Symphony Orchestra, is an enthusiastic motorist, and with Walter Gilewicz, another of the recent additions to the college faculty, indulges in daily spins through the country.

Adele Westfield, after the close of the summer term, will journey to New York, after which she will visit her sister and her family at their delightful cottage at Long Beach.

Lillian Arkell Rixford, to whom the mountains of Virginia have ever been alluring, will leave the early part of this week for White Sulphur Springs, where she intends to spend the remaining summer months.

Mary Venable returned to the college last week after having made a splendid impression with a soundly conceived and well delivered paper before the meeting of the New York Teachers' Association at Saratoga, and will probably go to the Great Lakes some time this month.

Mr. and Mrs. Walter Werner left last week for their summer home at Detour, Mich., which is located on the extreme southeastern point of the upper peninsula of the State. They have taken their fine touring car with them, and as this will be a favorite spot with many local musicians and musical people, Mr. Werner will be the host for many happy parties.

Ottilie Dickerscheid expects to enjoy again the breezes of St. Ignace, where she recuperates to her entire satisfaction each year.

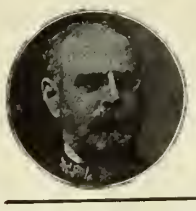
Romeo Gorno has had so much demand for special coaching from his numerous students who have been busily engaged in professional work, that he has generously agreed to sacrifice his well carned rest, and consequently will remain until August 1. After that he and his brother, Giacinto Gorno, who was also retained for the summer school, will take a trip on the Great Lakes.

Mr. and Mrs. Frederick J. Hoffmann have not made any special plans for the summer, as Mr. Hoffmann is another of the conscientious teachers of the institution who has remained over for the benefit of former students who are now teaching. Perhaps during August they may take a short trip East.

Mr. and Mrs. Joseph O'Meara will not leave until the end of the summer term because of Mr. O'Meara's large summer classes and incidental professional engagements, which will keep him busy until August 1.

Louise Church and Lillian Kreimer remained for the first half of the summer term, and will shortly leave for points of interest and entertainment, probably within the coming week.

Adolph Stadermann has a number of interesting organ pupils and does not expect to go away before August.



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ECHOES OF MICHIGAN TEACHERS' CONVENTION.

Lack of Enthusiasm Seemed to Be Apparent at the Meetings.

Grand Rapids, Mich., July 2, 1914.

Being unable to attend the Michigan Music Teachers' Convention, held in Muskegon, Mich., June 23, 24, 25, I can give only the echoes and program.

Several Grand Rapids people took part in the various programs, and the newspapers, with due courtesy, loyalty and honesty, stated in their stereotyped form: "Mrs. So and So gave a most interesting paper," and "Mr. Blank played in a most artistic manner."

The most decisive step reported was the firm demand for membership dues from each one before he had crossed the threshold; even if he were to take part in the program, the same demand was made. One participant said: "There were about twenty-five people present when I began; fewer when I got through." Another musical member said: "I had just a lovely time at the convention; my friend has a cottage on the lake and an automobile."

The evening concerts did not call forth large audiences, even after people had been told that they were free.

One thing, quite unheard of, was reported; the musicians seemed to have been all of the same mind and quite agreed, as no enthusiastic discussion on any of the subjects took place.

When the convention met in Grand Rapids a few years ago, its pulse was below normal, and not having the proper nourishment, it must have lapsed into a state of inertia.

As the people entered the portals of the sanctuary, they must have been impressed to do so with bowed head and reverent step: as to view the "remains" for the last time, "the mourners to remain seated."

Are there no musical missionaries in the field who will rise up and minister to this suffering child? And inspire health and vigor, that Michigan can boast of a strong and powerful offspring. One whose magnetic influence will be felt abroad.

Cannot the windows be thrown open and a little sunlight allowed to enter the darkened corners, and a breeze of fresh thoughts allowed to permeate the air, that the now gasping and stifled Music Teachers' Association may be "a thing worth while," awake, alive and doing things?

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MISS LOVELAND AND MISS O'HANLON RUSTICATING.

Gertrude V. O'Hanlon, of Chicago, are shown in the accompanying snapshot.

Vittorino Moratti Pupils Engaged.

Victor Moratti has had a most successful season of teaching, and pupils of his have been engaged for the coming season for several leading stages.

Beth Young, who possesses a beautiful soprano voice, has been engaged for the Posen Opera, beginning September next. Her vocal education, which she started with Prof. G. B. Lamperti, has been completed exclusively with Signor Moratti, the former assistant and successor of the famous Italian pedagogue. Miss E. Schiller, who is now appearing in the Wagner Cycle at the Theater des Westens, Berlin, will go in September to Bremen, where she has a three-year engagement with the Opera. She is to create there leading roles in the premieres of French operas. Elsa Hirschberg, a remarkably gifted contralto, is also singing Wagner roles in the summer opera now being given at the Theater des Westens.



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LISZT'S MUSIC ROOM AT WEIMAR.

Carl Stasny Sails.

On the accompanying post card Carl Stasny, the Boston piano pedagogue, sent the MUSICAL COURIER a farewell greeting. He sailed for Europe on the steamship Amerika, June 30, and will return in time for the opening of his classes in the fall.

Fanning Is Very Active.

An announcement has just been received by the MUSICAL COURIER to the effect that Cecil Fanning, the well known American song recitalist, will be the principal artist at the Mont Eagle assembly, to be held at Toronto on August 11, 12, 13 and 14. Quite contrary to the usual routine of



CECIL FANNING AND H. B. TURPIN.

activities of most concert artists, Mr. Fanning's summer engagements will continue uninterrupted throughout the whole vacation period and grant him no cessation whatever from the public's demand made upon his services until the close of the 1914-1915 season.

The following year will find him in England and on the Continent, where already many important engagements in London, Berlin and various other of the more influential musical centers have been booked.

H. B. Turpin, his accomplished accompanist and manager, displays an ever increasing amount of energy in his remarkable supervision over the successful career into which he has piloted this clever American artist.

Two ladies of the stage now welcome an unexpected volunteer press agent in the person of the Congressman who puts Secretary Bryan "in a class with Gaby Deslys and Evelyn Nesbit Thaw."—Newark (N. J.) Star.

Parent Piano Pupils' Program.

Miss L. Parent, of the Ursuline Academy, Youngstown, Ohio, will spend the greater part of her vacation in Newfoundland and the White Mountains.

Following is a program presented by Miss Parent at one of her June piano pupils' recitals, given on Monday evening, the 22d, at St. Columba's Auditorium, assisted by Frank Johns, tenor, and R. A. Slavin, accompanist:

La Dame Blanche (violin) ..... Boieldieu
Joseph Egan.

The Zephyr ..... Harmston
Warner Williams.

Impromptu ..... Schubert
Bessie Strickland.

The Bohemian Girl (violin) ..... Balfe-May
John Hynes.

Study ..... Glazounow
Elizabeth Cossler.

Valse de Concert ..... Kowalski
Elizabeth Trigg.

Sonata, C major ..... Mozart
Mrs. Evan A. Jones.

Accompaniment (second piano) ..... Grieg
Lucy Cole.

Minuet (violin) ..... Paderewski
Bernard Chalk.

Rhapsody, III ..... Liszt
Helen Hodgkin.

Caprice Espagnol ..... Moszkowski
Elizabeth Trigg.

Study ..... Poldi i
La Neige Dance ..... Debussy
Kathleen Hodgkin.

Vocal selection ..... ———
Mr. Johns.

Allegro, sonata, D major (violin) ..... Mozart-Schradieck
Bernard Chalk.

Rhapsody, II ..... Liszt
Lucy Cole.

Scherzo, C sharp minor ..... Chopin
Kathleen Hodgkin.

Alice ..... Ascher
Thomas Farragher.

Ballala and Bizzaria ..... Pagnocelli
Misses Cole, Cossler, Hodgkin, Scheetz, Strickland, Trigg.

Vocal selection ..... ———
Mr. Johns.

Rondo (for two pianos) ..... Rummel
Willie Burke, James Dwyer; Thomas Farragher.

Inez Barbour at Ann Arbor.

Inez Barbour, the well known New York soprano, was one of the soloists at the recent Ann Arbor (Mich.) festival, with which organization she won instantaneous success. The following notice from the Daily Times-News of that city serves to show how the representatives of the press received her work:

MISS INEZ BARBOUR MADE HER FIRST APPEARANCE AT LOCAL FESTIVAL AND WON INSTANT RECOGNITION BY HER MAGNIFICENT WORK IN SOLO ROLES.

Inez Barbour, soprano, was received with the greatest enthusiasm, and her singing of the soprano arias was all that could be desired. She proved herself an artist in technic, and her clear, high soprano was a delight to her hearers. Miss Barbour's personal charm is one of her chief attractions, and adds weight to all her artistic renditions. Her mezzo voice was beautifully clear and full, and the coloratura passages were especially well done. She possesses a voice, clear, pure and true soprano, and exercises a perfect command of it.

Rosa Olitzka Seeks Poor Girl with Voice.

Rosa Olitzka, the grand opera contralto, has informed the public through the daily press that she was searching for some poor girl with a good voice, upon whom she could bestow a musical education. Mme. Olitzka is quoted as saying: "Chicago girls have the most wonderful voices in the world. The bell-like notes of the real voice can be heard here as nowhere else. One hears the voice attuned to music in the street cars, in the shops, along the streets and in the factories. Some day I will find the voice I am seeking for and then my task will be done."

Mme. Olitzka added also that she has never forgotten the kindness with which the American public first received her, or the happy days she has had in Chicago, for she calls herself a real Chicagoan.

"Chicago will always be my home. That is why I want to find my famous voice here. I have found plenty of wonderful voices, but the owner was able to pay for the requisite education. I want to find a poor girl, one unable to pay for her musical or other education. This girl I will take to my own home. While I am on concert tours she will be at school. When I am home, I will take charge of her voice. Then she will go to Europe to finish her education and then here in our own Auditorium, with our own Chicago Opera Company, she will make her debut, and the world of music will bow once more to a Chicago voice, as it has done before."

Three of a Kind.

These are the singing Beddoes, father, daughter and son, in their robes of office. The father's name is Dan, the daughter's is Gwladys, and the son's, Donald. Mr. Beddoe, Sr., is the genial tenor well known to the readers of the MUSICAL COURIER. They all sing in New York



GWLADYS D. BEDDOE, DONALD T. BEDDOE, AND DAN BEDDOE.

churches. Mr. Beddoe is soloist at Grace Episcopal Church. Miss Gwladys may be heard in the excellent choir of St. Paul's Chapel at Columbia University. Master Donald belongs to the noted choir of the Cathedral of St. John the Divine.

Mrs. Beach, a Hanson Artist.

Mrs. H. H. A. Beach's tour in America next season will be managed by the Concert Direction M. H. Hanson, who reports that all the bookings for this brilliant composer and pianist are numerous. Mrs. Beach will give her first concert in early January.

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VOCAL VS. INSTRUMENTAL MUSIC.

[Luigi Von Kunits, in The Canadian Journal of Music.]

One of the earlier biographers of Beethoven, Lenz, is responsible for the "legend" attached to the ninth symphony, that the master in employing the choral ending intended to show that instrumental music, left to its own resources, is insufficient and incapable to express the highest musical ideas; that he meant to proclaim and establish the superiority of the vocal. I call this a "legend" because a genius like Beethoven—and, for that matter, any true artist—does not work in an abstract and doctrinaire manner, nor ever creates for the mere sake of proving some favorite theory.

Yet there is no concealing the fact that instrumental music, from its earliest history, has kept a secondary role in the evolution of the art. Originally invented to accompany the voice, to give it a finer luster, or employed to emphasize the rhythmic beats of the dance or march, the imitative accompaniment has always been its proper function. Throughout the ages the superiority of the voice is apparent. The Greeks had a highly developed technical system of instrumental music; they even had a special notation for it, employing for it the enharmonic genus and its quarter tones, in addition to the diatonic and chromatic genuses to which vocal music was confined. But of all this highly ingenious instrumental system—of all Terpander's preludes for the lyre, of all Olympos' cadenzas for the flute—not a trace remains, while at least seven of the hymns of the Greeks are preserved to give us a fair idea of their vocal music. In the Middle Ages another ingenious instrumental system prevailed, the German "Tabulator"; how much of that is left? And how many musicians of our day take the trouble to decipher what there is left? It is gone with the curious instruments for which it was devised; whereas the Gregorian Chants, the à capella masses of Orlando Lasso, are as impressive today as they ever were. Vocal music, based on the division of the human voices, appears to be the only natural music, because exclusively governed by natural laws; while instrumental music is essentially artificial and imitative. The one is a constant factor, the other a variable.

For instrumental music, beyond marking the march and dance rhythms, has for its highest aim the imitation of the human voice. This is so true that it can be tested by any piece of music, ancient or modern. Every instrumental movement is either in the form of a march or a dance, and partaking of that character by embellishing chiefly rhythmical qualities—or it is in the form of a song and more or less imitative of the voice. For melody is the more genuine, the more it is singable. The natural raising and lowering of the voice, in pronouncing words according to their greater or lesser importance in the sentence, is the prototype of all musical phrasing.

It is therefore safe to say that those recent compositions which partake of neither character, but pretend to pictures, moods and tales, foreign (or at best secondary) to music proper, are, after all—no matter how ingeniously constructed—only passing curiosities in the kaleidoscope of instrumental music.

More than that. On the very account of this continuous change, master works like the symphonies of Mozart, Beethoven and Brahms are destined to become obsolete, to lose their meaning and interest for coming generations. What will survive of them is exactly what has survived from past epochs of instrumental music—here and there a soulful melody, or a striking rhythm of the dance or march. All that highly ingenious thematic development, all that consummate "scholasticism" of contrapuntal figuration and orchestral coloring, will one day have passed to the mere curiosities of the art. Even in our day the grand fugal constructions of Bach are beginning to be so considered. It is different, however, with their vocal writings, because there will always be sopranos, altos, tenors and basses, with the same possibilities and the same limitations. The vocal is the stable and conservative part of music.

Meanwhile it is every bit as true that the instrumental, by reason of its endless transformation, is the progressive and liberal part. In it we possess means of expression more various, more subtle and more intense as its evolution proceeds. Many shades of thought, sentiment, color and so on, which were denied to composers of a century ago, are now possible to us. A symphony by Beethoven contains more profound thought and a deeper expression than a symphony by Mozart; and Brahms shows a similar advance on Schumann and Mendelssohn. The evolution of instrumental music seems almost without limit, while the treatment of the voices is bound to remain very much the same.

For that reason amateurs, with even a minimum of instruction, may do justice to the vocal; whereas the instrumental demands scholarship, original thought, long practice, and a mind discriminatingly open to new modes. No player can brook disparagement of his art. He holds that although his medium may not in its present form endure to the end with vocal media, within its day it is nevertheless more exacting, more alert and vital, more individual, more responsive to the advancing requirements of life. That, in fact, it serves the vocal best by constantly renewing the contact between the voice and the needs of life.

If the vocal is liable to stagnation, the instrumental may often go wide on the wrong track. It may be that the best musical results are finally to be achieved by the happy union of the two. That "legend" about the ninth symphony might be corrected to mean that Beethoven pronounced himself converted to such a marriage.

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Leonora Allen's Successful Tour.

Leonora Allen, who has just returned from her tour with the Minneapolis Symphony Orchestra, has been reengaged in a great many places. With her sister she sailed for Europe last Saturday, July 11, via the French Line, and will remain until the first of the year. She has been engaged by the Apollo Club, of Chicago, to sing in Wolf-Ferrari's "New Life" and Schmitt's "Forty-seventh Psalm," which has never been given in this country.



Photo by Matzene, Chicago.
LEONORA ALLEN.

Miss Allen's success on tour with the Minneapolis Orchestra was most successful as can be judged by the following notices:

Leonora Allen created a deep and decidedly favorable impression through the artistry of her vocalism in the mellifluous and coloratura aria from Gounod's now almost forgotten opera, "Mireille." Her voice is of considerable power, and as clear as a bell in tone. She phrases her passage work with the skill only to be acquired by long years of training in order to excel, and has such an extended range that once reached C above the staff lines. From this lady an encore was insisted upon and gracefully responded to.—Wi... Tribune.

Leonora Allen instantly won favor on account of he... personality, her lovely fresh voice with its power, range and sweetness of quality and her skillful singing. Her aria, Gounod, was given with such clarity and technical ease that it won her a double encore.—Omaha Bee.

Miss Allen proved herself not only a capable soprano, but one whom it was a pleasure to hear. Her voice is clear and pure, and of a peculiarly even quality in all its registers that marks the natural singer of very good training. There was no unsteadiness of the tremolo that is noticed in the work of many singers.—Indianapolis News.

The soprano, Leonora Allen, won a perfect ovation with the aria, "Wie Nahte Mir der Schlummer," and her fresh, wholly lovely voice rose and soared with fascinating ease. Beautiful English the Cadman song displayed, and "Maids of Cadiz," her second recall song, was a marvel of birdlike tone work. Regally gowned and poised, she was a picture to look upon.—Hutchinson Gazette.

Miss Allen, a rarely beautiful girl, also has a high soprano voice with a sweetness of tone unequalled by all except the most capable of singers.—Aberdeen Daily News.

Miss Allen's first number was Gounod's great aria, "Mon Coeur," from the opera "Mireille." It was sung with convincing passion and respect for correct interpretation. It served to reveal the bell-like quality of her tones and the wide range of her voice. Her first encore was Cadman's lovely "Land of the Sky Blue Water."—Decatur Review.

Leonora Allen, soprano, as Ruth, displayed a voice of youthful charm and considerable training. She sang her part candidly and with clear enunciation.—Minneapolis Journal.

In the aria from "Der Freischütz" Miss Allen excelled her work of the first day. She possesses good dramatic instinct and there is a pleasing freshness in her voice which made a great hit with the audience. In response to prolonged applause she sang exceptionally well the "Maids of Cadiz," by Delibes.—Grand Forks Herold.

Leonora Allen made her return to Streator a notable one. Her aria, "Mon Coeur," from "Mireille," by Gounod, was splendidly adapted to her beautiful voice. Such beauty of tone and flexibility of technic is possessed by a few young singers of the day, and added to these attainments are captivating charm of manner and intelligence of high order. Her encore, given in response to prolonged applause, was a perfect gem. Cadman's "From the Land of the Sky Blue Water" was interpreted exquisitely.—Streator, Ill., Free Press.

Leonora Allen, who has been winning laurels in many places all season, was heard in Weber's "Softly Sighing," from "Der Freischütz," a work which served well to show the brilliant and flexible qualities of her voice and dramatic art. Miss Allen's voice is of a fine, pure soprano quality and her presentation called for much response, to which she added "From the Land of the Sky Blue Water" (Cadman), giving this a sympathetic interpretation to which the beautiful orchestra accompaniment supplied a subtle color impossible in piano work.—Moline, Ill., Dispatch. (Advertisement.)

New Soprano to Tour America.

Cora Kempre has recently returned to this country after several years of success in opera in the leading cities of the Continent. Her original intention was to return to Europe after a short visit to her native land—she is a Californian—but a flattering offer to take up concert work, in which, young as she was, she had already made a name for herself before going to Europe, as well as a strong desire to remain in her own country for a time, decided her to postpone this return. In the appearances in concert that she has already made the wisdom of this decision has been proved by her success. She combines, with a full, rich, dramatic voice, fine style and interpretation, a distinct enunciation in whatever language she sings, which delights her hearers. Her stage presence is easy and unaffected, and she possesses the gift of at once carrying her audience with her.

Mme. Kempre will make an American tour under the direction of Gertrude V. O'Hanlon.

First Opera Glasses.

The single opera glass was first used in the time of Louis XIV. It became the rage, and everybody used one. The double opera glass (Jumelle) was invented in 1825, says the Meadville (Pa.) Tribune-Republican, but did not at first find favor with women. A treatise was written in the early part of the nineteenth century on l'art de lorgner, in which it was shown that a woman with fine arms would hold the glass with both hands; if she were blessed with fine hands she would take off her gloves; if her neck were long she would recline back in her chair, and so on. It was quite a treatise on coquetry.

Doesn't Appeal.

The Criterion Restaurant, we see, is advertising a "Souper Dansant." Personally we dislike the kind of supper which when eaten will not lie down and rest.—Punch.

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Heinrich Hensel's Tristan.

Prof. Ferdinand Pfohl, of Hamburg, Germany, the well known Wagnerian authority, gives the following estimate of Heinrich Hensel:

"Royal concert singer, Heinrich Hensel, has added Tristan as a valuable acquisition to his repertoire, that strong role, which the pre-eminent Wagner singer has lacked until the present. And so we Hamburgers may abandon ourselves to the anticipation of Hensel's Tristan interpretation, which true to Wagner, great and significant, promises to compare favorably with the excellent Siegfried interpretations of this brilliant artist and dramatic actor, who delights in creating and who, always at work, is continually bringing himself to higher degrees of perfection.

"Heinrich Hensel, the tenor star of the Hamburg Stadttheater, is, by the way, one of the few singers of great renown who do not lounge in summer. 'All has long been favoring rest.' The 'Freischütz' words certainly do not apply to him, the indefatigable, whom his Odysseus nature drives continuously from his summer leisure in Taunus out again into various ways of the artistic life. He, a desired festival guest, adds to the task of an active and most successful winter season (during which Hensel



HEINRICH HENSEL'S VILLA AT WIESBADEN.

understood how to include, with repeated mastery, his insinuating art and fascinating gifts in Hamburg, Brussels and London, in Paris, Antwerp and Berlin, in Lübeck, Hanover and Aix-la-Chapelle), the extra burden of an abundantly occupied summer. Burden? To Hensel it appears to be no burden, in addition to the regular opera season, to give his much desired assistance to numerous concerts and festival performances. To his participation in the music festivals in Danzig and Antwerp, the festival celebrations in Karlsruhe, Chemnitz and Mannheim, in addition to guest performances in opera and concert, which took him to Kassel, Basel, Nürnberg, Dortmund and Essen, may be added concerts in Marienbad, Karlsbad, Franzenbad, the famous Bohemian summer resorts, among whose healing powers music seems now to play a part. Indeed, it requires an iron constitution and an uninterrupted artist enthusiasm to assume such a number of engagements and to be equal to such fatiguing work. Increasing work! Some call it: The curse of celebrity; others, the blessing of celebrity. And to the latter Heinrich Hensel belongs."

Following is the list of Heinrich Hensel's engagements during the season of 1913 and 1914:

Hamburg, Stadttheater, forty performances; Brussels, Theatre de la Monnaie, fifteen performances; Brussels, concerts Ysaye, two performances; London, Covent Garden, two performances; Antwerp, concerts Ysaye; Antwerp, music festival; Paris, concerts Colonne; Berlin, Königliches Oper; Hanover, Hoftheater; Karlsruhe, Hoftheater, two performances; Chemnitz, festivals, two performances; Mannheim, festivals, two performances; Cologne, festivals; Aix-la-Chapelle, Stadttheater; Nürnberg, concert; Lübeck, Stadttheater; Essen, concert; Dortmund, Stadttheater, three performances; Kassel, concert; Basel, Stadttheater, three performances; Oynhausen, concert; Celle, concert; Danzig, music festival; Danzig, forest festivals, "Siegfried," three performances.

Bird Music.

For next week, by the way, Henderson's (at Coney Island) has booked an act called "The Mystic Bird," which seems to be more or less of a mystery. No one appears to know much about it, except that in it a canary renders songs called for by the audience.

If canaries can be trained to do this, why should the music publishers employ a whistling claque?—New York Morning Telegraph.

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In Praise of Ward Lewis.

This snapshot depicts David Bispham with his accompanist, Ward C. Lewis, and H. W. Hull and Bert French, en route from San Jose, Cal., to Los Angeles, during their recent tour. Mr. Lewis, who ranks high as an accompanist and pianist, is at present touring the South and Middle West with Grace Hall Riheldaffer, the well known soprano, whose home is in Pittsburgh, and Mary Dennison Gailey, the talented young violinist.

The following press notices were received by Mr. Lewis during his recent trip with Mr. Bispham:

His accompanist gave a very creditable reading of the Bergh score.—St. Paul Dispatch.

Ward C. Lewis aids the offering caterially by excellent work as accompanist.—Duluth (Minn.) News Tribune.

Ward C. Lewis is a most efficient accompanist.—Edmonton (Canada) Journal.

Mr. Lewis, who accompanies him, is in perfect accord and sympathy, and his playing is also much enjoyed.—Vancouver (B. C.) News Advertiser.



LEFT TO RIGHT: WARD LEWIS, DAVID BISPHAM, H. W. HULL, BERT FRENCH. EN ROUTE FROM SAN JOSE TO LOS ANGELES, CAL.

Ward Lewis, his accompanist, deserves a word of praise for his sympathetic work, which is in entire accord with the fine work of Bispham.—San Francisco News Letter.

Ward Lewis, the pianist, who played the accompaniments, is an artist of exceptional attainments.—Sacramento (Cal.) Bee.

Mr. Bispham was accompanied with taste and sympathy by Ward C. Lewis.—Stockton (Cal.) Evening Mail.

David Bispham, the great American baritone, assisted by his excellent pianist, Ward Lewis, presented a program of fourteen numbers.—Charleston (Mo.) Republican.

Ward Lewis is a worthy companion for the famous baritone, and in no small way contributed to the pleasure of the audience by his delightful interpretation of three piano solos, "Pastorale," by Scarlatti-Taussig; "Tocatta," by Hocck, and for an encore a Chopin nocturne.—Charleston (Mo.) Enterprise. (Advertisement.)

Home Made Musical Fun.

[From the Baltimore News.]

Every boy with a spark of music in him loves to try his skill at making strange musical instruments, says a writer in Farm and Home.

Flutes are made by cutting a stem from a pumpkin or squash leaf, leaving one end closed. A lengthwise slit is cut near the closed end and this end is to be inserted in the mouth so as to include the whole of the slit. Keys to be covered by the fingers are then cut by making notches in the stem.

A cornstalk fiddle is an old instrument which our great grandparents used to make. Cut a joint off a large cornstalk. Slip the knife under the tough bark, loosening it for a few inches near one end, but do not cut the ends. Now remove about half the stalk beneath the loosened bark. Cut the bark into strips an eighth of an inch in width, and cut away every other or alternate one. These strips are your strings, and you may, by doing your work neatly, have quite a creditable looking instrument.

Steinert Series of Concerts.

The Steinert series of four concerts at popular prices will be given at Infantry Hall, Providence, R. I., during next season. The first concert will occur on November 10, with John McCormack, Donald McBeath and Edwin Schneider; the second concert, December 8, by Alice Nielsen and Rudolph Ganz; the third, December 31, with Evelyn Scotney, Jeska Swartz, Umberto Sorrentino and Howard White; and the fourth, January 26, with Julia Culp and Albert Spalding. This same series will be given in Mechanics' Hall, Worcester, on November 4, December 11, December 30 and January 27; and another series with the same artists will be held in Portland, Me., on the evenings of November 3, December 9, December 28 and January 25. The series is unusually attractive, and offers an excellent opportunity to hear famous artists at reasonable prices.

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THE MUSICAL COURIER EXTRA
Published every Saturday by Musical Courier Co.
Devoted to the interests of the Piano Trade.

Another much needed institution is a Society for the Prevention of Cruelty to Schönberg.

We are among those who belong to the amused onlookers when musical historians quarrel about the exact birthday of a composer.

"Music teachers cannot be made proficient by law," says the Albany, N. Y., Knickerbocker Press, and that sums up the situation neatly and truthfully.

Milwaukee reports that its grand opera performances (without costume) in the parks is a success. The smallest attendance at any of the twelve performances was 7,000.

Louis Blumenberg, president of the Musical Courier Company, sailed Tuesday evening on the steamship Lusitania. Mr. Blumenberg will make one of his regular visits to the European offices of this paper.

Much interest is being shown in the plan to erect a monument to the late Lillian Nordica in Central Park. President McAneny, of the Board of Aldermen, is one of the enthusiastic sponsors of the movement.

Opera to be given in cooperation by Toronto and Montreal is being discussed in Canada. The plan is entirely feasible, for the cities are closer together than Chicago and Philadelphia, which divide an opera season between them with very satisfactory results.

Debussy denies to the Musical Courier that he intends to give up composing temporarily "because he finds that he is repeating himself," as has been alleged in daily newspaper accounts. "I never made such a statement to any one," says Debussy, "and its publication is a piece of unwarrantable journalistic impudence."

In a recent issue of the Milan Corriere della Sera one reads that La Scala is preparing "Fedra," a tragedy by D'Annunzio, with music by Ildebrando Pizzetti. The tenor part will be sung by an American, Edoardo Di Giovanni (Edward Johnson). "Fedra" will be heard next season also at the San Carlo, Naples, and the Costanzi, Rome.

At his new theatre on Lexington avenue, Oscar Hammerstein intends to give excerpts from grand opera with musical moving pictures. A syndicate which controls vaudeville on the East Side objects to the venture on the grounds that its monopoly is being threatened. Hammerstein retorts that his scheme is not vaudeville. If it is grand opera, what will the Metropolitan magnates do?

While the lessees of the Paris Grand Opera will step out on August 31, that does not mean the closing of the institution, as some misinformed persons seem to think. Other lessees will simply step in. The Musical Courier long ago predicted that a complete reorganization of the Paris Opera would come, owing to its lax business methods and its subjection to the "deadhead" system, which in Paris is more tyrannical than anywhere else in the world.

For those who think Strauss's "Heldenleben" abstruse or even complicated, there is this simple explanation in Baughan's "Music and Musicians":

To begin with, no symphonic poem, except perhaps Richard Strauss' own "Tod und Verklärung," has seemed so clear in its meaning. This is caused, no doubt, by the nature of the subject. In many symphonic poems—in Richard Strauss' own "Don Juan" fantasia and "Till Eulenspiegel," for instance, and in Dvorák's series—music has attempted the impossible: it has pictured events and things; it has been realistic, in short. In "A Hero's Life" there is no such realism. The composer has taken the inner, emotional life of a man for expression, and consequently there is no difficulty in grasping his meaning; it is all well within the psychological power of music, and is set forth legitimately. Strauss' hero is no swaggerer in the full sunshine of material heroism, but a man who makes a fight for his soul. In the very opening of the first section the hero's theme is heard. It is noble and tender, but not in any degree martial or aggressive.

In the Monthly Musical Record, Dr. A. Eaglefield Hull has been writing a series of articles called "Schönberg Explained," in which the author's chief conclusion seems to be that "we are much too close to Schönberg's music to be able to assess it at all properly." He quotes Charles Macpherson's apt witticism: "The new styles are like late comers in an already crowded railway compartment. It takes some time before we can assess them at their proper value."

Xaver Scharwenka has permanently severed his connection with the Klindworth-Scharwenka Conservatory of Berlin, of which he has been the principal instructor for many years. Applications for private lessons have become so numerous that the famous pianist has decided to establish a master school of piano playing of his own. In connection with this he also will maintain a seminary for the purpose of preparing professional piano teachers. In his new venture Scharwenka will be assisted by Walter Petzet, Marta Siebold and his daughter, Isolde Scharwenka, all well known pianists and experienced teachers.

Some extracts from the recent annual report of Mrs. C. P. Taft, president of the Cincinnati Symphony Orchestra:

"In offering my report of the nineteenth year in the life of the C. S. O., I am happy to be able to say that it covers the brightest period of its existence. At the beginning of the season we were rejoiced by the best sale of season tickets we ever had. . . . The sale of tickets for single concerts more than covered the cost of all the soloists. . . . We played in Cleveland, Detroit, Buffalo, Pittsburgh, Columbus, Springfield, Jackson, Mich.; South Bend, Ind.; Anderson, Ind.; Urbana, Ill.; with the usual series of three concerts in Dayton, Ohio. These tours brought us a substantial financial gain, many encomiums from the press, and re-engagements for next season.

"The success last year of the popular concerts was more than duplicated this season. In one week we sold all the season tickets we desired, and could have sold out the entire house, but that we considered it best to reserve the gallery for single sales. It is a cause of gratification that Music Hall has proved to be too small to accommodate the Sunday afternoon audiences eager for good music at a nominal cost.

"The story of the wonderful success of the May Festival is perhaps too recent to need any retelling. . . . Above all it was in every sense a Cincinnati Festival. The methods employed during the season by Dr. Kunwald could not fail to produce the finest results.

"In the coming season the orchestra will consist of eighty-two men and will give sixteen pairs of concerts during a period of twenty-eight weeks. This is a great step forward, as it will make it possible to give Cincinnati the variety of music that is necessary to its musical development and that has heretofore been impossible on account of the shortness of our season.

"That Dr. Kunwald has renewed his contract with us for four years is a cause of much congratulation. He is eminently fitted to carry on the intention of the association of raising to the highest possible point the standard of music in Cincinnati and is thoroughly in sympathy with this purpose."

A CONCERT TOUR OF THE VOLGA.

By Arthur M. Abell, Special Representative of the Musical Courier on the Tour of the Volga Made by Sergei Kussewitzky and His Symphony Orchestra.

Before the advent of Sergei Kussewitzky the musical life of Russia was concentrated chiefly in those two great centers, St. Petersburg and Moscow, and it remained for this high priest of art to set flowing with his magic wand sources that bid fair to fructify tonally a district nearly three times as large as France.

Kussewitzky's bi-annual concert tours of the Volga have already become important factors in the development of music in provincial Russia. With his genius for organizing and conducting, with his unlimited enthusiasm for the cause and with his great wealth, which he is spending almost entirely in the interest of his beloved art, Kussewitzky is the one man of our day adapted to the mission of awakening the slumbering talent of the Russian provinces. His orchestra of seventy-five picked musicians now is one of the finest in Europe, and as the question of box-office receipts in no way influences his mode of reckoning, he is wholly unhampered in this great undertaking.

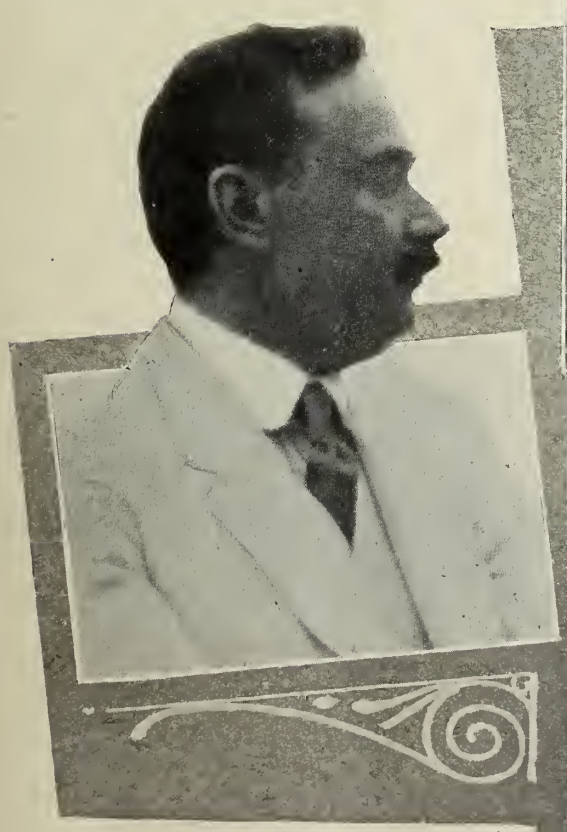
Astonishingly little is known in western Europe of that mighty waterway which the Russians affectionately call Mother Volga. The river rises in the marshy districts above Tver, about 300 miles to the south of St. Petersburg, and after winding a tortuous course of 2,325 miles, it enters the Caspian Sea below Astrakhan by some 200 mouths. The basin of the Volga covers 563,000 square miles, with a population of over 40,000,000. Long before reaching Astrakhan we realized that the term "Mother Volga" was quite appropriate, for the people who gain their living from the river number into the hundreds of thousands. Astrakhan alone sends annually more than half a million tons of fish to all parts of the country. In this one city some 75,000 people are engaged in the fisheries. Astrakhan is the greatest source of caviar in the world. More than 2,000 steamers ply on the Volga, but traffic is limited to six months of the year, for during the rest of the time the river is frozen over. The amount of traffic in merchandise up river is curiously enough fifteen times as great as it is down river. Enormous quantities of fish, salt, naphtha, grain and other produce reach St. Petersburg by way of the Volga and the canals. A vast amount of merchandise also comes to Nijni Novgorod each summer for the great fair held in that famous old city. In Astrakhan we saw one dealer, for instance, who sends annually fifteen carloads of Persian carpets to be sold at Nijni Novgorod.

We arrived at Jaroslav towards evening of April 30, after an eight hours' railway journey due north from Moscow. At Jaroslav was our first concert. A concert had taken place at Rybinsk, some distance further up, the previous evening, but owing to the immense amount of ice between Jaroslav and Nijni Novgorod, our special steamer chartered by Kussewitzky was unable to make the journey up river in time to meet the party at Rybinsk; for this reason Kussewitzky and the orchestra went on by train, while Mme. Kussewitzky and her guests, who included Mrs. Abell and myself, waited in Moscow until we got telegraph news that the steamer would meet us at Jaroslav on May 1. It was deemed inadvisable for the ladies to undergo the hardship of spending a night at Rybinsk, where the hotel accommodations were of the most primitive kind.

Jaroslav is one of the most beautiful cities on the Volga, its churches, in particular, being wonderful. Their blue, green, white, gold and silver domes glittering in the evening sun were picturesque in the extreme and reminded us of scenes from the "Arabian Nights." From the top of a high tower which Mrs. Abell and I climbed we counted forty-eight of these beautiful structures, but I was informed that the town contained no less than eighty-four of them, although it has only 100,000 inhabitants. An idea of the exterior of these churches, which are all built in the form of a Greek cross, may be gained from the accompanying photographs. But we found these edifices highly interesting not only in their exterior aspects, but also in their interior decorations. Some of them have wonderful life-size frescoes of Biblical scenes completely covering in many cases the walls and the ceiling of the entire structure. Some of these frescoes date from the thirteenth century and are astonishing in point of accuracy of drawing and coloring. Prof. Carl Sterl, the celebrated painter of Dresden, who was one of our party, went into raptures over the work of these pre-Raphaelite Russian painters. The works themselves are there, but not a single name of their creators has been handed down to posterity, although some old records exist proving their age.

In many respects the town of Jaroslav, like all the cities on the Volga, is at least 100 years behind the times. The paving of the streets, for instance, is wretchedly bad, but then again one is surprised

MR. AND MME. KUSSEWITZKY WITH THEIR GUESTS AND PART OF THE ORCHESTRA ON THE DECK OF THEIR SPECIAL STEAMER ON THE VOLGA.



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KUSSEWITZKY AND HIS ORCHESTRA.



EDUARD RISLER, THE CELEBRATED FRENCH PIANIST, WHO WAS THE PRINCIPAL SOLOIST ON THE VOLGA TOUR, AND WHOSE PLAYING AROUSED GREAT ENTHUSIASM ALONG THE ENTIRE ROUTE.

at the excellent modern buildings. That note so typical of all Russia—contrast—is everywhere apparent. Fortunately the town has an excellent modern hotel, so that we were well cared for until our steamer arrived the following day. I was surprised at the theatre. The accompanying photograph shows its exterior, and the auditorium itself was quite in keeping with this. It is built after the pattern of the theatres in western Europe with a parquet, boxes and three tiers of balconies. It seats about 1,000 people and has fairly good acoustic properties.

It was in this theatre that I first heard Kussewitzky's orchestra, and this was also my first acquaintance with him as a full fledged conductor. I well remember the great ability he displayed at the beginning of his career as an orchestra leader some six years ago, when he gave concerts with the Philharmonic in Berlin, but I was not prepared for the discovery that he had developed during these few years into one of the greatest conductors of our time. What was offered on that evening of April 30 before that naive audience of this far away provincial Russian town would have aroused the public of Berlin, London or New York to a high pitch of enthusiasm. Although the Jaroslav audience could



THE VOLGA AT JAROSLAV, WITH THE LANDING WHERE KUSSEWITZKY AND HIS PARTY EMBARKED FOR THE 2,000 MILE SAIL DOWN THE RIVER.

not possibly appreciate such music to the full, it at least made up in enthusiasm what it lacked in experience and judgment, for the brilliant conductor and his band were applauded to the echo.

It is not the purpose of Kussewitzky in his concert tours of the Volga to tickle the musical palates of these provincial Russians by offering them a light and pleasing fare; it is his purpose, rather, to arouse in them a love for the serious side of the musical art. His programs this time were mostly of heavy calibre, but there was a large element of Russian music, which, even when complicated, seems to be intelligible to the Russian provincials. On his first tour of these towns four years ago and also on his second, two years ago, Kussewitzky presented lighter works. This was the program at Jaroslav:

Overture, Easter Festival.....Rimsky-Korsakoff
Second symphony in C minor .....Rachmaninoff
Prelude to Parsifal .....Wagner
Concerto for piano and orchestra in E flat.....Beethoven
Soloist, Eduard Risler, of Paris.
Francesca da Rimini .....Tschaikowsky

This certainly was a program that would have been a credit to any of our foremost European symphony societies. The Rimsky-Korsakoff overture, which is so full of strong Russian national coloring, was given a magnificent performance. It made a powerful appeal and established the genial conductor's contact with his public at the very start. As to the Rachmaninoff symphony, I count it as one of the most impressive performances that I ever heard of any symphony. Kussewitzky, who is an intimate friend of the composer, has an appreciation and understanding of this symphony such as is vouchsafed probably to no other living conductor. It is a most interesting work. Severity and solemnity ar[illegible] prevailing moods of the opening. A beautiful English horn solo dispels the gloom, and then comes a lovely lyric episode, slightly suggestive of Tschaikowsky. Then there is a beautiful theme for the strings, followed by some fine polyphonic writing in the working out; the spirit of gloom that pervades the first movement suggests hidden fires and these flame up to great dramatic intensity in the climax. It is all beautifully written for the strings. The second movement, which takes the place of a scherzo, although it is really too heavy to be called a scherzo, starts with an energetic theme played by the strings, which is answered by the flute. Then comes a lovely clarinet solo and a beautiful second theme by the strings with some clever counterpoint in the horns. Of great interest is a fugue for the









THE CHURCH AT JAROSLAV THAT CONTAINS THE WONDERFUL THIRTEENTH CENTURY FRESCOES.
THE PRINCIPAL BUSINESS STREET OF JAROSLAV.
THE MUNICIPAL THEATRE AT JAROSLAV, WHERE THE KUSSEWITZKY CONCERT WAS GIVEN.
A VIEW OF THE RESIDENTIAL PART OF JAROSLAV, WITH THE VOLGA IN THE BACKGROUND.

strings. The third movement, an adagio, begins with a haunting theme, which is followed by a beautiful long flute solo, after which the whole body of strings repeats the first theme to a charming counterpoint in the horns, a favorite proceeding with Rachmaninoff, it seems. Delightful is a short, complaining duet between the oboe and English horn, which is interrupted by the strings. There is a beautiful, all-pervading sense of melancholy throughout this movement, which ends with a most impressive pianissimo. The finale is a masterly and powerful piece of writing for orchestra. It is stormy and agitated, with strong rhythmic motives; the handling of the woodwinds here is admirable. There are some reminiscences of the themes of the former movements. If Kussewitzky were to present the Rachmaninoff symphony in Berlin or New York as he did at Jaroslav, his everlasting fame as a conductor would be established.

After the brilliant, modern Rachmaninoff symphony, the prelude to "Parsifal" did not seem wholly in place. However, it was beautifully played and well received. Then came a magnificent performance of the "Emperor" concerto by Eduard Risler, the famous Parisian pianist, who was the chief soloist of the Volga tour. Risler played the concerto with wonderful breadth and authority; his conception was big and healthy and his interpretation was inspiring. In point of execution his playing was absolutely flawless, while he produced at all times a big, luscious singing tone. Kussewitzky accompanied him with remarkable fidelity. All in all, it was one of the greatest performances of the many that I have heard of this greatest of all piano concertos. Risler's success was enormous. He was recalled again and again, and the concert could not



THE PUBLIC GREEN AT JAROSLAV, WITH A TYPICAL GREEK CATHOLIC CHURCH IN THE BACKGROUND.

proceed until he had granted three encores. In the matter of encores Risler revealed an astonishing versatility. Throughout the entire tour from Jaroslav to Astrakhan he never once repeated an encore, and he played from three to four every evening. His repertoire during the tour, by special request of Kussewitzky, embraced only the three Beethoven concertos in C minor, G major and E flat major. He played chiefly the E flat, as it was found to be the most effective. And in this again I was astonished at his versatility as an artist; he never played it twice alike, but revealed each time such freedom and individuality that it seemed more like an improvisation than a repetition of the same work. Risler, like Kussewitzky, has established for himself enduring fame in all of those towns along the Volga where he was heard, and justly so, for he is one of the greatest pianists of our times.

Tschaikowsky's "Francesca da Rimini," with its brilliant coloring and masterful instrumentation, suits Kussewitzky's individuality to perfection. He gave a rousing performance of it and brought the program to a most effective close. It was already midnight, for the concerts did not begin until nine o'clock, but the audience remained en masse, applauding like mad and calling the conductor out again and again. It was a veritable triumph and a most propitious beginning of the notable tour.

That night, as I said before, we stayed at a hotel in Jaroslav, but the next morning we embarked on the magnificent new steamer, Imperator, which Kussewitzky had chartered for the tour. These Volga steamers are modeled, in a way, after the Mississippi steamers, although the paddle wheels are for the most part in the middle of the boat, instead of at the stern. However, we passed a few of the old stern-wheelers, just as one sees them on the Mississippi. The Imperator was a new, clean,

spacious steamer with excellent accommodations. The orchestra, numbering seventy-five men, and the numerous people connected with the management of the tour, were quartered in the stern in the second class, while Mr. and Mrs. Kussewitzky with their guests, some ten in number, occupied the first class forward. All told we were more than 100 persons, aside from the officers and crew of the steamer.

The transport of the orchestral instruments from the boat to the concert hall was always a matter of considerable concern, for the transportation facilities in these towns along the Volga are somewhat primitive. It required twelve men to handle Risler's Bechstein grand piano, which was furnished by Andree Dietrichs, the Bechstein representative for Russia. In moving the piano the deck hands always sang at their work, and their themes were found to be very characteristic and interesting. A noted savant has written a book entitled, "Work and Rhythm," in which some of these motives sung by these Volga workmen have been noted down. Aside from the full concert grand, which was used at all the concerts, Dietrichs had also supplied Risler with a parlor grand and an upright, both of which were stationed in the salon of the steamer.

The life itself on the Volga is an interesting and strenuous one, and in my next article I shall have more to say on this subject.

BOSTON OPERA SEASON IN PARIS—A REVIEW.

Now that the first season of opera in Paris under American management has been terminated it may be interesting to give a short general review of it.

The season began on April 25 and ended June 19. There were in all twenty-eight performances divided among eleven different operas, including the one benefit performance of "Boheme" with Melba at the Opera-Comique. The schedule was this:

"L'Amore dei Tre Re" (Montemezzi), two times.
"Un Ballo in Maschera" (Verdi), three times.
"Il Barbiere di Siviglia" (Rossini), two times, and second act in gala.
"Manon Lescaut" (Puccini), three times.
"Die Meistersinger" (Wagner), three times.
"Otello" (Verdi), four times, and second act in gala.
"Pagliacci" (Leoncavallo), two times, and first act in gala.
"Parsifal" (Wagner), four times.
"Tristan und Isolde" (Wagner), three times, and first act in gala.
"Il Segreto di Susanna" (Wolf-Ferrari), three times.
"La Boheme" (Puccini), one time (benefit Opéra-Comique).

The artists who appeared during the season were as follows: Franziska Bender-Schaefer, Emmy Destinn, Louise Edvina, Maria Kousnezoff, Elvira Leveroni, Julia Claussen, Margarete Matzenauer, Nellie Melba, Felice Lyne, Claudia Muzio, Rosina Raisa, Myrna Sharlow, Eleonora de Cisneros, Maggie Teyte, Eva Van der Osten, Lucille Weingartner, Cecil Cunningham, Pasquale Amato, Paul Bender, Francesco Cigada, Peter Cornelius, Guilio Crimi, Edoardo Ferrari-Fontana, John McCormack, Vanni Marcoux, Lorenzo Fusco, Alban Grand, Giovanni Martinelli, Johannes Sembach, Carel Van Hulst, Johannes Fönss, August Kiess, Jacques Urlus, Vincenzo Tanlongo, Mario Ancona, A. de Segurola. The conductors were: Albert Coates, Roberto Moranzoni, Arthur Nikisch, Etorre Panizza, Egon Pollak, Felix Weingartner.

It may be said with absolute truth that the season was a brilliant artistic success, and the standard of performance on the whole was very high. The most emphatic success, as our Paris office reports, undoubtedly was the "Tristan und Isolde" performance conducted by Nikisch. Then came the "Otello" performance with Mme. Melba. "Ballo in Maschera," the "Barber of Seville" and "Meistersinger" also were excellent and scored legitimate successes. The other productions, so the same source informs us, were not up to the standard set by those already mentioned.

Now to look at the financial side of the matter for a moment. The gentlemen who backed the venture knew very well in advance that it was not going to pay and it did not. We hear all sorts of reports as to the total amount of the deficit and no figures need be mentioned here, for no accurate statement can be obtained. It may be said, however, that the single seat sale averaged throughout better than that in Boston, whereas, on the other hand, the subscriptions were not so large. The Theatre des Champs-Elysées seats 2,000 people. The best sale was for the premiere of "Ballo in Maschera," amounting to about 23,000 francs. The first and second performances of "Otello" were also very well sold, showing that the name of Melba is still one to draw big audiences. The best subscription was that for Saturday evening. The worst house was for the last performance of "Parsifal," though the terrible storm which took place that evening, caving in many Paris streets and causing considerable loss of life undoubtedly operated to prevent many people from attending. A second Paris season for the Boston Opera Company next year is absolutely assured, so says the MUSICAL COURIER representative in that city, and the theatre is already rented and the rent paid. In fact, subscriptions are being solicited for next year. It is claimed that if a sufficiently large subscription list is obtained the season will be run without any deficit, but it is to be doubted very much if it is possible to produce grand opera on the proper scale in Paris, or any other city, without meeting with a deficit. This is a problem which is absolutely unsolved up to the present time. All the European opera houses are subventioned either by the state, by the city, or by some ruling prince. It is reported as regards next season that the repertoire will probably include the Puccini works, and that some new French works will be produced as well, which was not the case this year.

The great question which interests most persons in connection with this season of the Boston Opera Company at Paris just ended is, "Why did it take place?" If it was simply in order to give the French public—or rather the Paris public—an idea of the quality of opera which we have in America it was certainly a most laudable attempt which failed for the simple reason that the French public is perfectly satisfied with the very inferior grade of opera which it has and did not bother to go and see the Boston Opera Company, especially as the prices asked were much higher than those paid at the Opera or the Opera-Comique. "It really made one proud," says H. O. Osgood, "to see how well things were done on the whole at the Theatre des Champs-Elysées in comparison with the French national institutions, not on account of the artists, who were nearly all Europeans, but on account of the stage and business management. As for us Americans here, we all are thankful that we have been able to enjoy this season of excellent opera, and we are not inquiring too closely into the whys or wherefores of the undertaking."

NAME AND FAME.

Making a name and fame for an artist is one of the most difficult propositions a manager has to face. A well known New York manager, who has introduced young artists who have eventually become famous, said that while the task is profitable it entails much mental anguish, and he added: "When an unknown talent comes to me, he generally is, metaphorically speaking, upon his knees; but after I have helped to make him famous, I have to get on my knees."

ROSA NEWMARCH'S VIEWS.

E. P. Dutton & Company publish "The Russian Opera," by Rosa Newmarch, a four hundred page volume of history, narrative and analysis.

Rosa Newmarch has made her name known to the modern English speaking readers of musical literature by her long and earnest exposition of Russia's music and musicians. For nearly twenty years she has studied, lectured upon, and written about the merits of that great northern empire's music, which is only now beginning to be known to the vast general public of the world's concert halls. In this volume on Russian opera she begins with the dawn of music in Russia, devotes a chapter to opera in Russia prior to Glinka, and then takes each of the prominent opera composers in turn—Glinka, Dargomijsky, Serov, Rubinstein, Balakirev, Moussorgsky, Borodin, Cui, Rimsky-Korsakov, Tschaikowsky, Napravnik, Blaramberg, Arensky, Rachmaninov, Grechyaninov, Kalinnikov, Taneiev, Rebikov, Kazachenko, Korestchenko, Kochetov, Stravinsky, and a number of singers and actors with equally barbaric and repellent names.

In our opinion it does not add to the attractiveness of these fierce names to change the customary —off to—ov. But Rosa Newmarch is an enthusiast, and it ever has been the custom of enthusiasts to go to extremes. Fortunately for the renown of Russian music in the English speaking world there is such an enthusiastic champion as Rosa Newmarch to reconcile us to the unattractive names that give such a nightmare appearance to Russian programs. She takes us by the hand and leads us safely past the bristling exterior to the genial interior, and we find that those uncouth and dismaying names are nothing more than the masks such as the Grecian actors wore to hide their human faces. We must express our gratitude to Rosa Newmarch for not losing her sense of perspective and confusing the apparent greatness of a composer near at hand with the magnitude of one who appears small only because he is more remote. She compares and contrasts one Russian operatic composer with another; but we do not find her committing the absurdity of talking about Russian operas and the great instrumental works of Bach, Beethoven, and Brahms in the same breath. No Russian composer has yet scaled the heights where those three deities of music inhale rarefied air of the clouds and mountain-tops.

But in the busy haunts of men, in the camp, and field, in the factory, cottage and prison, these Russian operatic composers have depicted human life with startling force and compelling truth. Much of their work is repellent to the more cultured nations of Europe because of its brutal strength and wild, unbridled passion.

Many rumors have reached our ears from time to time of the high pace at which Russian artists run through their span of life. We should be very sorry to cast a slur on a musician's life; but what is one to think when he reads that Moussorgsky had a "series of terrible nervous attacks," and that he died of paralysis of the heart and spinal marrow on his forty-second birthday? The only conclusion is, that, either he was a diseased physical degenerate, or he was dissipated.

We cannot altogether approve of the photographs of actors in the costumes of certain characters in some of the operas. We feel the same resentment when we open a volume of Shakespeare to find a Bond street or Fifth avenue photograph of Smith or Jones as "Hamlet." But these are personal feelings on our part and in no way detract from the solid merit of the book as an authoritative work of reference on Russian opera. If we are permitted to express our personal feelings, why should not Rosa Newmarch's personal feeling for the singer Shaliapin be sufficient reason that his rugged and

physical face should be the first to decorate her book?

The composers of the operas get a portrait now and then. Rubinstein, however, has no picture. Rosa Newmarch says: "It is with a sense of relief that we turn from him with his reactionary views and bigoted adherence to pre-Wagnerian conventions, to that group of enthusiastic and inspired workers," etc.

We are told that "the atmosphere and tone-color which Shaliapin imparts to his singing are of such remarkable quality that one feels his interpretation of Schubert's 'Doppelgänger' must of necessity be a thing of genius, unapproachable by other contemporary singers."

Of course we cannot agree with a judgment that denies a portrait to Rubinstein because he was "a bigot," and puts the uninteresting face of a favorite singer on the first page because he is "a genius," but we by no means resent this display of feminine instinct and predilection for a personal friend.

Femininity in a woman is a delightful quality. At the same time, we believe that the name of Rubinstein in Russian and world music will outlive and long outshine the cognomenation Feodor Ivanovich Shaliapin.

MENDELSSOHN CHOIR TOUR.

According to Musical Canada, the following arrangements now are in contemplation for the European tour of the Mendelssohn choir: The organization will leave Toronto on either April 19 or 20, 1915, and will sail from Boston, giving en route concerts in Boston and Montreal, the dates of which will be arranged later. The party will land at Liverpool and will reach London on Saturday, May 1. There will be a rest until the night of Tuesday, May 4, when the opening concert of the tour is to be given in Queen's Hall, London, under the patronage of their Majesties the King and Queen. On the night of May 5, the choir sings in Liverpool, on May 6 in Manchester, on May 7 in Glasgow, and on Saturday, May 8, afternoon and evening concerts in Edinburgh. Sunday and part of Monday will be spent in this historic Scottish city. On May 10 the choir appears in Leeds and on May 11 in Birmingham. Then follows a return to London, with two more concerts there, a matinee and an evening performance, on May 12 and 13. Altogether, six days are to be spent in the British metropolis. The choir will next cross to Holland, and sing there on the night of May 14. Berlin occupies from the 15th to the 18th, with concerts on the 17th and 18th, which fall on Monday and Tuesday. On the 19th a concert is scheduled for Frankfort. Then the two other concerts will be given in cities to be decided upon later. One of them is likely to be at Wiesbaden. The last concert takes place in Paris, where two or three days will be spent. The choir will return to Toronto June 1. The tour occupies six weeks, with twenty-two days on land, fifteen concerts, and seven days when the choir will not sing.

RIGHT, OH!

On June 15, Paderewski played his piano concerto in London, under Nikisch, and the Pall Mall Gazette, backing up the oft expressed opinion of the Musical Courier, says of the artist's performance:

To be quite candid, we cannot admire the interpretations of the great Polish pianist to the same extent that we have in the past. His tone has become rather hard, his phrasing has lost much of its magic, and even his use of the pedal is not always effective. The cause is easy to find. Mr. Paderewski was normally a pianist of the romantic school who used his instrument in the lyric manner; in this style he made his name. Unfortunately in these latter years he has admired the pianists of the modern school, who treat the piano in an orchestral manner, and in striving to do these he has neglected his own peculiar talents.

WEINGARTNER'S THANKS.

The Musical Courier is in receipt of a letter from Felix Weingartner, which is herewith translated:

To the Musical Courier:

The latest issue of the Musical Courier, which has just been received by me, has afforded me great pleasure. Permit me to extend to you my heartiest thanks for the great interest which you have shown in behalf of my art activity, and in which you have in such a remarkable manner proclaimed such distinguished opinion.

As "Cain and Abel" will be given in Boston next season, I hope to have the pleasure of making your personal acquaintance and beg of you in advance to honor the performance with your presence on that occasion. The production of the opera will take place in January.

With highest esteem, I beg to remain, dear sirs,

Yours,



June 30.

PURITAN AMENITIES.

In a recent letter from the Pacific Coast, William Geppert, editor of the Musical Courier Extra, refers to a class of persons who are opposed to instrumental music in churches. Far be it from us to revile any person's religious convictions, though of course, as musicians, we are in favor of as much good music as possible—except, perhaps, well, let us say, in restaurants, for instance. But as restaurant music is seldom good it may be superfluous on our part to mention it.

Speaking of church music, however, reminds us of an amusing incident that we were told happened in Knox Presbyterian Church, Toronto, Canada, about twenty-five years ago. For several seasons the friends and foes of church music had waged a war of wordy argument for and against the introduction of an organ. The old school wanted the precentor and the new school wanted the instrument. In time the modern school triumphed, as it usually does, and the organ was duly installed. On the appointed Sunday when the organ was expected to be heard it stood mute and inglorious in the gallery, to the joy of the foes and the consternation of the friends. On the preceding Saturday night one of the supporters of the ancient and honorable precentor system had climbed into the organ loft and poured a pot of hot and liquid glue into the action. During the night this mess "that sticketh closer than a brother" had hardened into a cement which postponed the first appearance of the organ for two or three weeks.

We need not enter now into the causes which made the Puritans look with suspicion on all instrumental music. It is enough to know that they opposed it, and that their chilling influence is not altogether extinct today in England and America. They had a very high opinion of themselves as the salt of the earth, the Lord's chosen champions. In the memoirs of the life of Colonel Hutchinson, written by his widow Lucy, we continually find the Puritans referred to as the "godly," and all others as the "ungodly."

The Puritans who landed in New England in 1620 were all of the same spirit. The only difference was that those who remained in England contributed to the overthrow of the Stuarts and helped to bring about the revolution of 1688. Those who left old England because it was too ungodly for their exalted company were able to carry their notions of right and wrong to a greater height or depth of absurdity, because in New England they had little or no opposition except from the heathen and savage Indians, who were easily shot.

One of the most interesting and amazing books dealing with the Puritans of New England is the quaint and curious volume of never-to-be-forgotten lore, pompously titled: "Magnalia Christi Americana, or the Ecclesiastical History of New England, from its first planting in the year 1620 unto the year of our Lord, 1698. In seven Books, by the Reverend and Learned Cotton Mather, D. D., F. R. S., and Pastor of the North Church in Boston, New England." This is the work which Washington Irving put into the hands of the superstitious and psalm-singing Ichabod Crane in his "Legend of Sleepy Hollow." In that book, which was published in London in 1702, and reprinted for the first time in America at Hartford, Conn., in 1820, are to be found the Puritan arguments against instrumental music in churches. We quote from the first American edition of 1820, and give the words of the Reverend and Learned Cotton Mather exactly as they stand in the American edition:

I. The instrumental musick used in the old church of Israel, was an institution of God: it was (2 Chron. 29, 25,) the commandment of the Lord by the prophets. And the instruments are called God's instruments, (1 Chron. 16, 42,) and instruments of the Lord, (2 Chron. 7, 6). Now there is not one word of institution in the New Testament, for instrumental musick in the worship of God. And because the holy God rejects all he does not command in his worship, he now therefore in effect says unto us, "I will not hear the melody of thy organs." But, on the other side, the rule given doth abundantly intimate, that no voice is now to be heard in the church, but what is significant and edifying, by signification; which the voice of instruments is not.

II. Tho' instrumental musick were admitted and appointed in the worship of God under the Old Testament, yet we do not find it practised in the synagogue of the Jews, but only in the temple. It thence appears to have been a part of the ceremonial pedagogy, which is now abolished; nor can any say it was a part of moral worship. And, whereas the common usage now hath confined instrumental musick to cathedrals, it seems therein too much to Judaize; which to do is a part of the Anti-Christian apostasy, as well as to Paganize.

III. In our asserting, a matter of the Old Testament, to have been typical, 'tis not needful, that we be always able to particularize any future mysteries of the New Testament therein referred unto; truths which were then of a present consideration, were sometimes represented in the types then used among the people of God, which helps to understand the case of instrumental musick.

IV. Instrumental musick in the worship of God, is but a very late invention and corruption in the church of the New Testament. The writings that go under the name of Justin Martyr deny it and decry it. Chrysostom speaks meanly of it. Even Aquinas himself, about 400 years ago, determines against it, as Jewish and carnal. Bellarmine himself confesses, that it was but late received in the church.

V. If we admit instrumental musick in the worship of God, how can we resist the imposition of all the instruments used among the ancient Jews? yea, dancing as well as playing, and several other Judaic actions? or, how can we decline a whole rabble of church-officers, necessary to be introduced for instrumental musick, whereof our Lord Jesus Christ hath left us, no manner of direction? (Vol. II, page 228.)

We do not profess to know what is taking place in every church today; but in so far as we are able to judge we see no tendency to introduce any of the ancient Jewish instruments into the churches which have adopted those ungodly organs which the Reverend and Learned Cotton Mather condemns as anti-Christian. Nor have we heard of an ecclesiastical tango or a religious hesitation in any church where the demoralizing influence of instrumental music has been felt for generations. What Cotton would say if he heard of the goings on of the Reverend H. R. Haweis we do not know. That well known musical enthusiast and amateur used to illustrate his sermons from time to time by playing bits of unaccompanied violin solos from the pulpit. We have seen and heard him do it, some years ago, when he was one of the sights of London. We forgive the old Puritan for referring to musicians as a "whole rabble of church officers."

Need we point out the weakness of the argument of paragraph I, particularly at the end, where the learned divine simply makes the bald statement that instrumental music is not edifying? It all amounts to an expression of personal feeling. Cotton Mather did not like instrumental music, therefore he brought scriptural texts to prove it was unholy. That school of critics is still in existence.

Why license all music teachers? Many of them have sufficient license now.

CALIFORNIA SAENGERBUND FESTIVAL.

As has been announced previously, the German singing societies of the Pacific coast will hold a festival on July 29, 30, 31 and August 1, 1915. They will contest for the Kaiser Wilhelm cup and the Franz Josef prize, together with many other trophies which are being offered by the local management.

The MUSICAL COURIER has already reproduced the design of the illuminated invitation which has been sent out to the singing societies throughout America, Canada and Europe; and we now learn from Manager L. E. Behymer, of Los Angeles, who is one of the committee and is in New York, that the favorable replies received show that Los Angeles expects to have its hands full to take care of the organizations which have accepted. The committee has raised $50,000 for the entertainment of the musical guests. The new Trinity auditorium and the Shrine auditorium, both of them very large, have been secured for the contests. Mme. Schumann-Heink and Mme. Gadski are among the singers engaged.

Plans have been made by which the entire organization will give one day of music at the San Diego Exposition and another at the Exposition in San Francisco.

FOR BETTER CHURCH HYMNS.

Rev. John Thompson, speaking before the Ministers' Forum at the 55th annual camp meeting of the Methodist Episcopal Church in Chicago, on July 9, said:

The time has come when more attention should be paid to the hymns sung in our churches. We are singing a good many hymns which are nothing more than doggerel. They would be just as good sung backward. Many of them are full of theological untruths. If a preacher preached the heresies sung in many of these hymns he would be rushed to trial and theologically decapitated.

All great religious leaders, such as John Wesley, Martin Luther and others, knew the value of good hymns. They put true religion into their hymns. Our church hymns should be sublime sentiment instead of doggerel. It is time to drop empty sentimentality and return to the gospel in our music.

Rev. Thompson is to be congratulated upon his courage and deserves the strongest praise for his suggestion. Most of the music sung in our churches is unadorned trash and cannot be conducive to elevating the mind. If only good music were sung in places of worship, more people would attend [illegible] that would help to make our nation more musical. Music in our public schools needs reforming also. It is in the churches and schools that the noblest music only should be heard.

MUSICAL SPORTING NOTES.

Jan Kubelik wins a bet. His sixth child was born last week and is a son. The loser of the wager is Howard E. Potter, the New York musical manager.

Beethoven ran in a five horse race at Acqueduct, L. I., last Wednesday and came in fourth.

John McCormack attended the Welsh-Ritchie fight for the lightweight championship in London last week.

The betting is nine to five that the Century Opera Company will not appear in London next season.

PONCHIELLI OPERA TO BE HEARD.

At the famous annual Milan Arena performances, the work to be heard this year is a posthumous unfinished opera by Ponchielli, orchestrated by Arthur Cadore, composer of "Natale," who also completed the fourth act of which Ponchielli had written only one romanza.



CALIFORNIA SAENGERBUND COMMITTEE.

FIRST ROW, LEFT TO RIGHT: JOHN LUCKENBACH, CARL ENTERMANN, JOSEPH BLUNT, CARL RICHTER, MAX SACHA, SIEGFRIED HAGAN, EMIL LESSER. SECOND ROW, LEFT TO RIGHT: CURT BROESEL, ERNST VIERCKE, L. E. BEHYMER, FRANK DORNER, RICHARD BAUER, Q. F. H. LAST, HUGO HOEFER, THEO. BRATTY, THIRD ROW, LEFT TO RIGHT: J. GEREZ, KARL MILLER, ADOLF DUBBER, WALTER F. HAAS.

CHICAGO BREVITIES.

Paragraphs About Summer Activities in the Middle West Metropolis.

Chicago, Ill., July 11, 1914.

Ravinia Park, well styled the Bayreuth of the West, is more popular this year with the music lovers and laymen than ever before. The transportation is even better than in years gone by, and now not only the Chicago Northwestern trains and the Chicago and Milwaukee surface cars stop at the entrance to the park, but even the Northwestern elevated runs express trains through, thus making the trip a most enjoyable one for all concerned.

Chicago boasts of many summer parks, beer gardens such as White City, the Midway Gardens, Riverview, Forest Park, Bismarck Garden, the Rienzi and the Green Mill, but all those places have not the natural beauty that is to be found at Ravinia Park. On the hottest summer day one finds in this lovely summer garden a cool atmosphere, which enables the music lovers to listen, under the most agreeable conditions, to the music furnished by the Chicago Symphony Orchestra conducted by Frederick Stock.

For those who prefer terpsichorean art they may delight in watching the dances performed during the first three weeks by Ruth St. Denis and her associates, and later during the season some special modern dance steppers will demonstrate free of charge the latest tango, maxixe, hesitation, etc. At the other parks the layman can spend his money not only at the refreshment tables, but also at the chutes, coasters, shooting galleries and other amusements.

At Ravinia Park only a restaurant is to be found, the balance of the amusements being given to nature's beautiful summer display. As far as the music is concerned, Ravinia Park management employs the best that money can buy, and the Chicago Symphony Orchestra supplies music so well arranged as to please the taste of every one. Other parks have tried to compete with Ravinia by engaging orchestras where heretofore a band appeared. The new venture will probably not prove successful, however, as patrons of beer gardens prefer the glamour of band music to the soothing music of a symphony orchestra. Ravinia Park has a right to be called the Bayreuth of the West. It stands alone in this part of the country as the summer garden par excellence.

James G. MacDermid's Song Heard in London.

This office acknowledges receipt from London of a program given by Ernest W. Gilchrist at Aeolian Hall on Tuesday, June 9. Glancing over the program this department wondered why it was sent to Chicago when the Musical Courier has an excellent representative in London. After a quick perusal the problem was solved, as Jeanne Jomelli had included in the program "Sacrament," from the pen of the ever popular James G. MacDermid, of Chicago. Mme. Jomelli, who has sung many of Mr. MacDermid's output not only in Europe but in this country as well, has, at least in Chicago, won as much success with the MacDermid songs as with the Debussy, Holbrooke and Respighi numbers, the only other composers inscribed on her London program.

Louise Gartrell Returns to America.

Louise Gartrell, who has just returned to this country after three years of study in Paris with Jean de Reszke and Gabriel Lapierre, and who had the honor of remaining two months at the home of Sbriglia, will be heard next season in Chicago both in concert and recital and probably in oratorio work also.

MacBurney Studio Recital.

The twenty-first program of the third season presented in the MacBurney studio was devoted to an "Evening with Benjamin Whelpley." The large studios were overcrowded and a representative of the Musical Courier was obliged to listen to part of the program from the hallway, as every chair was occupied and every inch of available space was used by the standees in the studio, and the "overflow" contented themselves to listening to Lon Payne, tenor, who, assisted by George L. Clark, cellist, and John Doane, accompanist, furnished the program in the hall.

Thomas N. MacBurney is a serious teacher who does not ask prospective pupils to come to hear him in his studios even though he has demonstrated in public recital on many occasions that he is the possessor of an uncommonly good baritone voice and that he sings with consummate art, but he shows the result of good training through his pupils—the best criterion for others to go by. In Mr. Payne he has a splendid exponent of the MacBurney method. Mr. Payne not only possesses a good tenor voice, which has been well placed and trained, but he sings with great intelligence and his diction is above reproach.

John Doane, who is acting as accompanist coach in the MacBurney studios, gave new proof of his ability as an artistic accompanist, furnishing the soloist with splendid support. The recital was pronounced a huge success and brought new laurels for the studios under whose auspices the affair took place.

Sherwood and Walter Spry Schools to Change Location.

The Walter Spry School of Music, which is located on the sixth floor of the Fine Arts Building, will, in the fall, move into the suite now occupied by the Sherwood School. The Sherwood School will move next door into the Thurber Building, which is owned by the Fine Arts Building Association.

Speaking of the Sherwood School, it is reported that a Sherwood extension school is now being formed all over the country. Prospective teachers, who do not know anything about the Sherwood method, are nevertheless engaged to teach in their own town, the affiliation being effected to bring a percentage of the money received in his or her town from pupils to the Sherwood School. The idea is a good one, but it has worked poorly with other schools who have tried this method. It might meet with success in the case of the Sherwood School, especially that now one of the men formerly employed by a correspondence school has taken charge of the extension department—a field in which he is said to be a past master.

American Conservatory Recitals.

The American Conservatory has arranged a series of five recitals during the summer session at Kimball Hall. The first one was given Friday morning, July 3, by Mrs. Butler's ensemble class. The program consisted of four pieces for four violins and piano by Bohn, suite for two violins and piano by Moszkowski, and the quartet in A minor by Schumann. The remaining four recitals will take place on Wednesday mornings, July 8, 15, 22 and 29. That of Wednesday, July 8, had as soloists Charles La Berge, baritone, and Mabel Woodworth, violinist.

Henriette Weber Popular.

Last week two young New Yorkers called at Henriette Weber's studios and registered for the summer course in her harmony class. Miss Weber's popularity extends from coast to coast, and indeed so seldom do New Yorkers come to Chicago for instruction that such an event is to be recorded.

Kansas City Managers in Chicago.

Myrtle Irene Mitchell, the well known Kansas City manager, visited this office last week. Unfortunately the writer was out, but as Miss Mitchell informed the assistant of this department that she is to remain in Chicago for two months, the acquaintance will again be renewed.

Hanna Butler in Paris.

Herewith is pictured Hanna Butler, soprano, of Chicago, on board the steamer New Amsterdam, on which she sailed for Paris, arriving there on June 19.

Mrs. Butler writes from the French capital that she was so tired when she left New York that she fully decided not to sing a note while on shipboard, but after four days' travel and rest she was persuaded to sing one evening. The result was most gratifying, as one of the professors



HANNA BUTLER EN ROUTE TO PARIS.



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from Harvard heard Mrs. Butler and engaged her at once to sing for one of the illustrated lectures to be given early in the autumn in the new Harvard Music Hall. A dramatic teacher at a summer school in Washington, D. C., who was on her way to Italy to study, begged Mrs. Butler to allow her to go with her to Paris for a month and study, and another young lady from New York is also going to work with Mrs. Butler.

Fritz W. Itte with Chicago Piano Quartet.

Fritz William Itte, one of the popular first violins of the Chicago Symphony Orchestra, scored a decided success in June when he appeared as soloist with the orchestra at Willow Grove, Philadelphia. Mr. Itte will also appear at one of the Ravinia Park concerts.

In addition to his many duties with the orchestra, Mr. Itte, in response to many requests will devote more time to solo appearances next season, and again will be the violinist of the Chicago Piano Quartet in the series of popular "Opera Concerts" to be given at the Art Institute as during the past season. Henriette Weber is also booking the quartet for a limited number of engagements in other cities.

Following are some characteristic press notices of Mr. Itte's playing:

(Translation.)

The fifteenth symphonic concert offered the audience a most agreeable surprise—a violin player by name Fritz Itte. He played Sarasate's "Ziegeunerweisen," and the way he played it produced an undoubted sensation. The writer had the opportunity to hear the "Meister" Sarasate himself in this great composition of his, and can positively assert that Mr. Itte fully mastered this great work and displayed the fascinating power of the composition.

Especially to be admired in his playing is the purity of his tone and the excellently finished technic. In the second part of the work he carried the audience to such a pitch of stormy applause that we may call the appearance of this young artist a triumph, and he positively was forced to repeat the second movement.—Teplitz, Bohemia.

Mr. Itte scored an emphatic success by his masterly performance of the Wieniawski concerto. He produced a tone of wonderful



FRITZ WILLIAM ITTE.

strength and warmth, and his technic was shown in all its perfection.—Minneapolis Tribune.

The Vieuxtemps concerto as played by Fritz Itte, the young violinist, was a rare treat. His great technic and fine staccato bowing were shown to great advantage.—St. Louis Globe-Democrat. (Advertisement.)

Luisa Villani En Route to Italy.

Luisa Villani, the well known soprano, sailed today (July 15) for her native Italy on the steamer Moltke by way of Naples and Genoa. She will spend the summer resting and visiting friends. During the months of January and February, 1915, Mme. Villani will be heard at the leading opera house in Turin, where she will sing the role of Fiora, in "L'Amore dei Tre Re," a role which was originally created by her. The audiences at the opera house at Palermo will have the pleasure of listening to Mme. Villani's beautiful voice, for she is engaged to appear there during the months of March and April, 1915. At Palermo she will sing the leading soprano roles in "Tales of Hoffmann" and "Tosca."

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Mrs. Potter Frissell's Activity.

It was a pleasure to hear in a public function two pupils of Mrs. Potter-Frissell, the sisters Alice and Ethel Glade, whose playing we have often before had occasion to admire in the pupils soirées of their teacher. On this occasion they played at a matinee in the well known Musik-Salon of Professor Roth before a distinguished audience composed of the higher circles of Dresden's society and prominent professional musicians. They performed the fantasie (tableaux) of Rachmaninoff for two pianos. It was admirable how well and harmoniously these two young ladies united in a perfect ensemble. They have a mellow, full, sweet tone, sympathetic musical touch, and their conception was an excellent evidence of their artistic education, personal talent and individuality. We hope to hear more of these young artists this winter. The performance made an excellent impression upon the audience, who listened with marked attention and applauded warmly.—Frau Prof. Gabriele Fuchs, in Dresden Guide and Advertiser.

In the Musik-Salon of Bertrand Roth took place the seventy-eighth performance of contemporary compositions. Frau Milanollo and Mrs. Potter-Frissell played skillfully and with tonal beauty the sonata for piano and violin of Grieg in G in three movements. —Dresdner Nachrichten, March 19, 1906.

Rachmaninoff's fantasie for two pianos was skillfully performed by Frau Kraul-Glade and Ethel Glade; it is noble, effective salon music, and of much originality.—Dresdner Neueste Nachrichten, November 19, 1912.

Last Sunday's performance was extraordinarily well visited. The program was opened by a fantasie for two pianos of Rachmaninoff, played by Frau Kraul-Glade and Ethel Glade. The work of this promising talent was performed with temperament and achieved especially in its second movement, "La Nuit"—"L'Amour," the most lasting success.—Elbtal Abendpost, November 19, 1912.

The 165th performance of contemporaneous compositions in the Musik-Salon of Professor Roth brought some works to a worthy hearing. A fantasie of Rachmaninoff for two pianos was interesting, especially in the third part, "Les Larmes" (Tears), which in its finely felt monotone of "melancholy" was well interpreted by the two pianists, Glade.—Dresdner Volkszeitung, November 19, 1912.

The pianist, Mrs. Potter-Frissell, gave on Thursday in her Musik-Salon a soirée musicale, which was very largely attended. The program was opened by Frau Prof. Witting-Seebass and Mrs. Potter-Frissell with the sonata in D of Mozart for two pianos, which received an excellent rendition, rich in every detail of tonal beauty. As a well known Mozart player, Frau Witting-Seebass won the appreciation of her hearers in a performance full of delicacy and fine feeling, of the seldom heard "Andante favori" of this master. Highly finished artistic enjoyment was given by Professor Scholtz by his execution of two of his own compositions, "Gedenk-Blatt" and "Liebeslied." Frl. Weber, the young alto of our Royal Opera, sang with warmth of tone color and very expressive interpretation three songs of Leland Cossart, who himself accompanied.—Dresdner Journal, June 20, 1914.

In the American Church rooms a recitation and reading of Tennyson's "Enoch Arden" was given by Mrs. Wm. John Watson, the accompanying melodramatic music of Richard Strauss being played by Mrs. Potter-Frissell. The evening was in every way eminently successful, and was attended by a large and appreciative audience. A delightful partnership existed between Mrs. Watson and Mrs. Potter-Frissell, and it was clearly manifest that much thought and care had been expended on the preparation of the masterpiece, and that no effort had been spared to insure an entirely satisfying representation. Mrs. Potter-Frissell commented briefly upon the accompanying music, explaining the leit-motif system upon which it is planned, and her remarks were of the utmost value in following the exquisite music which now has come to be identified almost as an integral part of Tennyson's great work, and which it is hoped may continue to be so regarded in the same way that Mendelssohn's music has become almost inseparable from Shakespeare's "Midsummer Night's Dream."

At the conclusion both ladies were warmly congratulated upon the success of their joint venture.—Dresden Guide and Advertiser, May 2, 1914.

At the afternoon tea at the Frauen Club on Wednesday last an interesting musical program was arranged by Mrs. Potter-Frissell, of which, with one exception, herself and her pupils were the only performers. Mrs. Potter-Frissell is well known in Dresden, where she has for many years been a highly successful teacher of music of the Leschetizky method. She is also known in literary circles as the musical correspondent of the New York MUSICAL COURIER.

The program began and ended by duets played by Mrs. Potter-Frissell and pupils on two pianos, the first a fantasia by Mozart with Josefine Wessel, and the last a Hungarian fantasia by Liszt, in conjunction with Ethel Glade; the former was executed with the precision and delicacy demanded by the old master, and the latter with the spirit and temperament that the theme requires; in both was to be noted that sure and finished technic which is the result of much careful and patient work on the part of both teacher and pupil. Ethel Glade played also a prelude and fugue by Bach and a scherzo by Chopin; in the latter she was especially successful, her delicacy of touch and sympathetic interpretation making her rendering an artistic enjoyment. Elise Ottermann, whose beautiful voice was at its best, sang, accompanied by Dr. Tangel Strik, some lieder, which were much applauded. The concert was well attended by an audience representative of the best class socially and intellectually, who did not fail to testify their appreciation.—Dresden Guide and Advertiser, May 2, 1914.

Sokoloff Engagements.

Manager Johanna Sherrick sends word that Nikolai Sokoloff is being engaged for a number of concerts and recitals during his coming season in America. Among other engagements, he will play at one of the Metropolitan Opera House concerts. Mr. Sokoloff has been spending several winters in Paris, and has been heard a number of times on the Continent and in London. His London press notices show that his art was greatly appreciated. The Times, for instance, speaks of him as "a very fine player, with a technic which is interesting in itself and a feeling for musical beauty which is particularly strong." This is high praise from one of the most conservative of papers. The Daily Express speaks of Mr. Sokoloff as being "an artist who possesses a musical temperament and a refined style." And the Sunday Times also speaks of his "suave tone and refined style."

The praise given this young Russian violinist by the London Daily Chronicle is no less enthusiastic, and that paper, like the others, especially praises his excellent tone and technic, and makes a further mention of his excellent style of interpretation. He seems to have been particularly successful in London with a sonata by Guillaume Lekeu, which, the Daily Chronicle remarks, "is a clever and picturesque work, the music of which somewhat reflects the influence of the composer's teacher, César Franck." And the Chronicle also mentions especially Mr. Sokoloff's poetic feeling in the interpretation of this music. The Chronicle further makes mention of his playing of the Bach sonata in D minor, saying that it was "played with an excellent technical finish and dignity of style."

On the whole, it is safe to say that very few violinists make their bow to London under more propitious circumstances than Mr. Sokoloff, nor do many receive a more favorable reception in that city, where the critics are notoriously hard to please.

Marcella Craft Under Hanson Management.

The Concert Direction M. H. Hanson has arranged to handle the forthcoming concert tour of Marcella Craft, the young American soprano, who has been such a sensational success in the various opera houses of Germany. Miss Craft's tour of her native land will begin in the fall.

Washington, D. C., to Hear Flesch and Slezak.

Carl Flesch and Leo Slezak will be heard in recitals next season in Washington, D. C.

Vera Barstow Down South.

Vera Barstow, the talented young violinist, does not always play her beloved instrument; occasionally she takes the time to engage in other pursuits. In the accompanying pictures she is shown picking violets and comfortably perched on the fence in order that she may "view the landscape o'er" and catch inspiration for her work. These pictures were taken in March at Hartesville, S. C., where she played at Coker College, a school for girls.

Miss Barstow scored a decided success in Pittsburgh, where she was heard at Mrs. Litchfield's chamber music concerts. She will be heard as one of the artists at the twentieth annual musical entertainment for the benefit of the Norfolk Home Missionary Society, at Norfolk, Conn., which will be held on Wednesday evening, July 29. Miss Barstow's principal number will be a duet with Annie Louise David, the well known harpist. This number will be the "Meditation," from "Thais." Miss Barstow and Mrs. David will be accompanying artists also in "Panis Angelicus," by Cesar Franck, and "Agnus Dei," by Bizet, as well as the chorus numbers, consisting of "Sanctus," from the "St. Cecilia" mass, by Gounod, and "Harold Harfager," by Horatio Parker.

Jeanne Gerville-Reache, contralto, and Evan Williams, tenor, are among the well known artists who will also appear on the program.

American Institute Joint Recital.

At the regular weekly recital given by pupils of the American Institute of Applied Music, New York, on Friday afternoon, July 10, Cornelius Estell, of Mr. Sherman's piano class, and Master George Raudenbush, a pupil of Schradieck, the well known violin pedagogue, joined in presenting the following interesting program:

Suite in D minor	D'Albert
Romance	Vieuxtemps
Canzonetta	D'Amhrosio
Ballade	Debussy
Tarantelle	Schumann
Andante from concerto	Mendelssohn
Shadow Dance	MacDowell
Hungarian	MacDowell

Mr. Estell, a very young man, displayed some splendid traits as a pianist of attainments and is possessed with a strong interpretative ability.

Young Raudenbush, who is but fourteen years of age, played especially well in the andante movements of the Mendelssohn concerto. The boy undoubtedly has marked talent and time alone can seal the verdict for his public career.

Tenor Finnegan Suits Brooklyn.

That John Finnegan, the tenor, pleases Brooklyn audiences is evident from the appended comments from two leading papers:

Mr. Finnegan's voice is naturally beautiful. His encores included "I Hear You Calling Me" and "Mother Machree." His programmed songs were "The Snowy Breasted Pearl," "Molly Bawn," "The Minstrel Boy," "Come Back to Erin" and the "La Boheme" aria.—Brooklyn Standard-Union, May 13, 1914.

Mr. Finnegan was in splendid voice. There is no question of Mr. Finnegan's standing among the leading vocalists. He has range, depth, clarity and sweetness; his selections are sung with a full measure of appreciation and with depth of feeling. Mr. Finnegan sang "Che Gelida Manina," from "La Boheme," with charming technic and in spirited fashion. His encores began just here, and he had to respond frequently during the evening.—Brooklyn Citizen, May 13, 1914. (Advertisement.)

Von Ende School Summer Session.

Lawrence Goodman is giving a number of piano recitals at the Von Ende School of Music, New York, this summer, before an audience composed largely of students of the summer course. While not attempting a chronological succession of the composers represented on the programs, the recitals give a very fair illustration of the development of piano music from Bach to Dohnanyi. Mr. Goodman's playing is interesting not only from the point of technical mastery, but especially from that of musicianly interpretation. His playing of the Beethoven minuet, the Brahms rhapsody, the Schumann carnival and the Rachmaninoff prelude in C sharp minor, on his last program, were especially delightful.

Mme. Ohrman Returns to America.

Luella Chilson Ohrman, the soprano, sailed from Bremen, on the steamship Berlin, July 5. Mme. Ohrman has been abroad for several months studying.



VERA BARSTOW RUSTICATING AT HARTSVILLE, S. C.

Work and Play at Merriewold.

Laura Maverick (Mrs. Carl Hahn), the mezzo-contralto, and Carl Hahn, pianist and teacher, are now at their lovely summer home at Merriewold Park, N. Y. Mme. Maverick is resting and, incidentally, is working on her new repertoire, which includes many ultra-modern songs in English, German and French. An idea of what Mr. Hahn is doing may be obtained from a glance at the accompanying picture, taken on the veranda of their home, in which he is shown, with Mme. Maverick, looking over a new composition which he had just completed. The other picture was taken in a path leading to their charming little home.



CARL HAHN AND LAURA MAVERICK HAHN AT THEIR SUMMER HOME IN MERRIEWOLD PARK, N. J.

Both Mme. Maverick and Mr. Hahn are enthusiastic about Merriewold, as may be seen from the following, which is quoted from a letter recently received from Mme. Maverick:

"Merriewold is a most interesting place, being the summer home of many celebrities in the musical as well as literary world. We have many delightful musical evenings during the summer, not to forget dancing, golf, tennis, boating and bathing. It is a privilege to sit under the trees and listen to the first reading of a new play by a well known dramatist, or to have the latest inspiration of one of our composers."

It is indeed a lovely spot and an ideal place in which to catch the fleeting moments of inspiration, as well as to recuperate after a strenuous season.

Albert Borroff to Concertize Again.

Referring to Albert Borroff, who is under the management of Gertrude V. O'Hanlon, the Chicago Evening Post states as follows:

Albert Borroff's career has been a steady development to prominence equaled by few of his colleagues of the Middle West, and a hasty glance of memory over his recitals of the last half dozen years shows plainly that our local bass has builded upon a solid foundation of musical scholarship. This season his success has been especially marked. His interpretation of the two bass parts in Goring Thomas' "Swan and Skylark" and Elgar's "Light of Life," a few evenings ago, were briefly noted in admiring testimony, and his recital of last evening at the Fine Arts Theatre convinced others that Mr. Borroff's mission in life is not only to sing classics well, but to revive the fainted spirit of cheerfulness in art. Here is a basso who is also a humorist with tone.

Mr. Borroff has always chosen programs of worth. His attention to the classical, his rare good luck in finding striking novelties, and his stern refusal of tricky flubdub have distinguished his offerings. So have the gravity and the utter sincerity of his interpretations—until last evening, when that gravity (not the sincerity) modified itself eloquently to suit the mood. Wherefore came rollicking fun with Bell's "Barrack Ballad" and Moss' "Floral Dance," and the rich, unctuous humor of a Scottish ditty. Enunciation of a remarkable clarity assisted not a little.

With each season's recital have come changes. The range has broadened until he might style himself a "bass-baritone" were he possessed of a hyphen demon. Dynamic variation has a rich significance for him, and niceties of tone color have enriched the voice. There is gratitude also in recollection of breezy and musical humor in the last group of English songs. These perceptions are granted a singer too rarely, and to a basso especially rarely. But the whole matter comes back to the original comment—the sterling worth of Mr. Borroff's study, and the enduring power scholarship gives.

(Advertisement.)

Kern Will Return to Germany.

Prof. F. A. Kern, the musical director, who has been with the Belleville Liederkranz, of Belleville, Ill., for the past five years, has resigned his position and will return to his home and family in Germany for permanent residence.

Music of Nature.

Suburbs—It is simply great to wake up in the morning and hear the leaves whispering outside of your window.

Cityman—It is all right to hear the leaves whisper, but I never could stand hearing the grass mown.—Exchange.



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Helen and Constance Hulsmann, both known as young pianists of unusual merit, are studying voice this summer with Adelaide Gescheidt.

The annual commencement of Norwich (N. Y.) High School, June 23, had several musical numbers of importance on the program, under the direction of Sophia Tefft. Of the music and this department, the Norwich Sun stated as follows the next day:

Noteworthy addition to the program was the instrumental music by the pupils of Sophia Tefft, in charge of this department in Norwich High School. An innovation was the playing of the processional march by Mrs. Tefft's pupil, Lloyd Winnell, who has a good firm touch and marked rhythm. The following trio, Clark's "Torchlight March," played on the piano by Esther Murphy, Dorothy Miner and Lloyd Winnell, was one of the best numbers of the evening. It was marked by incisive march time and variety of expression.

Bessie Fairchild made a very good showing in the difficult "Heroic Polonaise," by Liszt. She has a well developed technic, and is evidently a hard worker and of ambitious musical nature. All the music did great credit to Mrs. Tefft and was received with applause.

Jennie Margaret Hawley's pupils gave a recital in Bridgeport, Conn. Florence Klein Bishop, soprano, assisted.

Mary Louise Peck, another Bridgeport (Conn.) teacher, gave pupils' recitals recently. Lena Mason Barnsley assisted.

Florence A. Wells gave an evening devoted to Indian music at her Lewiston (Me.) studio. Works of Cadman, Lieurance and Loomis comprised the program.

Gertrude B. Howland's pupils gave a recital in Chester, Pa., recently.

Milwaukee's Park Band of fifty-two members, Hugo Bach, director, assisted by the grand opera singers, Louis la Valle, Florence Hensel, Ole Holm and Charlotte Puge, gave a concert in Lake Park, of that city, last week.

The twenty-second recital at the Joliet Conservatory of Music, Joliet, Ill., during the month of June, was given by the older pupils of Rosetta Korzilius Adams, assisted by pupils of Clara Mae McCloud and Mary Shepherd.

Meadville, Pa., has a Moose Band.

Thirteen of Ethel Davidson's pupils appeared in a piano recital in Canton, Ohio.

Frances J. Kortheuer's Canton (Ohio) pupils were presented in a recent recital.

Pupils of Sarah Lavin, Canton, Ohio, gave a musicale recently.

On the occasion of the grand annual powwow at White Earth, Minn., Clarence Beauleau arranged for a concert to be given by Otto Meyer, violinist, and Marie Ten Broeck, pianist. Mr. Beauleau is an Indian violinist who studies with Mr. Meyer.

McKeesport (Pa.) pupils of Morris Stephens gave a vocal recital in High School Hall, McKeesport, the middle of June.

Winifred L. Pincott presented fifteen piano pupils in recital, Buffalo, N. Y.

Marvin Grodzinsky is devoting two days a week to Buffalo (N. Y.) piano pupils, and half a day to East Aurora (N. Y.) pupils, during the summer.

Harry Clyde Brooks' pupils gave a vocal recital at the Auditorium, Painesville, Ohio, recently.

May Anderson Trestrail has joined the Canadian Academy of Music, Toronto. She will give instruction in elocution and dramatic art in all its branches.

Edna Dunham, soprano; Elsie Baker, contralto; George Carré, tenor; Frederick Wheeler, bass, and Blanche Barbot, pianist, are the oratorio artists booked for the fourth day of Redpath Chautauqua, Mt. Vernon, Ohio.

Seven of Herbert Oswald Malloy's advanced pupils appeared in a Bach-Schumann-Chopin recital program, the twelfth recital given by Malloy pupils since September last, at his studio, Seattle, Wash., on a recent afternoon.

Archibald T. Davison, organist and choirmaster at Harvard University, Cambridge, Mass., has been reappointed and made instructor of music without limit of time, by the university directors. It was Mr. Davison who inaugurated the morning organ recitals in Appleton Chapel during the examination periods, which drew unusual numbers of students to chapel. This is practically an assurance of the position for life.

Ruth Mann has been engaged by Marx E. Oberndorfer, of Chicago, as his assistant teacher in his Chicago studio in the Fine Arts Building.

At the Johannesburg, South Africa, Musical Society's monthly concert in June, O. Elias, violinist; Ethel Wardle, pianist; R. Kofsky, violoncellist; Mrs. W. Dalrymple, soprano, and Mr. Wilcox, tenor, furnished a program consisting of compositions by Dvorák, Landon Ronald, Luzzi, Boëlmann, Schubert, Gounod, Massenet, Schumann and Popper.

Among those who were successful in the yearly examinations of McGill Conservatorium of Music, Montreal, Can., were the following pupils of J. Q. Borland: Alice Smith, St. Johns; Beatrice Pugh, Irene Chapman, St. Johns; Ruthie Saur, Mary Bracken, Edna Boon, Montreal.

Mr. and Mrs. Marvin Burr presented a number of their pupils in song recitals in Sibley Hall, Rochester, N. Y.

Students at the Rochester, N. Y., Conservatory of Music gave a program made up of works by Chopin, Nevin, Godard, Mozart, Schytte, Henselt, MacDowell, Mendelssohn, Schumann, Schutt, Beethoven and Liszt recently.

At the Concerto Society's last concert of the season, at Johannesburg, South Africa, a string quartet (M. Wilder, E. Locwenherz, S. Finger and S. Rosenberg), J. van Lier and Mrs. Colbeck, vocalists, and Mrs. R. A. Lehfeldt furnished Beethoven, César Franck, Von Fielitz and Tschaikowsky numbers.

The "Edelweiss" male chorus, under the direction of Josef Moser, sang at the German Benevolent Society concert in Trinity Hall, Winnipeg, Can. Mrs. Herber-Mayer, A. Mayer, George Lehr, bass; Freda Simonson, pianist; Milan Sokoloff, pianist; Edwina Higginson, violoncellist, appeared on the same program.

The Durban, South Africa, Musical Association gave a concert in the Town Hall, in which the following participated: Bertha Feinhols, pianist; an orchestra directed by John Obdam; Myrtle Borland, soprano; Richard Walker, baritone; Clifford Foster, violoncellist, and Mr. Proudman, conductor of the concert.

A first chamber music concert was held in the Municipal Art Gallery, Durban, South Africa, the artists being Mrs. Wallis Short, solo pianist; Florence Perry, vocalist; and L. Mancini's string quartet, consisting of Mr. Mancini, violin; Mrs. Proudman, 2d violin; C. C. Proctor, viola; and Mr. Brandt, violoncellist, with Mrs. Short at the piano.

A violin and piano recital was given by Mr. and Mrs. William Wrigley, at Bedford, Ohio, the occasion being patroness night of the Bedford Ladies' Musical Club. Their program included the Beethoven "Kreutzer" sonata and other numbers by German and French composers.

A program of numbers by Beethoven, Rachmaninoff, Liszt, Weber, Schubert, Smith and others was given by the advanced pupils of Frederick A. Williams, Cleveland, Ohio. Names appearing upon the program were Mrs. G. W. Osborn, Madeleine Hoff, Ruth Hunter, Wilma Steffen, Florence Egger and Etta Mullings.

A program was given at the residence of Mrs. John Pascal Sawyer, Cleveland, Ohio, for about sixty guests. Mrs. J. F. Kemmerling and Walter Logan were the artists secured for the occasion. A Grieg sonata for piano and violin, and groups of shorter numbers made up the program. Mr. Logan played as an encore a "Romance" of his own.

Mary C. Fairchild's annual pupils' musicale was held in Stratford, Conn., in June.

The students' recital given by Imogen Harding Brodie at the Masonic Temple Auditorium, Portland, Ore., was participated in by Mrs. Henry W. Metzzer and Margaret Haussman, sopranos; Mrs. Russel G. Hammond, mezzo-soprano; Mrs. Bardi G. Skulason and Mamie Mullan, contraltos, and William R. Boone, piano accompanist.

Helen Reader, contralto; Ernest Crosby, tenor, and Florence Westengard, pianist, were presented in recital by Robert Boice Carson at Portland, Ore. Mis Reader rendered numbers from Hahn, Martini, Paisiello, Coleridge Taylor, Cadman, Ronald and other composers. Mr. Crosby sang songs by Coates, MacDermid and Tate. Miss Westengard was heard in compositions by Schubert and Mendelssohn.

The Portland, Ore., Senior Music Study Club, under the direction of Lena W. Chambers, closed the year's work with a piano recital at 646 East Ash street. The personnel was: Miss O'Keane, Miss Markell, Marcella Catto, Katherine Neill, Jennette McLaren, Mildred Woodruff, Ruth Ralston, Margaret Mansfield, Gladys Holgate, Margaret Cook, Franklin Fowler and Stanley Mansfield.

Selections from works of Balfe, Puccini, Jacobowski, DeKoven, Leoncavallo and Sullivan made up the program at the annual concert of the Troy (N. Y.) Madrigal Society, S. Grahame Nobbes, musical director. Edmund D. Northup, Mrs. William T. Lawrence, Thomas E. Dunham, Kalin Hager, John E. Tashjian and Belmont Magil were assigned the principal solos.

Susan Tompkins Medrow, violinist, of Rochester, N. Y., has been selected by John Philip Sousa to accompany his band on its summer tour.

Two vocal numbers were contributed by Kathryn Ensey and Howard M. Black on "Ladies' Night" at the monthly dinner of the Portland Association of Credit Men, held at the Multnomah Hotel, Portland, Ore. The glee club of the association made its first appearance with Victor Herbert's "Dreaming," "Mandalay" and "Clover Blossoms." Mrs. Edward Drake furnished the piano accompaniments.

Henri Scott, basso of the Philadelphia-Chicago Opera Company; Paul Volkmann, tenor; Gertrude Hutchinson, of Boston; Marie Nassau, Helen McNamee Bentz, Kathryn McGinley, Edna Harwood Baugher, sopranos; Marie Langstone List and Mabelle Addison, contraltos; Frank M. Conly and Franklin L. Wood, bassos, are among the list of singers who appear with Wassili Leps and his symphony orchestra during a two wecks' engagement at Willow Grove, Pa.

Lillian Story's music class gave an afternoon recital in the Woman's Club rooms, San Angelo, Tex.

Louis Gomberg, of Duluth, Minn., a seven year old pianist, gave a recital in St. Paul, Minn., at the studio of Mrs. Gardner Moore.

Negotiations are said to be pending whereby the city council is trying to obtain the Bellini house at Catania, Sicily, now occupied by a tailor. The council is also endeavoring to buy from the Astor family a number of Bellini relics to serve as nucleus for a Bellini museum.

Tandy MacKenzie, the Hawaiian tenor, uses the ukalele, the Hawaiian instrument, for playing his accompaniments.

Four hundred convicts in Maidstone prison, London, England, were given a concert by the Maidstone Choral Union Competitive Choir, F. Wilson Parish, director, recently.

Elizabeth Treen Hosmer, directress of St. Cecilia School of Music, Central square, Lynn, Mass., is spending the summer in Europe.

G. Valdemar Olsen's pupils gave a program of orchestral, violin and piano numbers in Presser Hall, Philadelphia, recently.

Late June recitals at Chester, Pa., included one by pupils of Bessie Hawthorne's class and one conducted by the members of the Clara D. Innis School of Music. Harriet Kelly and Louis Rosenberg assisted at the latter.

Joseph K. Dustin's pupils' piano recital occurred in Gloucester, Mass., recently.

Adele Lewing sailed on July 4 for Europe, with her daughter Senta. She will return to New York the end of September. Mme. Lewing composed a series of children's songs for Kitty Cheatham recently.

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5 Portland Place, W.,
London, England, June 26, 1914.

Among the many interesting musical events of the week was the Strauss concert given at Queen's Hall, June 26, when, under the baton of the famous musician—Richard Strauss—who conducted in person, the following program was given:

Tone poem, Don Juan ..... Richard Strauss
Cavatina, Heilige Quelle reiner Triebe (Figaro's Hochzeit). Mozart
Symphony No. 40, in G minor ..... Mozart
Tone poem, Tod und Verklärung ..... Richard Strauss
Songs with orchestra, Morgen, Wiegenlied, Cäcilie, Richard Strauss
Till Eulenspiegel's Merry Pranks ..... Richard Strauss

Elena Gerhardt was the soloist in the group of Strauss songs. As an interpreter of his own works Richard Strauss stands preeminent among contemporary composer-conductors. It is hardly necessary to go into detailed analyses of his readings of the four works heard at the concert June 26, suffice it to say that he presented them one and all with all the art of the accomplished conductor who knows what he wants to say and how to say it—not the easiest thing in the world to do, though sometimes found to be the most difficult, by conductors of their own works, particularly the how to say it part. But from the opening measures of the "Don Juan"—measures eloquent in their expression of ardor and exultation; through the lovely G minor symphony by Mozart, Richard Strauss invariably conducts con amore; and again in his own tone poems "Tod und Verklärung" and "Till Eulenspiegel," there were ever dominated in his readings the poetic thought, the dramatic sense and the intense musical feeling.

Richard Strauss is the personification of vitality, and conducts with an energy of spirit that is tremendous in effect, though the conservation of physical means used in the obtaining of the desired end is no less remarkable. He possesses all the repose and dignity that invariably accompany great strength, and he brings the atmosphere of the great man; in all he does there is always present



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Richard Strauss and the Queen's Hall Orchestra.

"No one musical organization can claim to be more than the fly on the wheel in the onward career of a great musician like Richard Strauss," to quote from some remarks by Robert Newmann, manager of the Queen's Hall



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Orchestra, "but his reappearance after an interval of four years as conductor of the Queen's Hall Orchestra, inevitably recalls other famous visits when several of his most important symphonic works were produced for the first time in England by this orchestra. Foremost among these was the performance of 'Heldenleben,' on December 6, 1902, conducted by the composer, the solo violinist being Herr Zimmermann, of Amsterdam. It was repeated on New Year's Day, 1903, under the direction of Sir (then Mr.) Henry J. Wood, with Prof. Carl Halir as the soloist. A third performance took place 'by request' on March 28 of the same year. To the Queen's Hall Orchestra belongs also the credit of producing the 'Domestic' symphony for the first time in England. On February 25, 1905, the work was conducted by Sir Henry J. Wood; but on April 1 following the public was given an opportunity of hearing the symphony interpreted by the composer himself. April 9, 1910. Dr. Strauss conducted the Queen's Hall Orchestra in a memorable performance of Mozart's 'Jupiter' symphony and of his own symphonic poems, 'Don Juan' and 'Tod und Verklärung.' Other outstanding performances of Richard Strauss's works, under Sir Henry J. Wood, were the 'Don Quixote' variations given both with Herr Becker and with Pablo Casals as soloists; and the very fine rendering of 'Thus Spake Zarathustra,' heard at the London Musical Festival, May 28, 1911. On this occasion Aino Ackté gave a wonderful concert performance of the closing scene from 'Salome,' preceded by the orchestra's playing of the 'Dance of the Seven Veils.' All of these occasions have been red letter days in the annals of the Queen's Hall Orchestra, and it is only natural that the Strauss concert June 26, given by the orchestra to celebrate his return to their midst, should have taken on a certain festival proportion."

London Symphony Orchestra.

The twelfth and last concert in this, the tenth, series of symphony concerts by the London Symphony Orchestra was conducted by Arthur Nikisch. The program was constructed of the Weber "Euryanthe" overture, the Handel G minor concerto, Richard Strauss' symphony poem "Don Juan" and the Brahms No. 1, C minor symphony. For the eleventh series of annual concerts by the London Symphony Orchestra the directors announce the engagements of the following conductors:

Monday, October 26, 1914, at 8 p. m. Conductor, Fritz Steinbach.
Monday, November 9, 1914, at 8 p. m. Conductor, Wassili Safonoff.
Monday, November 23, 1914, at 8 p. m. Conductor, Fritz Steinbach.
Monday, December 7, 1914, at 8 p. m. Conductor, Henri Verbrugghen.
Monday, January 25, 1915, at 8 p. m. Conductor, Emil Mlynarski.
Monday, February 8, 1915, 8 p. m. Conductor, Fritz Steinbach.
Monday, March 22, 1915, at 8 p m. Conductor, Wassili Safonoff.
Monday, April 12, 1915, at 8 p. m. Conductor, Fritz Steinbach.
Monday, May 10, 1915, at 8 p. m. Conductor, Fritz Steinbach.
Monday, May 17, 1915, at 8 p. m. Conductor, Arthur Nikisch.
Monday, May 31, 1915, at 8 p. m. Conductor, Arthur Nikisch.
Monday, June 7, 1915, at 8 p. m. Conductor, Arthur Nikisch.

London Opera.

A graceful and delightful performance of Debussy's "Pelléas et Mélisande" was given at Covent Garden, June 24, which was the first performance this season. The cast was well chosen and brought forward Louise Edvina as Mélisande; M. Maguenat as Pelléas and Hector Dufranne as Golaud. The Mélisande of Mme. Edvina is a very beautifully conceived impersonation. She lost none of the poetry of the role as created by its author, Maurice Maeterlinck, but rather enhanced this, its strong note, by the infusion of her own delightful personality.

The atmosphere of mystery in which the character of Mélisande is cast, Mme. Edvina suggested with unfailing grace; and her every pose, gesture and movement were eloquent with unfailing charm and expressive refinement. Never once did she lose control of the elusive mood of the dreamlike, pathetic and poetic character of the study, and the music she sang with equal distinction. Mélisande is one of Mme. Edvina's finest roles.

The opera was conducted by Signor Polacco with tact and discretion, and he kept his forces together in his usual masterly manner.

At Drury Lane.

Richard Strauss' "La Legende de Joseph" was given for the first time in England, June 23. As the work was fully reviewed in the Musical Courier on the occasion of its recent Paris première, nothing more need be said of it. Other new works that have been staged at Drury Lane include "Coq d'Or," "Nuit de Mai" and Joseph Holbrooke's

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"Dylan," which latter work will be given for the first time tomorrow evening, in English and with an all English cast, among which are the following named artists: Doris Woodall, Edmund Burke, Robert Radford, Frederick Austin, Robert Maitland, Robert Ranolow and Frank Mullings.

Tetrazzini-Nikisch Concert.

At Albert Hall, June 30, Luisa Tetrazzini was heard in concert with the London Symphony Orchestra under Arthur Nikisch. Mme. Tetrazzini sang as only she can sing such well known numbers as "Caro Nome," the polonaise from "Mignon," the "Voi che Sapete," and the little known "La Canzon quest è ch'ogni," from Meyerbeer's "L'Etoile du Nord." Mme. Tetrazzini was in particularly excellent form and was repeatedly recalled, adding several extra numbers to those already programed.

The orchestra was heard to excellent advantage and came in for a major share of the applause.

Camilieri-Amato Concert.

At the second orchestral concert given by Signor Camilieri and the London Symphony Orchestra, the soloist was Pasquale Amato, the distinguished baritone, who contributed two numbers to the program, namely, the prologue from "Pagliacci" and the "Largo el factotum" from the "Barbiere." After his first number he received a veritable oration from his audience. Rarely is an English audience so demonstrative as it was on this occasion, and again when the selection from the "Barbiere" was finished, which latter the singer was compelled to give it over again. It was a great triumph for Signor Amato and one justly deserved.

An interesting orchestral program was given by the orchestra, among the numbers heard being the Beethoven fifth symphony, the Weber "Euryanthe" overture, and, as stated in a little note, "by general request," a repetition of the overture on three Greek popular themes by Glazounow, all of which were presented with taste and good musical feeling.

Thibaud's Second Concert.

At Bechstein Hall, June 24, Jacques Thibaud, assisted by Georges de Lausnay, pianist, gave his second recital. The opening number of the program was the Beethoven sonata in F major, op. 24, for piano and violin. Needless to record, great delicacy marked its entire conception and delineation, as was well expressed in the playing of both artists. As an unaccompanied solo number, M. Thibaud played the Bach grave and fugue in A minor, in which selection his distinction of style and fine technical command brought out the full musical value of the work in a most interesting manner. Some well chosen piano solos by M. de Lausnay followed, and then the violinist gave the beautiful Chausson poem. This composition found a most sympathetic interpreter in M. Thibaud, who presented it with deep musical feeling and exquisite taste.

Some three miscellaneous numbers played by M. Thibaud brought the afternoon's work to a close, and many expressions of regret were heard that this was the artist's last concert of the season.

A Slavonic Concert.

The last in the series of three orchestral concerts given at Queen's Hall this season by Emil Mlynarski occurred June 24, when Paul Kochanski was the soloist and the composers represented on the program were Stojowski, Tschaikowsky, Borodin, Szymanowski, Stratkowski and Dvorak. The first named composer's suite in E flat opened the concert and proved to be a very delightful, though perhaps a more entertaining than thoughtful composition, but one very characteristic from a national point of view. It is constructed of théme varie, intermède polonaise and Rêverie et cracovienne. The latter movement has a splendid "go" and the opening theme is quite lovely. Mr. Kochanski was heard in the Tschaikowsky concerto, which



HELEN BLAIN, THE SCOTTISH CONTRALTO.

he played with great brilliancy. There is no questioning his talent, he is a very gifted violinist, and more must be heard of him in the future. His tone is of exceptionally attractive timbre, mellow in quality and produced in sustained passages with a strong, steady bow. He invests all his playing with a certain distinction of style, which was noticeable, in particular, in the group A and B, played later in the evening with Hamilton Harty at the piano. These two numbers were romance by Szymanowski and Polish dance by Stratkowski.

Mr. Kochanski was enthusiastically received by his audience, in fact he received quite an ovation. Emil Mlynarski has succeeded in establishing himself among the recognized conductors of the day and invariably succeeds in interesting his audiences. He gave a delightful reading of Dvorak's "New World" symphony, a reading voicing all the romance of the work and one that kept well within the bounds of a certain grateful dignity of utterance. This last of the Slavonic concerts was a thoroughly interesting program of Slavonic music.

Alma Gluck and Efrem Zimbalist.

At her first song recital this season, given at Queen's Hall, June 20, Alma Gluck sang four groups of songs, some twenty-one numbers in all, accompanied at the piano by



THE SUBURBAN RETREAT OF T. ARTHUR RUSSELL, THE LONDON IMPRESARIO.

Efrem Zimbalist. Miss Gluck's first group was made up of four lovely songs, namely, "O Serpina Penserete," from "La Serva Padrona," by Pergolesi; two numbers by Handel, "Lusinghe piu Care" and "Oh! Sleep, Why Dost Thou Leave Me?"; and "Fingo per mio Diletto," arranged by Pauline Viardot. In these old Italian songs, for the Handel songs are as essentially Italian as the Pergolesi, Miss Gluck reached a very high degree of perfection vocally as well as in style and delivery. The timbre of her voice and its lyric quality are essentially adapted to the graceful and appropriate delivery of the old Italian school of song with its many phrases of sustained effects as well as demands for the lyric and coloratura.

In her second group Miss Gluck sang in a very finished manner "Du bist die Ruh," by Schubert; "Der Sandman," by Schumann, and "Feldeinsamkeit," by Brahms. Her diction is clear and distinct, and she has good [illegible] the character of the above mentioned examples [illegible] lieder. A very attractive song was Zimbalist's "Peasant Song," which had to be repeated. It formed the first number of the third group, among which group of six songs were three by Charpentier, viz., "Les trois Sorcières," "Prière" and "Les Chevaux de Vois." These were given with naive grace and charm. A miscellaneous group was the fourth, among which number of five songs was Sinding's "Sylvelin," a lovely and vocal number, delivered with much effect and good style.

At her second concert the following week, at the same hall, Miss Gluck was assisted by Efrem Zimbalist as solo violinist and Charlton Keith, accompanist. And in the opening number of the program, the violin concerto in A minor, by Vivaldi-Nachez, both piano and organ were utilized for the accompaniments, F. B. Kiddle acting as organist. After a group of songs by Mahler and Strauss, which formed the second number of the program's arrangement, Zimbalist played the Bach "Chaconne." This wonderful solo for unaccompanied violin brought out all the beautiful smoothness of Zimbalist's bowing, always a marked feature of his playing. He gave an exceptionally refined reading of the work, as well as one that never failed of interest. Later he played, among other numbers, the Paganini "Herentanz," with great brio and skill in his mastery of its great difficulties, and, as a pleasing contrast, the lovely Chopin nocturne arranged by Sarasate. He has a charm and individuality wholly his own and he was received with enthusiasm by his audience.

Miss Gluck sang once again the "Peasant Song" by Zimbalist as a request number, and it made the same appeal as on its first being sung by her, and, as before, had to be repeated. Some French songs were exceptionally well sung by Miss Gluck, the Chanson "Les Papillons" and Ravel's "Tout gai" calling for special mention. Both artists were repeatedly recalled after their various numbers and Miss Gluck was presented with a number of lovely bouquets.

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popular prices. Max Pauer constructed his program of a most interesting list of compositions, compositions all popular in the repertory of the well schooled piano student. It is hardly necessary to go into detail concerning each number listed, but it will interest no doubt to reproduce the program in its arrangement as presented by Mr. Pauer. It was as follows:

Pastorale	Scarlatti-Tausig
Capriccioso	Scarlatti-Tausig
Sonata, op. 27, No. 2 (Moonlight)	Beethoven
Rondo Capriccioso	Mendelssohn
Papillons	Schumann
Toccata	Schumann
Ballade, G minor	Chopin
Prelude, F sharp major	Chopin
Valse, A flat	Chopin
Capriccioso, B minor, op. 76	Brahms
Intermezzo, A major, op. 118	Brahms
Scherzo, E flat minor	Brahms
Invitation to the Waltz	Weber-Tausig

And as a last encore number the pianist played the Mendelssohn "Spinning Song" in a manner truly astonishing in its perfection. Veritably, magic song it was, its fairylike swiftness no sooner come than gone, its mood of the most delicate lightness, grace and charm suggesting a kind of exquisite after glow, following as it did in its delicate gradation of nuance, the splendidly performed listed numbers which had ranged through every variety of tonal coloring. It was a concert that in its entirety was worthy of every serious student's attention.

The Promenade Concerts.

For the twentieth season of the Queen's Hall Promenade Concerts sixty vocalists and fifty solo instrumentalists have been engaged. Of the fifty vocalists, thirty-four will make their first appearance at these concerts, and of the instrumentalists twenty-four. The names of these young artists are as follows:

Vocalists—Juanita Aitken, Mariska Aldrich, Elna de Prado, Mary Fielding, Florence Fleming, May Huxley, Rosetta Key, Florence Ludwig, Elsa Oswald, Madeline M. Rickwood, Sybil Vane, Evelyn Althaus, Lillie D. Chipp, Viola Damory, R. Le Dain de Kerolyr, Ida Drummond, M. Hayward-Webb, Doris Manuelle, Marie Vulliemoz, Wilfrid Abor, Sydney Coltham, Ben Morgan, Norman Allin, Paul Draper, Darrell Fancourt, Joseph Farrington, Dawson Freer, Fraser Gange, Vivian Gosnell, Herbert Langley, Samuel Mann, Allen Reid, Allen Turner, Hess van der Wyk.

Instrumentalists—Edith Abraham, Leila Doubleday, Elsie Dudding, Nora Ford, Albert Geloso, Jessie Grimson, Fery Lórant, Gladys Raymond, Beatrice Spence, Maud L. Arnold, Felix Salmond, Emma Boynet, Kathleen Bruckshaw, Carl Budden-Morrs, Katherine Ruth Heyman, Allison Jeffrey, Vivian Langrish, Marie Levinskaja, Benno Moiseiwitsch, Frederick Morley, Alexander Raab, Walter M. Rummel, Jascha Spiwakowski, Una Truman.

Arthur Catterall will be the principal and solo violinist over the Promenade season, and Albert Fransella the principal and solo flute. The series of concerts is given as usual under the conductorship of Sir Henry J. Wood and the management of Robert Newman. The opening concert will occur Saturday evening, August 15, and the season will last ten weeks, the final concert to be given October 24.



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By Starr Wood. From the London Tatler.
"The factory over the way sends their compliments, and will you switch off on to another note 'cos a lot of the 'ands 'ave mistook the dinner hour."

Fauré-Lortat Concerts.

The three concerts given under the auspices of Gabriel Fauré and Robert Lortat aroused no little interest in musical circles in London. M. Lortat played the whole of Gabriel Fauré's piano compositions, which were preceded by a short lecture on them at the first of the series, given June 16. The artists who assisted Gabriel Fauré and Robert Lortat at the three concerts were Sady Speyer, violin; Germaine Sanderson, vocalist; Frank Bridge, viola; Mme. Caponsachi-Jeisler, cellist; Ivor James, cellist.

Miscellaneous Concerts and Notes.

One of the most interesting concerts given this season was that of the Swedish National Choir of 100 selected male voices from the various choirs throughout Sweden and under the direction of G. Hultquist. Two soloists were heard in conjunction with the choir, viz., A. Wallgren, baritone, from the Royal Opera, Stockholm, and Dr. S. Hybbinette, tenor. A program of fifteen numbers was given, in the interpretation of which nothing but the highest praise is due. For pure beauty of timbre the standard of the Swedish National Choir comes near to the acme of tonal perfection. And there was absolute command of forte and pianissimo, and a very beautiful pianissimo, in all the work offered the London audience at Queen's Hall, June 23. The shading of tone was remarkable in many of the well chosen numbers, as, for example, "Orpheus With His Lute," by O. Lindblad, and "Little One," by S. Wennerberg Reuter. And again in the strikingly beautiful song, "Balder is Fallen," by W. Pison Berger.

Another interesting choir concert was that given at Albert Hall, June 20, by the Orfeó Català, of Barcelona, under the direction of Señor Don Lluis Millet, and assisted by Maria Barrientos, soprano; Señor Manén, violinist, and the New Symphony Orchestra under Signor Camilieri. The choir, which is one of the mixed order of voices, gave many well chosen Spanish songs, among which were some Cathalan popular songs, in one of which Mme. Barrientos sang the solo part. Her lovely voice rang true and clear above the chorus and she received an ovation from the audience. Later she gave the "Mad Scene" from "Hamlet" and proved her right to claim standing with the few other great coloratura singers of the day. Señor Manén played the Mendelssohn concerto with fine appreciation of its demands. The artist's own innate refinement of musical feeling placed him in perfect accord with the essential note of the Mendelssohn concerto.

Signor Camilieri was in excellent form and conducted with taste and dignity. A second concert was given by the same organization the Tuesday following.

Mischa Elman, who is now touring in Australia, is everywhere meeting with the greatest of success, as all reports confirm. He recently played five concerts in one week at Sydney. His tour will consist of not less than forty concerts. Mr. Morgan, manager of Yert's Musical Agency, which controls Mischa Elman's London business, tells the following little anecdote of the famous violinist and some Australian friends: "On arriving at his hotel after the first concert Mischa Elman found a letter awaiting him from an Australian lady inviting him and his friends to a luncheon to be given the following day at one, 'in the key of G.' The Elman party, of course, arrived the next day at one sharp!"

At the concert given at Queen's Hall, June 26, in aid of the Italian Hospital, and arranged under the direction of Signori Maestri Baraldi, Panizza and Polacco, a long list of the noted singers now filling engagements at Covent Garden were heard in songs and arias. Among them were Martinelli, Caruso, Dinh Gilly, Crimi Cigada, and Signora Zeppilli. A number of instrumentalists also contributed to the program, among whom were Maria Carreras, pianist, and Paul Kochanski, violinist.

The last of the special Sunday afternoon concerts at the Albert Hall will be given July 5, with Alma Gluck and Ffrem Zimbalist as the soloists. Other Sunday afternoon concerts given at the Albert Hall in June were the Clara Butt and Kennerley Rumford concert, with Bronislaw Huberman, violinist; the concert with Mme. D'Alvarez, Signor Ciccolini and Arnold Trowell as soloists.

Many concerts of exceptional merit have been presented during the last fortnight, of which the four by Yvette Guilbert are worthy of special mentioning for the supreme artistry of Mme. Guilbert and the unique and interesting arrangement of her programs. Then there was Mme. Esty's song recital at Bechstein Hall, June 27; Percy Grainger piano recital at the Aeolian Hall, June 30; the joint recital of Wladimir Cernikoff and Mme. D'Alvarez at Aeolian Hall, June 26, and several others, all very much above the ordinary standard, but to which time and space prohibit detailed attention.

Evelyn Kaesmann.

Mme. Rappold Has Concluded Season.

Marie Rappold's concert season closed June 26 at the National Saengerfest in Louisville, Ky. The Concert Direction M. H. Hanson announces that they have terminated their contract with Mme. Rappold.

DETAILS REGARDING THE ESSENTIAL STANDARD FOR MUSIC TEACHING.

Adopted by the New York State Music Teachers' Association on June 19, 1914—The Requirements, Formulated Especially for the Piano Department by Gustav L. Becker (Chairman) and Henry Holden Huss, with Approval of the Other Members of the Standardization Committee (Walter L. Bogert, Walter Damrosch, Herwegh von Ende and Oscar Saenger), Made Applicable as Well to the Other Branches of Music Teaching.

I. (As to technic). A thorough knowledge of the theory and practical application of the principles of muscular relaxation or poise as an underlying condition for action and control in artistic tone production.

(It is to be counted in an applicant's favor, if he can show that his method of teaching tone production is such as will, in the end, produce the desired artistic results without resorting to premeditated or conscious muscular activity; it being considered more desirable that the tone concepts as to pitch, quality, etc., should precede and give the impulse to the already well conditioned muscles toward the requisite action-producing tone).

II. The ability to apply artistically the various methods of tone enunciation and grouping, including legato, staccato, non-legato, sforzato, portamente, pizzicato, spiccato, etc., and in piano playing—not to be neglected—the elastic "pressure touch" in melody playing. Furthermore to make use of these effects and all needed dynamic inflections and gradations with particular regard to bringing out the inner meaning or mood of a composition.

III. Knowledge of the diffcrent kinds of musical metre and their normal subdivisions and accentuation or stress, as also the ability to analyze and compare the musical values of various rhythmical groupings. Singers and violinists or cellists should be able thus to analyze the accompaniments as well as the solo parts of their repertoire.

IV. An adequate knowledge of the structure of music, including notation, intervals, scales, elementary harmony and musical form, with the ability to apply such knowledge in an illuminative analysis, including phrasing (or breathing, bowing, touch) indications of at least the simpler classical compositions; thereby to aid the pupil in sight reading and memorizing, as well as towards gaining a better comprehension of the musical content. The piano teacher should know how to apply such knowledge toward a correct and musically effective usc of the damper pedal.

V. The ability to detect and correct obvious mistakes in printed music; also in piano and violin music to supply a practicable fingering.

VI. A sufficiently well trained ear for the elements of tone, i. e., pitch, time, quality and force, with also enough general musical "apperception" readily to discover and call attcntion to obvious faults in the pupil's delivcry or performance. In piano playing, especially regarding accuracy in keyboard work and pedaling; in singing correctness of diction and appropriate utilization of resonance or quality of tone; in violin playing the artistic bowing effects, and of course in both of these accuracy of pitch.

VII. Sufficient ability as a singer or performer to adequately illustrate for the pupil any required portions of the latter's repertoire.. The applicant will here be asked to play or sing for the examiners at least two classical compositions and one romantic one, of the applicant's own choosing, of at least the fourth grade of difficulty (counting seven grades). He must also be able to read at sight, fairly correctly and coherently, if not at full tempo, short, selected portions of compositions of varying metre, key and style, of about the third grade of difficulty. Singers and violinists or cellists should possess sufficient pianistic ability to play simply accompaniments.

VIII. An ample knowledge of the best methods of teaching and studying, aiming not only at a most helpful and inspiring lesson period, but also at the efficient utilization of the pupil's practice time.

IX. Familiarity with a variety of such general practical points of music tcaching that have a more or less direct bearing upon the pupils' health, comfort and success.

X. A sufficient acquaintance with the standard instructive musical literaturc of his department, so that a suitablc selection may be made, that shall best conduce to the pupil's esthetic, mental and technical growth.

XI. The ability, on occasion, to tell the pupil something of intcrest and instructive value from out of the pages of the history of music.

XII. It is understood, of course, that all these requirements will not suffice unless the teachcr brings to his tasks real enthusiasm, and the ability to get at the idiosyncrasies, that is, personal traits and needs of each individual pupil. Applicants will be accepted who can comply with these requirements to the extent of gaining 70 points of credit out of a possible 100; these points being differently apportioned, partly according to the relative importance of the various requirements, and partly considering what, under existing conditions, could reasonably be expected of the average young teacher, who may need such an examination to prove his eligibility. These points of credit will be awarded about as follows: 12 points for requirements I, VI and VIII; 10 points for requirements IV; 8 points each for requirements II, III, VII and XII; 6 points each for requirements IX and X; and 5 points each for requirements V and XI, total 100.

The rating will be based upon carefully considered questions and tests, as also upon voluntary demonstration and verbal exposition of the candidate, i. e., he will, during a certain limitcd period of time be allowed to tell and show, in his own way, what he knows and can do. For this the examiners may give points of credit, according to the evident value of what is thus revealed.

A fair provision is made for those who comply satisfactorily wi.h certain requiremcnts, and yet fail in others to the extent of gaining less than the needed 70 points in the total rating by permitting them, after a reasonable lapse of time—of not more than a ycar—to submit to another examination in only those requircments which were deficient, due credit being given them for the requirements already satisfactorily covered.

In all cases, when the applicants so desire, will the fact of application as well as the results of an examination be kept confidential, should there be a failure to pass.

Thus may many young musicians and teachers, for their own satisfaction, put their knowledge and ability to the test, and if proven adequate, they may derive from this fact the benefit of greater public and private recognition, with an increase in number of pupils, engagements, etc., in rivalry with those who are unwilling to submit to the test.

At any rate, the moral influence of a definite standard of essential requirement in music teaching will make itself felt more and more strongly as these requirements become known and are generally acknowledged to be essential.

Parents or guardians and school principals will then try find out whether their music teacher is competent at least to the extent of such requirements, or they may feel that they are wasting time and money. To help the applicants the better to prepare themselves for examination in their special branches of teaching, a number of standard textbooks are indicated. The list for all teachers in common was given with the general outline of requirements published in the MUSICAL COURIER two weeks ago:

Piano teachers should at least make themselves thoroughly acquainted with the contents of such books as Clarence G. Hamilton's "Piano Teaching" and Franklin Taylor's "Primer on Piano Playing." For deeper study also: Ethelbert W. Graybill's "The Mechanics of Pianoforte Technic," James Francis Cook's "Great Pianists on Piano Playing," and Henry E. Krehbiel's "The Pianoforte and Its Music."

Violin teachers should have a practical and theoretical knowledge of such books as Curvoisier's "Violin Playing," Richard Scholz's "Technic of the Violin," also an acquaintance with Spohr's "School of Violin Playing" or De Beriot's method, with a reading of other books, such as Edith L. Winn's "Violin Talks," etc.

Vocal teachers may "brush up" their knowledge with such books as Joseph Smith's "Voice and Song" (Schirmer) and Fillebrown's "Resonance in Singing and Speaking" (Ditson). Further books with useful information are: Louis A. Russell's "The Commonplaces of Vocal Art," Henderson's "The Art of the Singer," Clara K. Rogers' "My Voice and I"; also the papers on vocal art in the Annual Reports of the N. Y. S. M. T. A. for 1912 and 1913.

Special theory teachers should, of course, have a practical acquaintance with a wider field of theoretical knowledge than other teachers of music, and they should, aside from a most thorough study of some one standard textbook, get new points of view from some of the other books on theory as, for instance, those by Goetschius, Gow, Goodrich, Sechter, Cutter, Loewengard, Grunish, Prout, Shinn, Vincent, White, Shepard, Tapper, Mokrejs, York, Ziehn, Anger, Schoenberg and others.

The organists may refer to M. Lemmen's method (translated from the French) to "Organ Playing," by Arthur Page, Stainer's "Organ Primer," F. F. Harker's "The Organ" and other helpful text-books.

For ear training there is now published an ample list of books by Frothingham, Ritter, Alchin, White Faelten, Jewett, Heacox, Sparmann, Brown and others.

The compilers of the above list of books would suggest that though it is always good to have an ample library of standard books for reference, it should not be forgotten that one good book thoroughly absorbed into one's mind is of more value than 200 books on the bookshelf—unread.

Trnka Plays at Trudeau Sanatorium.

Alois Trnka, the prominent New York violinist, tendered the patients of the sanatorium at Trudeau, N. Y., a pleasant surprise and an event long to be remembered in their temporarily less fortunate lives when, on Sunday afternoon, July 5, with the assistance of the pianist, Ella Bucrger, he played a very attractive program for them.

The Bach G string aria, Tartini-Kreisler variations, a Wieniawski legende, with the rather exacting "Perpetuo" by Novacek, and a group in which short numbers by Chopin, Cartier-Kreisler, Schubert-Auer and Zarzycki were played, comprised the first half of his program.

The Martini-Kreisler andante and the Brahms fourth Hungarian dance arrangement by Joachim, followed by Schumann's "Vogel als Prophet," "Alte Weise," by Sinding, and the "Rondo des Lutins" by Bazzini, concluded the program proper, but that was insufficient, for the enthusiastic demands made by his appreciative audience, and several encore numbers were gratefully added by Mr. Trnka.

Klibansky's Summer Class.

A fine class of talented vocal pupils is studying with Sergei Klibansky this summer, and among them Betty Powers, who is a coloratura soprano, is prominent. She has an unusual range, and success is predicted for her.

Umberto Sorrentino, the favorite tenor, though not personally known to Mr. Klibansky, sent him a letter of congratulation on their fine singing recently. He remarked especially on Klibansky's "wonderful method," "perfect voice placement," etc.

Schumann-Heink's Vacation.

Mme. Schumann-Heink, who is now in Bayreuth, will return to this country on September 17. For one month prior to her sailing for America this busy prima donna is going to take a sight seeing tour through Europe in an automobile, accompanied by two of her sons, her daughter and her accompanist, Katherine Hoffmann. This will be the first actual vacation which she has taken in nearly eight years. Her tour next season will open October 3.

Leander S. Sherman in the East.

Leander S. Sherman, president of Sherman, Clay & Co., of San Francisco, and one of the vital factors in Pacific Coast music and commercial circles, spent a few days in New York last week, having come East on a flying business trip. Mr. Sherman returned to San Francisco last Saturday via Chicago.

GEORGE SWEET ON VOCAL INSTRUCTION.

An Eminent Teacher Protests Against Haste in Study.

To the Musical Courier:

A vocal instructor, or master of the art of singing, is confronted by many perplexing conditions relative to the present day methods of voice culture. The average student does not, cannot realize, nor do those who possess extraordinary ability to absorb and retain the suggestions of a master, that those who have gained world wide recognition as artists, were recognized only after ten to twenty years' experience and many times after passing through unfortunate, disappointing failures. In my twenty odd years of training singers, among the first questions asked by a prospective pupil possessing an exceptionally good voice, talent, temperament or sufficient refinement and good taste, is "How long do you think it will be necessary for me to study before I can become an artist, and acceptable singer, or before I can obtain an engagement? Two or three years?" I invariably reply, "Have you patience and the necessary grit to go through the grind under constant corrections or criticisms?"

The first necessary point to consider is the beautiful, floating, velvet tone and perfect control of breath and a keen appreciation of the beauty in the quality of their tone production; then, the technical knowledge of the musical requirements with which few singers are interested, comprehending time or rhythm or proportionate grouping of musical figures; then, the most important factor, that of pronouncing properly or the study of perfect articulation; for is not singing an idealized form of speech, a higher order of language, the tone being more ideal than that used in ordinary conversation; then, and lastly, the question of interpretation, and finish where everything is demanded of them intellectually, to furnish sympathetically those touches of color which take hold of the heart strings of the listeners and wring their emotions at will. Does the average vocal student ever ponder on the tremendous amount of drudgery, hours on hours of nerve racking technical work, men like Rubinstein, Liszt, Paderewski, and others were obliged to give during their student life; violinists, as Ole Bull, Wilhelmj, and in fact, all those one finds in the orchestras throughout the musical world? I spent four years at study before I secured my first engagement in Italy. Mme. Nordica devoted four years to vocalizing before she began her career, as I believe was stated in your journal some months since. My master, Felice Vansi, was among the greatest artists of his time, as records well prove, since Verdi wrote for him the baritone roles of "Rigoletto," "Macbeth," "Trovatore" and many others I fail to remember; also Donizetti wrote for him the part of Antonio in "Linda di Chamounix" and other operas. I learned the opera of "Rigoletto" in ten days, simply on a dare, with my accompanist Brizzi, and my master Vaumiccini while in Florence; but on the latter's advice, I went to the man who created the role (Varesi), and studied it for five months, receiving two and three hour lessons daily, costing over $1,300; and in many of these lessons there was no singing, purely explanations and analytical work. Under this great artist I prepared over thirty operas and can appear tomorrow night in any one of thirty-four scores without a rehearsal. One can understand through the study of so great a number of scores, the character of each role so totally different, why one gains a great fund of artistic versatility.

I wish to add a few words to the foregoing, as to demonstrate facts, naturally one can offer only personal experiences, which will explain my relating incidents in my individual career, and I wish to mention a few of my pupils and the usual desultory periods of study with most of the American singers at home. George Fergusson, now in Berlin, as I learn, is one of the widest known and most successful teachers on the continent, she devoted seven years to study with me exclusively before leaving for Europe, beginning his lessons on July 16, 1890, and during the later years he received daily lessons. Frank King Clark received his first lesson in singing from me October 29, 1890, and continued through that year and 1891. Florence Mulford of the Metropolitan Opera Company began October 17, 1895, continuing seven years, her last lesson being March 25, 1902. Kathryn Bloodgood studied from October 2, 1892 to December 22, 1905, and has returned for study during the past year, since returning from the Philippines. Maude Suan Berri began February 17, 1897, finishing October 11, 1906.

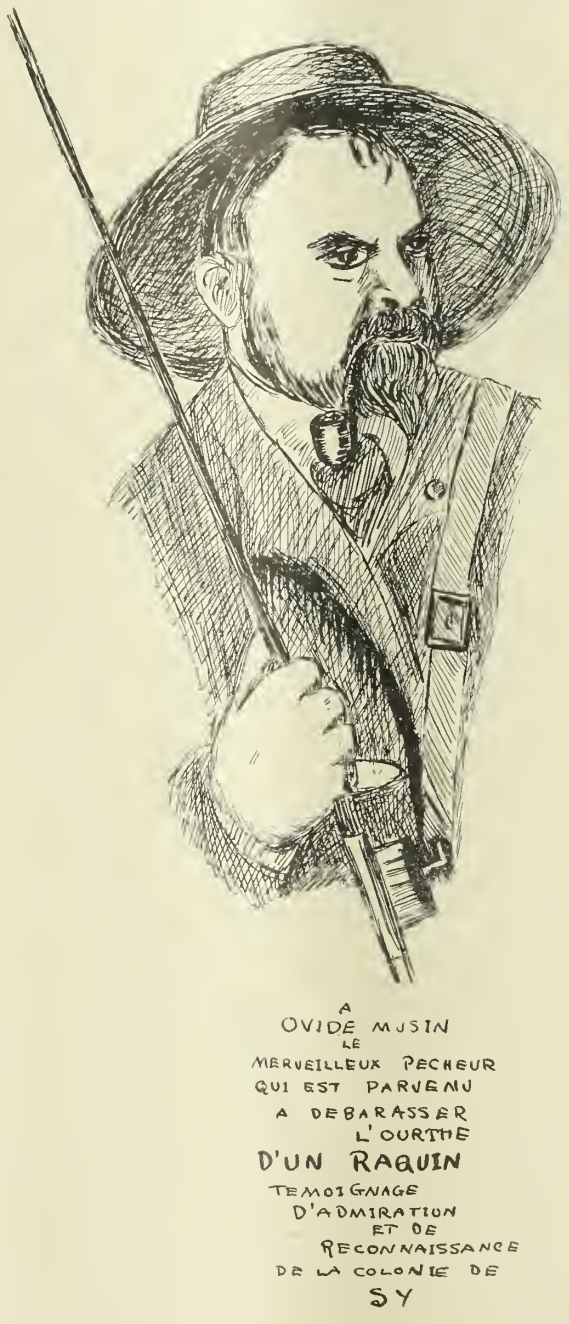
Trusting the above will interest many young singers who aspire to a successful operatic or vocal professional careers, I am,

Yours, etc., GEORGE SWEET.

A Fish Story.

Next to his love for the violin and all that pertains to it, Ovide Musin is fond of his rod and line, and woe to the fish that nibbles at his tempting bait. That fish, be it large or small, will not again return to its companions to relate the marvelous stories of its adventures. Mr. Musin is a good judge of fish, having hauled in members of the finny tribe from the waters of streams from the North Cape, Norway and Sweden, to Tampa, Fla., from those of the Adirondacks and the rivers of his native Belgium.

Near the little hamlet of Sy in Belgium there is a small stream, which for years was reputed to be inhabited by a



monster Ragnin (shark) which had often troubled the otherwise peaceful dreams of the simple fishermen. Several years ago Mr. Musin thought he would try his luck in this stream and at catching the monster. After a short time he felt a little nibble, then a huge bite; he pulled frantically but carefully and finally succeeded in landing a remarkably large fish for such a tiny stream. Word was quickly passed to the inhabitants of the village and they all turned out en masse to greet the triumphal fisherman and their deliverer. He was serenaded with tin pans and cow horns in lieu of musical instruments, and was conducted to his house by a procession with torches. As a final tribute, they presented him with the accompanying picture of himself in fishing costume and paraphernalia in token of their lasting gratitude and admiration, at the same time shouting, "Long live Musin, the great fisherman of the Ardennes!"

Max Loest, professor of geology at the University of Liège, made the portrait in oil, and the cartoon from it is the work of Anna Bowers, pupil of Mr. Musin and vocal student of Mrs. Musin.

Rogers Calls American Songs Weak.

"American song writing," says Francis Rogers, "suffers from the same lack of national feeling that characterizes our operas. Even the songs of MacDowell that some people love so well have never struck home to me. They lack a directness of appeal. Our song writers copy Schubert and Brahms and Debussy and Massenet, but they do not express themselves. Another great weakness in our songs is the fact that when our composers write for English words they choose so often such wretched, or at least banal, poetry. Yet English literature is in lyric poetry probably richer than any other. Some of our composers undoubtedly do not know what good poetry is, and others do not choose to set it to music because they fear their technical powers are unequal to the task. It is undoubtedly true that great poetry is harder to set to music than balderdash, yet how often have our composers done their best work when they have been uplifted by great words and thoughts?

"Bruno Huhn's 'Invictus' to the words of Henly is one of the most popular of American songs. I brought 'Invictus' to a dozen American composers in vain. Mr. Huhn, however, saw its merits, and the results are well known. Surely in song writing the great poet and the great song writer will work hand in hand. How well the great Germans appreciate their Heine! First and foremost must our composers express themselves."

Mme. Soder-Hueck Sails.

On Saturday last, July 11, Ada Soder-Hueck, the well known New York contralto and vocal teacher, sailed for Europe on the steamship Kaiserin Augusta Victoria. While abroad she will visit many of the principal cities of Europe and will also include Switzerland in her tour. Her trip is being made for recreation, although some business matters may be attended to while on the other side of the Atlantic.

The past season has been a record one for this eminent teacher, and June and July have been particularly busy months because of the large number of teachers and professional singers who come from the West each summer to receive instruction and coaching from her.

Mme. Soder-Hueck will be back in New York the middle of September to resume her work. Next season promises to be still busier, as many new pupils are already enrolled for the fall.

Donaldson Arranging Next Season Programs.

Gay Donaldson, the well known baritone of Cleveland, has just completed an extremely busy season, his final appearance being at a musicale given by him in Cleveland, where he scored his usual splendid success. During the summer months Mr. Donaldson will devote his time to the arranging of programs for his coming season, which promises to be unusually active, both in concert and with his work at the Euclid Avenue Baptist Church, Cleveland, where he is the director of music as well as the baritone soloist.

Sterner Institution Recitals.

Muriel Guy, violinist, and Ramee Rivas, soprano, gave a recital June 29, and July 2 Arline Edgerton Felker, coloratura soprano, was heard at the New York School of Music and Arts, under the direction of Ralfe Leech Sterner. The brilliant violin playing of Miss Guy and the splendid singing of Misses Rivas and Felker (pupils of Sterner) caused much favorable comment.

Proof of Affection.

Madge—What makes you think she loves him so desperately?

Marjorie—The other evening she sat out a tango and a hesitation with him.—Puck.

Propriety.

John—Is she proper?

Jack—You bet; she is so proper she won't accompany you on a piano unless she has a chaperone.—Kansas City Star.


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[This department is designed by the MUSICAL COURIER to be as complete a record as possible of the public performance all over the world of the works of composers born in the United States. The department will be published weekly and contributions are solicited from any source whatsoever to help make the record all-encompassing. The clippings and programs sent must report concerts which have actually taken place and must be of recent date. However, advance notices and advance programs will not be considered. The data submitted must also include the place and date of performance and the names of the performers, and, before all things, it should be remembered that composers not born in the United States are ineligible for the MUSICAL COURIER list. All communications referring to this department must be addressed:—"American Composition Editor," MUSICAL COURIER, 437 Fifth Avenue, New York, N. Y.]

Bartlett, Homer N.—"Toccata" (organ), played by Edwin Arthur Kraft, St. Paul's Lutheran Church, Alliance, Ohio, December 17, 1913.
—Meditation Sérieuse," op. 243 (organ), played by Clarence Eddy, St. George's Episcopal Church, New Orleans, La., January 28, 1914.

Bauer, Marion—"Light" (song), sung by Constance Purdy, Jordan Hall recital, Boston, Mass., January 28, 1914.
—"Star Trysts" (song), sung by Charlotte Lund, studio recital, New York, January 22, 1914.

Beresford, Lorena—"Indian Lullaby" (song), sung by Mrs. Clarence H. Wescott, Woman's Club, Jersey City, N. J., January 8, 1914.

Bliss, Paul—"Perfect Nights and Days" (song), sung by Marie Hissem de Moss, Cincinnati, Ohio, January 28, 1914.
—"A Plainsman's Song" (song), sung by the Orpheus Club (John J. Bishop, conductor), John M. Greene Hall, Smith College, Northampton, Mass., January 29, 1914.
—"The Rosary of Spring" (song), sung by Mary Green Peyton, Methodist Episcopal Church, Pleasant Ridge, Ohio, January 30, 1914.

Bond, Carrie Jacobs—"God Remembers When the World Forgets" (song), sung by Elizabeth Eastwood Luce, Omaha University, Omaha, Neb., January 13, 1914.

Brown, Mary Helen—"A Plaint" (song), sung by Charlotte Lund, studio recital, New York, January 22, 1914.

Cadman, Charles Wakefield—"From the Land of the Sky-Blue Water" (arranged for organ by Clarence Eddy), played by Clarence Eddy, St. George's Episcopal Church, New Orleans, La., January 28, 1914.
—"The Moon Drops Low" (song), sung by Mrs. Clarence H. Wescott, Grove Street Church, Orange, N. J., December 20, 1914;—Sidner Studio, Newark, N. J., January 6, 1914.
—"Call Me No More" (song), sung by Mrs. Romaine Smith Russell, First Unitarian Church, Pittsburgh, Pa., February 3, 1914.
—"Call Me No More" (song), sung by Olive Emory Russell, Whiton Hall, Dorchester, Mass., December 11, 1913.
—"Thistledown" (song), sung by Yvonne de Treville, Moore Theatre, Seattle, Wash., January 8, 1914.
—"At Dawning" (song), sung by Vernon Archibald, Waldorf-Astoria, New York, February 11, 1914.

Campbell-Tipton—"Rhapsodie" (song), sung by Charlotte Lund, studio recital, New York, January 22, 1914.

Carpenter, John Alden—"Fog Wraiths" (song), sung by Constance Purdy, Jordan Hall recital, Boston, Mass., January 28, 1914.
—"Don't Ceare" (song), sung by Christine Miller, First Methodist Church, Waterloo, Iowa, February 6, 1914.

Cole, Rossetter G.—"Fantasie Symphonique" (organ), played by Edwin Arthur Kraft, St. Paul's Lutheran Church, Alliance, Ohio, December 17, 1913;—played by Clarence Eddy, St. George's Episcopal Church, New Orleans, La., January 28, 1914.

Croyer, Chas.—"Indian Songs" (songs), sung by Mrs. Clarence H. Wescott, Sidner Studio, Newark, N. J., January 17, 1914.

Daniels, Mabel—"Beyond" (song), sung by Constance Purdy, Jordan Hall recital, Boston, Mass., January 28, 1914.

Edick, Ethel—Romanza—Vibrations from the Workshop; Capital and Labor (piano), played by the composer, Y. W. C. A. auditorium, Portland, Ore., December 9, 1913.

Farwell, Arthur—"Song of the Deathless Voice" (song), sung by Constance Purdy, Jordan Hall recital, Boston, Mass., January 28, 1914.

Federlein, Gottfried H.—"Legend" (organ), played by Arthur Davis, Christ Church Cathedral, St. Louis, Mo., January 17, 1914;—played by Edwin Arthur Kraft. St. Paul's Lutheran Church, Alliance, Ohio, December 17, 1913;—played by J. Frank Frysinger, East Lincoln Baptist Church, Lincoln, Neb., December 18, 1913.

Foerster, Adolph M.—"Trio," op. 29 for violin, cello and piano, played by the Schellschmidt-Carman trio, Indianapolis, Ind., January 29, 1914.
—"Alone" (song), sung by Carl H. Rupprecht, Warford School of Music, Morristown, N. J., January 30, 1914.

Foote, Arthur—Silhouette, "Flying Cloud," D major, op. 73, No. 4 (piano), played by Doris Godfrey, Huntington Chambers Hall, Boston, Mass., February 7, 1914.

Foster, Fay—"Sing a Song of Roses," "When Comes the Spring," "Song of the Thistledrift," "Star Tracks," "Sleep Song," "Fairy Castles," "Winter Butterflies," "On Dress Parade" (songs), sung by Miss Wetmore, Musicians Club, New York, January 27, 1914.
—"Con Amore," "Winter," "Serenade La Seville," "Maria Mia!" "The Painter," "A Busy Man," "The Ould Doctor," "A Tired Father's Lullaby" (songs), sung by Roy Steele, Musicians Club, New York, January 27, 1914.
—"Sleep, lil' Chile, Go Sleep," "The Land of Make Believe," "I Shall Not Care," "Call of the Trail" (songs), sung by Laura Maverick, Musicians' Club, New York, January 27, 1914.

Freeby, Grace Adele—"May Day," "O Golden Sun" (songs), sung by Mildred Langworthy, the College of the Pacific, San Jose, Cal., January 16, 1914.
—"O Golden Sun" (song), sung by Ellen Beach Yaw, the College of the Pacific, San Jose, Cal., November 14, 1914.

Frysinger, J. Frank—"Traumlied," "Laudate Domini," "Meditation in G" (organ), played by the composer, East Lincoln Baptist Church, Lincoln, Neb., December 18, 1913.
—"At Twilight" (organ), played by Clarence Eddy, St. George's Episcopal Church, New Orleans, La., January 28, 1914.

Gaul, Harvey—"Noël Normandie" (organ), played by John Hermann Loud, First Baptist Church, Newton Center, Mass., February 2, 1914.

Gilberté, Hallet—"Two Roses" (song), sung by Grace Wheeler Duncan, Warford School of Music, Morristown, N. J., January 30, 1914.
—"Ah Love, But a Day" (song), sung by Charlotte Lund, studio recital, New York, January 22, 1914.
—Minuet, "La Phyllis" (song), sung by Vernon Archibald, Waldorf-Astoria, New York, February 11, 1914.

Grant-Schaefer—"The Sea" (song), sung by Christine Miller, First Methodist Episcopal Church, Waterloo, Iowa, February 6, 1914.

Homer, Sidney—"The Fiddler of Dooney" (song), sung by Carl Rupprecht, Warford School of Music, Morristown, N. J., January 30, 1914.

Johns, Clayton—"I Love, and the World Is Mine" (song), sung by Christine Miller, First Methodist Episcopal Church, Waterloo, Iowa, February 6, 1914.

Kroeger, Ernst R.—"Dance of the Elves" (piano), played by Ethel Edick, Y. W. C. A. Auditorium, Portland, Ore., December 9, 1913.

Lang, Margaret Ruthven—"The Wind" (double chorus), sung by St. Cecilia Club, Waldorf-Astoria, New York, January 20, 1914.
—"The Night of the Star" (Christmas cycle), sung by Josephine Knight, soprano; Clarence B. Shirley, tenor; Stephen S. Townsend, baritone; the Harvard Musical Association, Boston, Mass., December 24, 1913.
—"The Night of the Star" (chorus), sung by St. Paul's Cathedral Choir, Boston, Mass., December 24, 1913.

Luce, Elizabeth—"How Sweet the Moonlight Sleeps" (song), sung by the composer, the Clio Club, Omaha, Neb., January 13, 1914.

MacDowell, Edward H.—"To a Wild Rose," "A Deserted Farm," "Uncle Remus" (organ), played by Arthur Davis, Christ Church Cathedral, St. Louis, Mo., January 19, 1914.
—"The Sea" (song), sung by Grace Wheeler Duncan, Warford School of Music, Morristown, N. J., January 30, 1914.
—"Polonaise," E minor (piano), played by Grace Adele Freeby, the College of the Pacific, San Jose, Cal., November 14, 1914.

Martin, Margaret—"Lullaby" (song), sung by Elizabeth Eastwood Luce, Federal Club Women's Concert, Omaha, Neb., January 14, 1914.

McMillan, Malcolm Dana—"A Valentine" (song), sung by Constance Purdy, Jordan Hall recital, Boston, Mass., January 28, 1914.

Neuer, Berthold—"St. Anthony of Padua" (song), sung by by Charlotte Lund, studio recital, New York, January 22, 1914.

Nevin, Ethelbert—"The Nightingale" (song), sung by Elizabeth Eastwood Luce, the Clio Club, Omaha, Neb., January 13, 1914.
—"O That We Two Were Maying" (duet), sung by Grace Wheeler Duncan and Carl H. Rupprecht, Warford School of Music, Morristown, N. J., January 30, 1914.
—"The Nightingale's Song" (song), sung by Christine Miller, First Methodist Episcopal Church, Waterloo, Iowa, February 6, 1914.

Rogers, James H.—"The Snow Storm" (chorus), sung by the St. Cecilia Club, Victor Harris conductor, Waldorf-Astoria, New York, January 20, 1914.

Salter, Mary Turner—"Sweet Chrysanthemum" (song), sung by Eva Gill, Y. W. C. A. Auditorium, Portland, Ore., December 9, 1913.
—"Come to the Garden, Love" (song), sung by Olive Davis, Nebraska Wesleyan University Conservatory of Music, Auditorium, University place, Neb., January 22, 1914.

Schneider, Edwin—"Your Eyes" (song), sung by Vernon Archibald, Waldorf-Astoria, New York, February 11, 1914.

Smith, Wilson G.—"Fulfillment" (song), sung by Elizabeth Eastwood Luce, Omaha University, Omaha, Neb., January 13, 1914.

Smythe, Richard—"Saviour Again to Thy Dear Name" (song), sung by Mrs. Clarence H. Wescott, Bloomfield High School, Bloomfield, N. J., December 7, 1913; sung by Mrs. Clarence H. Wescott, Hillside Press Club, Newark, N. J., January 3, 1914.
—"Forever And a Day" (song), sung by Mrs. Clarence H. Wescott, Grove Street Club, Orange, N. J., December 20, 1913; sung by Mrs. Clarence H. Wescott, Woman's Club, Jersey City, N. J., January 8, 1914; sung by Mrs. Clarence H. Wescott, Sidner Studio, Newark, N. J., January 6, 1914; sung by Mrs. Clarence H. Wescott, Sidner Studio, Newark, N. J., January 17, 1914.

Speaks, Oley—"Morning," "To You" (songs), sung by Mrs. Clarence H. Wescott, Sidner Studio, Jersey City, N. J., January 17, 1914.
—"Morning" (song), sung by Mrs. Clarence H. Wescott, Woman's Club, Jersey City, N. J., January 8, 1914.

Strang, S. Tudor—"Cantique D'Amour" (organ), played by John Hermann Loud, First Baptist Church, Newton Center, Mass., February 2, 1914.

Ware, Harriet—"The Cross," "Joy of the Morning" (song), sung by Mary Green Payton, Methodist Episcopal Church, Pleasant Ridge, Ohio, January 30, 1914.

Warford, Claude—"The Tide of Life," "Sword Song" (songs), sung by Carl H. Rupprecht, Warford School of Music, Morristown, N. J., January 30, 1914.

Woodman, R. Huntington—"A Song of Joy" (song), sung by Olive Emory Russell. Whiton Hall, Dorchester, Mass., December 11, 1913.

Yaw, Ellen Beach—"Cuckoo and Firefly," "The Sky Lark," "California" (songs), sung by the composer, the College of the Pacific, San Jose, Cal., November 14, 1913.

MICHIGAN MUSIC TEACHERS HOLD THEIR ANNUAL MEETING.

Active and Interesting Sessions Held at Muskegon—Business, Concerts and Social Affairs Fill the Program—New Officers Elected and Detroit Selected for Next Year's Meetings.

Detroit, Mich., July 10, 1914.

The Michigan Music Teachers' Association held its twenty-seventh annual meeting at Muskegon, where the members present were most royally entertained. The meetings began Tuesday afternoon, June 23, and closed Thursday evening, June 25. Tuesday afternoon was devoted to registration of members and a short business session, which opened with an address of welcome by the mayor, responded to by the president, L. L. Renwick. Various committees were appointed and the meeting adjourned. An automobile ride to points of interest was followed by a reception at the Country Club. Tuesday evening an interesting program was given by Muskegon musicians, followed by a reception. Wednesday morning was devoted to a meeting of county vice-presidents, a round table for organists, conducted by Edward B. Mannville, Detroit, and Earle V. Moore, Ann Arbor, and a round table for vocalists conducted by M. H. Van der Water, Muskegon, and Maud S. Howard, Olivet.

Wednesday afternoon, there was a business meeting, with election of officers. The question of the bill for the standardizing of music teachers was discussed, and inasmuch as the bill was defeated largely through the opposition of many music teachers throughout the State, it was thought wise to enter upon a campaign of education. The treasurer was authorized to allow the president $100 to use in any manner he deemed best to arouse the interest of the teachers in the bill. At 3 o'clock there was a program given by various State musicians. The evening program was given Mrs. Charles H. Clements, contralto, and Archibald Jackson, baritone, both of the Detroit Conservatory. Hazel Wing, pianist, of Holland, contributed a group of solos, and Clara Coleman and Vera Bennett, of Grand Rapids, played a sonata for violin and piano by Carpenter.

Thursday morning there were round tables for theory teachers and pianists and a paper on "High School Credits for Music Study," by John W. Beattie, of Grand Rapids. Thursday afternoon there was another business session, in which unfinished business was transacted, followed by a concert presented by musicians from Grand Rapids, Holland and Muskegon. The concert was followed by a launch ride to Lake Michigan Park for a picnic supper. The concert Thursday evening was given by Caroline Beebe, pianist, assisted by William Howland, baritone, making a most brilliant ending to what many pronounced one of the most enjoyable sessions of the association.

The following officers were elected for the ensuing year: President, G. W. Renwick, Muskegon; vice-president, W. E. Hartley, Grand Rapids; secretary, J. G. Cummings, Saginaw; treasurer, M. W. Chase, Hillsdale; auditor, S. E. Clark, Detroit. Membership committee, Jennie M. Stoddard, chairman, Detroit; Anna C. Dooling, St. Johns; A. W. Platte, Saginaw.

The next meeting will be held in Detroit, June 28, 29, 30, 1915, and the program committee appointed by the president consists of F. L. York, chairman, Mrs. Boris L. Ganapol, Louise Unsworth Cragg and Kate MacDonald. Julius C. Weiss is chairman of the local executive committee.

JENNIE M. STODDARD.

Tour of the Abells.

[From the Berlin Continental Times, June 27, 1914.]

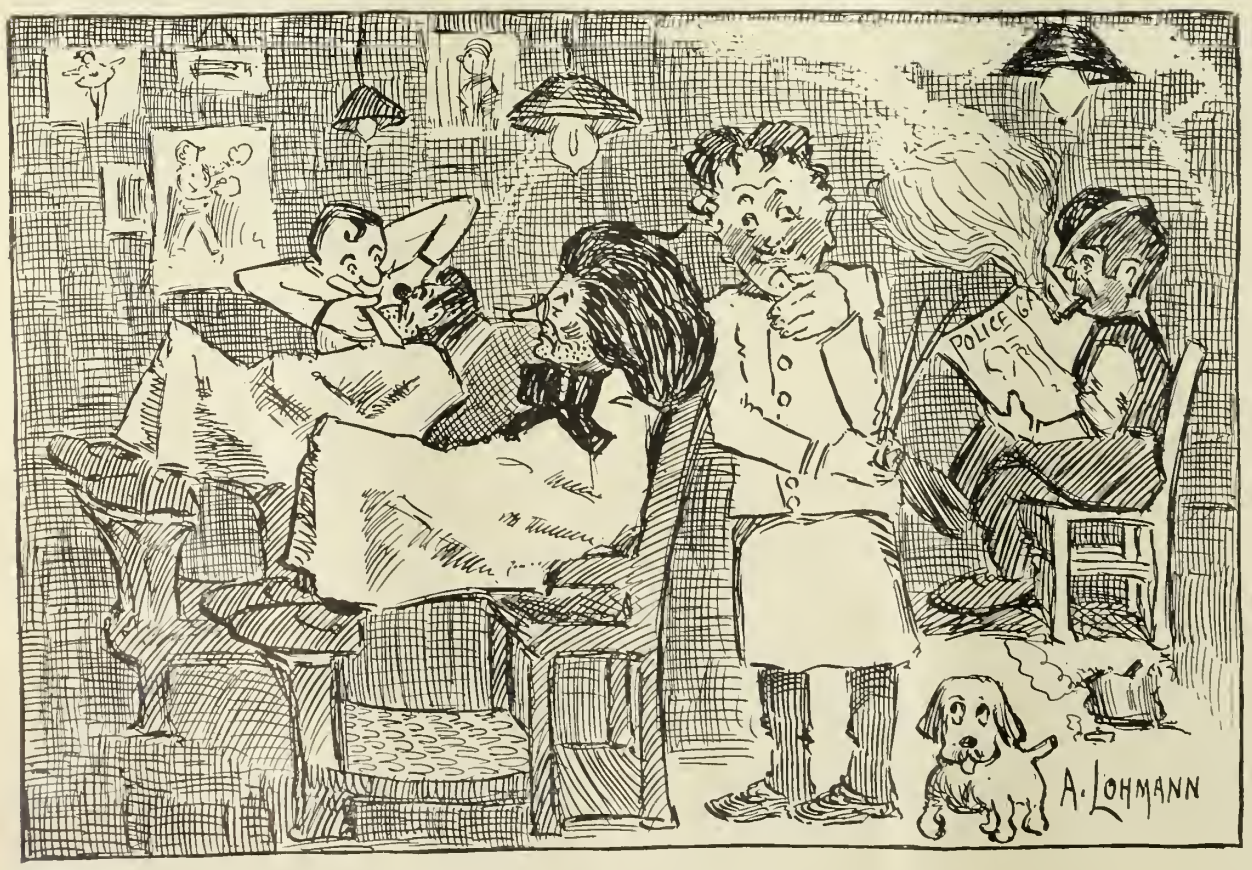
Mr. and Mrs. Arthur M. Abell have returned to Berlin after ten weeks spent in a very remarkable pleasure trip through parts of provincial Russia and Turkey, never before visited by American tourists. They sailed practically the entire length of the Volga, from Jaroslov to Astrakhan, more than 3,000 kilometers, in a special steamer chartered by Sergei Kussewitzky, whose guests they were, visiting all the principal cities of this greatest waterway of Europe, as Kostroma, where the first Czar was crowned; Nijni Novgorod, famous for its great annual fairs; Kasan the ancient stronghold of the Tartars; Samara, the terminus of the Siberian Railway, Simbyrsk, Saratow, Zaritzin, on the border of the Steppes and Astrakhan, which is renowned for its caviar fisheries. More than 75,000 people are employed in the fisheries there. After crossing the Caspian Sea, they traversed the entire range of the Caucasus Mountains, from the Caspian to the Black Sea, more than 600 miles, the greater part of the way in an open carriage. Mr. and Mrs. Abell had been warned that there was danger of being waylaid by bandits in the mountains but they came through unharmed, although they had several romantic adventures. They found the wild mountaineers picturesque in the extreme. The mountain scenery was far grander and wilder than in the Swiss Alps, one peak being nearly 4,000 feet higher than Mt. Blanc. Mr. and Mrs. Abell were greatly impressed by the location of Tiflis and by the great natural beauties of Batum, on the Black Sea, which they considered the most beautiful harbor in the world. They visited numerous towns in Asiatic Turkey and were at Samsoun at the time of the recent great slaughter of the Greeks by the Turks. At the time they were informed that war between Greece and Turkey might break out at any moment. Among the other places of interest they visited on the trip were Constantinople, Symrna, Athens, Corfu, where they were shown over the palace of the King; Brindisi and Venice.

Southern Tour for Florence Hinkle.

Commencing January 5 with her engagement with the Symphony Orchestra of Kansas City, in that city, Florence Hinkle will open her tour in the Southwest and Southern cities. Oklahoma, Texas and Mississippi are included in the itinerary. The week of January 11, commencing with an engagement in San Antonio, will be devoted to the State of Texas.

Zimbalist at Worcester Festival.

Efrem Zimbalist, the violinist, has been engaged by the Worcester Festival Association as the principal instrumental feature. He will be heard in the symphony concert on Thursday afternoon, September 24.



PRESERVING THE CROP.

Prof. Spiccato—"Please cut my hair—the one that sticks out on top."

How to Do It.

The mastery of music never just "came naturally" to any human being. The world has never known a more industrious worker than the illustrious Franz Schubert. Yet, if to any one in the world music "came naturally," it seemed to come so to him. When the school principal asked his harmony teacher how young Franz Schubert was progressing, the teacher said: "He is a wonder. Whenever I explain anything new to him, he always seems already to know it." He must have received his knowledge straight from heaven." Yet, in spite of such superb gifts, there was never a harder worker than he. And don't you think that we, with our lesser gifts, should follow his example? If he with all his heaven sent genius could not succeed without strenuous daily labor, how can we hope to accomplish anything worth while without ceaseless, patient and conscientious toil?—Woman's World.

The Destinn-Gilly Tour.

The demand to hear Emmy Destinn in concert has been so insistent that her managers, the Wolfsohn Musical Bureau, have deemed it wise to start the tour earlier than was at first contemplated, and it is now arranged for her to arrive in this country on October 11. The dates already booked for the Destinn-Gilly combination include appearances in Boston, Pittsburgh, Toronto, Detroit, Chicago, Kansas City, St. Louis, Milwaukee and Cleveland.

Byford Ryan Rests.

Byford Ryan, the noted vocal instructor, after one of the busiest and most successful seasons in his career, closed his New York studio for the summer on June 10, and now is enjoying a vacation which he richly deserves. Mr. Ryan will reopen his classes here about September 1, and already they are filling rapidly.

Berger and Rappold Under R. E. Johnston Management

Rudolf Berger, the famous tenor, and Mme. Rappold-Berger sailed for Europe on the steamship Vaterland last week. Both Mme. Rappold and Mr. Berger will be under the management of R. E. Johnston next season.

Gluck to Appear First at Worcester.

Alma Gluck will make her first appearance here next season in the Worcester, Mass., Music Festival, where she has been engaged as the principal feature for the artists' night concert, which will take place Friday evening, September 25.

Borwick's New York Recital.

Leonard Borwick, the English pianist, will open his American tour with a series of three recitals in Carnegie Hall, New York, to be given on the afternoons of November 5 and 21 and December 8.

Austin New York Recital.

Aeolian Hall is to be the place of Florence Austin's New York violin recital, a matinee affair, on October 20. Edna Rothwell will be her accompanist, as usual.

Henriette Bach in New Jersey.

Henriette Bach, the young violinist, is spending a part of her vacation at the home of Jacob H. Schiff, on the Rumson road, New Jersey.

Lambert Murphy to Sing in Kansas City.

Lambert Murphy has been engaged as one of the soloists for the Kansas City symphony concerts. He will appear on December 2.

Klotz and Connell with Syracuse Club.

Maude Klotz and Horatio Connell have been engaged by the Syracuse Arts Club, Syracuse, N. Y., for a joint recital next season.

Samaroff Recital.

Olga Samaroff will give her first New York recital in Carnegie Hall on Saturday afternoon, November 28.

Sure Thing.

First Chorus Lady—What do you think, dear? George is back from Scotland, stony broke and so altered that you would hardly know him!

Second Chorus Lady—I'm sure I sha'n't, dear.—London Opinion.

WHY CLEVELAND NEEDS A PERMANENT SYMPHONY ORCHESTRA.

[From the Cleveland, Ohio, Leader.]

Nothing but popular music will be played and anything resembling the classical will be barred, announces Councilman McGinty, at a public concert to be given in the Haymarket district. And this in a city that employs an imported kapellmeister and supports a municipal symphony orchestra at a cost to the taxpayers of thousands of dollars annually for no other purpose than to elevate the public taste in music!

The thing was bad enough the last time it happened—last summer, while the municipal symphony orchestra was still purring and sighing Sunday afternoons in the parks. The all-ragtime concert in which the Haymarketers were indulged at that time could be excused on the plea of variety. It merely afforded a choice. But now, when symphonies are an established failure in the parks, and are perforce confined to the winter season of indoor diversions, it seems almost cruel to flaunt the popularity of syncopation in the field whence the tone poem has fled.

Again, it would be bad enough if those who prefer ragtime and dance tunes were to enjoy the melodies of their choice and leave the classics alone. Their taste might seem inexplicable to devotees of the higher musical thought, in the city hall and elsewhere, but at least the classic cult would have escaped the affront provocative. As it is, the disdainful announcement that no high-brow composition need apply makes it perfectly plain that the Haymarket clientele not only knows what it wants, but also knows all about the classic stuff and wants none of it.



LEO DIETRICHSTEIN AND GEORGE HAMLIN (RIGHT) IN VIENNA.

Applies Also to Musical Courier.

[From the Los Angeles, Cal., Graphic.]

One point often overlooked by teachers of music and art is the fact that in the summer many parents select the teachers for their children to begin study with in the fall. It will be noted that the largest advertising of colleges and music schools in the Eastern magazines is done in June, July and August. The advertisers know what time in the year brings them the best returns, hence their use of the summer numbers. It may not be out of place to call attention to this fact in this department of The Graphic, as many teachers, not recognizing this condition, defer their announcements until September and October. By that time most persons have made up their minds about the instructors they will employ. A hint to the wise was long ago said to be sufficient.

The columns of The Graphic are open to reputable teachers and will be found to be the best magazine medium in the Southwest by which to reach the class having the highest cultural and financial standing in the community—just the persons whom musicians and artists of ability most desire to add to their clientele.

Australia Lauds Dufault.

Paul Dufault continues to win praise on his tour of the antipodes, as may be seen by the following extracts from Melbourne papers:

Last night at the Auditorium, Paul Dufault made a welcome reappearance after an extended tour through New Zealand. The French-Canadian tenor is an artist whom Melbourne audiences delight to honor, and rightly so, for his many admirable qualities are precisely those which the intelligent music lover looks for in a singer of real eminence. At this time of day there remains little or nothing to be added to what has been written before in these columns on the subject of Paul Dufault. The distinctive "timbre" of his voice—in which sturdiness and sweetness are happily commingled—was as evident at last night's concert as ever before, and once again he was rewarded with the plaudits of an audience whose enthusiasm was completely justified. This is high praise, but the purity of Dufault's vocal methods and the finished manner with which he treats everything he sings call for an honest approval of a particularly fine artist.

Time after time was the popular tenor recalled last night; it is no overstatement to record that he achieved a thoroughly deserved triumph.—The Age, Melbourne, April 14, 1914.

Paul Dufault is an artist through and through. His are not unpremeditated strains, though nature has endowed him with a magnificent voice. He is a finely mental singer, and gains his effects by reason of a splendid mastery of vocal method (which includes perfect moulding of the tone), equally perfect enunciation, and a capacity for suggesting atmosphere so exactly calculated that every note, every word and subtle inflection tells.

The concert last night was a brilliant success. Mr. Dufault, of course, reaped the greatest honors, rousing the audience—a very large one—to an extraordinary pitch of enthusiasm. And not with one or two things either, as is so often the case. In effect, M. Dufault says with Epictetus, "Not too much of anything," not even of his brilliant top notes, his choicest bits of mezzo voce, or any other of the striking effects in his art. He believes in a finely balanced method, and the result is that in whatever he does he is always interesting. . . . "The Trumpeter," by Dix, was also memorable, and as a conclusion to the concert sent away the audience with a greater opinion than ever as to what M. Dufault can do.—The Argus, Melbourne, April 14, 1914. (Advertisement.)

Wolfsohn Artists at Worcester Festival.

The following artists under the management of the Wolfsohn Musical Bureau, have been engaged for the Worcester (Mass.) Musical Festival, which takes place September 23, 24 and 25: Alma Gluck, Olive Kline, Florence Hinkle, Mildred Potter, Evan Williams, Herbert Witherspoon, Clarence Whitehill, Efrem Zimbalist.

A Busy Manager.

Pictured herewith is Wendell Heighton, the astute manager of the Minneapolis Symphony Orchestra, who happened to be at Christian College, Columbia, Mo., when caught by the camera.

Mr. Heighton called at the Chicago office of the MUSICAL COURIER recently and informed the representative that the season 1914-15 will be the biggest and longest in the history of the Minneapolis Orchestra. The announcement of plans for next season, including the list of the soloists and concerts to be given, will soon appear in the MUSICAL COURIER.



WENDELL HEIGHTON AT CHRISTIAN COLLEGE.

Hinkle with Boston Orchestra.

The Boston Symphony Orchestra has just engaged Florence Hinkle to sing with this organization in Providence, R. I., for the second time. In April last she was the soloist at the final concert in that city for the season by the Boston Orchestra.

George Hamlin's Son Wants to Conduct.

Jack Hamlin, the eleven year old son of George Hamlin, the tenor, is now in Berlin, studying violin. Recently the conductor of a large orchestra, meaning to encourage him, told the small boy that when he learned to play well enough he could come and play in his orchestra. Jack was unimpressed. "I don't care anything about playing," he said, "but I'd just as soon conduct."

Tenor and Actor in Vienna.

George Hamlin, the distinguished American tenor, and Leo Dietrichstein, the well known New York actor, are shown herewith. The snapshot shown on this page was taken recently in Vienna.

Whitehill to Return to London.

Clarence Whitehill is a prime favorite with the English public. His recent appearances there in opera at Covent Garden were such sterling successes that the Covent Garden management immediately contracted with him to return next April for the opening of the opera season, commencing April 16. His success on the concert platform there two years ago was equally emphatic. Sir Henry Wood more than a year ago urged Mr. Whitehill to hold his October time of this year for a series of English festivals and he is booked to sing at the Norwich, England, festival, from October 28 to 31. This will necessitate Mr. Whitehill's sailing from this country right after he fills his engagement at the Worcester (Mass.) Festival, which takes place during the week of September 21. Mr. Whitehill's opening fall engagement in England will be in Manchester on October 10.

MILAN NOTES.

Milan, Italy, June 27, 1914.

During the past week at the Carcano, "Tosca" and "Rigoletto" were given.

Giovanni Sample has returned from Arona, where he sang for ten days as leading tenor in the operas heard in that city. He scored a hit and received encores and curtain calls every night. He is to appear soon in "Otello."

Alice Sovereign has been appearing in various places in Italy in grand opera and has been very successful. She sang last week in "Trovatore" in a city near here.

Francesco Mottino, the old teacher of operatic acting, has so far recovered from his illness that he is attempting to resume his work. In his young manhood he was not only a good singer in grand opera, but also quite celebrated in drama. He was a pupil of the celebrated Gustavo Modena, who was also Rossi's, Salvini's and Ristori's teacher.

On June 24 Zlatko Balokovic, violinist, gave a concert at the Teatro dal Verme.

Maria Mohler, soprano, left this week for Cortina in the Dolomites, where she will remain until the last of August, when she returns to Milan to be married, after which her home will be here.

Advices from Verona state that "Carmen" will be given in the Arena in that city from August 1 until August 16, the cast being: Carmen, Maria Gay-Zenatello; Micaela, Sarah Fidelia, Solari; Frasquita, Farrario, Wanda; Corbetto, Ada; Don José, Famadas, Amador; Escamillo, Viglione, Borghese, Domenico; Dancairo, Paltrinieri, Giordano; Remendado, Morelatto, Gaetano; Zuniga, Mugnoz, Luigi. The conductor is Moranzoni.

On June 24, at the Arena in Milan, they celebrated with music and pyrotechnics the anniversary of the battle of San Martino before an immense throng of people.

Giovanni Tansini, the retired celebrated basso, who has a villa at Arona, is building a home in Milan. He retired from the operatic stage about two years ago after a career of over forty years. He was at the Scala for two years, appearing in important roles. He also toured Russia with a company of Italian artists.

On June 24 Maria Franceschini made her debut as Mimi in "Boheme" and was received favorably. She sang in the Garibaldi Theatre and was encored warmly.

"Notte di Leggenda," by Franchetti, and "Le Tre Maschere," by De Lara, are being prepared at the Scala. These operas are new at the Scala.

J. ALLEN.

The Grouch—Ten reels and just one man killed—and you call this a play!—Evening Post.

MRS. KING CLARK Mezzo Soprano
American Tour
WHOLE SEASON 1914-15
Management, M. H. Hanson
437 Fifth Ave. New York

Articles of general musical interest, with or without pictures, will be examined by the Musical Courier if sent on approval, accompanied by stamped envelope for the return of the manuscript. In the event of its acceptance, such matter will be paid for at space rates. Address all manuscripts to The Musical Courier Company, 437 Fifth Avenue, New York, Southeast corner of Thirty-ninth Street.

LOS ANGELES SEASON WANES.

Musicians Welcome Season End—Dominant Club's New Officers—Music Teachers Will Meet in Convention at San Diego—People's Orchestra Revived—Gamut Club Gives Dinner—Popular Manager Visits the East.

1110 West Washington Street,
Los Angeles, Cal., July 3, 1914.

With the final pupils' recitals of last week and the commencements at the various colleges and conservatories, the season seems to be reaching an end, and I think with regret neither to teachers nor pupils, and I am sure not to the critics.

DOMINANT CLUB OFFICERS ELECTED.

As the first Saturday of the month fell upon July 4, the annual meeting of the Dominant Club was changed to June 27. The newly elected officers for the ensuing year are as follows: President, Mrs. Wm. H. Jamison; vice-president, Margaret Goetz; recording secretary, Verna Blythe; financial secretary, Mrs. Sidney Webb; treasurer, Lucile Dickson; social chairman, Frieda Peycke; membership committee, Mrs. Charles G. Stivers (chairman), Mrs. Clifford Lott, Mrs. Roth Hamilton; program committee, Blanche Ruby (chairman), Minne Hance, Gertrude Cohen.

THE MUSIC TEACHERS' STATE ASSOCIATION CONVENTION.

The main interest of the music teachers at present is the coming convention in San Diego, July 13 to 16. A large delegation from Los Angeles will attend and be represented upon the programs. July 11 the State board will come to Los Angeles for a joint meeting with the local board, previous to the convention.

The program prepared looks very interesting and covers a wide field. One question which is likely to come up for settlement is the standardization of requirements for membership in the association. The board of directors has formulated the following, presumably tentative requirements:

Class I.—Teachers of ten years' experience, no examination to be required. This term of experience to be increased two years each year for six consecutive years.

Class II.—Teachers of metropolitan, national or international repute as music artists or teachers, no examination.

Class III.—Pupils having completed or successfully passed the examinations in a four years' music study course in any accredited school or college of music: also, advanced pupils who have studied at least two years under teachers in Class II admitted upon presentation of diploma without further examination.

Class IV.—Persons not eligible under Classes I, II or III may become active members by passing the membership examination as formulated by the committees in the various branches of music.

Class V.—All active members in good standing at the time of adoption of this classification will be accepted as "Founding Members" without examination.

The degree or title of fellow shall be conferred upon any active member of this association, upon presentation of a postgraduate diploma covering at least a six years' course of music study in any accredited school or college of music or upon passing an examination formulated for such degree.

The degree or title of associate shall be conferred upon any active member, upon presentation of a diploma covering at least an eight years' course of music study in an accredited college or university, or upon passing an examination formulated for such degree which shall be considered uniform with the degree of bachelor of music.

EDWARD LEBEGOTT REVIVES PEOPLE'S ORCHESTRA.

Mr. Lebegott, who was the first conductor of the now defunct People's Orchestra, will make another effort to revive a popular priced orchestra for Los Angeles next year. He announces that the concerts will be given in the Shrine Auditorium, which is the largest building of the kind in the city, but as it is some distance out, many have expressed doubts as to his ability to get the people to go. However, that remains to be seen.

GAMUT CLUB'S MONTHLY DINNER.

The monthly dinner of the Gamut Club Wednesday evening partook of a patriotic nature, coming so near the national holiday. In the absence of President Blanchard and Vice-President Behymer, Professor Willhartitz presided. He is a prime favorite of all and presided with his usual hearty grace and wit.

Among the guests of honor, who provided the program, Louise Rieger, dramatic soprano of the Boston Opera Company, scored an immediate success; Evelyn Gurley-Kane, of Washington, D. C.; Bernard Walther, violinist; Anna Reher, pianist, and her husband, Wilhelm Reher, violinist, recently from Vienna; the Euterpean Quartet, and Frank Kurtz, baritone, also contributed numbers. The accompanists were Mrs. Hennion Robinson and Gertrude Ross. Great jollity prevailed and the evening wound up with a round robin letter to F. W. Blanchard, telling him of the extraordinary success of the evening. Mr. Blanchard is now in Paris.

L. E. BEHYMER GOES EAST.

L. E. Behymer left for his annual trip to the East, Monday, June 29, to be gone a couple of months and to complete his arrangements for next year's attractions.

JANE CATHERWOOD.

Bits of Grand Opera for the Masses.

If the courts will not allow Oscar Hammerstein to provide the New York public with grand opera entire at popular prices he proposes to give it to them piecemeal—in "snatches," as he announces. Grand opera selections as vaudeville numbers are nothing new, although on a less ambitious scale, and it is hard to see how Mr. Hammerstein can be prevented from carrying out this adroit scheme in his new opera house, where the excerpts from the great music dramas will be interspersed with motion pictures. It will be a grand operatic half loaf, far better than no bread for the multitude of music lovers who cannot afford to pay metropolitan prices for seats.—Newark (N. J.) Star.

The Care of the Piano.

One of those popular fellows who can sit down at a piano and play accompaniments to songs, even when the "music" is not forthcoming, happened to be in a little village recently when a concert was almost stuck through the pianist disappointing at the last minute. Our friend, says the Glasgow News, came to the rescue and got the company out of its difficulty, but inwardly he applied to the instrument adjectives which would shock even George Bernard Shaw. After the performance the caretaker (a "lady") was covering up for the night, and the player mentioned to her that the piano was very much in need of attention, but she scouted the idea. "Why," said she, "I went over it myself this morning and scrubbed every part of it, keys and all."

Carl Friedberg in Europe.

Carl Friedberg, the famous German pianist, who will come to America next season, is still busy with his concert work in Europe. He has played over one hundred concerts in the principal cities throughout Germany, Austria, Switzerland, Holland, Belgium, France, England and Denmark, and has been soloist also at important festivals on the Rhine.

He expected to arrive the first week in October, but has had to change his plans in order to fill some concert dates in Europe before he sails. He has to play over a dozen concerts during September, one to be under the leadership of Felix Weingartner.

Mme. Schloemann on Jersey Coast.

Minna Schloemann, vocal teacher, of New York, is spending the summer months at East Long Branch, N. J., which is so convenient for a number of her pupils that they will continue their studies during the summer. However, Mme. Schloemann will find it necessary to spend one day a week at her New York studio for the accommodation of a few pupils who will remain in the city during the warm weather.

A Wagnerian.

"Do you like Wagner?"

"Better than I used to," replied Mr. Cumrox. "There's a lot of his music that no one would attempt to dance to."—Washington Star.

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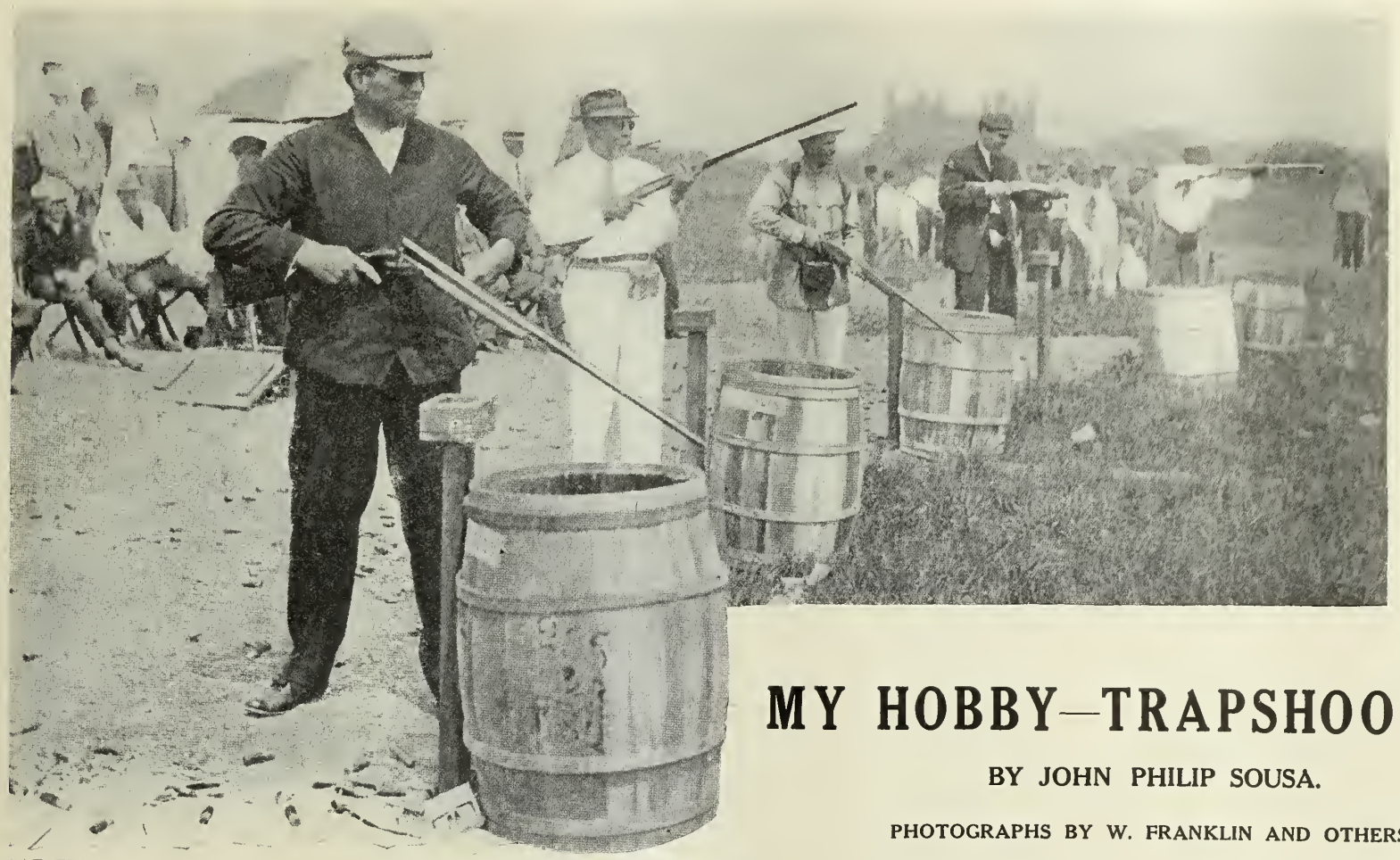
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MUSICAL COURIER

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"AT THE FIRING LINE ALL MEN ARE FREE AND EQUAL" MR. SOUSA (SECOND FROM LEFT) AT THE HARRISBURG, PA., 1913 TOURNAMENT.

[From Country Life in America—Reproduced by Permission.]

MY HOBBY—TRAPSHOOTING.

BY JOHN PHILIP SOUSA.

PHOTOGRAPHS BY W. FRANKLIN AND OTHERS.

Heaven pity the poor mortal who has not a hobby! In the wisdom of things, every man should have an active, muscle building, fat destroying, lung developing hobby that he can confide in, talk baby talk to, and coddle when he is depressed by liverish symptoms or business cares. It should be his hobby alone and should never be offered to another to "throw a leg across." Hobbies should always be ridden and never allowed to ride. A riding hobby is a nuisance, it is a veritable "old man of the sea," therefore "Verbum sat sapienti," which to the hobbyist is "A word to the wise," etc.

In the very olden days a gentleman's recreations were principally confined to hunting, hawking, fowling and fishing. At the present time one can add quoits, tennis, croquet, bowling, billiards, pool, archery, golf, trapshooting, mounted hockey or polo, squash, hand ball, and a myriad other games to select from as a hobby, therefore no well conducted family should be minus one.

Perhaps the games, exercises, pastimes and recreations with a horse as an integral part are the most fascinating of all sports. The delights and excitements of the chase, the race, jumping, and plain riding have been sung by poets from time immemorial.

But, alas! for the high cost of living—though the horse stands preeminent as the sportsman's ideal, the cost and the maintenance of an equine companion bar all save the favored few.

Next to love for the horse comes love for the gun; it is a love that is natural, for it is identified with the chase and the conflict, and the world knows its power when in quest of food or the enemy. Tomes have been written about the achievements of those who have excelled as marksmen—be it with gun or bow. The keen eye and steady hand of William Tell have fired with emulative zeal the youth of all lands.

With an inherent admiration for the skill of the marksman, it is not difficult to account for the present day popularity of trapshooting. It is the apex of social democracy in sport. At the beginning sport was confined to the efforts of "gentlemen"; later it pertained to recreations and pleasures for "gentlemen, citizens and countrymen"; and with the birth of trapshooting, it became a sport for every one, be he millionaire or artisan, prince, wage earner, financier or farmer. In its ranks is found every stratum of society; like love, it levels all classes. At the firing point all men are free and equal, and he who smashes the greatest number of flying targets is the king of the day, whether he live in a palace or a hut.

Trapshooting is very largely an American sport and is now about thirty years old. While it obtains in other countries, it has reached its present dignity through the efforts of the American shooters. It took the place of live bird shooting, which, as a "sport," appealed but to the few and was condemned by the many. Live bird shooting was the wanton destruction of a domestic bird, and was a false sport, to say the least. Like bull fighting, cocking mains and dog battles, it is fast disappearing from the list of killing "sports."



FROM LEFT TO RIGHT, G. MAXWELL, THE FAMOUS ONE-ARMED SHOOTER; JOHN PHILIP SOUSA, HENRY JONES, GEORGE WADDELL, AND WALTER HEEP, WINNER OF PROFESSIONAL CHAMPIONSHIP OF THE GRAND AMERICAN HANDICAP IN 1913.

The necessary adjuncts for trapshooting, apart from the men, their guns and ammunition, are: A fair sized field with a good background; one or more traps to throw the targets; the targets, small saucer shaped objects; trap houses or screens to protect the boys from injury; referees; scorers; and trap pullers.

The word "pull," spoken by the shooter, is a command to the trap puller to release the target, and at the same time it is a declaration of the contestant that he is in the game and must abide by the result of his shot. The referee's duty is to announce the result of the shot, whether hit or missed, the scorer to make a true record of that result.

The tournaments are conducted with five men at each trap, the firing points being designated as 1, 2, 3, 4, 5, all equidistant from the trap. If the event is for twenty-five birds, each contestant moves to the next firing point after he has shot five times, until his score is completed. The standard distance is 16 yards. In handicaps it graduates from 16 to 23. The yearly average of the shooter's skill is determined by the number of birds he has shot at 16 yards, without any handicaps, and to be made at tournaments registered with the Interstate Association.

The Interstate Association is composed of the leading gun, powder, shell and lead manufacturers in the United States. They are organized to foster and encourage trap-shooting throughout the land. The various companies comprising the association employ expert shooters, who are known as professionals, to exploit their particular goods. These professionals appear in conjunction with the amateurs at all tournaments. They are not permitted to shoot for prizes, but only for record, but they are invaluable to the amateur in giving advice, encouragement and even mechanical skill when something goes wrong with the gun. The professional, I believe, is an indispensable adjunct to the shooting game. He is a true sportsman, a comforter and a friend, thor-

oughly honest and wholesome. Long may he continue with us.

When it is understood that the combined ammunition loading companies of the United States have a daily output of a million shells, one can realize the fondness of man for the gun.

The flying target manufacturers send out their product by the carload, and many makers of guns are busy year in and year out, supplying the needs of the growing army of trapshooters. The sport is clean, manly and gives even the timid self reliance.

Binocular shooting has reached its perfection through the experience of the trap gun men. Experts discovered that, as you can read better with two eyes than with one, so you should shoot better with two eyes than with one, and drawing a bead on an object, with one eye, is largely a thing of the past.

A simple test of the practicability of binocular shooting can be made by looking at an object through a finger ring with both eyes open, then closing one eye, thus finding out which eye is focused on the object. That eye is the pilot or master eye, and the other eye is really passive at the moment the trigger is pulled at a flying target.

The greatest trapshooting event of the year is the Grand American Handicap. It is the classic of the sport.

The national and professional championships are determined during this tournament, as well as the race for the Grand American trophy, the most coveted prize in the shooting world.

At the Grand American, held last June, in Dayton, Ohio, there were 501 entries, of which more than 460 qualified, and representative shooters from all over the Union and Canada competed.

On two occasions we have sent American teams to Europe to try our skill against the best European shots. In 1900, a team captained by Tom Marshall, and comprising Crosby, Gilbert, Elliott, Heikes, Fanning, Powers, Merrill, Banks, Tripp, Palmer and Woodward, swept everything before them, both as a team and in individual matches.

At the last Olympic Games an American team comprising Graham, Spotts, Hendrickson, Gleason, Hall and Billings won the trophy, and Jay Graham, of Illinois, won the championship of the world.

The question is often asked, "How can one become a good shot?" If it were keenness of vision or physique alone, many who cannot hit a "flock of barn doors" would be top notchers. Experience teaches us that it requires something beyond mere vision and brawn to make the invincible shot. Let us call it "faculty." Phrenologists define faculty as "a command of nature, having for its object a special impulse or inclination, a talent, an aptitude, a mental gift." The shooting faculty, in its highest development, must therefore be a combination of intellectual faculties and certain physical traits.

"Eventuality is the perceptive faculty whose function it is to take cognizance of objects when in a state of mobility." This applies with equal force to the trapshooter or the baseball batter. We call it the shooting eye in one case, and the batting eye in the other; but in reality, it means the faculty to combine location, time, concentrativeness, and energy. One may have a dozen eyes, but unless one employs these intellectual and physical faculties until they answed almost instinctively, one will not be a great shooter or a great batter.

No doubt ball players like Wagner, Cobb and Jackson, and shooters like Crosby, Gilbert, Huff and others, have these faculties so intertwined that they become almost instinctive.

The young shooter, while developing these faculties, should pay attention to the velocity of his vision, the sensitiveness of his trigger finger, and the pliability of his left arm.

Age has nothing to do with expertness in trapshooting, for the beardless youth and the grizzly septuagenarian compete on an equal footing in every great tournament held during the year.

Trapshooting is poor sport for the chronic prevaricator. The imagination of the piscatorial artist and his fidus Achates, the bird hunter, has no place in the shooting game. The cheerful liar can amplify and elongate five 5-inch perches into a school of young whales, unabashed and unassailed; and the Nimrodic Munchausen can metamorphose six catbirds into fifty braces of pheasants without mussing an infinitesimal strand of his capillary substance. But woe to the trapshooter who deviates from the primrose path of rectitude. Referees, scorers, shooters and spectators will bid him be truthful—for theirs is the knowledge, and his the perfidy.

There is no sport that is so dependent on the man himself as trapshooting; you, and you alone can do it; and whether or not, no one can help you.

Ocular demonstration is the evidence of the contest. The man who breaks the most targets is the man of the hour, and everybody knows it and admires him.



JOHN PHILIP SOUSA AT HIS FAVORITE DIVERSION. THE "MARCH KING" PUTS THE SAME ENERGY INTO HIS PASTIMES THAT HE DOES INTO HIS MUSIC.

ST. JOHN SUMMER BREVITIES.

New Brunswick City Still Active Musically—Examinations Held.

St. John, N. B., July 11, 1914.

Dr. Herbert Sanders, who was in St. John last month for the yearly examinations of students for McGill, gave an organ recital of particular interest in Trinity Church. It is a rare privilege to hear a player of Dr. Sanders' ability. His pedal work is exceptional, clean, rapid and smooth.

His program was excellent, including the overture to "Ruy Blas" (Mendelssohn), "Prayer and Cradle Song" (Guilmant), variations on the "Austrian Hymn" by Chipp, barcarolle by Sterndale Bennett, and "Marche des Templiers" by Benedict. Two especially pleasing numbers were rondo in A by Lemare and toccata by Wood.

Dr. Sanders was assisted by Louise Knight, soprano of Trinity Church, who sang with good conception "Hear Ye, Israel," from Mendelssohn's "Elijah," and Dorothy Littler, of Halifax, N. S., a contralto with nice vocal quality, who sang with expression "God Shall Wipe Away All Tears," from Sullivan's "Light of the World." The recital was well attended.

The St. John music teachers, both vocal and instrumental, are to be congratulated upon the fine showing their pupils made in their examinations under Dr. Sanders, many passing with distinction.

Two Pleasing Concerts.

Evelyn Scotney, assisted by Cara Sapin, contralto; Alfreda Ramella, tenor; Howard White, bass, with John Craig Kelly at the piano, gave two concerts at the Opera House, June 11 and 12.

This organization is making a tour of the Maritime Provinces under the management of E. B. Hesser. At the first concert an all English program was given; part first was made up of songs, part second, the second act of "Martha," sung in costume. Mme. Scotney's best songs were "The Spirit Flower," by Campbell Tipton, and "Down in the Forest," by Landon Ronald.

Mr. White sang with fine conception "She Alone Charmeth My Sadness," from Gounod's "Queen of Sheba." His other numbers, "The Caravan" (De Koven), "My Little Woman" (Osgood) and "King Charles," by Maud Valerie White, were delightful numbers. Mr. White's clear enunciation is a pleasure to his hearers.

The second act of "Martha" was very well given and was acted with spirit and faithfulness to the respective parts. A. L. L.

Backward and Forward.

To be considered really smart nowadays you must never be up to date, says the London Tatler. Your aim must be either to live seventeenth century or scream A. D. 2000. If you play the piano with the desire of being listened to you must either play Bach on a harpsichord or sit down here and there on the keyboard and call it the "music of the future." In the same way, if you paint, you must either copy the earliest Italians or cut a chocolate box into a hundred pieces, throw them into the air, paste them on a canvas as they fall, and call it a Futurist portrait of the Queen Mother of the Netherlands. Even your clothes must either be très-Poiret or else as near the Garden of Eden as a yard of tulle and a blue bow will permit you. Never must you be fin-de-siècle—that is, of today. You must either hark back to the year nothing or soar into the future on the wings of your individual fancy. Perhaps the future is the safest card to play, because the future can never answer you back.

All the world's a stage and most of us want to occupy the critics' seats.—Winnipeg Town Topics.



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TWO PITTSBURGH EVENTS OF INTEREST.

Contralto With Festival Orchestra—Well Known Baritone to Sing.

Pittsburgh, Pa., July 11, 1914.

About the only thing of interest musically in Pittsburgh this summer is the Festival Orchestra. Carl Bernthaler has a splendid organization this season, and the summer night concerts at the Schenley Hotel are drawing better than ever. Capac' y crowds have been in attendance at almost every c cert. A splendid array of local artists have appear . this season with the orchestra. Martha Steele, the well known contralto, was among the artists appearing last week. Her numbers included the aria from the "Queen of Sheba," by Gounod, and a group of songs with piano accompaniment, including "Lungi del caro bene," by Secchi; "Frühlingsnacht," by Schumann, and "Der Schmied," by Brahms. The aria was given with warmth of tone, while the group was given with good variety, displaying a brilliant and legato quality with equal finesse. Mrs. Steele has a host of admirers and is always assured of a cordial welcome when appearing with the orchestra.

The orchestra program on this occasion was light, but well rendered. Friday evening of each week is devoted to the classics. These programs, although difficult to render with a small orchestra, have been presented splendidly under the able direction of Mr. Bernthaler.

CECIL FANNING TO APPEAR IN PITTSBURGH.

No announcement of the present season has been received with greater enthusiasm than the one that Cecil Fanning and H. B. Turpin were engaged to appear in Carnegie Music Hall, October 12, in an entire program. Mr. Fanning has appeared twice with the Euterpean Choral and on each occasion has scored a decided triumph, and the fact that he will come here in an entire program will give his many friends an opportunity to hear him at his best. This concert will be handled on the most democratic basis of any given here recently. No seat will be more than one dollar, while student rates will prevail in any part of the hall. From the intense interest manifested at this early date, the prospects for a big house are splendid.

HOLLIS EDISON DAVENNY.

Talented Soprano from Saenger Studios.

Frances Bickford Allen gave a delightful song recital in Greenfield, Mass., June 23, receiving much praise from both press and public for her rendition of English, French, German and Italian songs and arias. She won instant favor with her beautiful dramatic soprano voice, easy stage presence and charming personality. Miss Allen has booked a number of concert and oratorio engagements for the early fall season.

Cellist Liebling Sails.

James Liebling, the cellist, will sail for Europe tomorrow, July 23, where he intends to spend the coming season, making Berlin his headquarters and devoting himself chiefly to concert activity. He is engaged for appearances with several of the large orchestras.



DR. FREDERICK CLARK IN TWO CHARACTERISTIC COSTUME SKETCHES.

For the Organist.

[From Musical Canada.]

Denuded of the exuberant grace notes which were characteristic of the period the favorite movement from Gluck's works, the march from "Alceste," makes an excellent organ voluntary. I am entirely sympathetic with discrimination as to what one plays in divine service, both as regards its essential character and associations. But I hope no young organist will be deterred from rendering this movement merely from its being called a "pantomime" in some editions. For in Italian the words mean simply action without words, and the piece in question is the music accompanying a solemn but mute ceremony round the tomb of Alcestis. In many albums it is quite appropriately headed "Marche Religieux" or "Marcia Religioso," as the case may be.

Musical Cops to Tour Country.

A band composed of members of the police bands of New York, Philadelphia, Newark and Jersey City, N. J., will make a tour of the larger cities of the country in October. There will be about eighty members in all and the project has been sanctioned by the heads of the various departments.

One of the chief objects will be to arouse interest among policemen of other cities to organize bands. It is estimated the expenses of the tour will amount to about $1,200 per day, but there is no fear but this will easily be netted by the admission at the concerts. Inspector Harry Crofut, of Philadelphia, president of the National Police Bands Association, will have personal charge of the tour.

Dr. Frederick Clark's Recitals.

Dr. Frederick Clark, brother of Charles W. Clark and also a baritone, gives recitals in costume, as may be seen by the accompanying pictures, which show Dr. Clark as the Indian and as the Outlaw.

St. Louis to Hear Hamlin and Shattuck.

George Hamlin and Arthur Shattuck will appear in joint recital on the artists' series course conducted by Hattie B. Gooding, St. Louis, Mo.

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1914—1915



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PARIS SUMMER EVENTS BRIEFLY CHRONICLED.

Noted Teacher Finishes Season with Attractive Pupils' Recital—Operatic Debut of American Soprano—Prix de Rome—California Glee Club Heard—Notes

[All inquiries referring to American musicians and music as well as matters of interest to American visitors in Paris, or such as contemplate a visit to France, may be addressed to H. O. Osgood, 43 Boulevard Beauséjour, to whom tickets should also be sent by those who desire their recitals or concerts to be attended.]

Paris, July 7, 1914.

Arthur Alexander ended his teaching season with a pupils' recital at his studio on June 25. There was a capital program rendered, well calculated to show the ability of his pupils and the splendid progress which they have made during the past season. It opened with a duet from Thomas' "Hamlet," finely sung by Kathleen Lawler, soprano, and Richard Bunn, baritone, and at the end they were heard to still better advantage in a capital rendition of the big duet from the second act of "Rigoletto." Mrs. Lawler, a fine coloratura soprano, needs no fresh praise, as her excellent work has often been mentioned in these columns. Richard Bunn has a baritone voice of exceptionally good quality and he has made great progress in singing this past season, during which he has been working hard with Mr. Alexander and with Maitre de Reszke as well. This is a young man who is bound to be heard from in public work in the near future. Both were heard in solo numbers as well.



Photo by Ellis, Paris.
ARTHUR ALEXANDER.

Another very excellent singer in the class is Charles de la Platé, who has a very mellow, round and agreeable basse cantate. I have heard him many times this past winter, in public and private work. His progress has been steady and marked, and his two numbers, an aria from Verdi's "Don Carlos" and the serenade from Tschaikowsky's "Don Juan," were excellently done. Addison Putney, a contralto from Australia, has a beautiful voice and sings finely. Lenore Simonsen, soprano, also has an exceptionally fine voice and has made great progress the past season. Clara Peterson, a sister of May Esther Peterson and the possessor of a pretty soprano voice, sang for the first time before an audience and acquitted herself with great credit. Others who contributed most acceptably to the program were Eleanor King and Mme. Santos-Suarez. Mr. Alexander is certainly to be congratulated on the evidences of his successful work as shown by each member of his class. I have kept in close touch with the work of his studio this past season and can testify from personal knowledge that there is not one pupil who has not showed steady and certain progress. There was not a single weak spot in the program, something very unusual in students' recitals.

An American Soprano.

On June 24 May Esther Peterson, American soprano, made her debut at the Opéra-Comique, singing the same role, that of Lakme, in which she made her debut earlier in the season at the Gaietc-Lyrique. Her fine work in this role was reviewed in detail at that time, so it is sufficient to say this time that she was again in splendid form and showed a thorough mastery of the role in every way. It may be truly said that she met with a triumphant success, so much so that the management immediately entered into negotiations which have resulted in her engagement as a

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During the summer Miss Peterson will appear in concert or in opera at several of the best known resorts in Europe, including Ostend, Dinard, Cabourg, Deauville, Le Toquet and Biarritz. Her engagement at the Opéra Comique will begin in October and extend to the beginning of the year. In January, February and March she will sing several times in Menton and Cannes, after which she will return to the Opéra Comique to complete her season there. Miss Peterson is one of the many pupils who have passed from Jean de Reszke's studio to a successful career on the stage.

Prix de Rome.

The Prix de Rome of music has fallen this year to Marcel Dupré, who received the reward of the judges for his cantata at the annual contest which took place last Saturday. The subject of the cantata this year was "Eros and Psyche," containing, as usual, the three roles which are written for soprano, tenor and bass. The artists who executed M. Dupré's composition were Mlle. Montjovet, MM. Foix and Dupré, of the Opéra Comique, accompanied at the piano by that very accomplished player, Jean Verd. M. Verd appears to be a mascot in this annual contest, for this is the second laureat whom he has helped to win the Prix de Rome.

California Glee Club.

Last evening the glee club of the University of California gave the last concert of its second European trip at the Hotel Majestic. It was a treat to hear a real American program once more which, though perhaps more closely allied to vaudeville than to music, was most enjoyable. Of the strictly musical numbers the best were in the last group, especially the "Pipe and Stein" song, written by Walter de Léon, of the class of 1906. The boys have evidently been very well trained by their director, C. R. Morse. Their high jinks, which included popular songs by Howard Patrick, L. R. Turner, G. W. Baker and Dickson Maddox as soloists and a most laughable dancing skit by Gilbert Rose and Douglas Short were most entertaining and very heartily applauded by a large audience, encores being the order of the day.

The boys have had a splendid trip, giving concerts in London, Berlin, Dresden, Lucerne, Venice, Milan and Paris, and will return home tomorrow with memories of a very jolly time.

Notes.

Mildred Dilling, a New York harpist, is spending the summer in Paris studying with Henriette Renée, the Paris harp virtuosa. On Sunday, June 28, she gave a short recital at the American Art Club, including in her program:

Bourrée ..... Bach
Menuet d'Armour ..... Massanet
Am Springbrunnen .....Zabel
Arabesque ..... Debussy
Les Follets .....Hasselmann
Impromptu Caprice ..... Pierné

Miss Dilling has the good luck to be a musician as well as a harp player, two things which do not always go together. Such things, for instance, as the Bach "Bourrée" she played with a splendid musicianship. Other specially attractive pieces were Debussy's "Arabesque" and Pierné's "Impromptu Caprice." Needless to say, Miss Dilling was the recipient of very hearty applause from a large audience.

Camille Decreus, the pianist, who has been Ysaye's accompanist in America for the last two seasons, returned to his Paris home a few weeks ago. He will leave it again shortly to go to the magnificent chateau of Senator A. Clarke, at Evry Petit Bourg, a short distance out of Paris, on the Seine. He will spend the summer there resting and preparing his repertoire for the concerts of the coming season in America, which he will play, together with the French violinist, André Tourret. M. Decreus received an offer to play fifteen concerts with Ysaye in Switzerland and in Germany next November, but will be obliged to decline it, as his arrangements with Manager R. E. Johnston call for him to begin his concert work in America the middle of November.

Here is a notice which appeared last Sunday in the Paris New York Herald: "M. Vanni Marcoux, the French baritone, who sang in Paris during the Boston Opera Company's recent season at the Theatre des Champs-Elysées, was married at the church of Saint-Sulpice yesterday morning to Mlle. Madeleine Morlay, the Parisian actress. Mr. Henry Russell was a witness for the bridegroom. After an automobile tour in the south of France and Italy, the newly wedded couple will leave for America on board the Olympic on October 21."

And here another paragraph from this morning's New York Herald: "Mlle. Heilbronner, of the Opéra Comique, was injured in an automobile collision in Paris on May 21 last, her face being cut by fragments of glass. As a consequence, she was obliged to interrupt her engagements for three weeks." "Her suit against the driver of the autocab in which she was riding and the autocab which collided with it was heard yesterday," says the Journal, "and she was granted 7,000 fr. damages, two-thirds to be paid by the driver of the autocab which struck that which she occupied and one-third by the chauffeur of the latter. They were fined respectively 100 fr. and 50 fr." Of course one must be very sorry for Mlle. Heilbronner and for the injury to her face, but at the same time the reflection inevitably suggests itself that, at the absolutely ridiculous salaries which are paid at the Opéra Comique, she probably receives a good deal more from the court than she could earn at that institution in three weeks, three months, or, one is almost tempted to add, three years.

At the last concert of the Société Française de la Musique, given on Thursday last, M. Paul Loyonnet, a favorite French pianist, played Debussy's "Passe-Pieds," and "Spring" and "Autumn," from Campbell-Tipton's beautiful suite, "Four Seasons." Apropos of Campbell-Tipton, I have just received from the Schirmer press his new "Lament" for violin and piano. This composition is very valuable for recital purposes and is most interesting, both on account of its melody, its ingenious harmonies, and its clearly contrasted rhythms. It is written with a fine eye to the possibilities of the violin.

The famous French basso, Pol Plançon, has been very seriously ill, but we are happy to learn that he is now on the road to recovery.

Mrs. Hanna Butler, the well known Chicago teacher, is visiting Paris this month accompanied by some of her pupils, among them Mrs. Samuel Insull, of Chicago. They will go later to the Bavarian Alps, a most beautiful country which is becoming a favorite summer resort for Americans.

Roberto Moranzoni, the excellent Italian conductor of the Boston Opera Company, has been honored by being specially invited to conduct Wolf-Ferrari's "Jewels of the Madonna" at the Opera here. He has already led two performances, which have shown Parisians how that opera should really be given.

Gabriel Lapierre, who is known in America for his fine work as pianist on the splendid tour which Mme. Melba and Kubelik made last winter, will leave shortly with his family for a vacation on the south coast of Finistère. His splendid new studio on the Boulevard Jules Sandeau is nearly completed, and he will return there on the first of September to begin his work as vocal teacher and coacher. This studio, with its wonderfully designed decorations in the Gothic style, will be one of the most attractive in Paris. M. Lapierre was honored by a visit from Mme. Melba just before she left for Australia, who expressed her hearty admiration for it even in its then unfinished state.

Johannes Sembach, the German tenor, who made such an excellent impression here during the season of the Boston Opera Company at the Theatre des Champs-Elysées, left Paris at the close of the season for Herrsching an Ammersee, a beautiful summer resort in the Bavarian highland, where he and Mrs. Sembach will spend their vacation.

Jean de Reszke will have two pupils at the Opera Comique next season, Maggie Teyte having been engaged for that institution as well as May Esther Peterson.

Joseph Ballentyne, director of the Ogden (Utah) Temple Choir of 250 voices, has just arrived in Paris, where he will remain for some time coaching with Charles Bowes.

A New Strauss Opera?

The accompanying photograph of Ottilie Metzger, the great German contralto, and her husband, Theodor Lattermann, of the Hamburg Opera Company, which was sent to the Musical Courier from their home in Hamburg, shows the singers in the famous zoological gardens of Hagenbeck, who originated the idea of having the animals kept in the open air on rocks and among trees in imitation of nature, and not in cages. One might imagine from this photograph that they were rehearsing the leading roles in some new horror emanating from the brain of Richard Strauss.



OTTILIE METZGER AND THEODOR LATTERMANN AT HAGENBECK'S ZOOLOGICAL GARDENS, HAMBURG.

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Kingston Will Return in September.

Morgan Kingston, a leading tenor of the New York Century Opera Company, his teacher and coach, Evelyn Edwardes, and Richard Eckholt, the German conductor of the Quinlan Opera Company, are shown in the accompanying snapshot in the garden of Miss Edwardes' charming country home at Charleywood, England.



ARTISTIC RELAXATION—LEFT TO RIGHT: MORGAN KINGSTON AND DOG, "RAGS" (FIND THE DOG); EVELYN HATTERAS EDWARDES, RICHARD ECKHOLDT, GERMAN CONDUCTOR OF QUINLAN OPERA COMPANY.

This distinguished Welsh tenor, whose first season at the Century Opera House proved such a signal success, announces that he will return to America, September 1, to resume his duties in the leading roles, at the popular New York opera house.

Everyone will be looking forward eagerly to the early return of this splendid artist, who, during last season developed into one of the operatic favorites, with the many large audiences, which were fortunate enough to hear him. Kingston's work for the coming season promises to be much more interesting than ever before.

Ganz at Home.

Rudolph Ganz appeared at the Swiss Music Festival, in Berne, June 27 and 28. This was his first return to his native land since his opening ten concerts there last October. The audience was most enthusiastic. After his playing of his own konzerstück, op. 4, in its new revised and final form, the big audience of 2,500 people rose and cheered him loudly and he had to give three encores.

Mr. Ganz will sail September 6, from Boulogne, on the steamship Berlin, and he expects to open his American tour, September 25, at the Worcester (Mass.) Festival, where he will play the Tschaikowsky B flat minor concerto.

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—London Morning Post, March 22, 1909.

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GERTRUDE V. O'HANLON'S ARTISTS.

Popular Chicago Manager Has an Attractive List for Next Season.

Gertrude V. O'Hanlon, manager of musical celebrities, has been in the managerial field several years and during that time has made bookings for the Minneapolis Symphony Orchestra, and last year managed the extensive tour of the St. Paul Symphony Orchestra. She is an active, buoyant and attractive woman, popular among impresarios, well liked by her competitors and highly appreciated by the artists under her able direction, several of whom are discussed herewith:

Rosa Olitzka.

Rosa Olitzka, contralto, formerly of the Metropolitan Opera Company, of New York, Chicago and Boston Grand Opera Companies and Covent Garden, London, is recognized today to be among the leading vocalists of the world. Her fame has been established by a continuous succession of operatic triumphs and concert successes. To enumerate them would require too much space, but they are known not only to the patrons of the opera houses above mentioned, but also to those of the Imperial Opera Company of St. Petersburg, the National Opera Company of Berlin and La Scala of Milan. In recital, Mme. Olitzka is known all over Europe, and she has appeared with great success throughout the United States. In concert, as in opera, her powers have been attested by the cordial comment of critics and the enthusiasm of her audiences. Few artists have gone from the grand opera stage into concert with greater facility and success.

Mme. Olitzka will appear in the West and the Middle States under the management of Miss O'Hanlon, who has already reported several important engagements for this renowned artist for the coming season. The balance of Mme. Olitzka's dates are booked through the offices of R. E. Johnston, of New York.

Elizabeth Rothwell-Wolff.

Elizabeth Rothwell-Wolff, the well known operatic and concert artist, and wife of the distinguished conductor of the St. Paul Symphony Orchestra, will, this year, make a joint recital tour with her husband. She was the first American Cio-Cio-San in the production of Savage's "Madame Butterfly." Mrs. Wolff is said to have been the youngest American artist to win prima donna honors, and she was released from the grand opera in Mainz only after Mr. Savage had paid well for this release.

Mrs. Wolff has appeared as soloist at the Mozart Festival in Weimar, with the Cæcilien Society of Frankfurt, with the Symphony Orchestra of Bad Nauheim, with the Royal Opera of Darmstadt, and with the St. Paul Symphony Orchestra and in grand opera in Mainz. She toured the United States several times and her success has been attested by the splendid tributes paid her by the leading critics in the country and the enthusiasm of her audiences.

Under the management of Gertrude V. O'Hanlon Mrs. Wolff's coming season promises to be exceptionally profitable from every standpoint. Walter Henry Rothwell, conductor of the St. Paul Symphony Orchestra, who will preside at the piano at his wife's recitals, is a too well known musical personality to need any introduction here. The combination will, no doubt, prove to be one of the prominent ones in the musical world this coming season.

Edna Gunnar Peterson.

In the short time that this young pianist has been before the public she has already established herself firmly in the front rank of American pianists. Her playing is distinguished by strength unusual in a woman, combined with a delicacy and poetic charm of interpretation and a keen sense of rhythm. Her debut as a pianist was made in Berlin with the Berlin Philharmonic Orchestra, under Dr. Ernest Künwald. She played the Mendelssohn B minor capriccio, the Chopin E minor concerto, and a concertstück composed of and conducted by her teacher, the eminent Rudolph Ganz. Her success was such that she was engaged for a second appearance with the same orchestra, and on April 20 of the same year she again played the Ganz concertstück for two pianos.

Two years ago Miss Peterson returned to America and appeared as soloist at the regular concerts of the Theodore Thomas Orchestra. Then she went back to Paris, and only a few months ago returned to her native land, appearing since then with the St. Paul Symphony Orchestra and in a number of recitals. She made a joint recital tour with Alice Nielsen and played with the Boston Opera Orchestra in Boston as associate soloist with Mme. Tetrazzini. In addition to numerous other concerts she also appeared on the same program with Mary Garden in Chicago, in each case dividing honors with the stars.

Clara Williams.

Clara Williams, "the soprano of the Northwest," will again be under the management of Miss O'Hanlon this coming season. She was a pupil of Alberto Randegger and Georg Henschel, of London, and Bouhy, of Paris, and is a graduate of the Royal School of Music, of London, where she spent six years, a part of the time as teacher in that institution. Upon this thorough foundation her intelligence has built the enviable career which has made her art so well known and so universally admired throughout the country.

In song recital, concert, oratorio and orchestral engagements, Miss Williams has been equally and invariably successful. As soloist with the St. Paul Symphony Orchestra on its annual spring tour, she won many laurels, and she has created a charming little field of her own by her incomparably moving interpretations of the folksongs of Wales, the country of her parentage. The press comments from coast to coast have praised Miss Williams' crystalline and charming voice.

Cora Kempré.

Cora Kempré, the distinguished soprano, is a native of California. Her great musical talent manifested itself early, and after studying in this country she went abroad to prepare for grand opera. After eleven months of study her teacher pronounced her ready, and she made her debut in Novellara, a small city near Milan, as Violetta in Verdi's "La Traviata" with such success that she was offered another contract immediately upon finishing her season there. She has appeared in the leading theatres of such cities as Milan, Venice, Verona, Naples and Florence, and has sung with Alessandro Bonci the part of Donna Elvira in "Don Giovanni" at the Royal Opera of Vienna. She sang also with great success at the Grand Opera in Nice and at the Royal Opera in Madrid.

Mme. Kempré returned to this country recently for a visit, intending to return shortly to Europe to resume her operatic career. But Miss O'Hanlon made her a very flattering offer, asking her to devote herself to concert work, and as she has met with equal success in that field, she decided to accept it and remain in America for the present. She is now available for concert, festival and oratorio—fields in which she is as much at home as in grand opera.

Ridgeley Hudson.

Ridgeley Hudson began his musical life as a boy soprano. Although when he first grew to manhood he entered a business life, music continued to draw him more and more strongly. He was always studying and finally decided to devote himself definitely to the profession in which he has won a name for himself. In this resolution he was undoubtedly strengthened by his marriage to Mary Tiffany, a young soprano, who was already making a name for herself as a singer. Since then Mrs. Hudson has been her husband's teacher, and he declares a most exacting critic.

Mr. Hudson's voice is a dramatic tenor of wide range, and critics have been unanimous in praise of his artistic use of it and the excellence of his style and interpretation. He is proud of the fact that his entire musical education has been obtained in this country—indeed, he has not yet been abroad—so that he is, in the strictest sense of the word, an American tenor. He also comes of a family which has been prominent in the history of this country. His great-great-grandfather's uncle and adopted father, Samuel Huntington, was one of the signers of the Declaration of Independence and the first Governor of Connecticut.

Albert Borroff.

Another successful artist who was under Miss O'Hanlon's management last year is Albert Borroff, the American basso, who has won fame as one of the most successful recitalists in the land. His recitals have been styled by many musical reviewers "musical delights," and Mr. Borroff has been called a master in program making and an admirable interpreter of lieder.

Mr. Borroff has been soloist with the Chicago Apollo Club and the principal choral societies throughout the country. He has organized choirs and sung in the leading churches of Chicago as soloist. He has been heard in opera and appeared frequently in oratorio. He sings in English, French, German, Russian and Hungarian, having introduced to this country several novelties now in demand. Mr. Borroff is essentially a Chicago product. He is of English birth, although his name indicates Russian ancestors. As a boy he possessed a fine soprano voice, but sang only occasionally. As he attained to manhood his voice developed into a resonant, mellow bass. Advised to study singing, he placed himself under the guidance of the late L. Gaston Gottschalk, who was his only teacher and with whom he studied for six years and to whose masterly instruction and advice Mr. Borroff believes he owes his success as a singer.

Kathleen Hart.

Kathleen Hart will make her first tour under the management of Miss O'Hanlon, and at this early date she promises to be exceptionally profitable, both artistically and financially. Miss Hart, who is especially well known in the Northwest, having appeared with the leading organizations in the territory, has met with such approval as to warrant her engagement under the O'Hanlon direction.

Writing about her appearance in Minneapolis, Dr. Caryl B. Storrs, the critic of the Minneapolis Tribune, said: "Miss Hart has not only a voice of warm, true and rich quality, which is, of course, the essential basis of singing, but she possesses those rare powers of voice coloration and the impersonation of the spirit of the song which lifts singing above the realm of mere tonal beauty into that of genuine art."

Esther May Plumb.

Esther May Plumb has appeared in concert, recital and oratorio all over the United States, winning everywhere the full approval of the public and press alike, and her success has resulted in many reengagements. Miss Plumb sings just as well in English as in German, French and Italian. Endowed by nature with a glorious voice she has been often compared to the famous Schumann-Heink. Miss Plumb's repertoire embraces nearly every phase of song literature and all the standard oratorios. Miss O'Hanlon expects to book several important engagements for this artist for the coming season.

Celene Loveland.

Célene Loveland, born of a family that has given many illustrious names to the history of this country in literature, art and music, has been for several years ranked among the foremost American pianists. She is a pupil of Rudolph Ganz, who paid her a signal honor when he chose her to introduce to a very critical audience in Berlin one of his own compositions (since become famous) while it was still in manuscript form. Fully as great recognition and compliments were paid Miss Loveland as a teacher when, upon the temporary absence from Berlin of the noted teacher, Mme. Eylau, her class was given over to Miss Loveland. So noteworthy was this that the German musical press commented upon it as bestowing upon Miss Loveland an unusual honor and recognition. While in Germany she also taught many American teachers who went there to complete their musical education.

Miss Loveland, in addition to the usual concert programs, has made a specialty of lecture recitals, a field which she has practically to herself. In these, by well chosen introductory remarks, she brings to the comprehension of her audience the meaning of the most difficult and intricate compositions. One of her most interesting lectures deals with various pianistic effects, and how they can be obtained, even by a superficial student, giving an understanding and

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*MARGUERITA SYLVA, Carmen in the guest performance of Caruso at the Berlin Royal Opera.
MARGARETHE MATZENAUER, mezzo-soprano, Metropolitan Opera, New York.
*HELENA FORTI, soprano, Dresden Royal Opera.
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regard for the instrument which the listeners never had before. Historical recitals, or those dealing with a single composer, his work, birthplace and home, many of these illustrated by views secured by Miss Loveland when visiting these scenes, form other attractive programs.

Mrs. Catherwood's Season-End Reception.

Jane Catherwood, soprano, gave her closing reception for this season, Monday evening, June 29, at the Fowler Apartments, Los Angeles, Cal. This one was somewhat more formal than her other receptions have been this season. An unusually large attendance of the musical fraternity was noted among the 200 guests present.

For the first time this year Mrs. Catherwood herself appeared on the program, the numbers of which were as follows:

Batti Batti ..... Mozart
Die Nacht ..... Strauss
Synnove's Song ..... Kjerulf
One Summer Night ..... Grieg
Sonata, op. 36, first movement ..... Grieg
Le Soir ..... Thomas
Voici le Soir ..... Laparra
Des Pas de Sabots ..... Laparra
Ouvre tes Yeux Bleus ..... Massanet
Spanish rhythms—
Tientos ..... Laparra
Calesera ..... Laparra
Echo Song ..... Bishop
Meditation (Thais) ..... Massanet
Danse Rustique ..... Squire
Night ..... Beach
The Elves ..... Salter
Come Unto These Yellow Sands ..... La Forge

The other participants were: Raoul Laparra, pianist; Robert Alter, cellist; W. H. Mead, flutist; Kassa Bailey, accompanist.

Mrs. Catherwood is the Los Angeles correspondent of the MUSICAL COURIER.

Nana Genovese's Busy Season.

Nana Genovese, the well known mezzo-soprano, formerly of Oscar Hammerstein's opera, was booked to sail for Italy to spend the summer at her beautiful home in Florence, but had to give up her trip for the present, as she has several important engagements for the summer. Sh will appear in some morning musicales in summer resorts on the Jersey coast and will also be heard with a large orchestra in the West. Her manager, Annie Friedberg, already has several very important dates booked for the fall, among them two orchestra engagements. Her next season promises to be a very busy one.

The Real Worker.

A stranger being shown over the country church, asked the old pew opener who showed her round who the organist was.

"My 'usban'," was the proud reply.

"Indeed?"

"Well," added the old woman, "the young lady up at the 'all hits the keys, but it's my 'usban' what blows."—Public Opinion.

Caruso's Charity.

A snapshot from the London Bystander, showing Enrico



CARUSO BUYING FLOWERS IN LONDON.

Caruso in London, a fortnight ago, buying flowers at a charity bazaar.

Helen Bixby-Wetzel in Venice.

This snapshot of Helen Bixby Wetzel was taken on top of St. Mark's Cathedral, in Venice, near the famous horses which Napoleon carried to France and were afterward returned to Italy.

Miss Wetzel has met with much success in opera on the other side of the Atlantic. Immediately after her return from her most successful engagements in Fossano she received an offer from another impresario to give ten performances of Gilda in "Rigoletto," which she did not accept on account of desiring a much needed rest.



HELEN BIXBY-WETZEL. ON TOP OF ST. MARKS CATHEDRAL, VENICE.

A De Reszke pupil who occupied the stage with Miss Wetzel during her nine performances of the Page in the "Masked Ball," singing the baritone part, said: "Her performance was a thing of beauty and a joy forever." Villani, the famous stage coach of Paris and Milan, said: "Her acting is ideal."

We recently heard of a man so bald that he makes an egg look like the head of a violin virtuoso.—Boston Transcript.

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A Midsummer Chat with Mme. Maigille.

While cool breezes swayed the curtains, adding to the enjoyment of a midsummer chat in the music room of the American School of Bel Canto, at Carnegie Hall, New York, the writer noted the attendant joyousness that betokened the success and influence of the Helene Maigille School of Bel Canto upon its founder, Helene Maigille, who was animatedly describing the unequivocal success of the school and the gratifying enrollment for the summer course.

One understands the reason for the success of this school of singing upon hearing, as did the writer, an illustration of the wonderfully accurate change in a scale, producing with unerring precision a perfect production and eventually a beautiful note in a voice, the possessor of which kept enthusiastically interrupting to tell of the wonders achieved since the first lesson in the summer session was taken.

"How many States are represented?" asked the interviewer.

"Do you mean for the summer or next fall?" Mme. Maigille inquired.

"Since we are really speaking of the present, which I supposed was the all important question, I only had that in my mind," answered the writer.



Photo by Mishkin Studio, New York.
HELENE MAIGILLE.

"There are four foreign countries represented; England, Germany, Scotland and Ireland, while enrollments from California, New York, Pennsylvania and Delaware constitute the summer session."

"And for next fall?"

"Oh, that is assured," naively replied the radiant teacher of bel canto. "I have already assigned hours for several new pupils, to say nothing of the continuation of several pupils now studying, the return of last season's students, some of whom have not pursued the summer course, and the fall is not yet here."

"You see," added the teacher, "these quarters are only temporary. We remove to the tenth floor in the autumn, where the reception and music rooms are commodious, and are supplied with plenty of windows, which promise still greater coolness than we have today.

"The formal opening of the American School of Bel Canto will really take place in the early part of October, but it cannot inaugurate a more successful or happier launching than has already taken place, as success came with the confidence of the public in all the good work of the past years and the splendid endorsements of the press, musicians, loyal friends, and pupils throughout the country."

If optimism ever had a happier exponent than in Mme. Maigille, and its benefits were ever more brilliantly illustrated, this writer would be pleased to make the acquaintance of such a representative, for in her and her successful work it has had a most complete exemplification and culmination in a life devoted to vocal art.

Baroness Von Rappe at Home.

Baroness Signe von Rappe is resting at Christinelund Wassmolosa in Sweden, at the manor home of her father, which has been in the family of the Barons von Rappe for several centuries. Later in the summer, Baroness von Rappe will go to Finnala, a Scandinavian resort famous for its excellent fishing and beautiful sailing. Baroness von Rappe's next American tour will not begin until March, 1915.

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What's in a Name?

In the accompanying snapshot we see Djane Lavoie-Herz, the well known Canadian pianist (who is to tour the United States next season under the Hanson management), and her infant son, five months old. The child is named Tristan, and if there is anything in a name he



DJANE LAVOIE-HERZ AND TRISTAN, HER FIVE MONTHS' OLD SON.

should turn out to be extraordinary. At this moment he appears to be maintaining a gay outlook upon life and not to be worrying much about his future Isolde.

Marion Green's Oratorio Singing.

Marion Green's singing in two recent festivals won the following tributes for the excellent work of the baritone:

"ST. PAUL" AT HILLSDALE COLLEGE, HILLSDALE, MICH.

The two arias by the bass, Mr. Green, "Oh God, Have Mercy," and "I Will Praise Thee," were characterized by all of those technical qualities that make Mr. Green's singing such an unalloyed delight, but, in addition to those, there was yet another, one not found in ordinary concert or recital programs, that of authority. Mr. Green's singing was marked throughout by that one characteristic; in addition, the striking sincerity of production and ease of delivery enhanced the pleasure of hearing him. Hillsdale people have reason to consider themselves fortunate that Professor Woodhams was able to secure such a St. Paul as Mr. Green. From the standpoint of mere harmony and compelling lyric beauty, the duet for tenor and bass was unparalleled in the evening. Coloring, shading and effects of all sorts were wholly at the artists' command. They were compelled to bow several acknowledgments to the applause.—Hillsdale Review, June 28, 1914.

"THE MESSIAH" AT WESTMINSTER COLLEGE, WILMINGTON, PA.

The baritone role was most ably sustained by Marion Green. His rich, resonant voice, which he controls with consummate ease, is well suited to this oratorio. His breath control is remarkable, and he sang with authority and dramatic sense. We must make special mention of his singing of "Thus Saith the Lord," "But Who May Abide" and "Why Do the Nations Rage."—New Wilmington (Pa.) Globe, July 18, 1914. (Advertisement.)

Theatre Headaches.

[From the Journal of the American Medical Association.]

The most frequent cause for headaches occurring during or after the theatre is eye strain. People who use the full energy of the delicate eye muscles to obtain perfect vision are often unconscious of this strain. In the theatre the continuous effort to keep everything constantly focused exhausts the nerve centers and headache results. The practice of seating the audience in a total darkness while they are staring into an intensely lighted stage is another serious factor. The pupils being widely dilated in the dark admit the excess of light from the stage, often producing irritation of the eyes which lasts sometimes for days. Those subject to headaches should never sit where it is necessary to raise the eyes to watch the stage. This unnatural position of the eyes is very tiresome even to those who never have trouble at other times. Unfortunately, the theatre going public has not insisted on proper ventilation without draughts. The overheated foul air of itself lessens the spectator's vitality and power of endurance. This, followed by draughts, frequently produces stuffing up of the nose or cold in the head and a disagreeable headache from internasal pressure, which is usually worse the following morning.

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He was preceded by his great fame and duly heralded by the daily papers, who lifted him to the highest artistic spheres, and he did more than prove his artistic metal. Unanimously all critics spoke of him in superlative terms.

His reward was the admiration of masters and laymen and the warmhearted approval of the select audience that filled the Liceo. His first number, Mozart's tenth sonata, awakened a storm of applause.

Thanks to his training, to his studies, to everything that made him the sublime artist that he is, his playing sparkles with life and with living fire; he rises like the chosen ones who are given to see the realization of their dreams, like the master who sees the work of his genius before him, complete and perfect. His hands



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clasp all the notes that are destined to spread into the universe; he holds them and shapes them according to his own wishes, and therefore he can rise to extreme artistic heights, because he knows how to communicate with his audience the joy and the sadness of the music which he so wonderfully interprets.

On these evenings he played the chaconne of Tommaso Vitali, and, assisted by Maestro Contessa, he won his public. As a soloist he creates enthusiasm and calls for endless applause.

Also in Busoni's second sonata—which he played for the first time in Italy—we recognized in him the strong and refined artist, the sincere and truthful interpreter, superior to many whose praise is shouted all over Europe.

Most sincere congratulations to this great artist; may our wish come true that the final aim of his noble ideals may not be far away, and may he keep recognition of supremacy over the many who come to Italy to enchant with their sublime notes.—Milano Attualita, May 7, 1914.

The first concert gave us an opportunity to hear the violinist Serato again, accompanied by Busoni. He played that wonderful Beethoven concerto, which we heard him play last winter at the Augusteum, and again he was rewarded by clamorous applause and recalls. It was a complete, warm and fully deserved success and confirmed his fame as a violinist gifted with a perfect style and an exceptional mastery of technic and sentiment.—Milano L'Arte Lirica. (Advertisement.)

Christine Miller Is in Berlin.

Christine Miller, the contralto, cabled her managers, Haensel & Jones, of her safe arrival in Berlin, July 4. She will pass her three months' vacation in the German metropolis.

George Hamlin with Chicago Club.

George Hamlin has been engaged by the Amateur Music Club, of Chicago, as the artist for its spring concert.

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LONDON WITNESSES INITIAL PRODUCTION OF HOLBROOKE'S "DYLAN."

New Opera Sung in English by an All English Cast—Music Is Modern and Dramatic with Fine Orchestral Writing—Audience Is Enthusiastic and Repeatedly Recalls Composer and Conductor at Close of Performance—Covent Garden Opera—Promenade Concerts Announcement.

5 Portland Place, W.,
London, England, July 9, 1914.

The important event operatically within the last fortnight has been the first production of Josef Holbrooke's opera "Dylan," at Drury Lane, July 4. It was staged as follows:

Dylan ..... Frederic Austin
Sea King ..... Edmund Burke
Gwyddno ..... Frank Mullings
Govannion ..... Robert Radford
Gwydion ..... Robert Maitland
Seithenin ..... Frederick Ranalow
Elan ..... Doris Woodall

Conductor, Thomas Beecham.

The opera was sung in English by an all English cast and it would seem that there should be no further questioning the place of English opera in the operatic scheme of things. Music of a very modern, persuasive, and dramatic character is that through which the story of "Dylan" is told. And there is much exceedingly fine writing for orchestra as well as in several splendidly conceived choruses. Thus the composer proves his right to a place among the few musical writers who possess the twofold gift of writing equally well for voice and orchestra.

The libretto is by T. E. Ellis (Lord Howard de Walden), and "Dylan" is the second part of the work which is in the form of a trilogy. The first part of this trilogy was given some two seasons ago at the London Opera House, then under the management of Oscar Hammerstein. The title of the first part of the trilogy is "The Children of Don"; "Dylan" is the second section, and the third, which is in the writing is "Bronwen, daughter of Llyr." The libretto is founded on incidents taken from various Celtic legends, and the whole, it is affirmed, is an attempted unification of the British Celtic cycle. "Mr. T. E. Ellis' poem," to quote from an article which appeared in the Academy on "Dylan," "it would seem, was not originally conceived or written as a libretto for an opera, but when Mr. Holbrooke had read it, and when his imagination had been set on fire by these fables of Wales, he saw that with some skill the complete poem could be arranged for stage presentation in the form of an operatic trilogy. Though each part of the trilogy is complete in itself, the whole group of legends is unified by dramatic and psychological continuity, and a knowledge of the story of 'The Children of Don'—the first music drama of the trilogy—helps to an understanding of 'Dylan.'



YEATMAN GRIFFITH,

Who will bring to a close the end of this month a most successful season of teaching. Accompanied by Mrs. Griffith, who assists him in his studio work, Mr. Griffith will spend the month of August on the Continent. He will reopen his London studios early in the autumn.



A RECENT PICTURE OF FLORIZEL VON REUTER.

"This is not the place in which to give an outline of the dramatic scheme, nor indeed is such an outline necessary for some comprehension of the kind of music Mr. Holbrooke has given us; but as the music springs as naturally from the words as a flower from its stem, it will be as well to explain that Mr. Ellis's poem is conceived in a vein of high romance, that it carries these Celtic stories bravely, infusing them with new life and vigor, and that it has some of the ruggedness and stark beauty that belong to all the old tales that have survived many generations of men. The legends are not 'modernized,' for Mr. Ellis is too true an artist to attempt to visualize Gwyddno, Dylan, Elan, and Govannion according to the literary conventions of the day. These legendary figures are still shrouded in the mists of long ago; they come near to us with their vivid words and acts, but they do not give us the nearness of intimacy. The feelings that govern them—love, revenge, hatred, and the like—are those which live in our hearts today, but the motives which set these emotions at work, the whole scheme that binds character to character, is outside the experience of our life, and is not to be apprehended save by the aid of the imagination. A subject that is so removed from the littleness attaching to all familiar things, and that is saturated with symbolization is precisely what one would expect to appeal to Mr. Holbrooke. whose score reveals a genius that never fails through lack of stimulus. The characterization of the music is as true as it is subtle; a different idiom belongs to each character, and the leitmotif system is used with the skill and aptness of one who understands perfectly the scope and utility of dramatic suggestiveness.

"The choral music is remarkably free and descriptive, and in the eighth part 'Wild Fowl Chorus' where the writing is unaffectedly 'horizontal' instead of 'perpendicular,' there are ample signs of an extraordinary fine and penetrating imagination.

"But the most remarkable feature of Mr. Holbrooke's 'Dylan' music is its eloquence. Never for one moment does the music fail in its expressiveness, its variety, its resource, and its dramatic veracity are such as one gets only in composers who, free from contemporary influences, have arrived at a mature and broad style that is capable of limning all varieties of character and all shades of feeling. The musical phrases have the rhythm, the contour, and the emotional content of the words, and so far as one can judge from a close study of the vocal score, each note has its logical place in the general scheme, and is the outcome of the dramatic necessity of the moment. British music has not in our generation produced many works so fine."

An innovation in the staging of "Dylan" at Drury Lane was the introduction of the cinematograph for the picturing of the flight of the wild fowl which in the libretto are said to carry the news of Dylan's death to the Sea King. This cinematographic representation was very well done and suggested great possibilities for future staging of things operatic. The cast was excellent and did full justice, one and all, to their respective parts. Great enthusiasm prevailed at the close of the opera and composer and conductor were repeatedly recalled.

Covent Garden.

The activities at Covent Garden the last week have included a production of Mozart's "Nozze di Figaro," with Rosina Raisa as the Countess; Mme. Zeppilli as Susanna; Maggie Teyte as Cherubino. Signor Scotti as the Count and Signor Aquistapace as Figaro. Some repetitions included that of Boito's Mefistofele; "La Tosca," with John McCormack as Mario and Dinh Gilly as Scarpia, both artists appearing in those parts for the first time. "Don Giovanni," "Samson and Dalilah," with Kirkby Lunn, as usual as Dalilah, and "Pelléas et Mélisande," with Mme. Edvina as Mélisande.

Queen's Hall Orchestra Promenade Concerts.

The programs for the Promenade concerts, which begin August 15, include twenty-one works by British composers. They are as follows:

Sir Edward Elgar—"Söspiri," op. 70, a work for strings, harp and organ.
Percy Grainger—Colonial song, "Molly on the Shore," in its newly orchestrated version.
Coleridge-Taylor—"From the Prairie," an orchestral rhapsody.
Cyril Scott—A new piano concerto. An aubade for orchestra.
Kathleen Bruckshaw—A new piano concerto.
Percy Pitt—"Sakura," suite de ballet.
Sir Frederick Cowen—"The Language of Flowers." A new orchestral suite.
Oskar Borsdörf.—"Glaucus and Ione." A dramatic fantasy from "The Last Days of Pompeii."
Felix White—Three new songs, with orchestra.
Richard Walthew—Overture, "Friend Fritz."
H. Balfour Gardiner—Orchestral piece, "In Maytime."
J. D. Davies—Elegy and scherzo for cello and orchestra.
Henry Geehl—Suite for orchestra, "Fairyland."
Eugene Goossens, Jr.—Symphonic poem, "Perseus."
Dr. Walford Davies—Work for piano and orchestra entitled "Conversations."
Frank Bridge—Dance rhapsody for orchestra.

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Algernon Ashton—The Scottish dances for orchestra.

Of new works by foreign composers there are some twenty-four. They include six new songs by Gustav Mahler, for soprano and orchestra, which will be given September 2, and later in the season there will be programed his "Des Knaben Wunderhorn," for mezzo-soprano and orchestra; "Kinder-Todtenlieder," for contralto and orchestra and the "Lieder eines fahrenden Gesellen," for



Photo by Alfieri.

STRAUSS IN LONDON.

He conducted his "Legend of Joseph," and in this picture from the London Bystander is seen side by side with Thomas Beecham.

baritone and orchestra. Max Reger will be represented by four tone poems, after Arnold Böcklin; and also his ballet suite. Erich Korngold's "Sinfonietta," op. 5, will be heard; a new violin concerto by Julius Weisman; a set of futurist impressions by Anton von Webern, a disciple of Arnold Schönberg; and the overture to "Reineke Fuchs," Karl Bleyle. Among Hungarian composers are Béla Bartok, whose new suite and two new pieces entitled "Deux Images," for orchestra, which will be heard for the first time, besides a rhapsody for piano and orchestra, and Anton Novacek, whose concerto for piano, entitled "Eroica," will receive a first performance.

Russian composers will be represented by Stravinsky, whose "Scherzo Fantastique" for orchestra will be given; and Liadow, whose symphonic picture, "A Fragment from the Apocalypse," will receive a first hearing. A bacchanale for orchestra by Lady Dean Paul; Florent Schmitt's new suite for orchestra, "Reflets d'Allemagne"; César Franck's symphonic poems, "Les Eolies" and "Psyche"; Granodoe's symphonic poem, "Dante"; Francesco Sacrati's aria, "Edove t'aggiri"; a Marcia di Nozze, by Aurelio Giorni, and an arrangement of one of the Vivaldi concertos by A. Siloti complete the list of novelties and new works.

London Notes.

At the concert given at Albert Hall, July 5, the last special Sunday concert of the season, the artists were Alma Gluck, Efrem Zimbalist, and M. Pachmann, the pianist. An interesting program was given and Mme. Gluck sang some songs in English with great taste and good diction.

At his concert at Aeolian Hall, July 7, Signor Lecomte sang in his inimitable manner a number of old Italian songs and arias. His voice is of a most sympathetic quality, and he has command of a perfect legato which distinguishes all he does. He was assisted by Mme. Zélie de Lussan.

Helen Blain, contralto, has just completed a number of concerts in the Provinces, including appearances at Harrogate, Scarborough, Southampton, Yarmouth, Folkstone and Felixstone. A great favorite at Harrogate, where she has recently filled four engagements at the Kursaal, and several "at home" recitals, she has numerous encomiums from the press of these various places affirming her excellent taste as a singer and the fine timbre of her voice.

Victor Buesst, the young pianist, who recently gave two recitals in London, is arranging a number of recitals for the autumn. He will play in Paris in October, and in London October 15 and November 12.

Bettina Freeman, the young American soprano, has been engaged by the Century Opera Company of New York as leading dramatic soprano. Miss Freeman, accompanied by her mother, left London July 4 for her home in Chicago, where she will rest over the summer.

Mark Hambourg, the eminent pianist, will give a series of historical piano recitals at Aeolian Hall, beginning in the early autumn. Mr. Hambourg's programs, which are in construction, will include not less than fifty compositions of the different schools and periods from Scarlatti to the contemporary modern writers.

Edmund Burke, the English baritone, will return to the United States in October for an extended concert tour.

Blanche Marchesi's pupils were heard in a concert at the "Arts Center" yesterday afternoon. Evelyn Kaesmann.

Von Ende School Recitals.

The students and faculty of the summer course at the Von Ende School of Music had the pleasure of hearing Laurence Goodman last Wednesday in another piano recital with an interesting program. The thoughtful and poetical interpretations of Beethoven's C sharp minor sonata and Chopin's F sharp major nocturne, the brilliant rendering of the E flat minor waltz and the spirited performance of the B flat minor scherzo made a profound impression upon the appreciative audience. Mr. Goodman proved the catholicity of his taste and range by closing with the "Ballade," by Brockway, and the concert etude by Schlözer, compositions eminently adapted to bring out his high qualities as technician and interpreter.

Today, Wednesday, July 22, at 4 p. m. there will be a miscellaneous piano and violin recital, with a few vocal numbers.

Charles W. Clark Asserts.

"It is the singer's average that counts—not what he is able to do in one program in ten," asserts Charles W. Clark, the distinguished American baritone. "Upon average is reckoned the commercial value of every form of artistic utterance."

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Maude Klotz in Canada.

Maude Klotz, the soprano, will appear in a dozen of the leading Canadian cities as soloist with a concert trio, beginning October 19.

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ERIE PROGRESSES MUSICALLY.

Lively Interest Shown in Annual Festival—Adequate Music Hall May Be Built—Recitals and Pupils' Events.

Erie, Pa., July 15, 1914.

Although the Erie (Pa.) Music Festival is already more than a month past, Erie musicians are still discussing it. The fact that an annual one is now assured testifies to its success. In all probability prominent Erie business men will join with Franz Kohler and Morris Gabrielle Williams, the leading spirits of the movement, and built an adequate hall for festival purposes and other big musical events in the near future.

ERIE MUSICAL NOTES.

Among other interesting Erie musical happenings are the following:

Harry Waithe Manville presented a number of the advance pupils from his Meadville and Erie studios in a difficult program at the Lawrence Hotel Ballroom, Saturday evening, June 6. Particular interest was attached to this recital, as it presented a number of Mr. Manville's pupils from the Pennsylvania College of Music in their graduation work.

The program was divided into two parts, the first being devoted to arias and groups of songs by the various soloists, which disclosed a number of pleasing and well developed voices. The second part of the program consisted of the four part composition "Sir Olaf," by Harriet Ware, for women's voices, with soprano and tenor solos, these being in the capable hands of Marian Blanchard Allen and Bruce M. Morrison respectively. Those appearing on the first part of the program were Nettie Iantha Brock, Clara Irene Schutz, Lucy Maudaline Yocum, Angileen Gifford, Mrs. Charles S. Pratt, Marian Blanchard Allen, Mary Alena Reynolds, Bruce M. Morrison and George Dewitt Rose. Mary Chort Graham and Charlotte Marhoffer Grinager furnished splendid support at the piano. Frances Hall and Bessie Freeman, of Mrs. Colby's piano classes, and Paul Cleveland, of Franz Kohler's violin classes, each added interesting numbers to the program. Mr. Manville entertained at luncheon at the Lawrence on Saturday in honor of his out of town pupils taking part in the recital.

Otto Ebisch, organist of the First M. E. Church, recently gave his first public recital on the newly installed organ. Mr. Ebisch was assisted by Clyde Miller, baritone, who is also soloist at this church. Both artists contributed to the program enjoyed by a large audience, which was appreciative of the ability of these two prominent musicians. It is to be hoped that Mr. Ebisch will give more of these delightful recitals during the coming season.

Caroline Ferguson presented a number of her piano pupils in a series of three charming recitals Thursday and Friday, June 4 and 5, at the Park Presbyterian Chapel. Vocal and instrumental pupils from the studios of Mrs. McKean, Mr. Manville, Marie Miller and Edith Bess Barton assisted. Those contributing to the program were Marjorie Butler, Marie Jeffs, Gertrude Coe, Annabel Diehl, Hildred Carson, Vivian Brockway, Frances Mertens, Charlotte Hindrichs, Adelphia Clark, Margaret Frail, Belle Solomon, Ethel Losey, Clara Hoffstetter, Aline Skinner, Margaret Surre, Elizabeth Altermatt, Mildred Clark, Ester Almhagen, Pauline Dean, Mary Orr, Marion Scarlett, Josephine Mayer, Virginia Flickinger, Mary Foster, Lennox Treat, La Salle Felheim, Wilson Bushnell, Harold Middleton, Henry MacDonald, Sidney Sobel, Edward Doll and Charles Haller.

Hulda Schuster Schnurman gave an interesting recital, in conjunction with a number of her pupils, at the First Baptist Church, Tuesday evening, June 9. Many of the singers appearing on the program disclosed exceptional talent, reflecting much credit on their teacher. The program included the names of Margarite Neyland, Gertrude Vogt, Marion Nason, Thelma Phipps, Ruth Mooney, Sadie Gallagher, Gertrude McGraw, Mrs. R. Burns, Milda Myers, Jewel Marie Dudenhoffer, Iona Phipps, Marcia Meyers, Esther Thorpe, Bertha Liebel and Robert Smith.

Vocal pupils of Winifred Eggleston and piano pupils of Henry Bethuel Vincent gave two artistic programs recently in the First Unitarian Church auditorium. Dorothy Liebel, soprano, and Katrina Blass, pianist, gave a recent delightful recital bordering closely on the standard set by professionals. Miss Liebel's coloratura work was exceedingly well done; her voice is of a sweet quality, and much can be expected of her in the future. Miss Blass enfused an unusual amount of temperament into her numbers and also displayed fine technic. This program was made up of compositions by Haydn, Gounod, Gilberte, Nevin, Chaminade, Beach, Cadman and Brahms.

Ruth Evelyn Ford, contralto; Ernest Parshall, tenor, and Florence E. Heidt, pianist, presented another recent interesting program. Miss Ford's voice is of extensive range and a lovely deep contralto quality. Mr. Parshall's lyric tenor showed more volume than heretofore. Each singer gave finished interpretations to their numbers, bespeaking much for the training they have had at the capable hands of Mrs. Eggleston. Miss Heidt's work was very commendable in the two numbers allotted to her on the program, which was as follows: "Raft Song," Nevin; "Am Strande,"

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Mr. Vincent supplied splendid accompaniments for each recital and Mrs. J. P. Smart, violinist, also was heard in two obligatos. WILSON ROOT BUSHNELL.

Vida Llewellyn at Salzbrunn.

Vida Llewellyn, whose American tour next season is being awaited with great interest, recently scored a remarkable success with Hugo Kaun's E flat minor concerto as soloist in a symphony concert at Salzbrunn, Germany. The following press notice shows with what enthusiasm the American was received:

Although the concerto is one of those which may be designated as symphonies with piano obligato, nevertheless it gives the soloist plentiful and remunerative tasks. These a young pianist, Vida Llewellyn, of Berlin, absolved with the best success. The fine polish of her highly developed technic, the depth and sureness of



VIDA LLEWELLYN.

her musical feeling were magnificently displayed. Especially in the last part, the rhythmic precision, the clearness and transparency of the rich figuration charmed her audience. The artist was deservedly and most enthusiastically applauded.—Waldenburger Wochenblatt, June 20, 1914. (Advertisement.)

Riheldaffer, Gailey and Lewis in the West.

Grace Hall Riheldaffer, soprano; Mary Dennison Gailey, violinist, and Ward Lewis, pianist, are meeting with great success in their first concerts in the West, where they are engaged for a series of seventy consecutive appearances. The following notices are indicative of the enthusiastic reception accorded these splendid artists:

Grace Hall-Riheldaffer is a soprano having a magnificent voice, trained to the perfection of art, but she adds to this the rare ability to reach the hidden depths of the human heart and awaken a response at once ennobling and uplifting. She possesses a fine stage presence, a gracious personality and remarkable temperamental gifts.

In the violin playing of Mary Gailey there is a conscious power and unmistakable charm. She is a violinist of brilliant and conspicuous ability and has been hailed by musical critics everywhere as an accomplished and finished artist.

Ward C. Lewis, of New York City, is the pianist of the company. Little need be said of his work, as it is well known here in Huron. He has traveled with grand opera stars and visited Huron last winter. As usual his work as accompanist is excellent.—Huron (S. D.) Daily Huronite.

Grace Hall-Riheldaffer, of Pittshurgh, possesses a magnificent soprano voice, trained to the perfection of art. She gave to every number an interpretation that music critics in the audience declared perfect. Mary Dennison Gailey was declared the best woman violinist who has been heard in Northfield for years, a high compliment indeed, but fully deserved. Ward C. Lewis, of New York City, the pianist of the company, rounded out a brilliant organization. He filled with ability the exacting role of accompanist.—Northfield (Minn.) News. (Advertisement.)

The English militants have written new words to "Home, Sweet Home." It is obvious that they would have to if they wanted to use it at all.—New York American.

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THE MUSICAL COURIER EXTRA
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Devoted to the interests of the Piano Trade.

Max Schilling's new opera, "Mona Lisa," will have its premiere at the Stuttgart Opera, on November 1.

The ashes of Mme. Nordica arrived here last week from Europe, in charge of her husband, George W. Young.

All singers, composers, and instrumentalists who will be visiting in Los Angeles during the last week of June, 1915, and the first week of July, 1915, are requested to communicate with the MUSICAL COURIER.

Georg Brandes, the great Dane who visited this country recently, calls America "a pupil of Europe." He should have added that while it is a talented pupil, it never has received free scholarships from its master.

All the operas by Ermanno Wölf-Ferrari, except "Die Vier Grobiane," are to be produced at the Century Opera next season. They include "The Secret of Suzanne," "The Jewels of the Madonna," "Le Donne Curiose" and "L'Amore Medico."

Public School Superintendent Maxwell has received permission from the Board of Education to enlist the services of several thousand children of the high schools in a chorus in connection with the Saengerfest to be held in Brooklyn next summer.

Attendance at the orchestra and band concerts in Central Park is computed to be fifty per cent. larger than formerly. This must be due to the programs selected by the city's music committee, among whom are John Philip Sousa, Nahan Franko, Victor Herbert, R. E. Johnston, etc.

Our Paris office informs the MUSICAL COURIER by cable that Cleofonte Campanini has secured Artur Bodansky, of Mannheim, one of the best known and most capable of the young German directors, as his conductor for German opera in Chicago and Philadelphia during the coming season.

It is pleasant to be able to report that already a number of music teachers have expressed their desire to take the examination according to the "Essential Standard" recently adopted by the New York State Music Teachers' Association. All inquiries regarding the procedure and requirements should, until further notice, be directed to Gustav L. Becker, as chairman of the committee. His address is Steinway Hall, 109 East Fourteenth street, New York City.

Buffalo, Minn., does not show much insight into the importance of the development of music in the public schools, for the Journal of that city remarks scoffingly of a movement in Duluth, Minn.: "Some people in Duluth are agitating for music as part of the course. Music teachers will be the next fad in the public school, then will come the tango teacher, and after her a department of deportment and etiquette. Also we should have an instructor in manicure to teach the art of keeping the nails beautiful."—Evidently Buffalo, Minn., is as unmusical as Buffalo, N. Y.

A concert given recently in Albert Hall, London, by Mme. Tetrazzini and the London Symphony Orchestra, under the directorship of Arthur Nikisch, was one of the musical red-letter events of the present season in the English capital. The vast hall was crowded to the limit with an audience wildly enthusiastic over the performance of the coloratura diva, whose popularity and drawing power seem to be ever increasing in London, and whose art was conceded by the critics to be on the same high plane as formerly, when she first conquered London and its music lovers and tonal experts. The fact that in a season so crowded with concerts of importance, Mme. Tetrazzini was able to fill the large Albert Hall to overflowing, speaks volumes for the place she holds in the esteem and affection of the English public.

Another insult: Julius Paulus, who flourished about the year 200, wrote a book about Sextus Pompeius Festus, grammarian, in which book musicians are distinctly called "scrapers of strings"—"rasores, fidicines dicti, quia videntur chordas ictu radere." We cannot put up with this. It must stop!

At the annual election of the Associated Musical Conductors of America, held July 10 at the Association Rooms, 227 West Forty-sixth street, the following were elected officers for the ensuing year: Oscar Radin, president; Paul Schindler, first vice-president; Frank Darling, second vice-president; Leon M. Polachek, secretary; William Kerngood, treasurer. Board of Trustees, Anton Heindl, Frank Mandeville, John Lund, Alexander Henderson and Gus Salzer. All the foregoing are comic and light opera conductors, but the leaders of symphony and of grand opera might do worse than to join the organization, among whose members are some fully competent to lead Beethoven or Wagner with as much effect as Lehar, or De Koven, or Sousa.

Rumors are rife again as to a wonderful "endowed" music paper which is to be started next winter and financed by millionaires. It sounds likely, for no one except millionaires are able to supply the cash necessary to equip a music paper for active competition against the MUSICAL COURIER. It has plenty of company but no competition. In the meantime let the knowledge go forth again that the MUSICAL COURIER, too, is an endowed paper—endowed by its advertisers and subscribers. The MUSICAL COURIER carries more paid advertising and has more readers than all the rest of the world's musical papers put together. This is not a boast; it is a truth. And, by the way, if the new "endowed" music paper is looking for a good printer, why not try the Blumenberg Press? (Advt.) It prints the MUSICAL COURIER and fifteen other weekly and monthly class publications, and might just as well make it sixteen.

The fact that the operas which are being submitted for the Los Angeles opera prize of $10,000, offered through the National Federation of Musical Clubs, now have all been handed in should not deter American composers from going on with the composition of opera. A good many American composers were heard to state when the $10,000 Metropolitan Opera prize failed, that there would be no more such opera prizes and that they would certainly not waste their time writing opera. This attitude is unquestionably unwise and shows more than anything else that those composers who took this attitude were not sure of their own ability to turn out worthy work. The result has been that many who gladly would have entered operas for the $10,000 Los Angeles prize could not do so, because the time to complete such a large work was insufficient. However, there is balm for the future, as the $10,000 prize will be repeated every four years in Los Angeles. (See elsewhere in this issue). The MUSICAL COURIER is in a position to furnish the names of librettists who can offer worthy librettos for composers. Among these, two may be immediately mentioned, Emma Scarr Booth, author of the Indian opera libretto, "Norah"; and Janet Williams Dean, author of "Awahna." Inquiries regarding these librettos may be addressed to the MUSICAL COURIER. It might be added that both of these librettists are California women and the spirit of their work therefore may be assumed to be acceptable to the judges of a prize offered by Californians.

A CONCERT TOUR OF THE VOLGA.

By Arthur M. Abell, Special Representative of the Musical Courier on the Tour of the Volga Made by Sergei Kussewitzky and His Symphony Orchestra.

II.

Russian history is inextricably connected with the history of the Volga. As early as the eighth century there was a lively traffic up and down this great waterway between central Asia and eastern Europe and the basin of the Volga was the stage on which was played the history of Russia of the sixteenth century. The distance that the Volga covers from its source to its mouth is greater than the distance from Lake Itasca to the Gulf of Mexico, but the actual length of the Mississippi exceeds that of the Volga by about 500 miles, because of the extraordinarily tortuous course of the ney of 2,000 miles; and sometimes its broad expanse spread out to the extent of six miles. There is something very impressive about the majestic flow of this mighty river.

We were nearly twenty-four hours covering the distance from Jaroslav to our next stopping place, Kostroma. The banks of the river were for the most part low and we saw only fields, forests and peasant villages. It was a picture steeped in a profoundly Russian atmosphere of melancholy. Very beautiful was our first sunset. We had the river all to ourselves, as there was no other traffic. The simple, illiterate peasant to his sovereign. A monument to Susanin in the market place is one of the chief sights of Kostroma. The churches there are beautiful and similar to those of Jaroslav.

The Kussewitzky concert was given here, as at Jaroslav, in the municipal theatre, which is built in the regulation western European style, with a seating capacity of about 800. The program of this, our second concert of the Volga tour, was the same as on the previous evening at Jaroslav. The audience listened with rapt attention and applauded both Kussewitzky and Risler with great warmth

ICE ON THE VOLGA BELOW KOSTROMA. THE RIVER HERE IS TWO MILES WIDE.



HE MONUMENT TO SUSANIN, THE PEASANT, WHO SAVED THE LIFE OF THE FIRST CZAR BY SACRIFICING HIS OWN.

THE LANDING AT KOSTROMA. THIS PICTURE SHOWS THE WAY MERCHANDISE IS STORED ALONG THE BANKS OF THE VOLGA, AWAITING REMOVAL.

AN INTERESTING CHURCH AT KOSTROMA.

Father of Waters." In many respects the Volga iggests the Mississippi. Its great breadth and ngth, the immense territory which it drains, its ver shifting channel, which is a great source f danger to navigation, its low banks and uddy waters are much the same. Its channel continually changing and must be staked out anew very season. The current is swift, averaging from our to five miles an hour. Before the introuc-on of steam, merchandise was towed up the river peasants, no less than 300,000 of them having en employed this way. The journey from strakhan to Nijni-Novgorod required seventy ys, and because of the swift current it was an ceedingly hard experience. This gave rise to the ying, "The Volga is our mother going down ream, but our stepmother going up stream."

At Jaroslav, where we took the steamer, the olga was nearly a mile wide and at no time did it easure less than that throughout the entire journey approach to Kostroma was as lovely as a fairy tale; the green, blue and gold domes of the handsome churches silhouetted against the sky made a never to be forgotten impression. Kostroma is a very pretty town of 45,000 inhabitants, known for its beautiful monastery of Ipatiev and famous as the place where the first Czar was crowned three hundred years ago. The monastery of Ipatiev was founded in 1330, but the town itself is much older. It was in this old monastery that Mikhael Feodorovitch Romanow, who later became Czar, was hidden when pursued by the Poles. He was founder of the dynasty of the Romanows and the ancestor of the present Czar. Before him the house of Rurik had ruled over Russia for seven centuries. Susanin, a Russian peasant, saved the Czar's life while he was in hiding, by sacrificing his own, and on this historical background is based the libretto of Glinka's celebrated opera, "A Life for the Czar." The text is a touching story of the devotion of this

and enthusiasm. Risler again scored an immense success and contributed no less than four encores—the Liszt twelfth rhapsody, a Chopin nocturne and the C sharp minor waltz, and a Saint-Saëns etude.

As the distance from the steamboat landing to the theatre was about a mile and a half, Kussewitzky had provided carriages for our party and this was our first experience with those wonderful Russian horses from the steppes. They went like the wind and as the pavement was very bad it required no small amount of effort to retain our seats in the little open "Isvostischkas," or cabs seating two people, which are the only form of public conveyance save the tramways in all these cities on the Volga. Automobiles are practically unknown.

The concert lasted from nine until twelve and it was not until one o'clock that we sat down to supper in the salon of our steamer. Our cuisine was strictly Russian and quite different from western European cooking. We soon came to be very fond

of one Russian dish, in particular—a fish soup made with sterlet. I know of no other fish that gives such delicious bouillon. Here, too, we made for the first time the acquaintance of real caviar, for the export article that one gets at outrageous prices in Berlin or Paris or London or New York has no taste at all compared with the delicious product that we had direct from the fish. It would be worth while for every caviar enthusiast to make a tour down the Volga in order to learn what true caviar is, if for no other reason.

On the Volga we learned to turn night into day. Supper over, Risler entertained us with his magnificent piano playing again. Some one had brought along an album of American ragtime and it was amusing to hear this great pianist dash off at sight this typically American music, which he played with wonderful rhythmic verve. It was generally 3 a. m. before we retired for the night—or rather for the morning. This was the usual routine throughout the tour.

When the distances between towns were not too great, we would lie in the harbor over night and not set sail until daylight, in order that we might all enjoy the scenery of the river. Below Kostroma traffic became livelier. We passed, above all, great numbers of immense "masut" boats. Masut is the unrefined petroleum which is burned exclusively by the steamers on the Volga in place of coal. The next day our own steamer took in a supply of 80,000 pounds, which lasted us for about a week. It was in masut and petroleum that the Nobel brothers, donors of the famous Nobel prizes, made their immense fortune at Baku, on the Caspian Sea, where their great oil wells are situated. Standard oil is not used at all in Russia, as the Baku district furnishes more than enough to supply the entire country. Nor is coal burned in any part of Russia, either on railroads or steamboats. In northern Russia they burn wood and in Southern Russia masut exclusively on the engines. As masut costs less than half a cent a pound, it is a cheap form of fuel. The Nobel brothers opened up a new and tremendous industry for Russia. They were Swedes who went to Baku about the middle of last century and for several decades they were the only ones to exploit the immense oil fields of that district. Now, however, there are numerous companies doing business there. One sees the great Nobel reservoirs on the banks close to the water at every town along the river. The banks of the river between Kostroma and Nijni Novgorod are very sparsely settled, there being no towns of importance and only a few straggling villages with an occasional old monastery and some very beautiful churches. In fact, the churches, even in the poorest villages, always were a surprise. Although the hamlets were poverty stricken in every other respect, these edifices always nearly were beautiful and impressive.

Although it was the second of May, there still was not a vestige of anything green to be seen along the Volga. Spring comes here, however, very suddenly—over night, as it were. Now and then we would hear fishermen in their boats singing that famous old song of the Volga, "Rasigralasya pogoda, Pogodushka Verkhovaya, Verkhovaya, volnovaya." (Down our little mother Volga on the broad expanse of water.) Probably in no other song does there throb such a majestic note of melancholy and heart-sickness as in this. The fishermen, peasants and workmen are always singing at their work and this lends a very characteristic note to the life of provincial Russia.

As I have already stated, the seed which Kussewitzky is sowing along the Volga is falling on good ground and is bearing fruit. We saw evidences of this in many different ways. The musical conditions in these provincial towns are naturally very primitive. Before the coming of Kussewitzky most of the people of the Volga cities had never seen or heard an orchestra and their interest in the various instruments was very great. This was shown by the crowds that collected around the wagons that transported the instruments from the steamer to the

ONE OF THE MANY BEAUTIFUL CHURCHES AT KOSTROMA.

THE OLD IPATIEV MONASTERY AT KOSTROMA, FOUNDED IN 1330. IT WAS HERE THAT THE FIRST ROMANOFF, THE FOUNDER OF THE PRESENT DYNASTY, WAS CONCEALED FROM THE POLES WHO SOUGHT HIS LIFE.



PETROLEUM TANKS OF THE NOBEL BROTHERS, SUCH AS ARE SEEN BY THE HUNDREDS ALONG THE VOLGA.

THE OLD PALACE OF MIKHAEL FEODOROWITSCH ROMANOFF, WHO WAS CROWNED AT KOSTROMA THREE HUNDRED YEARS AGO.

GENERAL VIEW OF KOSTROMA, WITH VOLGA IN THE DISTANCE.

theatre. At Kussewitzky's first concert in Rybinsk a deputation came to him on the stage after the first number and requested that he place the harps in front, so that the audience could see and admire these beautiful gold instruments. Since the last tour, two years ago, when Scriabine was piano soloist, the love for the piano and its music along the entire route has increased to an enormous degree. Dietrichs now reports quite a sale of pianos in these towns and there is even talk of schools of music being founded in some of them. American ragtime is well known all along the Volga through the music machines, and we found the tango to be omnipresent. It is a lovely stretch of water from Kostroma to Nijni Novgorod. The river flows grandly, majestically, almost due east. The distance between the two towns is about 300 versts or a little over 200 miles. On the Volga this seems nothing, for one quickly becomes accustomed to great distances there. At Povolgskoi the Volga is fed by the Unsha and for the next 100 miles to Nijni Novgorod it averages about two miles in width. At the mouth of the Oka, the next tributary, we saw large quantities of ice, although it was the third of May.

(To be continued.)

AN "ANONYMOUS" LETTER.

Accompanying is a reproduced facsimile of a typewritten letter received by the MUSICAL COURIER and illustrating one of the most contemptible forms of anonymous letter writing.

A careful perusal of the letter shows that the writer's statements are not based on fact, for to begin with, the contest judges have not yet been selected by the Los Angeles prize committee, therefore it is incorrect to say that Mr. Cadman or Mr. Chadwick "will have much to do" with the competition. The assertion that Mr. Cadman or Mr. Chadwick or one of the latter's pupils will receive the $10,000 prize is pure guesswork.

No "Club" is giving the $10,000, and therefore the offer could not have been stimulated by any "opera worth the prize" and known to the "Club" beforehand. The city of Los Angeles is raising the $10,000 for the prize and an additional $50,000 for the performance of the winning opera on the express condition that the Federation of Musical Clubs will hold their convention in Los Angeles every four years provided similar sums are raised for a similar purpose on each occasion. Therefore, anyone who is acquainted with Los Angeles knows that those enterprising Westerners will not let such a chance at this escape them, and that the offer amounts in a way almost to a permanent opera prize endowment. As a new opera will be awarded $10,000 in Los Angeles every four years from now on, the proof is conclusive that the contest was not devised for the purpose of producing any one particular opera or benefiting any one particular composer,

It is not "pretty well known now who will get the prize."

There is no harm if two or three "on the inside" --presumably meaning those who have been instrumental in helping to prepare the Los Angeles 1915 biennial and congress of the National Federation of Music Clubs—have an opera ready for the event, as long as they are not judges in the competition or receive no special privileges over other contestants.

There is no reason why the judges could not "wade through twenty or thirty operas in MS." and "descover" (!) an opera of great musical worth. It was done in the case of "Cavalleria Rusticana" when more than thirty works were in competition.

It is not strange that the weird Metropolitan Opera contest comes in for criticism; the selection of "Mona" gave rise to many disturbing thoughts.

There is no reason why Mr. Cadman or Mr. Chadwick should not win the Los Angeles prize; both are composers of talent and renown. No secret has been made of the fact that those two gentlemen have written operas, as the MUSICAL COURIER published exclusive news to that effect. Mr. Cadman himself told the present editor of the MUSICAL COURIER three or four years ago about an Indian opera which he was writing, and the same news gatherer was informed last winter in Boston by Philip Hale about the existence of a Chadwick opera. If that is the Boston opera referred to by the anonymous calumniator, then Mr. Chadwick was justified fully in reserving it for the Los Angeles competition if he felt so inclined.

In conclusion, let the anonymous gentleman be informed that he is not as anonymous as he imagines himself to be. As there is a way of establishing the identity of handwriting, there also [illegible] of establishing the identity of typewriting. Something familiar about the lettering in the reproduced document led us to make comparisons with certain other signed communications in our files, and the similarities in the printed type formations were apparent at once. We know the identity of the writer and for his own information we will say that he is a writer of operas himself and not so long ago changed his place of residence from one large American city to another. We realize that it is our duty to publish the name of the cowardly author of the unwarranted attack, but we shall let pity rule over duty and by way of example show the wretched man that consideration which he did not display toward his colleagues.

We feel sure that the musical world will take no more stock in the charges against Messrs. Cadman and Chadwick than does the MUSICAL COURIER.

Now that Sir Joseph Beecham has purchased Covent Garden Estate, what is he going to do with it?

June 20th 1914.

To The Musical Courier,

New York City,N. Y.

Gentlemen:-

The enclosed is a modern prophecy regarding the opera prize to be awarded next year,by the National Federation of Musical Clubs. The foretold event will happen about in this way.

The ten thousand dollar prize will be awarded to one Charles Wakfield Cadman;or to one Geo.W. Chadwick;or a California composer. Chadwick will have much to do with it one way or another,and if Cadman does not receive the prize a pupil of Chadwick will:in case my prophecy falls short in this,a California composer will be the lucky man.

Let no one be so foolish as to think that the "Club" is not quite sure that there is an opera worth the prize that they have an inkling of;and let no one be so dumb as to think that one the opera prize contest could bring forth an opera from who lives in the wilderness of musical-art.It is pretty well known now who will get the prize.It has all been worked up to a point where it was pretty well known that so and so could be relied upon for an opera already written

Two or three on the inside have operas-or at least one opera ready-for the event.It was known that either of these would be worth the prize and that the contest would not result in as big a failure as the one conducted by the Metropolitan.Who is so stupid as to believe that the judges could wade thru' twenty or thirty operas in M.S. and descover an opera of great musical worth.I tell you it is known even now by some who will get the prize,and that a certain work can be relied upon:This is a hard assertion to make;and seems to throw a reflection upon many good and hohorable people-but mark me,and see if I am not a prophet.

A certain opera was to have been produced in Boston by the Boston Opera Company,and about the time the contest came into view the opera was withheld,and thereby hangs a tale.There, is also a California composer who has done something smack;ah, it is known what he has accomplished.Indeed it has all been worked up by those who are in a position to know just how it will all end and let no one be so foolish as to think the prize opera will be one that was descovered by the judges during their score readings.They will not wade thru' all the scores that will be sent in to find the winner-no,it is marked even now.

Keep this prophecy until after the contest and until after the prize has been awarded,it is on this condition alone that I give you the right to publish my foretelling.I do not know in what western city I will mail this to you but on my way West I will mail it and no one knows me any way so it does not hurt my conscience.

It will only go to show how well I know how this kind of business works out.I foretold who would get the Metropolitan prize and it came out as I predicted.I was told that I was a dishonest fool for saying such a thing,but the fool who judged me was himself a "judge."Ah,did he know,He thinks so.As a prophecy is something that is foretold,so in turn is a "prize contest" something that is pre-arranged-but here my train pulls into town,and from here will my prophetic telling be mailed from.(I can hear them even now saying;"What an outrage to infer such a thing,what a dastard a man is who would stoop to such a thing:ah,but when it turns out to be the truth ,who is he that sulks and is disgruntled? So, here endeth what shall cause commotion.

Signed,

I.Know.

SOCIETY OF ST. GREGORY OF AMERICA.

The first American congress of Catholic organists and choirmasters interested in the advancement of the cause of sacred music has just been held at the Catholic Summer School, Cliff Haven, N. Y.

All sections of the United States, Canada and Mexico were represented by delegates, many of whom are prominent composers of sacred music. Canada's representatives included the foremost organists and choirmasters of Montreal.

The main object of the organization is to foster fraternal assistance and encouragement among its members, in the promotion of the cause of liturgical music according to the recommendations of Pope Pius X, in the famous "Motu Proprio" of November 22, 1903.

Resolutions were adopted admitting women to membership. This action was taken with especial reference to the sisters and lay teachers who have charge of the musical work in the parochial schools, convents and academies, etc. The following plans, as material aids to the accomplishment of the desires of the Holy Father with regard to liturgical music, were discussed, and steps were taken toward putting them into practical operation:

The establishment of a summer school in Cliff Haven providing instruction in sacred music, including Gregorian chant, modern music, choir boy training, organ accompaniment and kindred subjects. The compilation of a Catholic hymnal for general use which can be recommended not only for its devotional character, but also for its unquestioned artistic value. The publication of a periodical or bulletin devoted to the interests of the organization which shall also contain lists of liturgical church music recommended by a committee appointed for the purpose of examining music from all catalogues. The establishment of a bureau of information for the mutual benefit of rectors and organists.

Papers were submitted during the session by Rev. Leo P. Manzetti on the subject of "The Motu Proprio," Nicola A. Montani on "Choir Boy Training and a Consideration of the Methods Employed in Various Countries, Walter N. Waters (secretary of the National Association of Organists) on "Some Obstacles to be Overcome Before Arriving at a Successful Application of Church Music Reform," Prof. Antonio Mauro, of New York, on "Church Music Conditions and Suggestions for Their Improvement."

The society owes its inception to the efforts of an organization committee composed of the following members: J. C. Ungerer, choirmaster of St. Patrick's Cathedral, New York; Rev. Leo. P. Manzetti, musical director of St. Mary's Seminary, Baltimore, Md.; Rev. L. Bouhier, choirmaster, Notre Dame Church, Montreal, Can.; Nicola A. Montani, choirmaster, St. John the Evangelist Church, Philadelphia, Pa.; Rev. J. M. Petter, musical director, St. Bernard's Seminary, Rochester, N. Y.; Rev. J. A. Boylan, choirmaster, Our Mother of Sorrows Church, Philadelphia, Pa.; Alph. Heuerman, organist, Our Mother of Sorrows Church, Philadelphia, Pa.; Rev. Virgil Genevrier, East Orange, N. J.

Among the delegates present were Rev. E. M. McKeever, of Pittsburgh, Pa.; J. Hession, organist, St. Patrick's Church, Boston, Mass.; Rev. S. M. Yenn, diocesan director of church music, Ft. Wayne, Ind.; Rev. C. H. Lefebvre, S. J., of St. Mary's College, Montreal, Can.; J. N. Charbonneau, choirmaster, St. Charles Church, Montreal, Can.; Rev. Desjardins, S. J., choirmaster, Immaculate Conception Church, Montreal, Can., and Rev. P. F. Quinnan, St. Cecilia's Church, Pittston, Pa.

The following officers were elected: Spiritual director, Rev. E. M. McKeever, Pittsburgh, Pa.; vice-presidents (representing respective districts), Rev. Leo. P. Manzetti, Baltimore, Md.; Rev. L. Bouhier, Montreal, Can.; Rev. S. M. Yenn, Fort Wayne, Ind.; Rev. Domenic Waedenschwiler, Mt. Angel, Ore.; Alfred Rhode, S. Louis, Mo., and Rev. Laboure, San Antonio, Tex.; treasurer, Rev. J. A. Boylan, Philadelphia, and secretary, Nicola A. Montani, Philadelphia, who was also appointed editor of the society's "Bulletin."

THE PAVLOWA CONTEST.

American composers will know within a few weeks the result of the Pavlowa Prize Dance Music Competition, for on Saturday last two hundred and three scores submitted were taken aboard the steamship Imperator by Max Rabinoff when he sailed for Europe. He will present the works to the premiere danseuse, who is the sole judge in the matter.

This does not mean that the contest is closed. In point of fact the original closing date of August 1 has been extended to August 15 in order that a number of musicians may have a little more time in which to forward compositions on which they now are working.

The additional manuscripts received at Mr. Rabinoff's New York office, in the Metropolitan Opera House building, are to be sent on to Mlle. Pavlowa as fast as they come in. The Russian dancer expects by the middle of August to have selected the most suitable manuscripts that are in her hands at that time, and from these and the others that later reach her she will choose the three she deems entitled to the prizes of $1,500.

"I am gratified over the number and the excellence of the dance music pieces that have been placed in this contest," said Mr. Rabinoff to a MUSICAL COURIER representative shortly before the Imperator sailed on Saturday. "I have had played for me every one of these compositions and find that a considerable percentage of all are sufficiently meritorious to justify publication. What is particularly pleasing is the seeming suitableness of a dozen or more waltzes, gavottes and one-steps that have been written by composers of whom little or nothing is known. As soon as I reach London, Mlle. Pavlowa will immediately set to work with a pianist to have played to her every composition. In doing this she will proceed without any previous knowledge of who the composer may be. This, as is apparent, will exclude any possibility of preference that might otherwise ensue through such advance information. Moreover, to guard against 'snap' judgment, Mlle. Pavlowa has told me in letters that she intends to hear on at least three separate occasions every piece of music received by her. I believe that all eliminations may be made by the last week in August, which will give a week or ten days for the thorough examination and testing of the fifteen or twenty compositions that will probably constitute this selected list. The public announcement of the winners of the three cash prizes of $500 each will be made some time about the first week in September."

AN IDEA.

There is a Melba Theatre in Melbourne. That ought to give the other prima donnas an idea for their own home towns. Let Melba get ahead of them by being the only singer to have a theatre named after her? Never.

SAN DIEGO'S THRIFT.

San Diego's (Cal.) Symphony Orchestra closed its fourth season last May without a deficit and with money in the bank. B. Roscoe Schryock is the conductor and magician who accomplished the result.

OVERLOOKED.

No one has thought as yet of blaming the financial condition of the American composer on President Wilson's policies. For one thing, however, it is not psychological.

ST. LOUIS SYMPHONY EXPENSE.

Attached is a certified statement of income and expenditure of the St. Louis Symphony Orchestra during the past year:

EXPENDITURE.

Salaries—Conductor and Orchestra		$55,918.60
Soloists		6,724.50
Hall rent		6,735.84
Advertising and press agent		3,430.91
Management salary and office expense		3,676.61
Ticket seller		125.00
Music and orchestra equipment		627.72
Printing, stationery and postage		634.18
Interest and miscellaneous expense		3,545.11
Total expenditure		$81,418.47
Deduct—Gross receipts from symphony (afternoon and evening) concerts	$36,031.15	
Gross receipts from popular concerts	14,940.75	
Net income from extra concerts and tours	992.27	51,964.17
Deficit on concerts		$29,454.30
Less—Profit on programs		200.00
Total deficit for year (excluding subscriptions to the Guarantee Fund)		$29,254.30

We have audited the books of the St. Louis Symphony Society for the year ending March 31, 1914 (being the season 1913-1914) and we certify that the above income and expenditure account exhibits a correct view of the operations for the period.

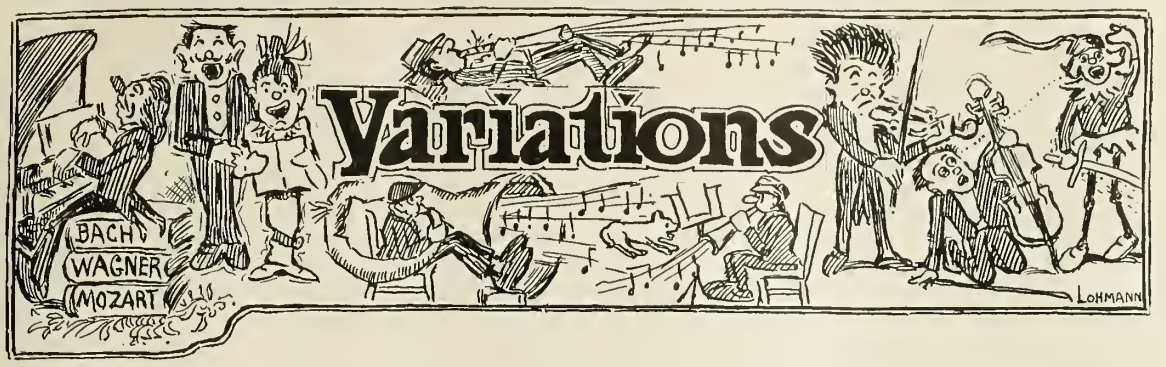
PRICE, WATERHOUSE & Co.,
Certified Public Accountants.

St. Louis, Mo., May 11, 1914.

Compared with the statement of 1912-13, the current budget shows an increase from season subscriptions and door sales, etc., of $4,785.56, while the total expenditure decreased $2,678.42, thus reducing the present deficit of $29,254.30 from $36,718.28, which it reached in the previous year. A guarantee fund of $30,000 per year for five years is the basis of the St. Louis Orchestra's financial support.

MAC DOWELL FESTIVAL.

This year's festival—the fifth annual—to be held under the direction of the Edward MacDowell Memorial Association at Peterborough, New Hampshire, will take place from August 19 to August 23. There will be plays, pageants and music. To the last named, Edward Burlingame Smith contributes a tonal setting to "Pan and the Star," a one act pantomime, and other original works are furnished by Edward Ballantine, Gena Branscombe, Rossiter G. Cole, Chalmers Clifton, Henry F. Gilbert, Wm. H. Humiston, Lewis M. Isaacs, Edgar Stillman Kelley, Arthur Nevin, Deems Taylor, etc. Ferdinand Reyher contributes a play called "Youth Will Dance," many MacDowell compositions are to be heard, Lada, an American terpsichorean artist who has studied in Russia, is to dance, and some of the other attractive features are choral numbers specially prepared for the festival by the Peterborough MacDowell Choral Club of seventy-five voices under the direction of Eusebius Godfrey Hood, of Nashua, N. H. (who has from the first conducted the orchestral and choral work of the festivals), and Haydn's "The Creation," also led by Mr. Hood, and participated in by his MacDowell Choir of Nashua. As the official notice of the association at Peterborough says: "One of the main purposes of the annual festival, given in this attractive setting, is to create an opportunity for the individual artist, whether he is a dramatist, composer, singer or actor, to show his talent on an occasion where no personal expense is entailed, where all the necessary material to show his work to good advantage is provided, and where a large and distinguished audience is assured." Full particulars regarding the festival, accommodations, etc., can be secured from the Edward MacDowell Memorial Association, Peterborough, N. H.



Running the Blockade.

Many kind contributors send jokes, articles, sketches, essays and burlesques to this department, but unfortunately their authors seem to forget that we are conducting chiefly a musical column and therefore, excellent as some of the contributed matter is, only a very small part of it is available for "Variations." Sometimes, however, our contributory friends devise clever ways to circumvent us, and one of them is the following, sent by a wag who signs himself "Wotan McGinty, a friend of Siegfried O'Houlihan":

"DEAR VARIATIONS—I often have read in your erudite and keen visioned journal jokes about the vocal daughter of the household who sings or plays the piano badly and annoys her friends and neighbors without measure. For the love of Orpheus, is there no household in the world that has a daughter who sings or plays well? Won't the comic papers please sometimes give us a jest about a girl whose voice or piano playing is liked by those who hear it? I confidently expect the jokeworm to turn some day and then we will read this:

"'There was a room full of visitors in the old family parlor. Farmer Biffkins asked his daughter Miranda to perform a piano selection and sing a song for the company. The girl did so. At the first sound of her music, the neighbors opened their windows and came to their doors. When Miranda finished, salvos of applause from the visitors and neighbors rent the air and testified both to the excellence of the girl's renderings and to the pleasure they had given the listeners.'

"There are some other humoresques which I despise as much as the one about the greatly maligned daughter and her music. They are the time worn 'funny' stories about the college graduate who cannot find work, the dandified city youth who tries to milk the cow, with the result that she kicks a pail of milk over his natty clothes, the imperishable mother-in-law slam, the perennial 'Mr. Staylate' anecdote about the young man who is kicked by Her father, the tale about Mrs. Newlywed's indigestible biscuits, the recital of the ill treatment received by the budding poet at the hands of brutal editor, and the myth of the so called 'summer girl' who plights her troth to several men at the country resort and forgets all about them as soon as the autumn leaves begin to redden.

"When the jokeworm finally turns, the foregoing fable will read like this:

"'What's that you've got in your hand?' asked the boss.

"'My diploma,' replied the candidate for a job; 'I've just graduated from college and——'

"'Come right in,' interrupted the other: 'I'm looking for help and I prefer a college man.'

"Farmer Corntossel was doing the milking while his city nephew looked on curiously.

"'Gol durn you lazy city folks,' said Corntossel; 'you don't know nothin'; you don't even know how to milk a cow.'

"'That isn't so hard,' replied the nephew, pleasantly.

"'It ain't, hey? Well, just you come and try it.' Farmer Corntossel arose and winked at the farm hands.

"The city nephew seated himself on the stool and quickly and deftly emptied the cow's udders of a pailful of excellent milk."

"'John, dear,' announced Mrs. Youngwife; 'mother is coming to spend next week with us.'

"A smile of genuine pleasure lit up hubby's features.

"'I'm delighted,' said he; 'for your mother is a woman of rare charm and keen intellect and I enjoy her society hugely. Couldn't she stay a fortnight?'"

"Cuthbert Staylate was taking leave of Dorabelle in the vestibule when a heavy step was heard at the top of the stairs, and a gruff voice broke the stillness, saying: 'Don't be frightened, my dears. I got up to get a drink of water. There's no hurry, Dorabelle, about your young man leaving. It's only two o'clock. Go into the parlor and turn down the gas, so the neighbors can't see your shadows on the curtains. It's a trick your ma and I learned. Good night, Dorabelle, my child.'"

"Mrs. Newlywed brought in a tray of hot biscuits.

"'I made them myself, Will, darling,' she announced.

"Will tasted the biscuits. 'Sweetheart,' was his decision, 'they are light, tasty, baked to the right consistency, well flavored, and generally excellent. In short, much better than the biscuits mother used to make, which were soggy, sour, as hard as a baseball and of a gray, forbidding color.'"

"The poet advanced timidly to the editor's door, and offered his wares.

"'Kindly have a seat,' said the editor; 'I'll read your poetry at once.'

"He cast his eyes carefully over several sheets of the script.

"'This is excellent verse,' was his verdict; 'and I shall consider it an honor to print it in our magazine. The cashier will give you a check as you pass out.'

"It was September 10. The Summer Girl had just returned to town. A caller sent in his card. It bore the name of the man to whom the Summer Girl had been engaged at the beach in August.

"'Of course, you've forgotten him,' said the Summer Girl's mother, coldly.

"'No, indeed,' the lovely maiden made answer; 'and I shall marry him next week as I promised.'"

Versatility.

We would not go so far as to call Leonard Borwick (long celebrated) a rising pianist, but the fact remains that the advertisement shown herewith appeared in the London Tatler of July 1, 1914:

BORWICK'S

THE BEST
BAKING POWDER
IN THE WORLD.

Smoked Sigi.

When Albert Spalding and his accompanist, Andre Benoist left St. Petersburg recently for Florence, the violinist was presented by his Russian impresario with a "sigi," the best fish delicacy produced in the Czar's domain. The problem immediately presented itself as to how that sigi was to be kept fresh during the fifty-eight hour run and at the same time escape the vigilant eye of the customs guards at the various frontiers. Very intelligently Spalding decided to intrust the precious cargo to the cook on the train. However, as the artistic smuggler relates, he had forgotten that it is necessary to change trains at the German boundary owing to the different gauge of the Russian railways. As Spalding disembarked the cook came forward and handed him the package containing the smoked sigi. A customs guard darted forward and, according to the Spalding report, the ensuing conversation took place:

Guard (gruffly)—What's in that package?

Spalding (indifferently)—Why—a fish.

Guard (gruff and incredulous)—What do you mean by a fish?

Spalding (more guarded but still indifferent)—Why, I mean a regular fish!

Guard (dignified and haughty)—Do you wish to insinuate that you travel with a fish?

Spalding (crushed and humble)—Why—yes, I must admit I am traveling with a fish, and my accompanist.

Guard—Well, you'll have to pay duty, that's all!

Spalding—On the fish, or on the accompanist?

Guard (contemptuously)—Dummes Luder!

All concerned were marched off to the customs office where the official who was in charge, after smelling, feeling, and looking as if he wished also to taste the toothsome fish, announced that the duty and fine would be "forty-five." Benoist quickly translated the sum into English for himself. "Geewhittaker!" he gasped, "eleven dollars and twenty-five cents." Spalding handed over a fifty mark bill. He received forty-nine marks and fifty-five pfennigs in change. "Oh!" burbled Benoist, "I see. The charge was only forty-five pfennigs, or eleven cents and a quarter." "Of course," assented Spalding, but he admits that he felt considerably relieved.

Sunken Treasure.

Beau Broadway, of the New York Morning Telegraph, tells us in his always well informed column that of the $15,000,000,000 produced since 1492, as many as $4,000,000,000 are missing. Come, come, Paderewski, put some of it back into circulation.

Musical Sporting Notes.

Beethoven has had a checkered career recently. On July 10 he trained a mile in 1.54 at the Empire City track at Yonkers, N. Y. On July 15 he ran second in a six-furlong race over the same course. On July 17 the world almost lost him. As the Morning Telegraph of July 18 reports: "During the heavy electrical storm yesterday which enveloped the Yonkers track in darkness, before the fourth race was run, the stable of A. J. Goldsborough, just back of the grandstand, was struck by lightning. In the barn was Beethoven, owned by S. L. Parsons. He was knocked down by the shock, and at first it was thought he was



POOR STRAUSS.

seriously injured. Beethoven had been down for ten minutes when he regained his feet."

At Empire City, Lohengrin was third in an eight-horse race. Distance, one mile; track, fast; weather clear.

Oscar Hammerstein, grandson of the impresario, won a tennis tournament last week.

No, Phryne, it was not Charpentier, composer of "Louise," who won the heavyweight championship fight in London from "Gunboat" Smith. The winner's name is Carpentier.

Henrietta Bach, the violinist, is a devoted and expert tennis player.

Ruby Lips Wasted.

In the Music Student is an article on "The Clarinet as an Instrument for Girls." Would not "implement" be better?

Violin Debutants.

The Berlin home of Carl Flesch is a social and artistic center where his colleagues of the fiddle and bow often congregate on their visits to the German capital and play what and when they will without considering the wishes of the private audience. A talented beginner who appeared recently at one of the exclusive Flesch musicales was Fritz Kreisler. It is reported that he played nicely. At a former occasion under the same auspices, three gifted young men performed ably and showed much promise for the future. They were Eugen Ysaye, in a Vieuxtemps concerto; Mischa Elman, in the first movement of the Tschaikowsky concerto; Carl Flesch in the Nardini A major sonata.

First Aid to Literature.

Allenhurst, N. J., July 6, 1914.

DEAR VARIATIONS—While we know that your column is chiefly musical, because we read it eagerly every week, we thought that perhaps you might not be averse to printing a contribution of general humorous interest compiled by us on the beach one morning last week while we watched the people lolling in the sand around us and noticed the titles of the books they brought with them to read. As the following are the names of works recently published, our sketch might be called "New Authors For New Books." Here are our suggestions:

"At Bay" ..... Victoriano Huerta
"Black is White" ..... William J. Bryan
"The Blindness of Virtue" ..... Woodrow Wilson
"Busting 'Em" ..... Charles Mellen
"The Fortunate Youth" ..... Vincent Astor
"Great Days" ..... Theodore Roosevelt
"The Strength of the Strong" ..... Captain Cheape
"The Hour of Conflict" ..... Mrs. Pankhurst
"The Boomers" ..... Upton Sinclair
"The Forester's Daughter" ..... Miss Pinchot
"The Inside of the Cup" ..... Thomas Lipton
"You Never Know Your Luck" ..... Richard Canfield
"Letters From a Living Dead Man" ..... William A. Sulzer
"The Palace of Darkened Windows" ..... H. B. Claflin
"Guardian Angels" ..... J. D. and William Rockefeller
"The Man With the Iron Hand" ..... Alfred Hertz
"The Last Shot" ..... Charles A. Becker

Very truly yours,
GLADYS AND JOE.

Omaha, July 7, 1914.

LIEBSTER LIEBLING—Meinem widerstands-unfähigen Inneren entrang sich die folgende: "Sommerliche Ferienstimmung":

(Apologies to Brahms.)

Immer leiser wird mein "Schlommer,"
Immer heisser dieser Sommer—
Immer weniger die Schüler
Bis es einst im Herbst wird kühler.

Bin nun wieder bald am Wandern
Ueberlass das Schuften Andern
Reise durch Gebirg und Wälder
Vom Erlös der Stundengelder.

Lebt nun wohl—O "schwere Noten";—
Falsch gespielt, durch Schülerpfoten,
Habt ihr zu verschied'nen Malen
Mir Verursacht Höllenqualen.

Ruht Euch aus,—Ihr Musikanten
Und vergesset die Folianten,
Diese dicken mit Sonaten,
Partituren und Kantaten.

Packt die Koffer;—schnürt die Kisten,
Sänger,—Geiger,—Pianisten—
Nisten gern am Strand der See'en
Oder bei den Berges-fee'en.

Ferienfreuden und "Moneten"
Alles irdische geht "flöten,"
Doch im Herbst das Geld ernaut sich—
Und der Musikante freut sich—

Denn ein reicher Ernte segen
Kommt auch ihm dann sehr gelegen
Und es geht bequem und heiter
Mit dem Stundengeben weiter.
ad infinitum.

Ich verbleibe mit warm-sommerlichen Gruss
Dein stiller Bewunderer.
SIGMUND LANDSBERGER.

How About It, Jan?

Henri Kubelik, a vaudeville violinist, who calls himself a cousin of Jan Kubelik, is appearing at present in Australia. The Tasmania Mail informs us that Henri has invented the "Kublophone, or musical wireless."

On Gasoline?

Cecil Fanning overheard a good one recently. "Gracious sakes," complained an old lady, "the doctor tells me I have autointoxication. Stuff and nonsense. I have been a teetotaller all my life and never stepped inside one of those pesky automobiles." LEONARD LIEBLING.

LIST OF MEMBERS COMPRISING NAHAN FRANKO'S CONCERT BAND ESPECIALLY ORGANIZED FOR THE CITY OF NEW YORK.

Clarinets.—Williams, Metropolitan Opera Orchestra; Finkelstein, Chicago Opera Orchestra; Scheck, late of New York Philharmonic Orchestra; Brisset, Sousa's Band; Schutz, Sousa's Band; Giannone, L., Franko Orchestra; Wissler, Herbert's Orchestra; Schreiber, Herbert's Orchestra; Giannone, 2d, Sousa's Band; Fontanella, Montreal Opera Orchestra; Gerhard, Metropolitan Opera Orchestra; Christman, New York Philharmonic Orchestra.

Flutes.—Fayer, solo flute, New York Philharmonic Orchestra; Kurth, Metropolitan Opera Orchestra; E. Wagner, New York Philharmonic Orchestra.

Oboes—Labate, solo oboe, New York Symphony Orchestra; St. Angelo, New York Philharmonic Orchestra.

Bassoons.—Bucci, solo bassoon, Metropolitan Opera Orchestra; Mesnard, solo bassoon, New York Philharmonic Orchestra; Pfankuchen, New York Philharmonic Orchestra.

French Horns.—Reiter, solo horn, New York Philharmonic Orchestra; Corrado, solo horn, Metropolitan Opera Orchestra.

French Horns.—Dutschke, New York Philharmonic Orchestra, Laitner, New York Philharmonic Orchestra; Cras, New York Philharmonic Orchestra.

Altos.—Wagner, Franko Orchestra; Diles, Franko Orchestra.

Trumpets and Cornets.—Capodiferro, solo trumpet, Metropolitan Opera Orchestra; Klatzkin, solo trumpet, New York Philharmonic Orchestra; Schlossberg, New York Philharmonic Orchestra; Maurer, Metropolitan Opera Band; Lubin, New York Symphony Orchestra; De Blasi, Metropolitan Opera Band; Beringer, Metropolitan Opera Band; Gerner, Pryor's Band.

Baritones and Euphonium.—Perfetto, solo baritone, Sousa's Band; Diehl, Metropolitan Opera Band; Phasey, Coldstream Guard Band.

Trombones.—Cusimano, Franko Orchestra; Clark, New York Symphony Orchestra; Lucas, Sousa's Band; La Croix, Metropolitan Opera Orchestra.

Tuba and Basses.—Geib, New York Philharmonic Orchestra; Helleberg, 1st, Sousa's Band; Thomae, Savage Opera Company; Helleberg, 2d, Sousa's Band; Grett, Metropolitan Opera Orchestra; Krause, New York Symphony Orchestra.

Tympani and Drums.—Friese, New York Philharmonic Orchestra; Chapman, Sousa's Band; Helmecke, Metropolitan Opera Band; Greinert, librarian, Franko Orchestra.

Mme. Alda's Latest Honor.

Frances Alda, the beautiful and charming Metropolitan Opera soprano, whose American popularity is limited only by the coasts of the East and the West, and whose European appearances have won great admiration for the soprano abroad, is again the recipient of a signal honor.



Photo copyright by Miskin Studio, New York.
FRANCES ALDA.

She has been asked by Arturo Toscanini, the distinguished Metropolitan Opera musical director, to sing the title role in the opera "Lorely," which Mr. Toscanini himself is to conduct at Lucca, Italy, in September.

The opera was written by Catalani, and is being given as a festival to honor the dead composer.

Mme. Alda will accept the invitation, and it is a foregone conclusion that her success will be a most brilliant one.

Ziehn Appreciation.

Chicago, Ill., July 17, 1914.

To the Musical Courier:

The splendid tribute paid to the late Bernhard Ziehn by your San Francisco correspondent, Julius Gold, pleased me more than I can express. I like a generous and a just act, and this was one on the part of Mr. Gold and of the MUSICAL COURIER. No pupil ever valued the teaching and attainments of Mr. Ziehn more than myself, and though one can almost say no one is indispensable, the loss of Bernhard Ziehn is an irreparable one. (I doubt, too, if a teacher will ever quite fill the place Mathilde Marchesi did.) The greatness of Mr. Ziehn enabled him to discuss music with any one and to come down to the level of a small child in his illustrations; for greatness may be profound but dare not be abstruse.

My husband often said he had never come in contact with so stimulating a mind; truly the mind of a genius. Mr. Ziehn stood with me, firmly as a rock, as "to vocal music in the vernacular," and having his works published here, said they would be without value unless with English texts. The "Manual of Harmony" is published in Germany in German (Harmonielehre), but our edition is in English; and his "Five and Six Part Harmonies" and "Canonical Studies" are published with both German and English, I think.

Sincerely yours,
ELEANOR EVEREST FREER.

Flesch Appearances.

The concert tour of Carl Flesch, the eminent Hungarian violinist, includes four appearances in New York, four in Chicago, three in Philadelphia, three in Boston and two each in Cleveland and Toronto. Other cities in the Flesch itinerary are Minneapolis, St. Paul, Brooklyn, Washington, Utica, North Adams, Pittsfield, Jacksonville, Grand Rapids, Oberlin, Montreal, Quebec, Indianapolis and Lima, Ohio.

Samuels to Accompany Flesch and Serato.

Homer Samuels, who has been reengaged as the accompanist on the second tour of Carl Flesch, the distinguished Hungarian violinist, which opens the first part of January, has also been engaged as the accompanist for the Italian violinist, Mr. Serato, from October 15 to January 3.

THE SCHARWENKA MASTER SCHOOL OF PIANO PLAYING.

Famous Polish Pianist and Pedagogue Establishes His Own Master School in Berlin.

The announcement that Xaver Scharwenka, the famous Polish pianist and pedagogue, had severed his connection with the conservatory of music which he founded and with which he had been so closely identified for a quarter of a century, has caused much surprise and a great deal of comment in musical circles in Germany. The demands for private lessons with Scharwenka from students coming from all parts of the world have become so great that he found he could not do justice both to the conservatory and his private pupils. So he decided to resign and establish his own master school and henceforth devote himself exclusively to the teaching of the piano.



XAVER SCHARWENKA.

At the conservatory there were numerous demands upon his time aside from his piano instruction, and Scharwenka no longer cares to dissipate his energies in various directions. The new Scharwenka institution is the only special school of music in Berlin giving its entire attention to piano instruction in its various phases. A large number of pupils already has applied for admission to the new school, which opens for its first term in September. Scharwenka's genius and his great wealth of experience as pianist and pedagogue, covering nearly half a century, will be focussed upon making this new school one of the foremost of its kind in the world. For the present it will be located at Blumenthal strasse, 17, where the famous pianist has a large double apartment with fourteen rooms, so there will be no lack of space.

Walter Petzet, the assistant director, who has been teaching at the Scharwenka Conservatory for some time past, is an experienced pianist and instructor, and a splendid all round musician. Petzet spent seven years in the United States and speaks English as fluently as his native German. An admirable soloist, he has been singularly successful as a teacher.

Marta Siebold has for years been Scharwenka's principal assistant, both at the conservatory and in his private teaching. Having been exclusively taught by the master, she is thoroughly conversant with his method and has long since proved herself a pedagogue of the first rank. She is also a formidable soloist and has repeatedly been heard in Berlin and other important cities of Germany with marked success.

Scharwenka's daughter, Isolde, who will also teach at the master school, has inherited her father's great ability as a musician and pianist. Having been taught entirely by her father, she, too, is thoroughly familiar with his methods of instruction. For eight years past she has taught with flattering success at the conservatory. Isolde Scharwenka is also an excellent piano soloist and has played works for two pianos with her father in Berlin, Breslau, Dresden and other important music centers of Germany, where she found marked favor with the press and public. Thus will it be seen that uniformity in method and style of teaching will be one of the characteristic features of the new master school for piano.

Baernstein-Regneas Pupil for Light Opera.

Belle Storey, the erstwhile prima donna soprano and so called "headliner" in vaudeville, has just closed a contract to star next season with Montgomery and Stone in a light opera, which is now being written for her. Miss Storey has an exceptionally beautiful voice with unusually brilliant and fluent coloratura, and she is one of the few singers of popular music who takes her art seriously. This summer, when most high salaried artists are resting at seashore or traveling abroad, this singer is in New York, taking daily instruction from the eminent vocal instructor, Joseph Baernstein-Regneas, and under his guidance is acquiring a better and a surer technic. Miss Storey, in addition to being an excellent singer, has a most charming stage presence and she will unquestionably have success in her new line of work next season.

Handel's "Messiah" at Ocean Grove.

Thanks to the untiring efforts of Tali Esen Morgan, musical director of the Auditorium at Ocean Grove, N. J., that city, has become within the last few years a place of musical importance. Mr. Morgan shows his ability, not only as a thoroughly competent and deeply gifted musician, but as an organizer as well, and every summer he gathers together a chorus of from a thousand to twelve hundred voices to give the greatest works of the classical masters. Ocean Grove and its adjacent city, Asbury Park, offer unlimited inducements for visitors during the summer months, and each one of these choral performances at the Ocean Grove Auditorium takes on the appearance of a genuine musical festival. The auditorium itself is very large and commodious and possesses excellent acoustic properties. It also holds one of the greatest organs in the East, and this adds much to the performance of choral works in which the original score calls for an organ part.

On Saturday evening, July 18, Handel's "Messiah" was given a splendid rendition in this auditorium, under Mr. Morgan's spirited direction. The chorus numbered about one thousand, being made up of five combined choruses from New York, Brooklyn, Jersey City, Newark and Ocean Grove. Altogether it should number about twelve hundred voices, but there is no absolute means of knowing how many were absent, and it is sure that there must have been well over a thousand on the stage. The work of this massed chorus was smooth and the rendition of the noble



DAN BEDDOE.

music of the "Messiah" dignified and impressive. The chorus produced a large and sonorous beauty of tone.

The soloists on this occasion were Elizabeth Tudor, whose agreeable soprano was enjoyed; Mary Jordan, of the Century Opera Company, whose beautiful contralto brought out effectively the Handel melodies; Dan Beddoe, [illegible] the tenor part with his well known beauty of tone and breadth of interpretation, and was especially effective in the recitative, "Comfort Ye My People" and the arias, "Every Valley Shall Be Exalted," and "Thou Shalt Break Them," which were loudly applauded; and Henri Scott, the basso, who was in excellent voice and sang with great dignity and beauty, "Thus Saith the Lord," and "Who May Abide the Day of His Coming." Mr. Scott is known to the musical world as a member of the Chicago Opera Company, and the depth and thoroughness of his musicianship was well shown in his interpretation of the music of the "Messiah."

The orchestra of this occasion was made up of sixty-five players, selected from the New York Symphony Orchestra, and the organist was Clarence Reynolds, official organist of the Auditorium. The whole performance was an unqualified success, and the Auditorium was crowded to its capacity.



HENRI SCOTT.

Bambrick and La Bonte at Allenhurst.

Winifred Bambrick, the young Canadian harpist, and Henri La Bonte, the French operatic tenor, were heard in joint recital on Sunday evening, July 12, at the fashionable and exclusive Allenhurst Club at Allenhurst, N. J. Their program follows:

Fenrich's Orchestra ——
Tenor solo, Celeste Aida ..... Verdi
M. la Bonté.
Harp solo, Fantasia di Bravura ..... Pinto
Miss Bambrick.
Orchestra ——
Tenor solo, Group of Songs.
M. la Bonté.
Harp solo—
Serenata capricciosa ..... Pinto
Berceuse ..... Kastner
The Butterfles ..... Verdalle
Miss Bambrick.
Orchestra ——
Tenor solo, Group of Songs.
M. la Bonté.
Harp solo—
Vision ..... Verdalle
Tarantella ..... Pinto
Orchestra ——

Miss Bambrick's fine tone and wonderful technical facility won instant success with the large audience that attended this well arranged recital. Mr. La Bonté was particularly successful with his "Celeste Aida" and was enthusiastically applauded.

Slezak's Itinerary.

Leo Slezak, the Czech tenor, will arrive in America on Christmas Day. His tour, which begins January 2 and extends until May 15, includes in its itinerary the cities of Cincinnati, St. Louis, Chicago, Seattle, San Francisco, Los Angeles, Denver, Dallas, Fort Worth, New Orleans, Milwaukee, Quebec, Montreal, Buffalo, Washington and New York.

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THE WEEK IN CHICAGO.

Timely Items Concerning Current Summer Happenings in the Middle West Metropolis.

Chicago, Ill., July 18, 1914.

Frances Ingram and her husband, Karl MacVitty, the well known dramatic producer, left Chicago three weeks



MARION GREEN.

ago on an automobile tour, during which they will visit the principal towns between Chicago and New York. They will stop at Niagara Falls, Buffalo, Cleveland and Detroit on their way back and are expected to be in Chicago toward the end of the month.

Chicago Band.

The Chicago Band, of which William Weil is conductor, is giving concerts in the various Chicago parks during the summer months. During the past week the band played on Tuesday evening in Jackson Park. On Wednesday and Saturday evenings concerts were given in Grant Park, and on Thursday evening a concert was given in Washington Park and in the Bessmer Park on Friday. On Sunday two concerts were given, one in the afternoon in Lincoln Park and another at night in Fuller Park. These performances are listened to by a large crowd and the programs furnished by Weil and his men are not only well arranged, but also beautifully rendered.

Fabbrini in Chicago.

Giuseppi Fabbrini, the well known pianist, was among the callers at this office during the past week. Mr. Fabbrini, who is head of the piano department at the Minneapolis School of Music, will remain in America this summer enjoying his vacation in the principal music centers and will return in the fall to Minneapolis.

Zukowsky Soloist with Chicago Symphony.

Alexander Zukowsky, assistant concertmaster of the Chicago Symphony Orchestra, was the soloist with that organization at the concert given Saturday evening, July 11, at Ravinia Park, under the direction of Frederick Stock. Mr. Zukowsky, who is among the favorite artists appearing yearly at that beautiful North Shore park, met with his customary success and was accorded a rousing reception.

Eugene Simpson at Home.

Eugene Simpson, the witty and astute Leipsic correspondent of the Musical Courier, has reached America and is enjoying his summer vacation visiting friends and relatives in New York, Chicago, Minneapolis, St. Paul and St. Louis and will spend some time on his farm in southern Illinois. Mr. Simpson, who comes of a family of noted farmers, is himself a well known truck hand, though an exceptionally good musician and violinist—an instrument which is also very well played by his younger brother.

American Conservatory's Third Recital.

Edward Clarke, basso, and Kurt Wanieck, pianist, will present the program of the third summer recital by the American Conservatory, Wednesday morning, July 22, at Kimball Hall.

Chicago Piano Quartet's Opera Evenings.

The opera evenings that were given last season by the Chicago Piano Quartet, consisting of Henriette Weber and the Messrs. Itte, Van der Voort and Klammsteiner, of the Chicago Symphony Orchestra, with the assistance of various singers, were so successful that they are to be resumed next season on Sunday, November 1. Miss Weber, under whose direction the concerts again will be given, has been fortunate in being able to secure as soloists, among others, Marion Green, basso, and Lucille Stevenson, soprano. A well known contralto and a tenor will also take part in these concerts, and it is the plan now to include in the list of the operas to be given many of the notable works in the standard repertoire, some old popular favorites like "The Mikado," "The Chimes of Normandy," "Martha," etc., and also some of the latest novelties. "The Ring of the Niebelungen" will also be described one evening with all four singers taking part.

The Chicago Piano Quartet, with the four singers selected by Miss Weber, has also been booked for a limited num-



LUCILLE STEVENSON.

ber of important out of town engagements during the season 1914-15.

Carl D. Kinsey Farming.

Carl D. Kinsey, secretary and treasurer of the Apollo Musical Club and business manager of the North Shore Festival Association, is enjoying his summer vacation with Mrs. Kinsey and their son on his "Woodlawn Farm," in Churubusco, Ind. Mr. Kinsey is engaging in farm work of all kinds and he says it is "great." He has been plowing corn almost every day. Tilling the soil will doubtless prove a beneficial exercise to the astute manager.

Recital at Bergey Studios.

Last week a recital was given by advanced pupils of Mr. and Mrs. Theodore S. Bergey in the Bergey studios in the Fine Arts Building. Mr. and Mrs. Bergey will leave at the end of the month for an automobile tour through Kentucky and will return to Chicago early in September.

Devries Engaged by Wisconsin Conservatory.

Herman Devries has been engaged to teach one day a week, Monday, at the Wisconsin Conservatory of Music in Milwaukee. The balance of his time will be devoted exclusively to his studios in the Fine Arts Building, Chicago.

Bloomfield Zeisler Leaves for Europe.

Fannie Bloomfield Zeisler, her husband, Sigmund Zeisler, and their two sons, Paul and Ernest, sailed from New York on the S. S. La France last Wednesday, July 15. The Zeislers will tour through Europe and will be back for the beginning of the musical season in Chicago.

Mme Weber Receives Requests for Lectures

"L'Amore dei tre re," by Montemezzi seems to be creating a great amount of interest. It was heard with great



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success in New York this season, and is one of the principal novelties promised by the Chicago Grand Opera Company for next season in Chicago, and Henrietta Weber says that she has had requests for lectures on it from many different parts of the United States, showing that this new opera seems to have taken hold.

CHICAGO MUSICAL COLLEGE ITEMS.

The concert of original compositions by Felix Borowski, given July 15 in reception hall, Chicago Music College, was one of the most unique and successful ever offered in Dr. Ziegfeld's institution. Eleven numbers were presented on the program and the excellence of the compositions submitted by advance students was remarkable. The best vocalists, violinists and pianists of the college were selected to interpret the compositions, and the entire program represented some of the most conscientious work pursued in this institution during the summer session.

Students of the School of Acting, Chicago Musical College, will provide the entertainment to be given in the Ziegfeld Theatre, Saturday morning, August 1. Under the direction of Redmond Flood they will present a musical fairy tale, "Creatures of Impulse," by W. S. Gilbert. In connection with the production, dances by pupils of Marie Jung will be given. Those who will appear in the principal roles are Adolphe Richard, A. Redeff, Cecil Hall, Mae Pfeiffer, Gertrude Chalker and Vola Anthony.

MRS. E. H. LEWIS IN CHICAGO.

Mrs. E. H. Lewis, of the Concert Direction M. H. Hanson, New York, was one of the visitors at this office this week. Mrs. Lewis seemed very much pleased over the bookings for the different artists under the M. H. Hanson direction for next season.

CONCERT AT UNIVERSITY OF CHICAGO.

Nelda Hewitt Stevens, soprano; Heathe Gregory, baritone, and Ruth Simmons, pianist, gave the third of the Monday evening concerts of the University of Chicago summer series at Mandel Assembly Hall last Monday evening, July 13.

Press Notices of a Successful Contralto.

A few press notices accorded Mme. Rost-Why after a recent appearance in "Elijah" are herewith reproduced:

Mme. Rost-Why, contralto, was the best of an excellent quartet, singing with delightful taste and effectiveness, and scored the individual success of the evening.—Philadelphia Evening Bulletin.

In Mme. Rost-Why, contralto, there was an admirable artist, whose opportunities were all too limited. Her voice is rich and powerful, and both her enunciation and style were beyond criticism.—Philadelphia Record.

Mme. Rost-Why, the contralto, rapidly becoming better known in Philadelphia, sang with a beautifully even and level voice.—Philadelphia Inquirer.

The chorus was no doubt spurred to its best effort by the admirable singing of the soloist, T. Foster Why, to whom was assigned the arduous task of rendering the music of "Elijah"—the most exacting probably in oratorio. From the start Mr. Why showed his mastery over the difficult role, not only singing in admirable taste, but his enunciation was perfect. Mme. Rost-Why was equally effective in all her singing, but in her plaintive and mellow rendering of "O Rest in the Lord" she received an ovation—the greatest of the evening—and there was a persistent demand for a repetition, to which she only graciously bowed.—Philadelphia Press.

The warm contralto of Mme. Rost-Why was admirably adapted to the contralto part, and her "Woe Unto Them That Forsake Him" was one of the most effective solos of the evening.—Philadelphia Public Ledger.

Mme. Rost-Why, contralto, has a voice of opulent quality, which she used with much taste and notable effectiveness.—Philadelphia North American. (Advertisement.)

Willard Flint Plans Busy Season.

From Hyannis, on Cape Cod, where he is at present enjoying the ocean breezes, comes word of a very strenuous season ahead for Willard Flint, the well known Boston basso.

Among his dates already booked are a "Messiah" performance at Sherbrooke, Canada, December 8; a tenth engagement with the Handel and Haydn Society of Boston, December 20; a festival at Concord, N. H., February 10 and 11, when Verdi's "Requiem" will be performed, and a re-engagement with the Lowell Oratorio Society, May 11. Mr. Flint is also planning to give a recital in Chicago early in the season, and several other Western dates are now pending under the management of the Briggs Musical Bureau of Chicago, with whom Mr. Flint is now connected.

A Larkin-Weber Engagement.

Anne Irene Larkin, reader, and Henriette Weber, pianist and lecturer, will give six lecture-recitals at Lake Chautauqua, New York, during the biggest week there, that of August 17, known as "Recognition Week." The operas to be described in melodrama form are "Pelleas and Melisande," "Ariane and Bluebeard," Horatio Parker's "Mona," "Parsifal" and the comparatively new opera by Wolf-Ferrari based upon a Moliere comedy, "Love Is the Best Doctor," which has been wrongly translated into "Dr. Cupid," and one miscellaneous program of melodramas.

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Bloch Again with Auer.

Of the successful debuts made in New York City last season, that of the young American violinist, Alexander Bloch, was one of the most prominent. Upon this Aeolian Hall occasion Bloch's success was immediate. A brilliant



ALEXANDER BLOCH IN HIS GARDEN AT LOSCHWITZ.

career was unanimously predicted by the New York press for the talented young man. The ensuing season brought little room for doubt as to the veracity of the statement, for the many concert victories and the fine results gained with a large class of violin pupils, marked Bl[illegible] and musician of special merit. He is one of the promising additions to that large and fast growing American violin school which promises, in time, to be rivaled by none in the whole world.

As pictured in the accompanying snapshot, Mr. Bloch is spending the present summer at Loschwitz, near Dresden, Germany, where he is again enrolled as one of Leopold Auer's master pupils. Mr. Bloch's express purpose in returning to his former teacher at this time was the desire for coaching several new concerto numbers which will be played next season on his American concert tour under the management of Foster & David. An announcement already made by these New York managers, states that they have been very successful in their 1914-15 bookings for the violinist.

Mr. Bloch returns to America about September 1, and immediately upon taking up his New York residence again, will resume his teaching activities. These had increased to such an extent last season that he expects to devote all his available time this year to the interests of his pupils.

California Music Teachers Convene.

San Diego, Cal., July 14, 1914.

A reception and a short musical program opened the fourth annual convention of the Music Teachers' Association of California, at the U. S. Grant Hotel last evening. This morning the organization commences the real work. President Albert F. Conant will make the welcoming address. While there was a fine attendance of the local musicians last night, the northern contingent had not arrived in any large force.

The California and Eastern press correspondents, however, were in evidence, including the MUSICAL COURIER Los Angeles correspondent, Jane Catherwood.

After the reception, which took considerable time, the San Diego Mando Club, under direction of L. E. Hammond, gave several interesting and delicately wrought out selections. Mrs. Vierson was the singer of the evening and created a most favorable impression. This lady is representing Santa Ana. Mrs. Vierson's voice is fresh and lyrical, exceedingly well placed, and her selections were happy. Among her numbers was a charming song, "As the Billows Fling Shells on the Shore," by a Santa Ana composer, Charlotte Dresser by name, and a new composition by Waldo F. Chase, of Los Angeles, entitled "A Song of Joy." Both these songs met with instant approval. Miss Florence Norman-Shaw, a San Diego violinist, represented this city and rendered "Preghiera" (Zazzini) and "Polonaise" (Jean Becker), responding to a generous encore with a delightful number composed by an old Leipsic friend for such purposes. Florence Schinkel Gray acted as accompanist for both artists. After the concert refreshments were served and enjoyed. The evening was a fine success.

TYNDALL GRAY.

Jan Hambourg's Visit.

Jan Hambourg, violinist, and one of the directors of the Hambourg Conservatory of Music in Toronto, was in New York several days last week, combining business activity with social recreation. Mr. Hambourg reports the school controlled by himself, his brother, and his father, as flourishing in every sense of the word. A summer term now being conducted by the institution is taxing the capacity of the staff and the school to their utmost. Mr. Hambourg left for Toronto last Wednesday.

Miss Stanley in Berlin.

Helen Stanley is spending the summer in Berlin, studying with the well known vocal teacher, Frank King Clark. Miss Stanley is learning new operatic roles and working on her recital programs for next season. Among the roles which the young soprano has added to her repertoire is Matilda, the heroine of Rossini's opera, "William Tell," which will be produced at the Century Opera House next fall.

Robinson in the Catskills.

David Robinson, the eminent violinist, is spending his well earned vacation in the Catskill Mountains. At a private concert given last week by Mr. Robinson, he delighted a large and enthusiastic audience by his artistic rendition of a number of standard violin works as well as improvisations. He received much applause, and was compelled to respond to several encores.


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L. E. BEHYMER VISITING THE EAST.

Pacific Coast Impresario to Manage New Trinity Auditorium at Los Angeles—Discusses Proposed Greek Theatre in Griffith Park.

L. E. Behymer, the energetic, enterprising and influential Pacific Coast manager, has a new home for his musical attractions in the Trinity Auditorium which is just being completed on South Grand avenue between Eighth and Ninth streets, Los Angeles, Cal. This auditorium, which will have a seating capacity of 2,300, will be second to none



west of Chicago for arrangement and beauty. The auditorium will consist of three floors, the balcony and gallery being reached by elevators. The stage has been particularly arranged for choral and concert events, and is extended out into the auditorium giving an intimate effect. A $35,000 pipe organ with chimes, echo organ and harp will be built in the rear of the stage. It is also arranged that where orchestral and choral organizations appear together, the orchestra will be in the pit rather than on the same level with the singers.

The Auditorium building contains four smaller auditoriums, which are to be used for recitals, receptions, rehearsals, etc.

Among those who will be heard in this new auditorium during next season will be Olive Fremstad, Alma Gluck, Julia Culp, Leo Slezak, John McCormack, Zoellner Quartet, Josef Lhevinne, Tina Lerner, Rudolph Ganz, Arrigo Serato, Efrem Zimbalist, Jacques Thibaud, Evan Williams, Jane Osborn Hannah and others.

The growth of Los Angeles musically and otherwise within the past twenty or thirty years has been enormous and much of this musical development has been due to the efforts of L. E. Behymer, aided by public spirited and wealthy residents.

Concerning the proposed Greek Theatre at Los Angeles, Mr. Behymer makes the following enthusiastic report:

"I enjoyed the honor of a ride over to the East Hollywood entrance of Griffith Park with the man who made it possible for Los Angeles to secure a sufficient acreage to give to this wonderful city of the Southland a recreation ground that would be good for many years to come, until we become more than a million souls. With nooks and corners for the animals of the West, with huge aviaries for the fowls of the air of every species in the known world, hills and valleys for the deer, elk, bison, the cattle of the Holly Land, and with trees and shrubbery, crags and cliffs in which wild animals may have their haunts and still be protected by the bounds of nature and the bars of men and thrive in this wonderful climate until with the splendid foliage it becomes a veritable Garden of Eden for the education, amusement, and the resting of tired bodies and minds of this section of the human race that is supposed to be growing nearer perfection than that to be found in any other part of the globe.

"The approach is a beautiful vista, and the plan of the donor to make the first view of this attractive corner is almost Elysian. As you round the curve of the canyon the first thing that will burst upon the view will be on Mt. Hollywood a temple dedicated to science, with museums, observatories, mathematical and mechanical instruments, every known invention to bring man into closer communion with nature, with the planets, the universe, and the Master maker, the Divine Creator.

"Adjacent to this is to be the Temple of Walhalla, a facsimile of that beautiful structure which overlooks the Danube a few miles out of Regenberg, in Bavaria, where Prince Louis built a structure in which are enshrined the busts of warriors, statesmen, poets, inventors, musicians, who have made famous both Germany and Prussia in the past century.

"In the foreground, nestling at the foot of this mountain and facing it, a formation of nature which outrivals in many ways the architecture of man—a sheltered spot in the superb, virgin woodlands and the magnificent mountainsides, which offers itself as a natural setting, such as the Roman senator, the Attic poet, the wandering minstrel or the mighty Demosthenes might have dreamed of but never known. Those who have visited the Greek Theatre at Berkeley, with its sylvan setting and its terraces of granite and cement, have marveled at its magnificent proportions and almost perfect acoustics.

"I have made pilgrimages northward several times to hear Ben Greet and his pastoral players, Sarah Bernhardt in 'Phédre,' Margaret Anglin in 'Elektra,' Maud Adams in 'As You Like It,' and Tetrazzini, with a marvelous chorus and a symphony orchestra, presenting 'Stabat Mater,' and envied Berkeley its mighty arena in which distinguished people could extend a perfection of the dead Attic splendors to the lovers of classic lore.

"Again, I have journeyed to Harvard, Princeton, Cornell, Norfolk, Conn.; Peterboro, N. H., and recall the campuses of many colleges momentarily converted into arenas at a tremendous expense to the promoters of these educational purposes, and sighed for a possibility on the Pacific Coast that would some day give to Los Angeles and Southern California a similar edifice for similar purposes.

"If you should wish to unite dramatic art or pastoral productions with commercialism, as an advertising factor, the one event at the Harvard stadium where Maud Adams, with fifteen hundred assistants, presented the story of Jeanne d'Arc so sumptuously, would prove a fitting example as to commercial values, for it has been photographed, talked about, written about, all over the known world in many languages.

"Last year I journeyed to the little town of Erl, 180 miles up in the Austrian Alps from Munich, there to hear 'The Passion Play' as it has been enacted in nature's surroundings, with simplicity and dignity by the peasants of that picturesque land. I sat at the feet of the Muse at Oberammergau and in Bayreuth at the 'Festspielhaus' of Wagnerian fame, and longed for something in the Southland that would allow us to give our people what these countries are giving theirs.

"The arena and the nature theatre of America—academic though they have been—no doubt lent the first hint to prac-



L. E. BEHYMER, THE PACIFIC COAST IMPRESARIO, AND THE NEW TRINITY AUDITORIUM, LOS ANGELES, OF WHICH HE IS MANAGER.

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tical Teutonic producers of a fresh, new, romanticism, and they seized upon the inspiration with avid longing for novelty. They clothed it with the depth and thoroughness of Teutonic idealism, and they have given it back full panoplied as a great modern movement. Wachler, in Germany. Minstrel, in France, Lorenz, in Switzerland, have helped to crystallize the idea. Any intelligent man may put a small play upon a small stage—it is very simple, this finesse of realism—but a classic moving in a blaze of stormy words and great heroics requires the strategic skill of a generalissimo; requires the setting of the sky itself, the background of the virgin forests, the open arena where real deeds have moved.

"Recently in Berlin, in lieu of a stadium or auditorium sufficiently great in arena to accommodate Max Reinhardt's 'Theban Mob,' the 'Oepidus Rex' of Sophocles was given in a circus tent. It marked the high waterline of that wizard producer's power. It stirred Germany to an awakening. Out of it has sprung a new romanticism and the cult of the Secessionists. To behold that tragedy was to be transported to early Greece, to become for a moment a holiday making Theban, non-combative, as it were, approaching the Dionysiac Temple with a measure of respect and reverence. It was to become a worshiper, that integral part of the great moving spectacle itself. Neither curtain nor footlights disturbed the sensation of actuality; the gods themselves appeared to hover over the proscenium. On the exposed stage there was a massive palace with steps descending into the circus ring itself, and those who visited from America realized that the great scale on which it was planned was small indeed when the wonderful setting that God had so superbly created in the Far West was taken into consideration, and now at hand we have in the entrance to Griffith Park a common theatre, created under the open sky where the masses and the classes meet, bound together by a common impulse and a common purpose, wherein the intellectual appetite of the elect is whetted and the senses of the hoi polloi may be stirred.

"Few realize the firm hold that the nature theatre—but another phase of the arena theatre—has taken on the mind of suburban Americans. It holds a place of significance in the salvation of the drama, an altar set in the highway where art for art's sake is the slogan of the woodland.

"As Ernest Wachlet, of Weimar, has builded in the Hartz Mountains, as Lorenz has builded in the Alps near Wurtemberg, so Griffith J. Griffith proposes to build for Los Angeles and Southern California a granite and cement semicircle fitted simply to that wonderful amphitheatre that Nature has builded in the Hollywood Hills—an amphitheatre rivaled only by the Coliseum at Rome and the temple at Athens. By extending the tiers of seats a little further than the slope of the sides of the proscenium arch, and facing them with two triumphant pillars within whose recesses elevators may run, raising the public to the different landings, or levels, 50,000 people may be housed at one sitting, and 600 feet away a permanent gigantic stage be erected, fully 800 feet wide, with a background built in the simple manner of the Athenian temples with its columns, and an arena in front on whose stage thousands may take part in pageantry, dramatic fervor, or choral beauty, while closer in this amphitheatre can be erected a sectional stage used for intimate productions with electrical, dramatic and musical surroundings, where under the queen orb of night or the sparkling sun rays of the day can be given to unlimited spectators the beauty of the classics of yesterday, the creations of today, or plan for the brilliancy of the future.

"Certainly it is an inspiration to go with this man who offers to do so much for Los Angeles, for the nature theatre will exercise a greater influence on civilization than any other movement since the Reformation. His plans are not of charity, not of a monument, not of publicity, but for a greater benefit to a greater number of his fellow men, where thousands at a minimum price may hear the maximum of art.

"The work at Point Loma shows what may be done in a small way, but when Sarah Bernhardt first looked upon this little Greek temple when she visited the Pacific Coast a decade ago, her delight was manifest, and the two things that may stand forth greatest in her memory of her many triumphs in America were the one at the Berkeley Theatre and the other in the theatre built upon the end of the wharf at Venice, Cal.

"To seek the forest theatre is to find a respite in Walhalla, and there is no reason why Los Angeles cannot become the American Oberammergau if the citizens of Los Angeles, the governors of our park system, the city council and His Honor the Mayor will endorse the ideals of Colonel Griffith, accept its munificence and cooperate with him in raising this Athenian temple and all that it represents crowning our hills with the temples of education that will not only redound to the credit of Los Angeles, the State of California, our own America, but to the entire civilized world."

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Busy John Thompson.

"Uncertain lies the head that wears a crown" might be said of the one whose manager is busy booking engagements; at least so thinks John Thompson, the talented pianist. He was busy getting into form for a tennis tournament, as may be seen from the accompanying snapshot, when his manager, Robert P. Strine, of Philadelphia, sent



JOHN THOMPSON.

him word that he was booked for a tour of Maine, which was to begin August 1. Of course, Mr. Thompson had to drop his tennis (confidentially, this cost him quite a struggle, as he is extremely fond of tennis) and get back in pianistic form.

The tour will include appearances in Wiscasset, Augusta, Bangor, Bar Harbor, Camden, Rockland, Togus, Me., and Portsmouth, N. H. Mr. Thompson is certain to meet with success, for this seems to be his invariable rule of life.

Anita Rio and George Hamlin in Operetta.

Anita Rio, the charming soprano, who is remembered with pleasure in America, although she has not been heard here for several seasons, and George Hamlin, the distinguished tenor, are to appear next season in joint recitals on the Continent and on a spring tour in America. Their program is said to end with a clever novelty in the form of a one-act operetta by the composer Weckerlin, which will be sung and acted in costume. It is called "The Milkmaid of Trianon."

Louise Jansen-Wylie and Vacation Days.

"The summer is always a keen delight to me," says Mme. Wylie, in speaking of her vacation plans.

During these unusually cool July days, the popular soprano is enjoying many wonderful automobile trips, which New York State and the East so richly facilitate. She will spend the month of August on the beautiful coast of Maine, with a party of New York artists, coaching the programs for next season, which will begin in October in the West.

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Liszt and the Gypsies.

I like to think that there are two Franz Liszts. There seems to me to be a dualism in his nature which is fundamental and is to be traced throughout his whole life. It is a dualism of qualities deeper than his mysticism, his amorousness, his romantic literary preoccupations. These were to be accounted for by luck, by opportunity, by the trend of the age; the deeper dualism which I have in mind was the given material with which chance and the age worked to produce the artist. The cleft between the two natures which I find in Liszt was never bridged; sometimes in his works the natures are mechanically intermingled, as one may mix sand with sugar; but never, I think, are they chemically mixed, as oxygen and hydrogen are mixed to make water. The two natures were awakened in him (if they were not born in him) in his earliest years—the years of which the Jesuit said: "Give me a child to educate before he is seven, and I care not who has him afterward."

These two natures are the virtuoso and the Hungarian gypsy. The gypsy, I mean, in the specific sense, the actual technic of the gypsy musician, which became firmly rooted in his mind before he was aware of it, and made the grooves which all his later creative music perforce flowed in. Of Liszt the virtuoso we all know—how he traveled about Europe, and, perhaps alone of conquerors, never failed to win a battle or a skirmish. This virtuoso instinct—the instinct for successfully "showing off" before an audience—is obvious enough in all his music, in the early etudes, in the "Annees de Pelerinage," in the two magnificent piano concertos, in every one of the symphonic poems—in which of Liszt's compositions is it absent? The other source, that of the gypsy, is not quite so obvious, but I am sure it can be traced, just as definite, just as masterly; and just as unwilling, in the last test, to mix with or in any way recognize the brotherhood of its fellow. In the present article I do not intend to analyze Liszt's music with a view to reducing the creative part of it to the inspiration of the gypsy, but only, assuming the hypothesis for the purpose of further investigation, to bring together certain data from well known sources, showing the relation of Liszt, the artist, to the music of the Hungarian gypsy, and laying the human foundation for the hypothesis itself. . . .

Hear what he says about the nature of the gypsy and his art. He says they find it difficult to relate events, to tell stories of what they have seen or heard (let alone what other people have seen and heard), unless they were actors in the events, and even then they can relate only of the events as felt by them. They lack utterly, that is, the Appolonian faculty of objective observations. "Their passions," on the other hand, "are of unusual impetuosity, without law, without reservation and without hypocrisy. Their originality in narration consists in the fact that they give to their stories the form of dramas in which they play the role of hero—a form which moves, more or less energetic, fantastic, melancholy, and nearly always accompanied by an unforeseen turn, curve or modulation."

The narrator as hero of every event! Is this not the very soul of Byron's artistic creed, of Pushkin's, of Victor Hugo's, of Jean Paul and the early Goethe, of Schumann, of Chopin, of Berlioz, of Liszt? How utterly different from that of Haydn, who meekly wore his court clothes when he composed, because he wished to be worthily clad "in the sight of his God"! Mozart was content if he was given ruled paper and a pen, with an occasional meal. Liszt needed the whole world to feed upon. And note one thing more in that last paragraph—how the form is unforeseen, but grows out of the matter, curving, modulating according to the needs of the thing to be expressed. Isn't this precisely Liszt's theory of form in music? Isn't it the very kernel-statement of the philosophy of the symphonic poem?

Now, supplementing the above description of the gypsy as story teller, hear Liszt's description of the gypsy as musician: "From the moment when he has placed his violin against his breast, as though he would pour the very blood of his heart into it and make the instrument echo its beating, he pays no more concern to the listeners, and presently is hardly any longer conscious that he has an audience. Some of the gypsies play for a long time with a sort of concentrated fury. Their physiognomy remains all the while expressionless, until finally great tears flow one after another from beneath their eyelids; at first slowly rolling down their cheeks, then coming more and more quickly and frequently, until at last they flow down in a stream onto the violin and moisten the strings." This would have been countersigned by Nietzsche as the very essence of Dionysian.

This was the soul of the gypsies (at least as seen by Liszt). Now, what about their music—how was it made? Liszt continues: "The gypsies recognize in their music as little as elsewhere any principles, laws, rules, discipline. To them all is good, all is permitted, provided it pleases them; provided that in it their feeling comes to expression. 'Comes to expression!'—the great word of every real artist! Notice, in passing, that these undisciplined men are not bunglers, beginners, spoilt children who will brook no instruction. They are past masters in their own technic even as Liszt was, and reject laws not because of their weakness, but because of their strength. They quail before no extreme of daring, as soon as they feel that it harmonizes with the bold beating of their hearts, as soon as they see in it the faithful portrait of their being. Since for them art is neither a science which man learns, nor a handiwork which man practises, nor a cleverness which is picked up by certain means in the course of a regular business, nor a trade which man follows after a set period of apprenticeship, nor a hocus-pocus whose formula man can receive as one receives a recipe—not these, but a mystical song, or rather a sublime but (to the initiated) intelligible language, which they make use of according to the measure of that which they have to say, without allowing themselves on any account to be influenced in their manner of expression by any outer consideration." And a little later, Liszt says that rules and laws "are made a posteriori."

And now, take down your Hungarian rhapsodies, the second or the twelfth. Don't sneer at them; it is fashionable but silly. Play through one of the gorgeous tapestried Lassans. Isn't this, in very truth, music which "recognizes God and the people as its living fountainhead, dramatic and holy, splendid and simple"? That power of commanding instant human response which Liszt, at his best, had in common with the greatest artists of the world and with them only—it is the power which comes to the greatest artist, the democratic artist, who is too precious to find and sense the least common denominator of humanity and to make this the source of his musical creativeness. And I like to believe—to me it seems self evident—that Liszt had this power, because in his earlier years he learned to know a music which was made by a people rather than by an individual, and therefore was greater than other music, just as many men are greater than one man.—Harvard Music Review (reprint).

The Hotel Rittenhouse, Philadelphia.

Situated in the centre of the fashionable section of Philadelphia and yet within walking distance of the theatres and concert halls, the Hotel Rittenhouse is splendidly located to fulfill the needs of the many artists and musicians who make it their headquarters while visiting in that city. Being outside of the noisy shopping district, an atmosphere of quiet pervades it which is restful and soothing to the artistic temperament, weary with the hustle and bustle of the ordinary city hotel.

The Hotel Rittenhouse, at Twenty-second and Chestnut streets, has just closed an unusually busy musical season, many of the most prominent recitals and concerts in Philadelphia having been held in its spacious music hall. At a dinner given by the Sons of Delaware recently, a musical program was furnished by the Rittenhouse Orchestra and the La Favorita Quartet, which is well known in Philadelphia and vicinity. The members of the quartet are Julia Z. Robinson, soprano; Katharine Rosenkranz, contralto; Anthony D. McNichol, tenor, and Henry Hotz, basso, all well known musicians.

The large and comfortable rooms and suites, attractive dining and grill rooms and the high standard of service are well known, and under the able management of Charles Duffy next season promises to be even busier musically than the one which has just closed.

Musical Critics.

Sir Frederick Bridge, the famous organist of Westminster Abbey, tells some excellent stories.

"Two ladies," he once said, "were in Westminster Abbey, when one of them suddenly raised her hand. 'Hush! Listen!' she said. 'There's the organ. Isn't it splendid! I always love to hear Sir Frederick play!'

"'Beautiful, dear,' replied the other; 'for a moment I thought it was Sir Walter Parratt, but, of course, he couldn't play like that! One can usually distinguish them by their touch.'

"As a matter of fact," says Sir Frederick, "it was the vacuum cleaner buzzing away in preparation for the coronation!"—Pearson's Weekly.

All the world's a stage and most of us want to occupy the critics' seats.—Winnipeg Town Topics.

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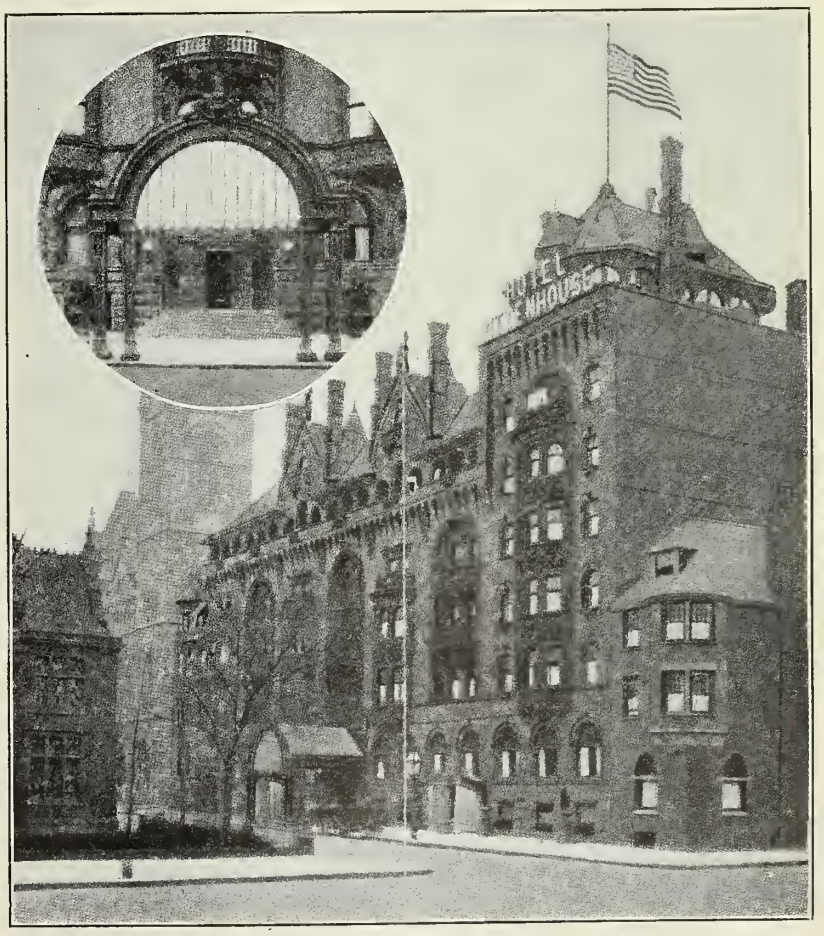
John Prindle Scott, the New York baritone-composer, is enjoying the summer "cool" among the rugged hills of his native Chenango County, New York. Mr. Scott has been engaged for a Composer's Recital with the Monday Evening Musical Club of Norwich, N. Y., for October next.

Death of Ethel McGrew Sheffield.

Ethel McGrew Sheffield, wife of George Sheffield, the well known tenor, died at her residence, 4654 Beacon street, Chicago, Ill., on Sunday, July 12. Mrs. Sheffield died of injuries received from burns.

Mr. Sheffield, who is under the management of M. H. Hanson and tenor soloist in the Oak Park Presbyterian Church, was married to the deceased some twelve years ago. Mrs. Sheffield since then has been his accompanist and both were prominent in musical circles.

The remains were cremated at Graceland on Monday, July 13.



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PUBLICATIONS AND REVIEWS

NOTICE TO PUBLISHERS.

This department is devoted to a review of old and new music publications, musical works, musical literary works and anything pertaining to the publishing of matters in music.

Only such publications and compositions will be reviewed as are deemed worthy of notice, and the MUSICAL COURIER *reserves to itself the privilege of rejection. It is also understood that any work or composition or book reviewed in this column relinquishes its copyright to any part or all of its parts so far as a review of the same can be applied. This does not mean that the* MUSICAL COURIER *assumes or claims any interest in the copyrights; it merely means that we are not to be held for any infringement of copyright by handling copyright publications or works in this department.*

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William Lester—"My Prayer."
William Lester—"Evening Hymn."
James R. Gillette—"O Strength and Stay."
Frank T. Miles—"Unfolding Faith."
Chancellor Jenks—"Thus Saith the Lord."

All these songs are devotional in character and well suited for their intended purpose. They are of moderate compass and their accompaniments are either written directly for the organ, or are so simple that any organist can play them at sight and adapt them to the organ without trouble.

"SUMMY'S OCTAVO EDITIONS." Sacred series.

The following pieces are published as part songs with sacred words, and are suitable for full chorus or quartet in church services. All the accompaniments are moderately simple and effective:

Ley Roy Wetzel—"Magnificat" and "Nunc Dimittis."
H. W. Harris—"Light of Those Whose Dreary Dwelling."
H. W. Harris—"God is Love."
H. W. Harris—"With Seraphim on High."
Alfred Wooler—"O Blessed Saviour Mine."
Alfred Wooler—"My Soul Doth Magnify the Lord."
Alfred Wooler—"God Be Merciful."
George N. Rockwell—"Come Ye Disconsolate."
George N. Rockwell—"Lead Kindly Light."
Mari R. Hofer—"O Littel Childe."
Mari R. Hofer—"Old Christmas Hymn."
L. A. Coerne—"The Shadows of the Evening Hours."
L. A. Coerne—"Through the Day."
L. A. Coerne—"Ten Thousand Times Ten Thousand."
Leroy Wetzel—"There's a Wideness in God's Mercy."
P. C. Lutkin—"O Paradise."
Charles E. Wheeler—"Beside the Silent Sea."
Palmer Christian—"Two Responses."
Jacobus Gallus—Lætentur Cœli (Latin only).
Geom Evans—"Christ the Lord is Risen Today."
James R. Gillette—"Ave Verum."
Philo A. Otis—"My God, I Thank Thee."

"THE NEW JERUSALEM." Sacred song. By Louise R. Waite.

This is a simple and somewhat conventional song of the ballad type, but with sacred words, and it ought to satisfy the requirements of most amateur church singers, such as are found in so many church choirs throughout the nation.

TWO SONGS BY RICHARD R. CANTERBURY: "A Dirge of Love" and "When You Awake."

This composer's very modern and richly harmonic style seems more appropriate to Irene Putnam's "When You Awake" than to Shakespeare's "Dirge," though, of course, there is no reason why a composer should make his music old fashioned simply because the words are. Both songs are singable and they offer considerable scope to a singer with dramatic instincts and a range of sentiment.

THREE SONGS BY G. RICHARDSON PITNER: "A Song of Love," "The Night Has a Thousand Eyes," "Two Roses."

These are art songs, though simple as a ballad. Any cultivated amateur could manage the accompaniments, and there are few singers who will find any trouble with the melodious and singable voice parts. Bourdillon's popular lyric has had a good many worse settings than this, and a very few better. It is time this thousand eyed night song had a respite however. Bourdillon might now write:

My verse has a thousand tunes,
Each day adds one.
They're mostly reflecting moons
Of a brighter sun.

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"WISTARIA." Song by Cora Willis Ware.

This pretty little song of two pages is as dainty as a spray of the mauve flowers from which it gets it title. It is one of those trifles which make their best effect between two more serious songs on a recital program. Amateur singers as a rule, avoid these accompaniments in broken arpeggios, as they in no way suggest or support the melody. These are effective, however, when correctly written, as they are.

THREE SONGS BY MARY TURNER SALTER: "An April Message," "A Rose and a Dream," "Tonight."

There is a simple charm and naivete in these three songs that explain why this composer's works are so popular with amateur parlor singers. When these songs are well sung by good singers they are fully as satisfactory to the general public as most of more elaborate and difficult songs are. Simplicity is a virtue when it is managed with discretion and does not sink to childishness.

"MUSICAL PICTURE BOOK." A set of easy recreations for the piano. By Carl Koelling.

There are two albums of these little pieces, tastefully bound in gray paper, with title and ornaments in green ink, and reinforced with linen tape to prevent the destructive little hands from tearing the pages out. The music is suitable for young students of the piano, and each piece is about as long as an industrious child can manage at a lesson. The pieces are printed in bold, clear characters, and one well fingered.

This same publishing house also lists a number of very elementary works for beginners.

EIGHT PIANO SOLOS BY JOHN MOKREJS: Prelude, Scherzo, Intermezzo, Arabesque, Scherzo in F, "The Blacksmith," "Gladys at Play," "An Indian Idyll."

These pieces are all a little above the average piano solo for advanced amateurs. They have a style which lifts them out of the commonplace. In "An Indian Idyll," for instance, the figure of accompaniment in the right hand part is by no means usual, and the melody, which is in the left hand part, has character. To crown all, the work is in 5-4 time, which will not commend it to the ordinary half hearted pupil.

The John Church Company.

"'TIS ALL THAT I CAN SAY." Words by Thomas Hood, music by Carl Hahn. Published by the John Church Company, New York.

This is a deeply felt and well expressed song of sentiment, in which the composer has made use of lyrical melody, rather than complex harmonies, to bear the burden of his emotional outpouring. It is not impassioned and quick moving, but slow and deep. The composer was therefore wise in setting but one of the three stanzas of Hood's poem, as the song would have been far too long and monotonous at the moderate speed he chooses. As it now stands, the song is complete in itself. Each stanza of the poem is sufficient unto itself and is related to the other two stanzas only in style and subject matter.

Swan & Co.

"THERE IS A PATHWAY." Song. Written and composed by Marie Clegg. Published by Swan & Co., London.

This is a typical English ballad about memories of yester year and the sadness of life in general since circumstances compelled separation, ending with religious hopes. It is a good song of its kind, is easy to sing and play, and it has an agreeable melody of the conventional ballad sort.

Sam Fox Publishing Company.

WILSON G. SMITH'S SONGS: "Fulfillment," "Because I Love You," "Has Yo' Seen Ma Pickininny," "June Ecstasy." Published in several keys for all voices, by the Sam Fox Publishing Company, of Cleveland.

It is a pleasure to read these new songs of Wilson G. Smith and to note how simply a composer of experience can write, and yet express all he has to say without limitations. Without comparing the two composers in any way, we may call attention to the easy piano parts of Liszt's songs as well as those of Wilson G. Smith. It is odd enough that many of the most difficult accompaniments are written by composers who do not know one-tenth of what Wilson G. Smith knows about the piano, and who cannot properly play their own accompaniments. These new songs are not piano solos with vocal obligatos, but are spontaneous and thoroughly vocal melodies with just enough piano accompaniment to supply the harmony and rhythm. We recommend them conscientiously to professional and amateur singers alike.

Schott & Co.

TWO SONGS BY J. C. H. BEAUMONT: "Reflections" and "The Mind of a Child." Sung by Elena Gerhardt and published by Schott & Co., London, and sold by G. Schirmer, New York.

Ella Wheeler Wilcox's "Reflection" has here a faithful musical delineation of its spiritual contents. Every shade of sentiment, and rise and fall of emotion in the poem is mirrored in the music. The composer, who is himself an accomplished singer, writes particularly well for the voice. This same merit is likewise to be found in the tender and gracefully melodic "Mind of a Child." Both of these songs are within the powers of the ordinary singer, and the nature of the really poetic lyrics makes them suitable for almost any occasion.

C. W. Thompson & Co.

VALSE LENTE, "PAS DES FLEURS," from the music drama "Montezuma." Composed by H. J. Stewart, and published by C. W. Thompson & Co., Boston.

There is a Viennese suavity and melodic grace in this valse which would doubtless be very insinuating and haunting when played by the orchestra to the accompanying flower ballet. Even in its present arrangement for piano solo it has a good deal of the atmosphere and the lilt of the graceful dance in it.

In the "Processional March," from the same music drama, the composer has evidently found a harder nut to crack in compressing his orchestral work to the dimensions of a piano solo. Still, the march is not very difficult to play. It is a vigorous and pompous march, which ought to be thoroughly effective in the right time and place. It is hardly as attractive a piano solo as the Valse Lente, in our opinion.

Middleton Is Summering in Illinois.

Arthur Middleton is summering in western Illinois and is busy preparing his repertoire for his coming season at the Metropolitan Opera House.



HINSHAW

Metropolitan Opera
BARITONE

Berlin Wagner Ring Festival,
June 23rd to Aug. 21st

American Tour
DECEMBER TO JUNE

Management, R. E. JOHNSTON
1451 Broadway, N. Y.

IN ALL THE KEYS.

Ruby Brock, of Chicago, a pupil of Morati, of Berlin, give a musicale at the apartment of Dr. George Edison Mott, Berlin, in June, before about one hundred and fifty invited guests. Brahms lieder, English songs, arias from "Madame Butterfly" and "Tosca" made up the program.

The University of California Glee Club, C. R. Morse, director, is now on its second European tour. London, Berlin, Dresden, Lucerne, Venice, Milan and Paris are among the cities visited.

The Women's Music Club of Columbus, Ohio, has arranged for a series of fourteen free Sunday afternoon organ recitals for next season.

Marie Davis, of Columbus, Ohio, presented some of her pupils in a program of twenty-seven piano numbers, in June.

Annabelle Ambrose pupils appeared in a Dayton (Ohio) recital recently.

Grace Stevens Lake, contralto, gave a recital in Bridgeport, Conn., assisted by Oliver W. Hunter, reader, and Mrs. Elmer Beardsley, accompanist.

Nora F. Wilson's pupils gave a program of ensemble music at her Columbus (Ohio) studio.

Charles Espenshade, of Coatesville, Pa., has returned from Berlin, where he has been studying a concert program with Xaver Scharwenka.

Helen Hewitt Evans, soprano, was soloist, with the Alexander Band, Woodside Park, Philadelphia.

Amelia Margolies, of Philadelphia, has returned from a period of three years' study in Europe under prominent teachers. She will go on the concert stage.

Richard Knott's vocal class appeared in a recent Philadelphia concert.

Ethel Lee, of Greenwich, Conn., gave a musicale for her pupils in June.

Lucretia Le Riemonde's pupils appeared in an annual recital at The Women's Building, Memphis, Tenn.

Victor Smith and Carl Demangate, of the Schenectady School of Music, gave a joint pupils' recital at the conservatory in the Orpheum Building, Schenectady, N. Y., recently.

July recitals in Memphis, Tenn., included those of the piano pupils of Mrs. C. C. Nance, at The Women's Building, and the Olive Branch piano pupils of Susie Neely, also at The Women's Building.

Julia Zalesky presented her primary pupils and intermediate class in a joint recital at Hasek Hall, Cedar Rapids, Ia.

Claudia Eugene Smith presented her pupils in a dramatic recital at St. Mark's Auditorium, San Antonio, Tex.

Piano and voice pupils of Mrs. John Wesley Graham, Houston, Tex., gave two recitals, a morning and an evening, June 27.

Bertha Edstrom, for several years a student at Flaaten's Conservatory, in Duluth, Minn., gave a pupils' recital in Odd Fellows' Hall, in that city, recently.

Capetown, South Africa, has a municipal orchestra. Its programs aim to please both the popular music loving contingent as well as the more seriously inclined musician. These programs contain usually an overture, a symphony and a concerto, as well as lighter music and songs.

Ellis Marx is the leader of the Chamber Music Union Quartet, Beatrice Stuart plays the second violin, Jan Luyt, viola, and W. van Erkel, cello. This is a Capetown (South Africa) organization.

Ernest S. Peacock is the moving spirit of the two days of spring festival given in New Brunswick, Canada, by the St. John Choral Society, organized in 1911.

Another New Brunswick organization is the La Tour Male Voice Glee Club, conducted by D. Arnold Fox.

Albert Archdeacon gave a song recital in the Dutch Reformed Hall, Capetown, South Africa; also in the City Hall, in Port Elizabeth, South Africa.

The Orpheus Club, thirty years old, with seventy-five active members, and the St. Patrick Club, conducted by D. Hubley, are Halifax (Nova Scotia) musical organizations.

The Clemsar gold medal and one hundred dollars in cash, offered by the A. G. O. for the best anthem, was won this year by Dr. Herbert Sanders, organist at the Dominion Methodist Church, Ottawa, Canada. This is the second time Dr. Sanders has won this honor. "Angels from the Realms of Glory," a Christmas piece, was the winning composition.

Capetown, South Africa, listened to a Dvorák and Debussy program at the third symphony concert, in City Hall.

Stanley Purves conducts the Choral Union, North Sidney, Nova Scotia.

Works by Blujenfeld, Sinding, Glazounow, Longo, Paderewski and Strauss formed the recital program of Alfred Laliberte's pupils, given in the Montreal (Canada) Y. M. C. A.

Mme. Niay-Darroll's second recital at Capetown, South Africa, was given in the Banqueting Hall, City Hall.

Acadia University Glee Club gave a concert at Wolfville, Nova Scotia, under the direction of Carrol C. McKee.

John J. Moncrieff conducts the Winnipeg (Canada) Oratorio Society, under whose auspices the annual musical festival of that city is given. Winnipeg has also an Elgar Society, conducted by Eward Vinen; an Edelweiss Society, German, conducted by Josef Moser.

Mme. Gallione, assisted by some of her pupils, gave a concert at St. Saviour's Hall, East London, South Africa.

Jane Buchanan, mezzo-soprano, sang a program of German, Norwegian and English songs in the Windsor Hotel, Montreal, Canada.

Nevin Doyle's new comic opera, "The Golden Age," the first Canadian opera to be copyrighted in Ottawa, was given in Belleville, Canada, for the first time.

Mrs. J. W. Brineacombe's vocal class gave a recital at the Marion Conservatory of Music, Marion, Ind.

Paul Volkmann, tenor; Helen Macnamee Bentz, soprano; Mabelle Allison, contralto; Franklin Wood. Frank Conly, Horace Hood and Florence Wood appeared in the "Aida" musical program with Wassili Leps' Orchestra, in Willow Grove Park, Philadelphia, Pa.

Florence Thomas' piano pupils gave a rose recital at Conklin's Hall, Cleveland, Ohio. Ada Hook, violinist; Dorothy Almgren, pianist, and Rumelda Bureau, vocalist, assisted.

Paul Wells, examiner for the Toronto (Canada) Conservatory of Music, gave a piano recital in the drawing-room of the Prince Edward Hotel, Brandon, Canada, in which works by Beethoven, Schumann, Weber, Godard, Paul Wells and Chopin were included.

Broadus Farmer's violin pupils gave a recital in Margaret Eaton Hall, Toronto, Canada, June 29.

Two piano recitals were given by the pupils of Mrs. Charles M. MacLean, in the Monday Afternoon Clubhouse, Binghamton, N. Y., early in July.

The annual studio recital of Professor Southworth's pupils took place in Scranton, Pa., late in June. Molly E. Wheeler assisted.

Amelia Burns' violin and piano pupils were heard in a recital at the Lyceum Building, Knoxville, Tenn.

Anna C. Broekhoven's piano pupils were heard lately in recital in Columbus, Ohio.

Linnissa Braden Crosby and Mabel Ray Crosby, other Columbus (Ohio) music teachers, gave a pupils' recital in the auditorium of the Columbus Public Library in June.

Mrs. George L. Fisher's pupils gave a recent studio recital in Houston, Tex.

Philadelphia Band concerts are accompanied by "Sing Night" features. Harry C. Lincoln directs the singing.

Piano and organ pupils of Mrs. Leroy Bixby gave a recital in the North Presbyterian Church, Binghamton, N. Y. Georgia Moore Doughty was the assisting soloist.

The Pittsburgh Opera Company has decided to repeat the opera, "Pirates of Penzance," early in the fall.

Helena Tardivel, the pianist who returned recently from Paris, played at a musicale given at the studio of Pauline H. Clark, Boston.

Harrisburg, Pa., has a Verdi Musical Club, made up of more than 150 Italian residents. Cosimiro Gaeta is the president.

Annie May Creamer's pupils gave a recital in Providence, R. I. Margaret Kelly, viola, and Mary McGinn, vocalist, assisted.

Advanced pupils of John T. Hand, Salt Lake City, gave a late June recital.

The Chicago Symphony Orchestra has been engaged by the Milwaukee Musical Society, Milwaukee, Wis., for a series of ten concerts next season.

The Turner School of Music, Springfield, Mass., gave a June end pupils' recital.

Pupils of Crissie Chapman gave a recital at her Salt Lake City (Utah) home in June.

Marion West is the recently elected president of the Music Study Club, Washington, D. C., and Roberta Allen is the newly elected musical director of the Friday Morning Music Club, of the same city. Mrs. Frederick W. True is the president of the latter club.

Grand Rapids (Mich.) pupils of Emma Rice gave a recital in her studio in that city lately.

Recent Washington (D. C.) recitals were given by pupils of the following teachers: Ella Sargent (piano), Myra Whitney-Hall and Mrs. Edward R. Whitman (piano), Ednah Landvoigt (piano), Marie McCourt, Zeida L. Miller (piano), Marguerite Ison (piano). A song recital was given by Grace Gilbert, pupil of Florence MacDonald, in Baltimore, Md., and by Elizabeth Leckie, in Washington, D. C.

Hildegard Brandegee has been engaged as head of the violin department of the Ganapol School of Musical Art, Detroit, Mich.

Pupils of May E. Smith and Theodore J. Smith gave a recent recital at Detroit, Mich.

Myron E. Barnes' pupils gave the concluding recital of the season at his residence-studio, Rockford, Ill., the end of June.

An Unusual Opportunity.

The failure of the old management of the Paris Opera does not mean that the Paris Opera will close. It means merely that a new management will step in, and that there will be no interlude in the giving of opera. The Paris Opera has been frequently criticized, and perhaps compared with New York. It has its failings, since it cannot of course present the same great artists that are heard at the Metropolitan; but the presentations of the classical operas at the Paris Opera House are absolutely according to tradition. The orchestra and chorus are among the finest in the world, and the advantage that it is for students to enjoy the privilege of hearing operas thus given cannot be overestimated.

This advantage is offered by the Deverell School for Girls, which is situated in the fashionable part of Paris. The pupils of this school are under the careful guidance of Frances E. Deverell, who is not only a brilliant musician, but a brilliant scholar in other lines as well. She is a member of the faculty of Shorter College, Rome, Ga., and of Ward Conservatory of Music, Nashville, Tenn.; dean of the faculty of St. Mary's College, Dallas, Tex., and is a pupil of William H. Sherwood, Felix Moreau, Wager Swayne and Harold Bauer.

The instruction in this school consists of the usual courses, history of art, English, music, etc. French is the language spoken throughout the school, and Miss Deverell has taken a box at the Paris Opera and has also special arrangements with the managers of the Opera Comique, Comedie Française and the subsidized orchestras of Paris, so that her pupils may attend these theatres and concerts whenever they desire. This school undoubtedly offers an unusual opportunity for the study of the arts in Paris.

Davis, the Violinist Composer.

Charles Konedski Davis originally came to New York in 1901, and was well known as a solo violinist. For some time he was head of the string instrument department of C. G. Conn, on Fourteenth street, where he became personally acquainted with many of the best musicians and conductors of this country, including John Philip Sousa, Arthur Pryor, Fanciulli, Charles van Baar, W. Paris Chambers, etc. About this time he began composing, his first number, a valse de concert, "Rozalia," meeting with marked success. In 1903 he was appointed musical critic on the Washington Gazette, and for the next three years was solo violinist at the Metropolitan Temple with Dr. Cadman. In 1907 he returned to Europe and established the Imperial School of Music in his native city of Birmingham, England, where he was also engaged in a musical and managerial capacity with many large choral and orchestral societies, including the Handsworth District Orchestra and the Imperial Military Band, of which he was conductor. He was secretary and librarian of the Halford Society, which comprised an orchestra of seventy performers, with world famous soloists, including Kreisler, Ysaye, Elman, Melba, Leonore Sparkes and Zacharawitz.

Since his return he has written the music to the specialty dances of Joan Sawyer. His two songs, "Say Not Farewell" and "Bring Back Those Summer Days," have been sung by leading artists all over the world.

American Institute Summer Recitals.

Rose I. Hartley, George Dare and Rose Edith des Anges, pupils of Leslie Hodgson at the summer session of the American Institute of Applied Music, gave a fine program of piano music at headquarters July 17. There will follow two faculty recitals, by Messrs. Hodgson and Lanham, and a general recital by the summer students. The program of the Hodgson pupils recital follows:

Intermezzo, op. 117, No. 1 ..... Brahms
Capriccio, op. 76 ..... Brahms
Rose I. Hartley.

Nocturne, op. 32, No. 2 ..... Chopin
Gavotte in the old style ..... Grünfeld
George Dare.

Air, Ask If Yon Damask Rose ..... Handel-Lavignac
Nocturne ..... Sgambati
Spring Night ..... Schumann-Liszt
Rose Edith des Anges.

Nocturne, op. 37, No. 2 ..... Chopin
Japanese etude ..... Poldini
Rose I. Hartley.

Serenade ..... Sinding
Prelude, G minor ..... Rachmaninoff
Gavotte ..... Bach-Saint-Saëns
Watson H. Giddings.

Gerville-Reache Will Open Chicago Series.

Jeanne Gerville-Reache has been booked for Monday, November 30, to open the Chicago artists' series of concerts managed by Eleanor Fisher-Talbot. This concert will take place in the ballroom of the Congress Hotel.

"She did the mad scene very well."

"All primed for it. She had just been going over the m[illegible] receipts in the box office."—Kansas City Journal.

The PROGRESS of AMERICAN MUSIC

[This department is designed by the MUSICAL COURIER to be as complete a record as possible of the public performance all over the world of the works of composers born in the United States. The department will be published weekly and contributions are solicited from any source whatsoever to help make the record all-encompassing. The clippings and programs sent must report concerts which have actually taken place and must be of recent date. However, advance notices and advance programs will not be considered. The data submitted must also include the place and date of performance and the names of the performers, and, before all things, it should be remembered that composers not born in the United States are ineligible for the MUSICAL COURIER list. All communications referring to this department must be addressed:—"American Composition Editor," MUSICAL COURIER, 437 Fifth Avenue, New York, N. Y.]

Bartlett, Homer N.—"Japanese Reverie," "Japanese Romance," prelude, "The Approaching Storm" (piano), played by Miguel Castellanos, the International Art Society, Hotel Astor, New York, February 17, 1914.

—"It's All For Love of Thee," "Tell Me Where Is Fancy Bred," "Today and Tomorrow" (songs with violin obligato), sung by Rowlee McElvery, the International Art Society, Hotel Astor, New York, February 17, 1914.

—"Elaine," "The Two Lovers," "When Dorcas Passes By" (songs), sung by Estelle Bloomfield Adler, the International Art Society, New York, February 17, 1914.

—"Meditation Serieuse," trio for violin, cello and piano, played by Adolph Maerlender, William Maerlender and the composer, the International Art Society, Hotel Astor, New York, February 17, 1914.

Bauer, Marion—"Star Trysts" (song), sung by Charlotte Lund, studio recital, New York, January 22, 1914.

Bliss, Paul—"Butterflies" (song), sung by Christine Miller, Lenten Morning Musicales, Hotel Pontchartrain, Detroit, Mich., March 4, 1914.

Bollinger, Samuel—"Elegy" (piano), played by Bertha Eisenhart, Strassberger Conservatories of Music, St. Louis, Mo., February 6, 1914.

Brewer, John Hyatt—"The Dawning of the Day" (chorus with soprano solo), sung by the Women's Lyric Club, Los Angeles, Cal., November 19, 1913.

Brown, Mary Helen—Prelude and Andante, "Le Soleil Couchant" (cello), played by Willem Durieux, the Plaza, New York, January 25, 1914.

—"Es liegt der Heisse Sommer," "Liebes Schmerzen," "Romance," "The Gift," "The Fairest Flower," "If I Were King" (songs), sung by Royal Dadmun, the Plaza, New York, January 25, 1914.

—"A Plaint," "Rose Dreamed She Was a Lily," "Where the Sunshine Grows," "Spring Greeting" (songs), sung by Edna Dunham, the Plaza, New York, January 25, 1914.

—"Non ti ricordi piu," "Cherie" (songs), sung by Salvatore Giordano, the Plaza, New York, January 25, 1914.

—"What the Chimney Sang," "The Moss Rose" (cello obligato), (dramatic reading with musical setting), read by Marion L. Alexander, the Plaza, New York, January 25, 1914.

—"Thoughts of You," "Like Stars In Heaven," "Night Song" (songs), sung by Kate Rooney, the Plaza, New York, January 25, 1914.

—"Liebes Schmerzen," "The Gift," "The Fairest Flower," "Thoughts of You," "Like Stars in Heaven," "Rose Dreamed She Was a Lily," "Just You" (songs), sung by Daisy Brown, Maplewood Music Study Club, Newark, N. J., February 23, 1914.

—"Es leigt der Heisse Sommer," "The Fairest Flower," "A Plaint," "The Gift" (songs), sung by Vernon Archibald, the National Arts Club, New York, January 21, 1914.

—"To a Hidden Violet," "Just You," "The Sweet Red Rose," "Where the Sunshine Grows," "Valentine," "Spring Greeting" (songs), sung by Ruth Harris, the National Arts Club, New York, January 21, 1914.

—Prelude and Andante, "Le Soleil Couchant" (cello), played by Willem Durieux, the National Arts Club, New York, January 21, 1914.

—"Thoughts of You," "Like the Stars in Heaven," "Night Song" (songs), sung by Kate Rooney, the National Arts Club, New York, January 21, 1914.

—"What the Chimney Sang," "The Moss Rose" (cello obligato), (dramatic reading with musical setting), read by Marion L. Alexander, the National Arts Club, New York, January 21, 1914.

—"The Evening Hour," "Mistress Mine" (duets), sung by Ruth Harris and Vernon Archibald, the National Arts Club, New York, January 21, 1914.

—"A Plaint" (song), sung by Charlotte Lund, studio recital, New York, January 22, 1914.

—"A Plaint," "The Gift" (songs), sung by Vernon Archibald, song recital, New York, January 22, 1914.

Charles Wakefield—Idyls of the South Sea: "Where the Long, White Waterfall," "The Great Wind Shakes the Breadfruit Leaf," "The Rainbow Waters Whisper," "Withered is the Green Palm" (songs), sung by Christine Miller, Illinois Women's College, Jacksonville, Ill., March 2, 1914.

—From Wigwam and Tepee: "The Place of Breaking Light," "From the Long Room of the Sea," "Ho, Ye Warriors of the War Path," "The Thunderbirds Come from the Cedars" (songs), sung by Christine Miller, Lenten Morning Musicales, Hotel Pontchartrain, Detroit, Mich., March 4, 1914.

—"From the Land of the Sky-Blue Water" (cello), played by Frederick Preston Search, Majestic Theatre, Corvallis, Ore., February 26, 1914.

Campbell-Tipton—"A Fool's Soliloquy" (song), sung by Charles W. Clark, the Auditorium, Los Angeles, Cal., February 5, 1914;—sung by Charles Edward Mayhew, the Waldo, Clarksburg, W. Va., December 30, 1913.

—"Spirit Flower" (song), sung by Maude Fenlon Bollman, Twentieth Century Club, Marshalltown, Ia., December 1, 1913;—sung by Maude Fenlon Bollman, Mendelssohn Club concert, Chicago, December 2, 1913;—sung by Evan Williams, Hartford Choral Club concert, Parson's Theatre, Hartford, Conn., December 8, 1913;—sung by Arthur Hackett, Quincy Choral Society, Quincy, Mass., December 10, 1913;—sung by Arthur Hackett, Rubinstein Club, musicale, Waldorf-Astoria, New York, December 20, 1913;—sung by Angel Chopourian, Rumford Hall, New York, December 13, 1913; sung by Caroline Crenshaw, Aeolian Hall, New York, December 16, 1913;—sung by Rose Hagerman, Royal Arcanum Council, Chicago, December 16, 1913;—sung by Mrs. King Clark, song recital, Paris, December 16, 1913.

—"Homeward" (song), sung by Jeanne Delsolay, song recital, Hotel Majestic, Paris, December 6, 1913.

—"Rhapsodie" (song), sung by Emma Loeffler, Metropolitan Theatre, Cleveland, Ohio, December 7, 1913;—sung by Oscar Seagle, Finney Chapel, Oberlin, Ohio, December 12, 1913;—sung by Mrs. King Clark, song recital, Paris, December 16, 1913;—sung by Jeanne Jomelli, Carnegie Hall, New York, December 28, 1913.

—"The Four Seasons," suite (piano), played by Ruth Dudley, Heights Casino, Brooklyn, December 8, 1913.

—"Confession" (song), sung by Mrs. King Clark, song recital, Paris, December 16, 1913.

—"Legend, No. 1," "Autumn," from suite, "Four Seasons" (piano), played by Maude Kraft Honeyman, King Clark recital, Paris, December 16, 1913.

Carpenter, John Alden—"When I Bring To You Colored Toys," "I Am Like a Remnant of a Cloud" (songs), sung by Christine Miller, Ashtabula, Ohio, February 24, 1914.

—"Don't Ceäre" (song), sung by Christine Miller, Troy Choral Club, Music Hall, Troy, N. Y., February 26, 1914;—sung by Christine Miller, Illinois Woman's College, Jacksonville, Ill., March 2, 1914.

Clough-Leighter, H.—"Who Knows," "Silver Eve," "Ave Astra," "Youth and Spring," "I Wonder, Little Girl," "O, Would I Were the Cool Wind," "The Magic Hour" (songs), sung by Mrs. Blumenshein-Rowe, Trinity M. E. Church, Schenectady, N. Y., October 14, 1913.

Downing, Lulu Jones—"Sad Memories," "Love's Song," "Only a Rose," "June" (songs), sung by Isabel Richardson, Millard Avenue Woman's Club, Chicago, February 6, 1914.

—"Pipes of Pan," recitation to music given by the composer, Millard Avenue Woman's Club, Chicago, February 6, 1914.

—"Nocturne" (piano), played by Georgia Kober, Millard Avenue Woman's Club, Chicago, February 6, 1914.

—"Apparitions," "June" (songs), sung by Charles W. Clark, the Auditorium, Los Angeles, Cal., February 5, 1914.

Foote, Arthur—"The Hills o' Skye" (song), sung by Christine Miller, Lenten Morning Musicales, Hotel Pontchartrain, Detroit, Mich., March 4, 1914.

Foster, Fay—"Nocturne" (song), sung by Orville Harrold, Sunday Night Concert, Century Opera House, New York, February 1, 1914.

—"Winter," "The King" (songs), sung by Roy W. Steele, the Assembly Salon, Plaza Hotel, New York, March 5, 1914.

—"Spinning Wheel Song," "The Call of the Trail" (songs), sung by Gwyn Jones, the Assembly Salon, Plaza Hotel, New York, March 5, 1914.

—Songs of Childhood: "Star Tracks," "Sleep Song," "Fairy Castles," "Winter Butterflies," "On Dress Parade" (songs), sung by Louise MacMahon, the Assembly Salon, Plaza Hotel, New York, February 19, 1914.

—"Con Amore," "Maria Mia," "Serenade in Seville" (songs), sung by Ellison van Hoose, the Assembly Salon, Plaza Hotel, New York, February 19, 1914.

Freebey, Grace Adele—"O Golden Sun" (song), sung by Emma Porter Markinson, Ebell Club, Long Beach, Cal., November 3, 1913;—sung by Ellen Beach Yaw, Orpheum, Los Angeles, December 17, 1913;—sung by Gage Christopher, Jonathan Club, Los Angeles, Cal., January 6, 1914;—sung by Ellen Beach Yaw, College of the Pacific, San Jose, Cal., November 14, 1913;—sung by Mildred Langworthy, Lordsburg, Cal., January 16, 1914.

—"May Day" (song), sung by Mildred Langworthy, Lordsburg, Cal, January 16, 1914.

—"My Dearest Wish" (song), sung by Isobel Carol, Mason Opera House, Los Angeles, Cal., February 5, 1914.

Freer, Eleanor Everest—"To a Dreamer" (song), sung by Cardon V. Burnham, Memorial Church of Christ, Chicago, March 12, 1914.

—"Lyric Studies," Nos. 2 and 9 (piano), played by Georgia Kober, Millard Avenue Woman's Club, Chicago, February 6, 1914.

Gilberté, Hallett—"A Maiden's Yea and Nay" (song), sung by Isabel Thorpe, Hotel Martha Washington, New York, February 7, 1914.

—"Ah, Love, But a Day" (song), sung by Isabel Thorpe, Manual Training School, Brooklyn, February 15, 1914;—sung by Charlotte Lund, studio recital, New York, January 22, 1914.

—"Minuet la Phyllis" (song), sung by Jeanne Jomelli, the Auditorium, Los Angeles, Cal., February 19, 1914;—sung by Vernon Archibald, song recital, New York, January 22, 1914.

—"Two Roses," "Minuet la Phyllis," "Allegro," "Ah, Love But a Day" (songs), sung by Charlotte Lund, the Assembly Salon, the Plaza, New York, February 19, 1914.

Grant-Schaefer, G. A.—"The Sea" (song), sung by Christine Miller, Ashtabula, Ohio, February 24, 1914;—sung by Christine Miller, Troy Choral Club, Music Hall, Troy, N. Y., February 26, 1914;—sung by Christine Miller, Illinois Woman's College, Jacksonville, Ill., March 2, 1914;—sung by Christine Miller, Lenten Morning Musicales, Hotel Pontchartrain, Detroit, Mich., March 4, 1914.

—"The Wind Speaks" (song), sung by Vernon Archibald, song recital, New York, January 22, 1914.

Grunn, Homer—From My Sketch Book: "Album Leaf," "Lament for a Vanished People," "Toualouwa," Hopi Indian Dance, Concert Waltz, "Sounds from the Woods"; Desert Suite: "At Sunrise," "Cholla Dance," "On the Mesa," "Mirage," "Oasis" (piano), played by the composer, matinee musicale, Gamut Club, Los Angeles, Cal., February 19, 1914.

Homer, Sidney—"Prospice," "Uncle Rome," "How's My Boy," "The Fiddler of Dooney" (songs), sung by Charles W. Clark, the Auditorium, Los Angeles, Cal., February 5, 1914.

Hugo, John Adam—"My Dearie," "When We Two Parted" (songs), sung by Earle Tuckerman, the Assembly Salon, Plaza Hotel, New York, March 5, 1914.

—"A Dream," "The Swan" (songs), sung by Ella Courts, violin obligato by Roland Meyer, the Assembly Salon, Plaza Hotel, New York, March 5, 1914.

Johns, Clayton—"I Love and the World is Mine" (song), sung by Christine Miller, Ashtabula, Ohio, February 24, 1914;—sung by Christine Miller, Illinois Woman's College, Jacksonville, Ill., March 2, 1914;—sung by Christine Miller, Lenten Morning Musicales, Hotel Pontchartrain, Detroit, Mich., March 4, 1914;—sung by Christine Miller, Troy Choral Club, Music Hall, Troy, N. Y., February 26, 1914.

MacDowell, Edward A.—"To a Wild Rose," "At An Old Trysting Place" (cello), played by Frederick Preston Search, Artists' Course, Oak Park, Chicago, Ill., February 16, 1914;—played by Frederick Preston Search, College of St. Teresa, Winona, Minn., February 17, 1914;—played Frederick Preston Search, St. John's University, Collegeville, Minn., February 18, 1914;—played by Frederick Preston Search, Grand Opera House, Aberdeen, Wash., February 24, 1914;—played by Frederick Preston Search, Majestic Theatre, Corvallis, Ore., February 26, 1914.

MacFadyen, Alexander—"Inter Nos" (song), sung by Hazel Huntley, Memorial Church of Christ, Chicago, March 12, 1914.

Marshall-Loepke—"Two Roses" (chorus), sung by the Women's Lyric Club, Los Angeles, Cal., November 19, 1913..

—"Devotion," "The Awakening," "A Memory" (songs), sung by Mrs. Blumenshein-Rowe, Trinity M. E. Church, Schenectady, N. Y., October 14, 1913.

Neuer, Berthold—"St. Anthony of Padua" (song), sung by Charlotte Lund, studio recital, New York, January 22, 1914.

Nevin, Ethelbert—"The Woodpecker," "My Desire," "The Nightingale's Song" (chorals), sung by the Troy Choral Club, Music Hall, Troy, N. Y., February 26, 1914.

"The Nightingale's Song" (song), sung by Christine Miller, Illinois Woman's College, Jacksonville, Ill., March 2, 1914.

Search, Frederick Preston—Minuet in D Major, "Anticipation," "Reverie of Lake Garda" (cello), played by the composer, Artists' Course, Oak Park, Chicago, February 16, 1914;—played by the composer, College of Saint Teresa, Winona, Minn., February 17, 1914;—played by the composer, St. John's University, Collegeville, Minn., February 18, 1914.

—First Movement of the Sonata in G Minor, op. 17 (for cello and piano), played by the composer and Robert Raymond Lippitt, Artists' Course, Oak Park, Chicago, February 16, 1914; played by the composer and Robert Raymond Lippitt, College of Saint Teresa, Winona, Minn., February 17, 1914;—played by the composer and Robert Raymond Lippitt, St. John's University, Collegeville, Minn., February 18, 1914.

—"Will o' the Wisp" (piano), played by Robert Raymond Lippitt, Oak Park, Chicago, February 16, 1914;—played by Robert Raymond Lippitt, College of Saint Teresa, Winona, Minn., February 17, 1914;—played by Robert Raymond Lippitt, St. John's University, Collegeville, Minn., February 18, 1914;—played by Robert Raymond Lippitt, Grand Theatre, Aberdeen, Wash., February 24, 1914.

—Minuet in D Major, Arietta (cello), played by the composer, Grand Opera House, Aberdeen, Wash., February 24, 1914;—played by the composer, Majestic Theatre, Corvallis, Ore., February 26, 1914.

—First Movement of the Sonata in G Minor, op. 17 (cello and piano), played by the composer and Robert Raymond Lippitt, Grand Opera House, Aberdeen, Wash., February 24, 1914;—played by the composer and Robert Raymond Lippitt, Majestic Theatre, Corvallis, Ore., February 26, 1914.

Wheeler Critiques.

In praise of William Wheeler, tenor, the press of several cities have published the following critiques:

The tenor, Mr. Wheeler, is a splendid artist and made a fine impression on his audience—Orange (N. J.) Chronicle.

Mr. Wheeler showed himself possessed of a beautiful tone and good technic.—New York Journal.

Mr. Wheeler has a tenor voice of unusual quality, with interpretation, musicianly qualities and diction of the highest order.—New York Evening Mail.

Mr. Wheeler sang six songs with artistic use of his delightful voice, all being given with inimitable expression and sentiment.—Brooklyn Daily Eagle.

In the solos first honors must be awarded to Mr. Wheeler, who excelled in art, voice and diction.—New York Evening Post.

Mr. Wheeler is a singer with a voice of pure tenor quality and sufficient volume. His fresh and agreeable singing quickly caught and held his hearers.—Springfield (Mass.) Republican.

Mr. Wheeler's singing is especially broad and forceful, yet he sings with perfect ease. His voice is rich in quality, even, throughout his entire register, and is guided by an intelligent understanding.—Kingston (N. Y.) Freeman.

Mr. Wheeler as Lionel made a profound and lasting impression and aroused his audience to most enthusiastic applause by the beauty of his voice and the perfection of his artistry. His tones are of beautiful quality with a "mezza voce" of particularly great charm. His singing is a positive delight and will not soon be forgotten.—Fishkill (N. Y.) Herald.

Mr. Wheeler, who was a stranger to the Worcester audience, has a clear tenor voice and perfect enunciation. His solo, "Urbs syon aurea," was sung in a manner that showed the fine qualities of his voice, and was highly praised on all sides.—Worcester (Mass.) Evening Post. (Advertisement.)

Christine Miller in Joint Recitals.

In addition to her many recitals this season, Christine Miller, the contralto, will appear in a number of joint recitals. Some of the latter are: With Edith Chapman Goold at Grand Rapids, Mich.; with the St. Cecilia Society at Cleveland, Ohio, with Harold Bauer, pianist, on the morning series at the Statler Hotel, and with Katharine Goodson before the Matinee Musical Club, of Cincinnati.

Shattuck with New York Philharmonic.

A contract has been closed for Arthur Shattuck, the American pianist, to appear as soloist with the New York Philharmonic Orchestra, Josef Stransky, conductor, in Detroit, Mich., March 16. He will appear also as soloist with the Chicago and Minneapolis Symphony Orchestras.

Florence Mulford Hunt at Spring Lake.

Florence Mulford Hunt, the noted contralto, formerly of the Metropolitan Opera Company, is spending the summer at the New Monmouth Hotel, Spring Lake, N. J. There are few resorts along the entire New Jersey coast as attractive as this, and Mrs. Hunt has found an ideal place for both rest and recreation during the summer months. Bathing, motoring, driving, tennis and golf are all included in her daily program. Her singing, however, is not being neglected, for she is constantly filling engagements in and around Spring Lake.

The early fall promises to find this well known artist unusually busy with concert work. On October 9 she is to be heard at Morristown, N. J., on one of the programs of the Claude Warford series, in a joint recital with Evan Williams, the tenor. She will also be heard in the fall at Newport, R. I., at a concert given by the Newport Philharmonic Society.

On the afternoon of July 17 last, Mrs. Hunt sang at the Columbia Hotel, Belmar, N. J. On July 29 she will be the soloist at a concert to be given in the Governor's Mansion, Sea Girt, N. J., for Governor Fielder of New Jersey.

Mrs. Hunt will return from Spring Lake early in September to resume her teaching in Newark, N. J., where the busiest season she has as yet encountered is awaiting her.

Flesch-Shattuck at Illinois College.

Carl Flesch and Arthur Shattuck have been engaged on the artists' series of the Illinois Woman's College, at Jacksonville, Ill., next season.

JULY, 1914. **FIXTURE LIST** UNDER REVISION.

1	*Wednesday* -	MARJORIE ADAM - - - -	*Pianoforte Recital* - -	3.15	
1	*Wednesday* -	MISS TARA WALLACE AND MISS SARITA BENATON - - -	*Violin & Pianoforte Recital*	8.15	L. G. SHARPE
2	*Thursday* -	SIR GEORGE POWER - - -	*Pupils' Concert* - -	3.0	
2	*Thursday* -	MR. TOBIAS MATTHAY - - -	*Pupils' Piano Recital* -	7.45	
3	*Friday* -	MME. YVETTE GUILBERT - -	*Recital* - - -	3.15	DANIEL MAYER
3	*Friday* -	MME. NINA PHOCAS - - -	*Vocal Recital* - -	8.15	DANIEL MAYER
5	*Sunday* -	ORLANDO E. MILLER, PH.D. - -	*Higher-Thought Service* -	11.15	
6	*Monday* -	MME. CARRERAS, SIGNOR LIVIO BONI, AND SIGNOR MAGISTRETTI	*Piano, 'Cello, and Harp Concert* - - -	3.15	CURTIUS & POWELL
6	*Monday* -	MR. GREGORY HAST - - -	*Pupils' Concert* - -	8.0	
7	*Tuesday* -	KARLYLE BENEFIT - - - -	*Concert* - - -	3.30	DANIEL MAYER
7	*Tuesday* -	MISS RODOLFA LHOMBINO - -	*Vocal Recital* - -	8.15	CHAPPELL & CO.
8	*Wednesday* -	CARL WEBER - - - - -	*Annual Concert* - -	8.15	
10	*Friday* -	HERR HANS EBELL - - - -	*Pianoforte Recital* - -	8.15	VERT'S CON. AGENCY
12	*Sunday* -	ORLANDO E. MILLER, PH.D. - -	*Higher-Thought Service* -	11.15	
14	*Tuesday* -	MR. GEORGE AITKEN - - -	*Pupils' Concert* - -	8.0	
15	*Wednesday* -	MR. TOBIAS MATTHAY - - -	*Pupils' Concert* - -	7.45	
16	*Thursday* -	MRS. DE LATOIX - - - -	*Benefit Concert* - -	8.0	
19	*Sunday* -	ORLANDO E. MILLER, PH.D. - -	*Higher-Thought Service* -	11.15	
23	*Thursday* -	MR. TOBIAS MATTHAY - - -	*Pupils' Concert* - -	7.45	
26	*Sunday* -	ORLANDO E. MILLER, PH.D. - -	*Higher-Thought Service* -	11.15	

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Jacques Thibaud on American Taste.

In Paris Jacques Thibaud has given out an interview in which he contrasts musical conditions in America as he found them last season and those existing in the country he visited ten years before, when his playing was first heard here.

"Frankly," says Thibaud, "I did not like the America I found on my first visit. My experience this past season was just the reverse. On my first American tour I always was the stranger, and constantly ill at ease. Exigencies of popular taste forced me to play programs that were distasteful to me, and musical culture was ofttimes of a very indifferent variety.

"One of my especial grievances was the fact that I was compelled to play short, light pieces. Only such were supposed to satisfy the popular taste.

"Incessant exploitation of virtuosity is absolutely futile. In these days it defeats its own purpose. Everybody now is a good technician, and everybody who chooses can amaze by sensational tricks. But performers of this type do not impress themselves indelibly upon the minds and souls of their hearers, however much they may startle and amaze the great body of the public.

"That type of music was demanded in America ten years ago. It is not now. Now it is serious enough to listen to the substantial works and to enjoy them.

"I know this by the attitude of my audiences at my many recitals, and by noting the character of the programs invariably demanded."

Thibaud will return to America early in December and will appear with all the important orchestras, in addition to making a recital tour that will extend from coast to coast. The violinist is under the management of Loudon Charlton.

Arthur Shattuck, the Traveler.

Arthur Shattuck, the pianist, has played in all the capitals of Europe and many of the most important foreign cities. He also toured Iceland, climbed Mont Blanc, camped in the Sahara Desert and made a tour of the Holy Land. Prior to his concert season in America, Mr. Shattuck will concertize in England.

Orpheus had been permitted to ascend from the lower regions.

"Why did you let him go?" the Old Boy was asked.

"The cuss insisted on playing ragtime," replied Satan disgustedly.—Exchange.

Boice Artists at Ocean Grove.

Artists from the Boice Studios, New York, collaborated in a concert at Ocean Grove Auditorium July 8, an event which gave great pleasure to all concerned. All the singers were at their best, Mrs. Otis and Mrs. Lockitt making special hits with their contrasting voices. The audience was much larger than usual so early in the season, very enthusiastic, and all the singers were encored. Prominent singers in the audience came to Mrs. Boice afterward with warm words of commendation for the very beautiful singing, showing such artistic breath control, etc. It was an evening of triumph for the teacher, Mrs. Henry Smock Boice, as well as for the singers. Following was the program:

CONCERT

By Artists from the Boice Studios, of New York.

Florence Anderson Otis, Grace Douglas Bell, Katherine Bickford Self, Jessie Rowe Lockitt, W. J. R. Thiers.

The Boice Ladies' Quartet. Accompanist, Susan S. Boice.

PROGRAM.

Quartet—
Greeting to Spring ..... Strauss
Rockin' in de Win' ..... Neidlinger

Songs—
Cry of Rachel ..... Mrs. Salter
The Clover ..... MacDowell
The Bluebell ..... MacDowell
Mrs. Bell.

MacDowell—
Aria, Be Thou Faithful Unto Death (St. Paul) ..... Mendelssohn
Mr. Thiers.

Solo, polonaise, Mignon ..... A. Thomas
Mrs. Otis.

Recitative and aria, Nadeschda ..... Goring-Thomas
Mrs. Lockitt.



FLORENCE ANDERSON OTIS.

Songs—
Je ne veux pas autre chose ..... Widor
Ishtar ..... Charles Gilbert Spross
Song of April ..... Mary Turner Salter
Mrs. Self.

Songs—
Dearest ..... Sidney Homer
Revelation ..... John Prindle Scott
Mr. Thiers.

Songs—
Come, Little Leaves ..... Leoni
Death and the Maiden ..... Schubert
Mrs. Lockitt.



JESSIE ROWE LOCKITT.

Songs—
Soupir ..... Leo Stern
Pastoral ..... H. Lane Wilson
Mrs. Otis.

Quartet—
Barcarolle ..... Offenbach-Sherwood
Song of the Seasons ..... Hawley

Wagner's Flying Trip.

Charles L. Wagner sailed Tuesday, July 21, on the Aquitania for London, where he will join John McCormack and pilot him to Salzburg, where the great tenor will help dedicate the temple of music erected to the memory of Mozart. The trip will be a flying one, as Mr. Wagner expects to return August 25.

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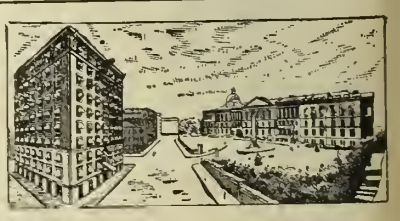
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Paris, July 14, 1914.

Marcel Dupré, as noticed in this column last week, is this year's winner of the Prix de Rome, the principal prize offered to the student of the National Conservatoire of Music which carries with it three years' residence at the Villa Medicis in Rome for the purpose of further studying and composition. M. Dupré's home is at Rouen, where his father is organist in the church of St. Vivien. The Prix de Rome winner has been a musician since his earliest boyhood. He studied first with his father and when only eight years old gave his first organ recital at Rouen; at twelve years of age he became his father's regular assistant there. At fourteen years an oratorio of his entitled, "Les Anges de Jacob," was performed. Coming to Paris to study in 1905 as a pupil of Professor



YVONNE GALL.

Diémer he won the Premier Prix de Piano; in 1907, under the late Alexandre Guilmant, he won a Premier Prix d'Orgue and in 1909, under Professor Widor, a Premier Prix de Fugue. Since 1906 he has been Widor's assistant in the famous church of St. Sulpice here in Paris.

VALDA RECEPTION.

One of the pleasantest social features of the summer musical season is the reception which Mme. Giulia Valda, directress of the Lamperti-Valda school of singing, gives each year for the Baroness de Bazers (perhaps better known in America as Mrs. Frank Leslie) on the occasion of her annual visit to Paris. The reception took place this year on Friday, June 26, and an excellent musical program was provided. Mrs. W. M. Corry, soprano, was heard in an aria from "Madame Butterfly." Mrs. Corry possesses a very pretty voice and sang capitally, showing evidence of the steady progress which she has made this past season in studying with Mme. Valda. Julia Porter, another pupil of Mme. Valda, was in splendid voice and was heard to such advantage in a duet from "Rigoletto" with M. Tiessié that they were compelled to repeat the whole number. Still further evidence of the fine work accomplished in the Lamperti-Valda school during the past season was the capital rendering of a duet from "Don Juan," sung by another of the pupils, Victoria Harrel, a



"GLAD TO SEE HIM." ARNOLD VOLPE ARRIVING AT PARIS TO JOIN MRS. VOLPE.

light soprano with a voice of much beauty, who was also assisted by M. Tiessié. Other excellent numbers on the program were contributed by Olga Rudge, violinist, Signor Sottolana and Mme. Bianca Waldo.

Among the guests were: Princess Odescalchi, Princess Cornelia de Bourbon, Prince Louis Bourbon, Baronne de Grand Court, Comtesse Spottiswood Mackin, Comtesse Jean de Castelburjac, Mrs. Bainbridge Bell, Miss Bainbridge Bell, General A. T. Spiridovitch, Comtesse Bonniville des Bonchour, Comte Bonniville des Bonchour, Comtesse de Cisneros, Rev. Father Mac-Mullan, Mrs. Marc A. Blumenberg, Mrs. James Gordon Kellog, Mr. and Mrs. Sommerville Story, Alexander Zeitlin, Mrs. L. W. Stimpson, Mr. and Mrs. J. N. Stinson, P. Whitlon Stinson, M. Meyerheim, Genevieve Dehelly, Mrs. L. W. Glover, May Birkhead, Mrs. Rudge, Miss Rudge, M. Leonce Tiessié, M. Sottolana, Frances Bery, Mrs. Powers, Mrs. A. T. King, Mr. and Mrs. Waldo Dewey.

The following pupils of the school were also among the assembly; the Misses Clara and Sarah Strain, Mrs. H. Southard, Mrs. Joseph Humphreys, Misses Marie and Antoinette Glover, Annie Hanslick, the Misses Minnie and Katie McClean, Mrs. Francis Berg.

MARY GARDEN'S PLANS.

The rumor that Mary Garden was to give up the operatic stage for the "legit" and become a member of the company at the Comedie-Française is false. I am assured, on the best authority, that there is nothing the matter with her voice. Miss Garden's plans for next season are not entirely completed, but one thing certain is that she will be heard many times at the Opéra-Comique, which institution seems to be a happy meeting ground for those artists who are not returning to America next season. Maggie Teyte will be there also.

NOTES.

Paris is pretty well deserted in this hot weather—genuinely hot weather compared even to our American summers. Yesterday was the quietest Sunday for the boulevard and cafe traffic that I have ever seen, still I suppose there are about two millions of us left inside the walls, and we are being visited by a lot of our American friends.

Theodore Harrison, the splendid American baritone, and Mrs. Harrison are here for the summer. Mr. Harrison, who previously has done most of his foreign work in Germany, will devote his time to coaching French songs. He has accepted a position as director of the vocal department of the music school of the University of Michigan and will go to Ann Arbor to begin his work in October.

Dr. William C. Carl, New York's famous organist, is here for a few days on his way to Switzerland for his annual vacation.

Gertrude Cowen, for several years on the staff of the MUSICAL COURIER, and now the energetic manager of Marie Sundelius, among other artists, is here for a short stay. Before returning to America she will visit Berlin and Vienna and also will see some of the Wagner festival at Munich.

Yvonne Gall, the prina donna at the Opera, will soon leave Paris to spend her annual forty days' vacation in automobiling all about France with friends. Immediately on her return rehearsals will begin for "Antar," the new opera in which she is to create the leading role.

Mr. and Mrs. A. Alexander have left Paris for their summer house at Malmaison, about half an hour out of the city. Many of Mr. Alexander's pupils are still in town, and he will come up to his Paris studio twice a week to give lessons for the present.

Katherine Ziegler, of Chicago, a young soprano who has already sung in operetta in America, is giving up that career to prepare herself for grand opera, and is at work in the studio of the Marquis de Trabadelo. He is much



MARCEL DUPRE.

impressed with her voice and its future possibilities. Miss Ziegler will be among the few favored pupils who accompany him to his summer studio at San Sebastian.

Walter Earnest Engaged for Maine Festival.

Walter Earnest, the Pittsburgh tenor, has been engaged as soloist for the Saco Valley Festival, Llewellyn B. Cain, of Portland, director, to be held at Bridgeton, Me., on August 3 and 4, also to give recitals at several large summer resorts, including Bar Harbor.

Mr. Earnest has been unusually busy during the past season and has a number of engagements booked for the coming year.

New Song by Mrs. Beach.

A new song by Mrs. H. H. A. Beach is soon to come from the presses. It is said to be one of the best songs yet written by this gifted composer and is dedicated to the tenor, George Hamlin.

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Oscar Seagle in England.

It would be hard to imagine a more attractive spot than the little town of Bramber, in Sussex, England, which Oscar Seagle has picked out for his summer work. It is situated close to Shoreham, on the famous English south coast, and at the same time it is far enough inland so that one has the most beautiful country surroundings. The quaint old house, built of flints, brick and mortar, dates back to 1668, with the studio window looking out upon a most delightful country prospect which is in itself a direct incentive to artistic work. Mr. Seagle goes there for a "rest" with his family, but it is very little rest that he gets. As a matter of fact his class this summer numbers almost thirty members, requiring him to teach at least seven hours every day—not the average man's idea of a



"WELCOMING THE NOVITIATE." FRANK BIBB (AS THAIS) AND MISS CURLEY.

OSCAR SEAGLE (LEFT), WITH HIS ACCOMPANIST, FRANK BIBB, AND HIS SON, JOHN SEAGLE.

PART OF OSCAR SEAGLE'S SUMMER CLASS, 1914, AT BRAMBER, SUSSEX, ENGLAND.

summer holiday. Mr. Seagle's accompanist, Frank Bibb, is there with him and "spare moments" are devoted to working up the repertoire for the very extensive concert tour which Mr. Seagle will have in America next season.

The Fourth of July was gloriously celebrated by the group of Americans, who add such a note of gaiety to the life of the quiet little village. Impromptu evening parties and a good deal of outdoor sport help to keep everybody interested. Occasionally there is a chance of combining work and play, as on the last evening in June when Mr. Seagle himself and several members of his class, including Mrs. Poehler, Mrs. Jones, Miss Curley, Messrs. Holmquist, Brown and Andrews, accompanied by Mr. Bibb, gave their services for a concert in aid of the mission chapel of the little village of Beeding, a part of Bramber in which New House, Mr. Seagle's home, is situated.

"What kind of a pianist is she?"

"The kind that plays a few measures of a piece and then says, 'and so on!'"

Holt Pupil's Recital.

Lillian Rosen, a pupil of Georgia Holt, assisted by Floyd M. Baxter, tenor, gave the attached program, in Steinert Hall, Bangor, Me., Tuesday evening, July 14:

Loure, from third suite ..... Bach
Sonata Pathetique, op. 13 ..... Beethoven
Prâyer, Benedicimi-tu ..... Wolf-Ferrari
Opera, "The Jewels of the Madonna," Act I.
La Mia Canzone ..... Tosti
Mr. Baxter.

Impromptu, A major ..... Schubert
Nocturne, F minor ..... Chopin
Waltz, F minor ..... Chopin
Chant Sans Paroles ..... Tschaikowsky
Consolation in E ..... Mendelssohn
Rondo Capriccioso ..... Mendelssohn
My Rose of Yester-e'en ..... Rich
Thou'rt Like Unto a Lovely Flower ..... Smith
Lift Thine Eyes ..... Logan
Mr. Baxter.

Papillon ..... Grieg
Erotik ..... Grieg
Silver Spring ..... Mason
Rigoletto Paraphrase ..... Verdi-Liszt

Miss Rosen proved unusually talented in this varied program, displaying rare musical conception and technical skill. She has also a very dependable memory.

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Thuel Burnham's Matinee Recitals.

Thuel Burnham, the well known piano virtuoso, has been touring the southern part of France and the chateau district per automobile with Mrs. and Miss Woodford, the widow and daughter of the late General Woodford, former United States ambassador to Spain, and a party of



THUEL BURNHAM ON MOTOR TRIP IN SOUTHERN FRANCE WITH MRS. AND MISS WOODFORD, WIDOW AND DAUGHTER OF GENERAL WOODFORD, FORMER UNITED STATES AMBASSADOR TO SPAIN.

friends. Mr. Burnham is spending his time in Paris except when traveling for pleasure and rest. He is working up his repertoire for the extended tour which he is to make in America under the direction of Harry Culbertson, beginning in October. His absences from Paris are necessarily of short duration since he is giving a series of six summer matinee recitals, the program performed on Sunday, July 5, being as follows:

Sonate, op. 27, No. 2 (Clair de Lune)	Beethoven
Papillons	Schumann
Romanza	Schumann
Grillen	Schumann
Prélude	Chopin
Valse	Chopin
Polonaise	Chopin

Mr. Burnham had a tour arranged in America for last season, but was obliged to postpone all of it, with the exception of a few Western dates, on account of illness. The dates which were postponed have been taken up for next season, and a large number of additional dates have already been booked.

Popular Contralto in Detroit.

For the third consecutive time, Christine Miller appeared in recital in Detroit March 4, and was accorded a warm welcome from the large and representative audience present. Brief excerpts from the press follow:

Christine Miller, one of the most pleasing contraltos on the recital platform, opened the current season of Lenten morning musicales in the Green Room of the Hotel Pontchartrain yesterday at 11 o'clock. Miss Miller made her third appearance in Detroit yesterday, and the cordiality of her reception showed how sincerely her work is appreciated here. Gifted with a naturally beautiful voice, the young artist has training and musicianly interpretative powers in marked degree. Moreover, she has a most delightful personality and her recitals are distinguished by a very interesting simplicity in manner and rendition. Miss Miller is gifted with the power of admirable program making. Her numbers are varied and each is chosen because of some special appeal. Explanatory remarks giving the real meaning of the compositions offered by Miss Miller before singing added much to their enjoyment.—Detroit News, March 5, 1914.

The program was furnished by Christine Miller, who possesses a remarkably rich contralto voice. The rare sympathy with which Miss Miller rendered her numbers, combined with her charming personality, completely carried away her audience.—Free Press, December 5, 1914.

The delightful atmosphere that pervaded the morning musicales at the Pontchartrain was reestablished on Wednesday morning at 11 o'clock, when that popular favorite, Christine Miller, gave her second recital in the series. She was in fine voice, and her interpretations, as always, were of the kind to charm the cultivated audience that listened to her program. Miss Miller's success in the musical world has been little less than remarkable, and it has been one that was thoroughly deserved.—Saturday Night, March 7, 1914.

(Advertisement.)

George Sweet's Truths.

New York, July 23, 1914.

To the Musical Courier:

I am replying publicly to a request relative to my ideas on correct vocalization or tone production, which is something of a problem to most of the students of singing in the present day. It is deplorable that most of the so-called instructors of vocal music, have practically departed from the simple methods of the earlier masters, Porpora, Bordogrie, Concone, Vaccaj, and others, who knew infinitely more concerning the physiological and artistic details in this particular branch of the art of music than these inventors and theorists of the twentieth century. Put it mildly, we are woefully below the beautiful



high standards established by these wonderful men. Tone placing, or what was termed among the aforesaid maestros "la messa di voce" was the mere exhaling the air taken into the lung, causing the vocal chords to give a vibration which was called "vocalized breath," termed "ima vocale" or amplified into English, "a vowel, a sound made without interruption, reaching the ear of the listener as an indefinite Ah, or as the sound of the child coming into life, and the last heard at death."

As singing is an idealized form of speech, the tone being more beautiful in quality than when speaking, we are naturally governed by the first rule in language, which is to pronounce properly. Consequently, the student should be trained to hear the correct emission of the only pure sound that nature gives us, as nearly as I can express it, as "a" the first letter in all the alphabets (the mother sound) pronounced as the indefinite article—a—in the English language before words beginning with a consonant. Rossini, who was a great wag, said, "Singers sing with their ears and not with their throats," and how true this remark. So when a student's ear is keen enough to appreciate this essential rule, he must also combine his power of imitation for the ideal beautiful quality of the sound.

You will ask, "Imitation of what?" Is not the voice an instrument? How perfectly the old masters recognized this fact. When they employed the services of a first class tone master of the violin which possessed the perfect tone (pianos were not then in existence) and the students were taught to imitate that tone, and when it was impossible to detect which was voice and which the instrument, they had gained the perfect, ideal floating tone, and from these old masters, we have been entertained by those wonderful singers, Malibran, Pasta, Grisi, Rubini, Donzelli, Mario, La Blanche, Tamburini, and later on the same principles, Parepa Rosa and Adelina Patti. (The latter appeared in our company at Krolls' in Berlin in October, 1877 and in the music lesson scene in the "Barbiere di Siviglia" when she introduced the aria from "Perle de Brazil" ("Charmant Diseau"), it was impossible with the flute obligato to detect the difference between the voice and the instrument, so perfect was her power of imitation or blending).

While I was a young singer, the question of different methods was being constantly discussed around me, and I naturally fell into line and experimented with every new invention; viz., lowering the larynx by drawing backward and depressing the root of my tongue, at the same time learning the Glottis stroke, by raising the uvula and soft palate, to open the throat. I was also taught to pronounce "aw" or something between an "ah" and an "o," to gain volume, also to direct the tone into the "nasal cavities," and many other theories, totally unmusical when resorted to. I was, in consequence, constantly suffering from sore throat and at one time lost my voice for three months. Can the voice or cultivated tone of a singer be musical which is guttural or nasal? Is not the main object to make music? Since my return to our country, when I was the leading baritone with Mme. Etelka Gerster under the Strakosch management of grand opera and after beginning the thankless task of training singers, other new and complex theories have been hatched out; for example, the lowering of the jaw upon the wishbone and placing one's collar button under the right or left ear to obtain perfect resonance.

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Clara Williams Has Sung from Babyhood.

Clara Williams, the well known Minneapolis soprano, comes naturally by her musical talents. Her parents were both musical. Miss Williams was born in Wales. As a mere baby she sang, and one of her earliest recollections is of being awakened one night to sing for some visitors, who wanted to "hear baby sing." Her father taught her to read music before she was old enough to realize what it meant, and it was owing to her ability to read anything at sight that at six she was admitted to the piano class of a well known professor who had, previous to discovering her ability in this direction, declared that she was far too young for him to teach. At eleven she held a position as church organist, and since then, save for absence in Europe for study, has held a position in church in either that capacity or later as soprano soloist; surely an unusual record.

Alice Zeppilli's Success in Europe.

Alice Zepilli, the brilliant soprano of the Chicago Grand Opera Company, is scoring fine successes in Europe. She appeared recently at Covent Garden in "Nozze de Figaro" and essayed for the first time the role of Nannette in "Falstaff" with much success. On July 2, 4 and 7, she sang in Deauville in "Manon," "Boheme" and "Tosca." July 9 she gave a concert at Spa, and on the 12th and the 19th she was heard in concert at Ostend.

Miss Zepilli will end her season the first part of September and will then enjoy a well needed rest in her villa in Monte Carlo, where she will remain until time to return to Philadelphia for the opening of the opera season.

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—London Morning Post, March 22, 1909.

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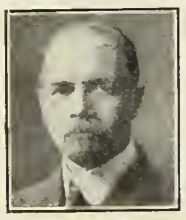
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Emma Loeffler with Pittsburgh Orchestra.

Emma Loeffler, the dramatic soprano, appeared as soloist with the Pittsburgh Festival Orchestra, under the direction of Carl Bernthaler, Thursday evening, July 16. Miss Loeffler was enthusiastically received and a hearty invitation was given her to return to the "Smoky City" in the very near future, which will bring about a return engagement.

Some press opinions are herewith reproduced:

A large and enthusiastic audience was at the Schenley Lawn last evening to greet Emma Loeffler, a former Pittsburgh girl, on her appearance with the Pittsburgh Festival Orchestra, Carl Bernthaler, conductor. Miss Loeffler did not need much advertising, as she appeared in Pittsburgh in recital two seasons ago. When Miss Loeffler finished her first number on the program, the aria "Dich Theure Halle," from "Tannhäuser," it had to be repeated. Her voice is an unusual one of fine range and agility.

Later in the program Miss Loeffler was heard in a group of three songs by Tosti, Strauss and Homer, in which she brought to her work a sympathetic understanding manner. Her evident love for



EMMA LOEFFLER.

them gave her something like authority in their interpretation. As encores to this group she sang Brahms' "Der Schmied" and "Mighty Lak a Rose." Mr. Bernthaler's program included selections from Wagner, Suppe, Zichrer, Herbert, Puccini, Moszkowski and Delibes.—Pittsburgh Dispatch.

Before a large and appreciative audience Emma Loeffler, the dramatic soprano, whose home is in Pittsburgh, made her appearance last night with the Pittsburgh Festival Orchestra at the Hotel Schenley lawn concert. On a portion of the program she was accompanied by Carl Bernthaler, pianist and director of the Festival Orchestra.

Miss Loeffler revealed a range and quality of voice that was pleasing, at the same time displaying dramatic ability of rare attainment. She sang Elizabeth's "Dich Theure Halle" particularly with splendid effect. This was one of Miss Loeffler's few appearances in her native city, she having identified herself largely with the musical work of the East.—Pittsburgh Post. (Advertisement.)

Flonzaleys' Coast Experience.

What seemed to impress the members of the Flonzaley Quartet most on their last Western tour was the size of the audiences that greeted them in contrast to the limited support accorded them on their former visit to the coast. In Fresno, Cal., for example, where only a limited audience heard them in a church two years ago, the largest auditorium was hardly large enough to contain the music lovers that greeted them this time.

"Chamber music," commented Iwan d'Archambeau, in a Los Angeles interview, "is not amusing, and it requires a cultivated audience. In Fresno a Buffalo Bill show was playing against us, and personally I should have preferred to have been a member of Buffalo Bill's audience rather than of ours. But nearly a thousand people came to hear us, and this was our experience throughout the West. It is an inspiration to find a universal desire, even in the smallest communities, to seek musical education, and a willingness to come to hear us play."

Mr. and Mrs. Fiqué in Maine.

Carl Fiqué and Katherine Noack Fiqué are spending their vacation in Northeast Harbor, Me.

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Piano Foreman—Well, lave them alone. I'll do it meself. What do you know about machinery?—London Music.

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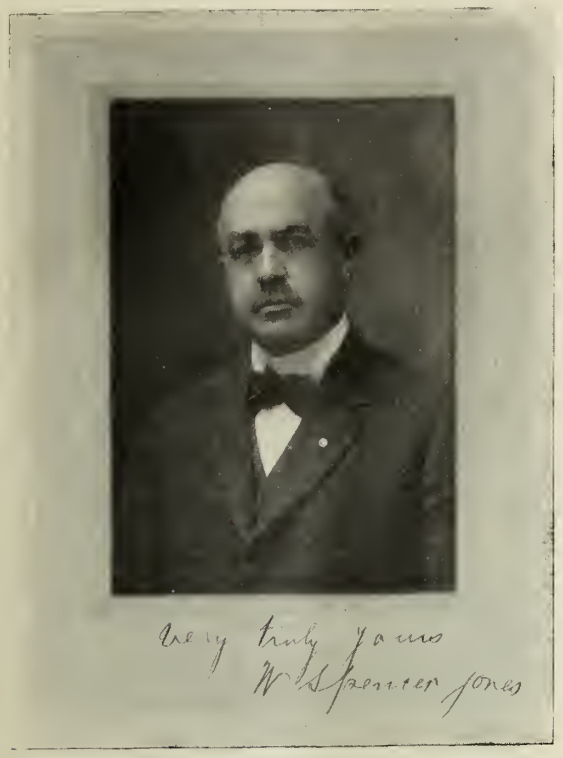
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A Managerial Chat.

With a date book in one hand and a satchel stuffed with inquiries and contract blanks in the other, W. Spencer Jones, the traveling member of the firm of Haensel &



W. SPENCER JONES.

Jones, was found the other day by a MUSICAL COURIER representative in the act of entering a taxi at the Hotel McAlpin, bound for the Grand Central Station to begin his annual fall booking tour. When asked "Whither goest thou?" Mr. Jones made a sweeping gesture which indicated that he expected to cover a very liberal portion of the United States and Canada before he returned to the firm's offices in Aeolian Hall, and invited the writer to climb into the waiting machine.

"This is my twenty-fifth trip in the interest of our list," began Mr. Jones, as he settled back into the cushions and passed the MUSICAL COURIER man an extra choice Havana cigar and lit one himself. "I make two trips each season," continued Mr. Jones, "and in the years I have been going about this country in the interest of the best in music I have noticed some wonderful changes, but to my way of thinking every change has been for the best.

"In the good old days, of which I hear the old timers tell, an agent could sell almost any kind of an artist, but the committees of today want only artists with the power to draw more than their fee at the box office. The successful artist is the one that the public will pay to see and hear.

"No matter what folks say about a season—there is always a market for the best. It is always a bad season for a bad artist and a good season for a good artist. The box office is the infallible barometer of art. The concert business is like the cigar business. I suppose I could smoke a 'Staten Island Perfecto' or a 'Connecticut Panetela,' but I know I would get sick of smoking in short order. I buy a good cigar and consequently enjoy it to the utmost. Now there are artists who leave a bad taste in the mouth just as a bad cigar does and people are sick of that kind of artists. They prefer artists they can enjoy.

"During the last dozen years there has been a steady growth and development of music clubs in this country, due, I presume in some measure, to the return of many students who have graduated from the colleges and universities of our country. While at school they were privileged to hear such artists as Flesch, Slezak and Bonci or others of a like standing. Upon returning to their home town these graduates set the concert wheels in motion and another city, town or village is placed on the musical map.

"In a small Texas city some years ago I called upon the president of a music study club who told me 'her girls' were meeting that afternoon and that she would be glad to have me come and speak to them about having an artist's course. At the appointed hour I was on hand and was allotted fifteen minutes to urge the idea of a concert series to supplement the regular club work, which heretofore had been confined to weekly discussions of music topics. After my talk I was told to come back in an hour. When I returned the president signed four contracts. That was several years ago and with each succeeding year this club has brought more expensive artists, until its course for next year costs over five thousand dollars and the club has money in the treasury besides.

"I recall another club in a city of Oklahoma which never paid more than two hundred dollars for an artist. I called on the club one day and suggested Bonci. I never will forget how the president gasped: 'We couldn't raise fifteen hundred dollars for just one artist.' But some of the young ladies, just home from college, said they could and would. The contract was signed and the Bonci concert made the club enough profit to pay for the entire course. Every year since I have sold this club artists and now five hundred is its lowest limit and I believe the sky is their highest, for they offered me $4,000 for Caruso for an hour's recital. I told them Caruso gave no recitals, so they took Slezak at $1,500, and he is going back to this same club again this year for the third time.

"I never believe in overloading a club. I always want to be sure a club can get out with a profit. Debt is the death knell of many a musical organization. An evenly balanced series will always pay out and the success of one season always breeds confidence for another. To make the concert foundation of this country absolutely secure, an eye must be kept on the future. We are building a great institution and it is not the one time business that counts, but the business that once started keeps growing year by year."

Nana Genovese on Jersey Coast.

Nana Genovese, the Italian mezzo-soprano, known from her singing formerly under Oscar Hammerstein's management at the Manhattan Opera House and lately with the Italian Opera Company, is at present staying on the Jersey coast, where she will fill several concert engagements. Among these are a series of morning musicales given at the home of Mrs. Joseph Paterno, Hartshorne Lane, at Rumson, N. J., the beautiful summer residence of Mrs. Paterno.

Mme. Genovese, who originally intended to spend her summer at her home in Genoa, Italy, changed her plans in order to be able to accept several summer concerts. Mme. Genovese's American home is in Rutherford, N. J. She is exceedingly fond, not alone of outdoor life, but devotes hours daily planting and working in her beautiful garden; she is particularly fond of horses, and can be seen frequently on horseback together with her young



NANA GENOVESE ON HORSEBACK.

daughter, who accompanies her mother on a beautiful little pony. Mme. Genovese believes that exercising in the open air is one of the finest remedies for keeping her voice in good condition.

Mme. Genovese's manager, Annie Friedberg, has just closed a number of concert and two orchestra engagements for her in the West during the coming season, which promises to be a very busy one for this excellent artist.

Off to Capture Max Reinhardt.

With the hopes of bringing Max Reinhardt to this country, Max Rabinoff, theatrical and producing manager, has sailed for London on the steamship Imperator to confer with the "field marshal of the European stage." The sponsors for the American presentation of "The Miracle," are anxious to have Professor Reinhardt personally stage the huge mystery pageant. The presentation of "The Miracle" will begin in Madison Square Garden on December 4, next. Among the New Yorkers who have given "The Miracle" their support are Otto H. Kahn, Clarence H. Mackay, Benjamin S. Guinness, and Mrs. Cornelius Vanderbilt.

Mr. Rabinoff will meet Professor Reinhardt in London. Karl Vollmoeller, author of "The Miracle," and Maria Carmi, who plays the chief feminine role, that of the Madonna, will also be there. The other principals in the spectacle are scattered over Europe but they will assemble in London early in the fall, and come to New York in a body. Only the principals and chief supporting players will come from Europe. The rest of the 2,000 persons who will take part in "The Miracle" will be recruited in New York.

The work of packing and insuring the costumes and effects of the mystery drama, as used at the Circus Busch in Berlin this spring, has already begun. Costumes, scenery, and properties alone represent, it is said, an outlay of $100,000. Converting the interior of Madison Square Garden into the nave of a vast gothic cathedral will cost another large sum. Then, salaries of 2,000 persons also are an item.

Cordelia Lee Will Return in September.

Cordelia Lee, the noted young violinist, will return to America the beginning of September, after a summer of work in Dresden. Her one great diversion and recreation has been swimming, which she thoroughly enjoys.

Miss Lee opens her American tour with the Maine festivals at Bangor and Portland.

In the orchestra of life the husband who lacks qualifications for leadership must play second fiddle.—Satire.

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Edyth Walker in Europe.

Edyth Walker's recent triumphs are told in the appended press notices won by the famous American soprano:

The second festival evening was a production of "Tannhäuser," which came so near to an ideal stage performance, especially the second act, which was played with a degree of perfection that one does not often see. When Edyth Walker comes on the stage there



EDYTH WALKER IN HER AUTO.

is a perceptible feeling which it is really necessary to witness. One forgets the theatre makeup and only sees there a real great personality, the embodiment of nature and art, instinct and reason who has also such a fine perception of style that she is capable of overcoming any obstacle or difficulty. Edyth Walker is just the idea of a musically dramatic singer. It is always a perfect enjoyment for the ear when she sings, and added to this beautiful art of singing there is such exceptional representation and her soulful rendering of the role makes her simply inimitable. As a rule the critic remains in the theatre only a few minutes, but here this renowned genial artist held one in anxious expectation all through the performance.—Rhenische Musik in Theaterzeitung.

An extraordinary large audience gathered in the Beethoven saal yesterday evening to hear Edyth Walker. One eagerly takes the opportunity afforded to hear a combination of such wonderful and true artistic and musical talent which this singer possesses which is today more rare than of yore. With what force of expression and splendid style did she sing as, for instance, "Dem unendlichen," by Schubert, a pure musical force which was the true interpretation of the song. Not less enjoyable was her selections from Schumann and Brahms, and a great number of songs by Wolff and Mahler. But the last song, "Ich weiss nicht wie mir ist," which she rendered in her fine recitative style was a crowning success—Berliner Börsen-Courier.

Edyth Walker, who was the Salome in the festival performance given in Munich a few days ago, was an extraordinary success. In the Münchener Zeitung we read: "There is no doubt that Edyth Walker is today the greatest Salome on the international stage. By Strauss himself she has been let into the secrets of that drama, and she has now mastered, with the highest dramatic spirit and musical art, every intensity of the lovesick siren, from the self abandoned humility to the dumb hate as she was rejected, from Herod's self gratification and the smallest gesticulation in conformity with the musical working out of the dance to the last perception of the bitterness of love. When one thinks that she sings almost every note and drains all the musical value of her role and so thoroughly gives the lie to the so called voice murdering or orchestral operatic work, it must be said that she is, in her art, truly perfect and unparalleled."—Hamburger Fremdenblatt.

The name of Edyth Walker stands today among the greatest of international singers of both Old and New World fame. Her voice is the finest that one can hear today. The pure inexhaustible fulness and beauty of this organ is as astonishing as the splendid range which stretches with ease from alto to soprano. From her activity on the stage in Wien and Hamburg this artist is already valued as a dramatic singer, and rightly, for even in lieder she remains the dramatic heroine. Her wonderfully full and perfectly balanced middle register and magnificent depth rang pure in the lyric songs, and her exquisite technic enchanted and held one the whole evening. In the more pathetic songs, such as Schubert's "Allmacht," in Brecher's "Arbeitsmann," and Richard Strauss' "Liebeshymnus," the glorious brilliance of her voice, the sustained breath, her splendid execution of the soft and loud notes and her physically powerful execution formed an ever to be remembered picture.—Leipziger Neueste Nachrichten. (Advertisement.)

Fourth of July in Dixie.

"The celebration of Independence Day in the South is much less noisy than in the North," writes Ernest Gamble, the concert bass, who is touring the Southern States with his concert party this summer. Mr. Gamble continues:

"The 'Fourth' in Dixie is a very peaceful affair ordinarily, and the customary ear-splitting din of cannon crackers, pinwheels and fireworks is absent. At the time of the Civil War this form of celebration was transferred to Christmas, and ever since the young Southerner shows his patriotism at Christmas time by 'firin' shootin' crackers.'

"While in Macon, Ga., eating my breakfast the morning of the 'Fourth,' I had just remarked to my company how re tful and quiet it was, when just outside I heard four sharp revolver shots. I thought this was simply the belated beginning of celebration and gave the matter no further thought until, upon strolling outside after breakfast, I found a man shot dead on the pavement."

Mr. Gamble is of the opinion that Dixie has its own unique methods of celebration. In Troy, Ala., he saw a monument erected in honor of John Wilkes Booth and an inscription in praise of his assassination of President Lincoln.

Emma A. Dambmann at Work and Play.

Emma A. Dambmann has entertained relatives in her bungalow at Musicolony, R. I. August 1 she goes to Watch Hill, Mr. Friedmann (her husband, the well known New York attorney) joining her there for a month. She contemplates organizing a choral club on her return to the metropolis. Her pupil, Getrtrude Gugler, will have important understudy roles with the Aborn Company, which is now rehearsing "Romeo and Juliet." Miss Cappelano is singing in concerts in Albany, Mt. Vernon and elsewhere; previous to this she had successful appearances with the Aborn Opera Company. Elizabeth Schuster sang recently at a wedding celebration of her sister at the Wook Club.



EMMA DAMBMANN DIVING.

Mme. Dambmann is an expert swimmer; the accompanying picture shows her about to dive from the raft in the lake at Musicolony.

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Munro Will Study in Italy.

Harry Munro, the young American baritone, known in New York City as a vocal teacher who can produce convincing results, has gone to Milan, where he expects to spend the next year or so in operatic coaching with Signor Quirole, the husband and teacher of the famous Italian soprano, Agostinelli.

Many of Mr. Munro's former pupils are now connected with leading operatic companies in North and South America and his teaching experiences here augur well for his splendid musicianship and clear and sane knowledge of vocal rudiments.

Whether it is Mr. Munro's intentions to enter the operatic field himself later on is not known at this time, but should such be the case, a splendid career should await him in consideration of the many important artistic assets, of which he is already in possession.

Morristown to Have Many Soloists Next Season

The coming musical season in Morristown, N. J., promises to be even more interesting than that of 1913-1914, in so far that a greater number of celebrated artists will be presented. All of this is due to the efforts of Claude Warford, tenor and teacher of New York, who is director of a music school there. Under the auspices of his school the following artists will appear: Harold Bauer and Mme. Hudson-Alexander; Evan Williams and Florence Mulford-Hunt; Beatrice Harrison and Reinald Werrenrath; Efram Zimbalist and Florence Hinkle.

Vida Llewellyn in the Giant Mountains.

The accompanying snapshot of Vida Llewellyn shows the gifted young American pianist at the top of the old



VIDA LLEWELLYN IN THE GIANT MOUNTAINS, AT BURG KYNAST.

uin, Burg Kynast, in the Giant Mountains, which she recently visited.

MME. METZGER WITH A DEER WHICH SHE HAD SHOT JUST BEFORE THE SNAPSHOT WAS TAKEN.



OTTILIE METZGER ON A HUNTING TRIP.
Mme. Metzger is at the wheel and her husband, Theodor Lattermann, is standing in front of the auto. Seated on the step is Mme. Metzger's brother.

A Margaret Shirley Appreciation.

The Margaret Shirley concert in Xenia Tuesday night for the benefit of the Methodist Church was, without doubt, the most notable musical event ever in the county.

Miss Shirley's appearance in her own home town was surely an ovation. The auditorium was crowded to capacity, not only with her home people, who have known and loved her since childhood, but by many who motored from nearby towns.

The pleasing and well chosen program was made up of arias, songs and ballads.

Her first aria, "Deh vieni non tardar," from Mozart's "Nozze di Figaro," showed to what a degree she has mastered the art of bel canto, while her second aria, "Mon cœur s'ouvre a ta voix," proved her capable of more dramatic interpretation and expression.

That it is a voice of great sweetness and flexibility was shown in Moir's "When Celia Sings," which, with "Lenz," by Hildach, were probably the most effective of her group of songs.

But her hearers were particularly delighted and touched by her encores, the well loved old time ballads, "Kathleen Mavourneen" and the "Keys of Heaven."

Miss Shirley received many beautiful floral tributes, and at the close of the program the Rev. McCracken, pastor of the Methodist Church, speaking for his people, expressed their gratitude and appreciation in a few touching remarks, and presented to her exquisite pink roses, which he likened to her in their beauty, purity and simplicity.—The Southern Illinois Record. (Advertisement.)

Busy Summer for Gambles.

Pilot Charles Gamble announces the following engagements for the Ernest Gamble Concert Party for the present summer: Johnston, S. C., July 9; Batesburg, S. C., July 10; Union, S. C., July 11; Shelby, S. C., July 12; Hickory, N. C., July 13; Asheville, N. C., July 15; Tuscaloosa, Ala., July 16; Hattiesburg, Miss., July 18; Crystal Springs, Miss., July 20; Covington, Tenn., July 22; Fulton, Ky., July 23; Rock Hill, N. C., July 25; Charlottesville, Va., July 28; Somerset, Pa., July 30; Columbus, Ind., August 2, 3; Carroll, Iowa, August 6; York, Neb., August 9; Rockville, Ind., August 12; Culver, Ind., August 14; McConnellsville, Ohio, August 16, 17; Terra Alta, W. Va., August 18; Aledo, Ill., August 20; Battle Creek, Mich., August 22; King City, Mo., August 27, 28. The Gamble Party has a fine list of engagements for next season extending to the Pacific Coast and through the South.

California Glee Club in Europe.

The Glee Club of the University of California, a chorus of about thirty young Americans, has been making a brief tour of Europe, partly for pleasure and partly for concertizing purposes. The club's itinerary included London, Berlin, Dresden, Luzerne, Venice, Milan and Paris. The director is Clinton R. Morse, of the class of '96. In great music centers like Berlin and Paris the singing of the young men made an excellent impression.

A Marie Morrisey Incident.

As an indication of her innate fondness for music, Marie Morrisey has been told, that when a small girl she said one day: "Mother, if I make my bed, then give the collie a walk, please may I come in and practise?" Whether or not the incident is well authenticated, it is quite in keeping with the industry and perseverance which have brought the contralto to her present high artistic standing.

Ottilie Metzger Goes Hunting.

The accompanying snapshots show Ottilie Metzger, the famous contralto, on a hunting trip, accompanied by her husband, Theodor Lattermann, her brother, and a couple of friends.



WALTER PETZET.

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XAVER SCHARWENKA.

Walter Petzet, Pianist and Pedagogue.

The following biographical sketch of Walter Petzet, the distinguished pianist and pedagogue, who is to be assistant director of the new Scharwenka Master School of Piano Playing which has just been founded in Berlin, is from the German periodical, "Modern Art":

In spite of his short sojourn in Berlin, hardly a year, Prof. Walter Petzet has won for himself a great field of work in the music loving city of the Emperor, thanks to his reputation as an eminent pianist and an exceptionally gifted pedagogue.

The artist was born October 10, 1866, in Breslau, the son of Dr. Christian Petzet and his wife, Valesca, nee Krause. Herr Petzet, Sr., later became the editor in chief of the Munich Allgemeine Zeitung. The boy was educated in a gymnasium of his native city, later studying at Augsburg. His decided talent for music was early evidenced and he was therefore sent at the age of sixteen to the Royal Academy of Music at Munich. Here Prof. Gichrl became his piano teacher, Geheimrat Prof. Dr. von Rheinberger introduced him into the secrets of counterpoint and composition, while Prof. L. Abel taught him



WALTER PETZET.

score reading and conducting and Geheimrat Prof. Dr. von Riehl gave lectures on musical history. Besides these musical studies Petzet did not neglect his scientific education and heard at the Munich University lectures on the history of culture and literature, as well as on esthetics. After having graduated in 1886 with honors, the young pianist went in 1887 to Frankfort on the Main to take a special course under Dr. Hans von Bülow.

In the fall of the same year Petzet removed to America and accepted a position as piano teacher in Minneapolis, Minn. After three years there he became for a year a member of the faculty of the Chicago Musical College. He then accepted a call from Prof. Xaver Scharwenka, who had founded a conservatory in New York City. In 1896 he returned to Europe, appeared in several Kaim concerts in Munich and afterward accepted an engagement as piano teacher and solo pianist of the Musik Institute at Helsingfors, Finland. There he remained two years, afterward settling for a considerable period in Karlsruhe, Baden. During the twelve years of his stay in the capital of Baden as first teacher of the Grand Ducal Conservatory of Music, he not only gained the reputation of being an excellent pedagogue, but firmly established his fame as an eminent interpreter of the classics. In the course of those years at Karlsruhe he played twice all the thirty-two Beethoven sonatas in a series of nine evenings and cultivated with special interest and understanding the chamber music works of Brahms, which he performed together with great celebrities. In acknowledgment of his successful efforts the Grand Duke of Baden gave him the title of professor. It was with great regret that his many pupils and admirers saw him leave Karlsruhe, when he accepted an honorable call as leader of the piano classes at the Grand Ducal Music School of Weimar. Here also he gained in a short time the heart of all music lovers and repeated his Beethoven cycle with great success. The Grand Duke of Saxe-Weimar made him a knight of the Order of the White Falcon and after one of the court concerts he was honored by being sent beautifully framed photographs of the Grand Duke and Duchess with original signatures. The Duke of Saxe-Coburg-Gotha decorated him with the medal for Art and Science.

The artist was married in 1903 to Elizabeth Becker, daughter of Geheimer Hofrat Becker, the late chief of the Secret Cabinet and the Court Theatre at Coburg. He is the father of two splendid children, a boy and a girl. We hope and wish that he will remain permanently in Berlin. While his first love is classical music, he also has full sympathy with sound progress, but he hates hypermodern monstrosities. This standpoint he expresses in a pregnant way in his own creations, of which may be mentioned many compositions for piano and for voice, two symphonic poems and two piano concertos. Last year Prof. Petzet re-edited the well known "Forty Daily Exercises," by Czerny, and revised them with German and English annotations.

Excerpts from two letters written to Walter Petzet:

From Prof. Xaver Scharwenka:

I do not want to make you conceited, and therefore avoid all superlatives which were necessary to praise your performance. Your execution was perfect technically and musically on a height corresponding throughout to my intentions. It was a great pleasure to me.

From Prof. Max Pauer:

With great pleasure I recall your splendid performance of Scharwenka's fourth concerto. You showed yourself a first class interpreter of this valuable and difficult piece, and it is to be hoped that you will play it very often, in order that the musical public may know what you are as a pianist.

Leps Closes Enthusiastic Sixth Season.

Wassili Leps, who with his orchestra appeared at Willow Grove Park, Philadelphia, Pa., from July 5 to July 18, has again convinced both the general public and those more directly interested, of his innate ability as conductor and leader. This is Mr. Leps' sixth season at Willow Grove and by far one of the most interesting and successful.

Mr. Leps introduced many excerpts from grand opera in English, which drew large and enthusiastic crowds. Often reserved seats were entirely sold out and on two days as many as 125,000 people were in attendance.

Tuesday, July 7, enough of "Carmen" to fill an hour was given.

July 8, "Aida," with the assistance of the chorus of the Operatic Society of Philadelphia was listened to by a record Wednesday evening crowd.

"Lucia," on July 9, received such a good interpretation that Mr. Leps received a number of requests to repeat it.

Friday, July 10, was devoted to Wagner programs, and the audience resembled a Sunday one in size.

The Saturday, July 11, crowd was enthusiastic over the two-hour excerpt from "Martha."

"Faust" was given Monday, July 13.

"Easter," by Mr. Leps, was the Wednesday evening, July 15, attraction. This is a new composition by this talented conductor, and is written for soprano solo and chorus, with orchestral accompaniment. It was received with great en-



WASSILI LEPS IN HIS STUDIO.

thusiasm. An aria by Celeste D. Hekscher, from the opera, "The Flight of Time," followed by an encore by the same composer, "Music of Hungary," both written for soprano solo and orchestra, was also an attractive feature of this evening's program.

Thursday evening, July 16, Henri Scott, bass, of the Chicago Grand Opera Company, sang the "Song of the Drum Major," from Thomas' "Le Cid."

Selections from the "Gypsy Baron," Strauss, and a Wagner program, at which Mr. Scott sang Wotan's "Farewell," from "Die Walküre," were the features.

"Faust" and "The Bohemian Girl" concluded the programs, Saturday, July 18.

The orchestral parts have created as much interest and enthusiasm as ever, and the park is more than ever a resort, at which the masses are taught to appreciate good music.

These are the soloists who appeared with Mr. Leps: Henri Scott, basso of the Chicago Opera Company; Gertrude Hutcheson, coloratura soprano; Paul Volkmann, tenor; Marie Nassau, Helen McNamee Bentz, Kathryn McGinley, Miss M. F. Lewis, sopranos; Marie Langston-List and Mabelle Addison, contraltos; E. V. Coffrain, Franklin L. Wood and Horace Hood, baritones; Frank Conly, bass.

From Willow Grove, Mr. Leps will go to Pittsburgh and Atlantic City.

Alice Nielsen's Summer Tour.

Alice Nielsen sends the MUSICAL COURIER complimentary copies of her latest photographs, and encloses with them the information that she is to make a tour of the



Photo by Victor Georg, Chicago.
ALICE NIELSEN.

West during the month of August and that the last of the same month she is to sing at three concerts at Asbury Park, August 25, 27 and 29.

It had already been announced that Miss Nielsen would remain in America throughout the summer as she had a number of engagements in various Chautauquas and summer resorts. After her phenomenal success at the North Shore Festival, Chicago, the end of May, and in Western recitals, it might have been thought that she would be entitled to a complete rest during the summer, but her engagements were so numerous that she has found it impossible to give herself even a short period of complete leisure.

Alberto Jonas Entertains Carreno.

Alberto Jonas, the celebrated Spanish pianist, recently gave a reception at his home in Berlin, which was attended by a large number of pianists, including Teresa Carreño and six young artists who are assisting Jonas in his work —Charlotte von Sibinsky, Frau Hofmann-Behrendt, Lois Brown, Leslie Loth and Cleveland Bohnet.

Hudson-Alexander Dates.

Caroline Hudson-Alexander will give a recital in Cleveland, Ohio, on October 22, at the Hotel Statler. The soprano formerly lived in Cleveland, and has a great many friends there. Mme. Hudson-Alexander will give likewise a New York recital on October 29 in Aeolian Hall.

"Your daughter plays some very robust pieces."

"She's got a beau in the parlor," growled Pa Wombat, "and that loud music is to drown the sound of her mother washing the dishes."—Pittsburgh Post.

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Urlus' Busy Season.

Jacques Urlus, the Wagnerian tenor of the Metropolitan Opera Company, who succeeded in getting released from his Leipsic contract so that he could devote more time to singing in America, had one of the longest seasons of any artist. His last appearance at his home opera house was July 18, when he appeared in "Aida" and "Otello."

The Leipsic Tageblatt says in a criticism of July 10:

Last night's performance was an exceptionally fine one. One of the most remarkable impersonations was Radames, sung by Jaques Urlus, which created almost a sensation.

This same paper states in another issue of July 13 about his "Othello."

In yesterday's performance the whole interest was concentrated mostly on Othello himself. Jaques Urlus, who appeared in the title role, gave the most excellent impersonation of the character. No matter what contrasts this artist has to find he will always succeed in giving the right tone in music and diction. He excelled himself in the lyric moment and fiery passion. Urlus' wonderful singing was greatly supported by the orchestra under the direction of Otto Lohse.

Mr. Urlus will leave for his country home in Holland right after the close of his Leipsic engagements and will remain in Norwyk on the Sea, where he owns a beautiful villa, and will study some new roles and especially some new English songs. He is working also to perfect his English diction.

He will arrive in New York November 1, and will appear in concert before the opening of the Metropolitan Opera season.

A Comment for Margaret Shirley.

THE SINGIN' BEE.

There ain't much news, I reckon, Jim,
An' mostly what there is is slim,
Fer talkin' on—but no, I jing!
I plum forgot the very thing
I started in to tell you 'bout.
Last Tuesday night, er there about,
We had a regular singin' bee—
Least ways, 'at's how it seemed to me.

You see us folks a livin' here
Has tried right hard fer more'n a year
To clear the church debt so's we could
Feel middlin' certain where we stood,
Er set in seats, wuz all our own—
But luck, somehow, left us alone—
'Twould fizz in spots but wouldn't foam
'Til Margy Shirley cum back home.

You knowed her, Jim, 'at little miss
The sunbeams always fought to kiss,
When she went rompin' 'round knee high,
With tossin' locks an' laughin' eye.
Uv course you knowed her—same as me,
In them ol' days 'at used to be—
Before Time's wrinkles started in
To lodgin' on our cheek and chin.

It seems she'd been, for quite a spell,
'Way up in York State, an' they tell
As how she made the folks there sigh,
Er smile a bit er laugh, er cry;
An' I believe it's gospel, too,
Becuz her singin' goes plum through
An' through a feller, same as what
The angels does—as like as not.

Well, when she saw we's out of luck,
She toed the scratch, she did, an' tuck
Right holt at onct, an' pulled us through
As sure as I'm a writin' you—
She gave some sort uv singin' bee—
I told you uv (they're new to me)—
An' with the dollars she tuck in,
She made the ol' church free agin.

I wish 'at you had heard her sing—
Cuz you'd feel proud as anything
To think you knowed her when she wuz
A little girl, I know, becuz
She's just the same, Jim, only she
Has fixt her mind up so's to be
As swift an' clear as is her heart,
Fer climin' hills—some folks call art.

There ain't no use fer me to try
To tell you all about her, why
It makes my ol' heart jump to be
A writin' 'bout her—but I'm free
To tell you right plain out and out,
Without the sprinkle uv a doubt,
The Lord ain't heard a single fuss
Since Margy cum back home to us.

CLYDE ALLISON WRIGHT.

Carlyle, Ill.

—From the St. Louis Post-Dispatch, Wednesday, July 8, 1914.

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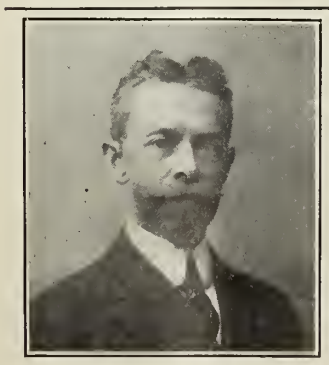
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On her forthcoming American concert tour Jenny Dufau, the coloratura soprano of the Chicago and Boston Opera Companies, will have the able assistance of Charles Lurvey, the young pianist who recently added so much to the success of the George Hamlin tours. During Miss Dufau's infrequent concert appearances while singing her first season with Chicago Opera Company, she had as her accompanist Charles Lurvey, and it is a new reunion of two artists whose work is described as "perfect unity." "Mr. Lurvey is by far the best accompanist I have ever had," said Miss Dufau recently. "He is so quick to catch every inflection and every passing mood. Honestly, I would rather sing two full programs in succession with Lurvey at the piano than to sing one group of songs with the average accompanist—and I have had some good ones."

Contralto and Soprano in Happy Mood.

Nevada van der Veer, the contralto, and Miss Parks, soprano, were caught by the camera on the bathing beach



SOPRANO AND CONTRALTO ON BATHING BEACH AT CHAUTAUQUA.

at Chautauqua, N. Y. Both appear to be enjoying their vacation to the utmost.

Pilzer Is Not Idle.

Summer time does not mean "loafing time" for Maximilian Pilzer, the talented young violinist, whom New York is proud to claim for its own, for Mr. Pilzer is already booked for a number of appearances during the warm weather. On July 25, he was heard with his usual success at the auditorium at Ocean Grove, N. J. The directors of the music festival at Round Lake N. J., were delighted and gratified when they learned that Mr. Pilzer was free to accept an engagement with them for August 7 and 8. Two Connecticut towns will hear the strains of Mr. Pilzer's violin on August 28 and 29, when he will appear at Litchfield and Washington respectively. The week of September 1, he will appear at the exposition in Pittsburgh, Pa. Between stretches Mr. Pilzer will rest—i. e., he calls it "resting," although he is doing a lot of "hard work" studying and practising on his beloved instrument.

Alfred Quinn in Europe.

Alfred Quinn, the MUSICAL COURIER correspondent for Oklahoma and one of the best known and most successful piano teachers in that section of the country, has been traveling for some weeks past in Germany, visiting all the principal music centers.

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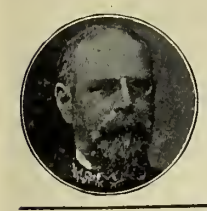
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Marcella Craft's Munich Farewell.

On June 26 Marcella Craft sang her farewell performance at the Royal Opera House in Munich, Bavaria, ending an engagement of four years, during which she has made herself a prime favorite not only in Munich, but throughout Germany, and which she refused to renew because of her desire to return to America and to be heard once more in her native country. The role in which she effected her farewell was that of Butterfly, one which she has made peculiarly her own. The house was packed and tremendously responsive. Miss Craft was in splendid voice and inspired by the warmth of the audience fairly outdid herself both in singing and acting. The management waived the rule of "no flowers on the stage," and in the second



MARCELLA CRAFT.

act the Japanese living-room was filled with the most gorgeous flowers. Miss Craft had more than ten recalls at the end. The audience seemed as if it could not let her go. A very large crowd waited for her at the stage door, and when at last she came out the air was rent with shouts of "Bravo! Aufwiedersehen! Good luck!" The press gave her the most glowing notices the following day.

There can be no doubt in Miss Craft's mind after this manifestation as to the genuine heartiness of the love of the people of Munich for her and the security of the position which she has won for herself by her splendid and conscientious work.

Birdice Blye in Europe.

Birdice Blye, since her departure for Europe early in the spring, has visited Brussels, Antwerp, Strassburg, Geneva, Lake Como, Milan, Florence, Rome and Venice. She has



BIRDICE BLYE IN THE GARDENS OF THE VILLA BORGHESE IN ROME.

been much entertained and has met many prominent musical and literary people. Miss Blye spent three weeks in Florence and particularly enjoyed her visit at the beautiful home of Signor and Signora Braggiotti. Signora Braggiotti is the daughter of Sebastian Schlesinger, the music publisher. The Princess Rouspoli was a guest at the same time.

Miss Blye will attend the musical festivals in Germany and will spend some time in Paris.

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From the fact that the radiant Klotz smile is much in evidence in the accompanying snapshot, one may safely conclude that the popular young songstress is thoroughly enjoying her summer on the beach at Belmar, N. J., where she will stay at the Melrose Inn, until after Labor Day.

Miss Klotz is a strenuous devotee of water sports and an expert swimmer and canoeist, so her summer is sure



MAUDE KLOTZ ON THE BEACH AT BELMAR, N. J.

to lay up a store of health to prepare her for the many engagements booked for next season.

Seagle Due in October.

Oscar Seagle will arrive in America next October and begin his concert tour in Texas. As Mr. Seagle resided for some time in the South, he has many admirers in that section. The baritone's New York recital is scheduled for Thursday afternoon, November 12, in Carnegie Hall. One of Mr. Seagle's marked successes last season was his appearance in Buffalo, where the critics were especially commendatory. "He completely captivated his audience," said the Commercial. The Courier declared he won instant success; while the Express stated: "He has that wonderfully finished art of interpretation which comes out of the French school." "Mr. Seagle," said the Enquirer, "sings not only with joyous abandon but with finish and splendid command of his vocalism."

Mr. Seagle's tour will again be under the management of Loudon Charlton.

Richardson Will Locate in New York.

Martin Richardson, who has been studying in Italy for several years, has returned to New York, where he intends taking up his work as an operatic and concert tenor.

While in Italy, Mr. Richardson had exceptional success in concerts and made a very fine debut in opera at Florence last May, singing the leading tenor role of Ernesto in "Don Pasquale."

In June, he went to London where he sang at three private musicales and was received with much applause.

While in Paris he was offered a contract by Henry Russell of the Boston Opera Company and in London one by Andreas Dippel, which he is considering.

Mr. Richardson studied with the late Vincenzio Lombardi in Florence and had every assurance from critics in Italy that he would make a successful career. He leaves for a two weeks' visit with his family in Minnesota, then returns to New York.

The Stern Conservatory Annual Report.

The Stern Conservatory, of Berlin, the largest school of music in Germany, brought its sixty-fourth school year to a close with a series of eighteen public pupils' concerts given in the Philharmonic and Beethoven Hall. In five of these concerts the school orchestra assisted. The Stern Conservatory was frequented the past year by 1,334 pupils from all parts of the world, including the United States, Turkey, Madevia, Mexico, Chile, Argentine, Cape Town, India, China, Japan and Australia, as well as from all the principal European countries.

One hundred and forty-six teachers taught at the institution during the year. Aside from the public concerts mentioned above, there were thirty-eight practice concerts given in the hall of the conservatory and four public performances by the operatic school of the conservatory, given in the Nollendorf Theatre; further, two festival concerts, given by the faculty in honor of the Emperor's birthday. All told, there were no less than eighty-eight public performances. A large number of pupils of the school have received engagements on operatic stages. In the seminary connected with the conservatory there were thirty-six pupils studying for the profession of teaching. Lectures on the history of music and other subjects connected with the science of music were given every week and were well attended.

The Ibach Prize, consisting of an Ibach grand piano, was awarded this year to Walter Michel, of Berlin, a pupil of the class of Georg Bertram. The Ibach prize is presented to the best piano pupil of the school every year.

Among the new teachers engaged by Director Gustav Hollaender for the coming school year, which opens September 1, are Alexander Heinemann and Charlotte Huhn, both vocal.

Noted Artists on Music League List.

Howard E. Potter, whose managerial abilities were thoroughly demonstrated before he conducted his own concert bureau, when he served as traveling manager for the Melba, the Kubelik, the Sembrich and other tours of distinguished artists, has just returned from a six weeks' stay in Europe. Mr. Potter is now the business representative for the recently organized Music League of America, whose officers and directors include many of the most prominent and influential persons in the country.

Mr. Potter has transferred to the Music League all the artists with whom he had personal contracts, and he will administer their affairs for the League which has placed them on its list as available for engagements.

Prominent among these distinguished musicians are Ottilie Metzger, the prima donna contralto of the Hamburg Opera, who has secured a temporary release, and who will devote the month of February, 1915, to oratorio and song recital in this country.

Theodor Lattermann, leading bass-baritone of the Hamburg Opera, has likewise secured a brief release and is to make his first appearance in New York City during February next. Arrangements are now being made by Mr. Potter for a joint recital of both Mme. Metzger and Mr. Lattermann.

Anita Rio, the American prima donna soprano, whose endeavors during the past six years have been wholly confined to the leading opera houses of Europe, will also be booked for concert and oratorio engagements by Mr. Potter through the Music League of America.

"She doesn't open her mouth wide enough when she sings."

"She learned to sing in a flat."

"What has that to do with it?"

"She didn't have room to open her mouth."—Houston Post.

Frank Gittelson's London Success.

Frank Gittelson, the noted American violinist, gave a recital in Bechstein Hall, London, on May 23, 1914, winning for himself the following critics:

The young violinist who played at Bechstein Hall on Saturday afternoon had, we think, been heard only once before in London, and that was at a recent Sunday afternoon concert at the Albert Hall. His recital gave a much better opportunity of appreciating his powers. He played Franck's sonata with Charlton Keith, Bach's chaconne alone, and some other solos with piano accompaniment.

Technically, his performance ranked high and his powers of musical expression only seemed less than his technical ability because his judgment is not yet fully formed. He showed exuberance and enthusiasm for his music and the wealth of tone, variety of color and sureness of phrasing bore remarkable evidence of his ability.—Times, May 25, 1914.

Prior to Saturday Frank Gittelson's only appearance in London had been at Mme. Melba's recent concert at Albert Hall, and, though his playing then made a fine impression, it is also, of course, hardly to be expected that a violinist should be able to show of what he is really capable on such an occasion or in so vast a building. At his recital at the Bechstein Hall on Saturday afternoon he had better oportunities, and he availed himself of them to the full. A pupil of Prof. Carl Flesch, he has been trained in a good school, and he allies a thoroughly sound technic with much natural ability.

His tone was of great purity and beauty, his part playing was admirably clear. In Cesar Franck's sonata, where liberties might be permitted up to a certain point, he seemed less inclined to take



FRANK GITTELSON.

them, and the performance, in which he was associated with Charlton Keith, while quite straightforward, was one of great dignity and musical beauty.—Telegraph, May 25, 1914.

A very interesting violin recital was given at Bechstein Hall on Saturday afternoon by Frank Gittelson, an artist very reserved in expression, but still strongly capable of allowing one to feel that there is even more in his performance than any careless recognition of its merits might presume. His reticent treatment of the Cesar Franck's sonata was only a superficial quality. Deep down his imagination was at work, and the realization of the work was exactly in the spirit that the Belgian master might have conceived. —Pall Mall Gazette, May 25, 1914.

A clever new violinist, Frank Gittelson, was heard at Bechstein Hall on Saturday afternoon. He has a fine warm tone and excellent technic, and his playing reveals a good deal of poetic feeling and temperament. There was much to be admired in his playing, with Charlton Keith at the piano, of the Cesar Franck sonata of which a romantic and finished rendering was given. In the Bach chaconne and Saint-Saëns' "Rondo Capriccioso," Mr. Gittelson further showed his gifts to great advantage.—Daily Chronicle, May 25, 1914.

A previous hearing at the Royal Albert Hall on the occasion of Mme. Melba's recent Sunday concert had prepared those who then heard him for thoughtful and refined violin playing by Frank Gittelson at his first recital on Saturday afternoon in Bechstein Hall. A program of an everyday character may form, by reason of its familiarity, a more exacting test than one out of the ordinary groove. The Cesar Franck's sonata for violin and piano, Bach "Chaconne," and Saint-Saëns' "Rondo Capriccioso" were the chief features on Saturday. They fell well within the young violinist's resources. He has a full and at the same time persuasive tone, and, on the whole, an excellent idea of the meaning of interpretation. With the sympathetic cooperation of Charlton Keith as pianist, the playing of the sonata was worthy of the work.

It will be interesting to hear Mr. Gittelson in a less conventional program.—Morning Post, May 25, 1914.

At Bechstein Hall Frank Gittelson, the young American violinist, gave his first London recital. He is a good artist, produces a full tone, phrases clearly, and plays sympathetically. Moreover, he seems to enjoy the music he interprets. Such were the characteristics of his rendering of a sonata by Cesar Franck, Bach's "Chaconne" and Saint-Saëns' "Rondo Capriccioso."—The Referee, May 24, 1914. (Advertisement.)

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De Treville at the San Jose Mission.

Yvonne de Treville acknowledges that she takes the greatest delight in the "all out doors," and it is easy to realize what a fascination the charming rural aspects of the missions of the Southwest must have for her. The mission shown in the accompanying cut is that of San Jose at San Antonio, Texas, one of the structures which was built many years ago when that territory was under Mexican or Spanish dominion and the mission fathers were attempting to civilize the natives and used these massive buildings for forts as well as for religious exercises. It is also easy to realize how the fascination of the



YVONNE DE TREVILLE WITH HER LITTLE CARETAKER OF SAN JOSE MISSION, IN SAN ANTONIO, TEX., WHERE MLLE. DE TREVILLE HAS BOOKED HER COSTUME RECITAL FOR DECEMBER 8, 1914.

antique in these ancient places must attract an artist, who, like Mme. de Treville, has gained a complete mastery not only of modern art, but of the arts of former centuries as well, as shown in her famous costume recital, "Three Centuries of Prime Donne."

A Von Ende Musicale.

A large audience heard the recital given by Mr. LaBonte at the Von Ende School of Music, New York, Wednesday, July 22, in that school's series of summer session concerts. Mr. LaBonte was assisted by Maurice Veder, a young Dutch violinist.

Mr. LaBonte gave an important group of Strauss, Brahms and Schumann songs and his exquisite art was highly appreciated. The Von Ende School of Music has added Mr. LaBonte to its voice department. The young singer has the gifts of an earnest musician and a serious artist.

On Friday, July 24, the Von Ende School held its second summer musicale and sociable for its many visiting students.

Hans van den Burg will present a few of his pupils in a piano recital on Wednesday, July 29, at four o'clock.

The program of Mr. LaBonte's recital follows:

Befreit ..... Richard Strauss
Morgen ..... Richard Strauss
Allerseelen ..... Richard Strauss
Ständchen ..... Johannes Brahms
Mr. La Bonte.
Sonata, op. 4 (adagio) ..... Mendelssohn
Mr. Veder.
Ein Schwan ..... Eduard Grieg
Im Kahne ..... Eduard Grieg
Ich liebe dich ..... Eduard Grieg
Die Lotus Blume ..... Schumann
Ich grolle nicht ..... Schumann
Mr. La Bonte.
Preislied from Meistersinger ..... Wagner
Mr. Veder.
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JULIA CULP'S RARE ART AND SPLENDID PERSONALITY

Mrs. Sawyer Gives Graphic Description of the Genius and Lovable Nature of the Great Dutch Singer.

Antonia Sawyer's most valuable asset is her unfailing enthusiasm. This successful manager has shown unusual judgment in the selection of her artists and it is, of course, largely due to this fact that her career has been so entirely free from failures. But it is also due, unquestionably, in no less a degree to her own artistic instinct, and to that boundless enthusiasm which she shows for artistic eminence and perfection. Being a musician herself, Mrs. Sawyer is unusually well able to judge of artistic excellence, and the enthusiasm which is felt in her every word when she speaks of her artists is not the enthusiasm of the business woman, but the enthusiasm of the keen lover of art. When, on rare occasions, she does permit herself to speak of her artists, she expresses herself in such terms that one cannot but feel the genuine feeling of devotion she has for the highest tenets of the musical art.

It is not very often that Mrs. Sawyer can be induced to talk about any of the artists she manages, but the other day she was approached by a representative of the MUSICAL COURIER upon the subject of Julia Culp, and asked, in the absence of this great artist, to describe her work and to give some suggestion of her opinions and likes and dislikes in matters of music.

"It will be impossible for me to do her justice," said Mrs. Sawyer; "whatever I say of her must be less than the truth. It is impossible to understand Mme. Culp's art even after having heard her many times in public, without having seen her at work. Her rehearsals with her accompanist are wonderful. It is, indeed, almost an indescribable pleasure to be present while she is preparing her programs. Her principal fondness in music is for the German school."

"Naturally, one might suppose that, since she is Dutch."

"No, it is not exactly that, either," said Mrs. Sawyer.

"You mean that it is less her nationality than her personality?"

"Her personality! Yes! Her beautiful, strong, serious personality! That is it; that is what makes her so dearly love the classics of the German school, and that is what makes her interpretation of these works so incomparably fine. That personality of hers possesses a wonderful depth and you realize it more and more when you see her at work. First of all, she studies her music carefully, thoroughly, away from the piano. She reads it and feels it. She immerses herself in the spirit of it until her feeling becomes identical, and certainly, I believe, just as powerful, as was the feeling of the composer when he was inspired to the writing of it. In this way she works out every detail."

"But, of course, she must have her rehearsals with the piano?"

"Yes, but even these rehearsals are more serious studies than are the rehearsals of some artists. Mme. Culp's study of a song is very far removed from being akin to a vocal exercise. Even in the rehearsals with her accompanist, if any point is in doubt, she will stop and silently think it over to herself, thinking over the meaning of the words and of the music and all their co-relationship. It is from this habit, undoubtedly, that her wonderful interpretative powers arise.

"In speaking of the German school," continued Mrs. Sawyer, "Mme. Culp has told me that it seems to her the most natural in its meaning. The relationship of the music and the poem in the classical works of that school appears to her to be perhaps more direct than in other schools. The Germanic instinct, the desire above all to bind the musical setting and the poetic thought with a tightly forged link so that they are indisseverable, has led the German composers, in the opinion of Mme. Culp, to a higher form of art than the composers of any other school.

"It is probable," added Mrs. Sawyer, "that it is also Mme. Culp's great genuineness and honesty of spirit that strengthens her love for the work of the masters of this school, which is, above all things, genuine; for the great Germans have never at any time consulted public opinion or public likes and dislikes, or the possibility of success or failure in the construction of their works, or even in the selection of poems for their songs. It has been, therefore, a question of the highest standards of their art, and it is, in Mme. Culp's interpretation of these songs, no less so. For the same reason, perhaps, Mme. Culp is also very fond of the best and most seriously inclined of English and American songs. Among the American composers, she is singing the works of MacDowell and Carpenter.

"But if you want me to talk about Julia Culp," continued Mrs. Sawyer, "I cannot speak of her art alone. She is such a quiet, womanly woman with such wonderful magnetism, that it is impossible to talk of her without these characteristics coming to the mind and demanding expression. They may affect her art."

"Of course, they do. An artist's characteristics are the very best of his or her art."

"Yes," said Mrs. Sawyer, "this is the very best of Julia Culp's art: her perfect womanliness is felt, when you know where to look for it, in everything that she does. She possesses an extremely kindly nature. This shows itself in her private life particularly when she feels that she has been hasty or impatient in any way. If that ever happens, and it is rare enough, she is sincere in her regret and does everything to prove to you that her impatience was only a passing mood. It would be impossible and unthinkable that this splendid woman could harbor vindictiveness or ill will. And the association of this with her art is, after all, not difficult to feel. She is so lovable that she is ever anxious to please. Indeed, every time she goes on the stage, her anxiety to do herself the fullest justice is as great as it must have been at her very first performance on any stage.

"She likes to have me," added Mrs. Sawyer, "stand at the door of the stage, and her first greeting to me always when she comes out, is the question, 'How was it: was it all right?'

"She speaks English very perfectly and writes it no less so. She always writes to me in English," continued Mrs. Sawyer, "but she has learned it more with a desire for knowledge than with any wish to use it in a social way.

"She devotes all her life to music and cares very little for social entertainments. It is difficult to induce her to go out much. She is exceedingly gracious and kind without the least evidence of affectation when she does meet people in a social way, but she has often said to me that she finds the demands of her art so great that if she is to do her duty by it, she cannot permit herself many social pleasures.

"She is a thorough musician and has arranged some old Italian arias which no one else has. These will be used by her this next season."

As to the modern French school, Mrs. Sawyer says that Mme. Culp cares little for it as a rule, although there are some exceptions and these she uses. She has made a careful study of the whole school and selected those which seemed to her of real value.

"Now, I think I have talked enough," said Mrs. Sawyer; "if you want to know more, wait until Mme. Culp gets to America. She will be here early in the fall and then perhaps you can get her to talk about herself."

The Way to Rest.

It is indeed strange how strenuously a man will "play," while he is on his "vacation," and how he will work, especially for sunburn. To Walter Anderson, the energetic concert manager, applies only the forepart of the above remark, although one might venture to say that he will have all the sunburn that is his due when he returns in the fall.



WALTER ANDERSON AT MATTAPOISETT, BUZZARD'S BAY, MASS.

Mr. Anderson who is "resting" at Mattapoisett, Mass., which is on Buzzard's Bay, is shown in the accompanying picture, apparently resting from his many labors, but appearances are deceitful and it would not be surprising to learn that he simply sat down to have his picture taken and then hurried away to catch some more big fish. Mr. Anderson says that he caught over fifty pounds of fish the other afternoon and as he has always been known to tell the truth, it may be assumed that this is not merely a "fish" story. That same eventful day, he swam across Mattapoisett harbor, a distance of one and a half miles, which only goes to bear out the statement that Mr. Anderson is "playing" very hard this summer.

Besides fishing and swimming, Mr. Anderson enjoys the fine boating and the lovely roads along which he motors.

The Junior Fleschs.

A snapshot is shown herewith of Carl Flesch, the violinist, and his three interesting kiddies, posing for a picture at the beach resort where the Flesch family is spending the summer. The famous artist looks happy, as well he might in the possession of three such charming children.



CARL FLESCH AND THE FLESCH TWINS, CARL AND FRITZ, NOT FORGETTING THE YOUNG DAUGHTER, ANNETTE.

Carl Friedberg, the Accomplished Artist.

Carl Friedberg, the German pianist, whom Americans will have an opportunity to hear next season, is recognized in Europe not alone as one of the leading pianists, but as a composer also. He has written a number of piano and chamber-music compositions and many beautiful songs, which have been used by prominent singers on their concert programs. Of late he has been conducting, and has substituted many times for some of the leading orchestra and chorus leaders, in various German cities like Frankfurt, Wiesbaden, Cologne, etc., but his time is too limited to devote much to either composing or conducting.

Friedberg is also a very accomplished linguist, and besides his own speaks four languages fluently. It took him just about four months to learn to converse in Italian and Spanish, while English and French are like his own mother tongue to him.

Friedberg began taking piano lessons when only four years of age, and shortly after that he met Anton Rubinstein, who heard the child play, and is said to have predicted a great future for him.

Everett Poses.

George Everett, the young American baritone, is enjoying the novel experience of posing for a portrait bust for one of the foremost sculptors in England. Paul Montford, with whom Mr. Everett is also studying. The bust is to be put in the Royal Academy of Arts.

Mr. Everett will leave England the end of July, for his home in Chicago.

"I'd like to rent your hall, please."

"What for?"

"Well, you see, we're organizing a fraternal society called the Sons of Moving Picture Veterans of the Mexican War."—Exchange.


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Maurice Aronson Studio Notes.

The distinguished Berlin pianist pedagogue, Maurice Aronson, his wife, the concert pianist, Vera Kaplun-Aronson, and their little daughter, Astrid, are summering at Bad Harzburg, where they occupy the Villa Schönfeld, Burgstrasse 15. Mr. and Mrs. Aronson have completed a most successful season of teaching and concertizing and have found the richest recognition in their respective activities. Mr. Aronson is accompanied by a number of his pupils, who are anxious to continue their studies during the summer, and by several teachers who avail themselves



MAURICE ARONSON, VERA KAPLUN-ARONSON AND THEIR LITTLE DAUGHTER, ASTRID.
Photographed at Bad Harzburg.

of the summer vacations to come to Europe and to profit by the instruction of this experienced pedagogue.

Since a teacher's success is judged solely by the results of his instruction, it is most gratifying to state that some of Mr. Aronson's pupils have been heard during the past season with orchestra and in recital in Berlin, Vienna, Budapest, Constantinople, Halle, Bielitz, Zoetlingen, Hanover, Waldenburg, etc. To the preparation of concert repertoires and in the guidance of instructors, Mr. Aronson is enjoying an enviable reputation. Most gratifying is the loyalty of Mr. Aronson's pupils, who, after years of absence, return invariably to him for additional instruction and coaching.

On September 1, Mr. Aronson resumes his instruction at his Berlin studio, Bozener Strasse 8, where he may be addressed for any desired information.

Klibansky Pupils in Europe and America.

Artist pupils of Sergei Klibansky, both in Europe and America, are making steady advance in artistic careers. They are singing in church and concert in America and in opera in Europe. A partial record of the activities of five is as follows:

July 15, at "Sunnycrest," the Port Washington home of Ida Harris, of England, a prominent feature was the singing of Erich Lucas, pupil of Sergei Klibansky. He possesses a voice of marked dramatic quality and extensive range and completely won the audience with his pleasing personality and artistic singing. Mr. Lucas will continue study with Mr. Klibansky, preparatory to an operatic career, which seems assured.

G. A. Lehmann was engaged to sing the solo in the First Mennonite Church, in Philadelphia, Sunday, July 19.

Virginia Estill has been engaged as substitute in the Greene Avenue Baptist Church, Brooklyn.

Robert Henry Perkins, now at the Court Theatre at Darmstadt, Germany, achieved a great success as Adam in Weingartner's new opera, "Cain and Abel."

Marie Louise Wagner left July 21 for Europe to enter grand opera in Germany.

Hamlin in Cassel.

George Hamlin, the American tenor, goes to Cassel, Germany, August 1, where he will remain for some time, adding several German roles to his operatic repertoire.

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A full account of the California Music Teachers' Association convention held recently at San Diego will appear in the MUSICAL COURIER next week.

This year's Maine music festivals will take place at Bangor, October 1, 2, 3, and Portland, October 5, 6, 7. Full details as to programs and participants are to be found on another page of this issue.

Reports of Mme. Tetrazzini's tremendous success in London at her Albert Hall concert recently continue to reach this country. It was the most brilliant and best attended concert ever given by the diva in the English capital.

There will be seats for $1.25 at the Century Opera House next season. Whether the extra twenty-five cents is because of or in spite of the fact that there will be fewer performances in English than formerly, the Messrs. Aborn do not state.

At the annual competition of the piano pupils at the Scharwenka Conservatory in Berlin this summer, the prize, a Blüthner grand piano, was awarded to Marguerite Mahn, of Chicago, a pupil of Moritz Mayer-Mahr. Miss Mahn is the first American to win this much coveted honor.

Sigmund Spaeth, a well known writer on music (author of "Milton's Knowledge of Music," etc.) and formerly connected with the editorial department of G. Schirmer, has been appointed music critic of the New York Evening Mail, succeeding Emilie Frances Bauer, who filled that position ably for several years.

And still the opera prizes come and go. The Edith McCormick prize of $4,000 for the best Italian lyric opera (the competition was inaugurated by Mrs. McCormick, daughter of John D. Rockefeller, during her visit abroad a year ago) has just been won by Giovanni Pennachio, with his "Errica." The work will be produced in Parma early in the fall when Cleofonte Campanini gives his annual stagione there.

Stuttgart is to have a new symphony orchestra, which has been founded by Hofrat Kaim, who also was the founder of the Kaim Orchestra, of Munich, for many years one of the leading orchestras of Germany. For the first season, opening August 16, the new orchestra at Stuttgart will give a series of four subscription concerts led by different conductors of note. The repertoire for the initial season will include all of the Beethoven symphonies.

R. E. Johnston has arranged with Jan Kubelik, the celebrated violinist, to bring to America for thirty concerts, beginning January 4, the Sevcik String Quartet, known as one of the best organizations of its kind in Europe. The Sevcik Quartet will make its first appearance in New York at Aeolian Hall, on Tuesday afternoon, January 5. It is a cultured body of musicians whose performance of chamber music always has given pleasure to the most exacting audiences abroad, both because of the technical accomplishments exhibited and the admirable ensemble accomplished.

The next season of the Boston Symphony Orchestra, its thirty-fourth, will be one of the longest it has ever had. Rehearsals are to begin September 28 in Boston and on October 1 the orchestra leaves on a Western trip as a prelude to the opening of its regular season in Boston. Between October 1 and May 8 the orchestra will give 120 concerts; forty-eight of these will be given in Boston, ten in New York, five in Brooklyn, eight in Cambridge, six in Providence, three each in Hartford, Worcester and New Bedford, and single concerts in various cities in New England. It will make two Western trips, the first of which will be in the first eleven days of October, consisting of ten concerts and the second in the last week of January, consisting of six concerts.

Where is the current program so poor to do reverence to the works of John K. Paine, only a few years ago one of the leading American composers? Was he overestimated, was he only tolerated, or is the present generation ignorant and neglectful? Come, messieurs les critiques, give us your learned dictums on the subject.

Park Commissioner Cabot Ward favors a Nordica Music Pavilion in Central Park rather than a Nordica monument. He can hardly be blamed, for his preference probably is based on a realization of the many miserable examples of sculpture which now deface Central Park. Mrs. Harry Payne Whitney, who has been spoken of as the artist to do the proposed Nordica statue, is a woman of taste and culture, and the works which have come from her hands so far would be an ornament anywhere. However, Commissioner Ward may not know that. The trouble with a Nordica pavilion is that it would not be associated permanently in the public mind with the name or fame of the late singer. After awhile the structure would be sure to be called merely "The Pavilion" and in the end thus practically lose its commemorative purpose.

No answer need be made to the stupid argument of the gentleman in a German paper that it is unnecessary for foreign artists to advertise their American tours in America before coming to this country. The European successes of foreign artists are not known on this side of the water unless the MUSICAL COURIER speaks of them, any more than the New York or Chicago or San Francisco success of a Lhevinne, a Kreisler, an Amato, a Flesch, or a Gerardy, is chronicled in the London Telegraph, Paris Figaro, Berlin Tageblatt, Milan Seccolo, St. Petersburg Novoe Fremya, Vienna Nachrichten, or Stockholm Aftonbladet. By preliminary advertising of his American tour and reprinting of his foreign press notices a European artist makes apparent his standing abroad, facilitates the work of introduction and booking by his American manager, and influences the prices secured for his appearances here. We notice that the gentleman who begs European artists not to advertise in America accepts advertisements for his paper from American artists touring in Europe. We do not understand the gentleman's point of view or his complicated ethics. Of course, in the last analysis, an artist must stand or fall by his performances, but who believes that Carl Flesch, for instance, would have secured such brilliant orchestral bookings in America and been received with such respect from the moment he landed on these shores last fall if his large European reputation and the reports of his triumphs there, as recorded in the columns of the MUSICAL COURIER, had not preceded him here continually for several years? Flesch scored his phenomenal American hit because of his marvelous playing, but it would be idle to deny that his proper introduction to the American musical public was effected through the dignified and illuminating advertising campaign of his managers, chiefly in the MUSICAL COURIER. Then, too, there is Leonard Borwick, and what the Wellington (New Zealand) Triad said about him during his recent visit there: "Leonard Borwick is giving recitals in Australia again, and confirming everybody's earlier estimate of his exquisite art. But again Mr. Borwick's advertising is far too modest. It is true that overmuch display is repugnant to the taste of a man of refinement; but this is a workaday world, and the man who would keep up in the race with his competitors must occasionally stoop to their tricks."

A CONCERT TOUR OF THE VOLGA.

By Arthur M. Abell, Special Representative of the Musical Courier on the Tour of the Volga Made by Sergei Kussewitzky and His Symphony Orchestra.

III.

Wonderfully beautiful was the view of Nijni-Novgorod as we approached it on the morning of May 3. The main part of the city is situated on a bluff overhanging the river, with the gray walls, over thirty feet high, of the old medieval Kremlin forming a most picturesque foreground. At Nijni the river was about seven miles broad, it being much wider than usual because of the spring freshets. The Oka, also an important stream, flows into the Volga here, and the greater part of the town is situated on the right bank of the Oka. Gorod means town, Novgorod means new town, and Nijni means lower. So Nijni-Novgorod translated into English means simply "lower new town." The city has for centuries been famous because of its great annual fairs, which are held on the left bank of the Oka, opposite the city proper. More than 400,000 persons attend these fairs each summer and an immense amount of merchandise is sold her annually. Last year the business done amounted to 260,000,000 roubles ($130,000,000). The fair lasts from July 15 until August 25, and during this period the streets of the old town present a most remarkable appearance, for here the East and West meet. Tartars, Calmucks, Mongolians, Siberian hunters and fur traders with enormous quantities of furs, Persians with carloads of beautiful carpets, and Jews from Tiflis, with their long "kaftans," mingle with the traders from Western Europe, who distribute to all parts of the West the wares brought to Nijni-Novgorod from all part of the East.

When we were in Nijni-Novgorod the space occupied by the fair was completely inundated. One of the accompanying photographs shows the principal building half under water. These fairs no longer have the importance they had in olden times, before the introduction of railroads, but the business done there is still very considerable, as the above figures testify.

What an extraordinary history this district of Novgorod has had. More than six centuries before Columbus set sail westward on his memorable voyage of discovery—in the year 862—Rurik, chief of the tribe of the Rus (from whom came the word Russia), made Novgorod (from which the present city took its name) the capital of the empire which he founded; and there his descendants reigned for seven centuries, until the first Romanoff was crowned in 1613. Rurik's son, Igor, added to his father's domains by conquest and even went to war against Constantinople. His widow, Olga, the first woman to bear this name, now so popular throughout Russia, was baptized at Constantinople and introduced Christianity into Russia. Her grandson



(1) Kussewitzky on the deck of the "Imperator." (2) The ancient Kremlin at Nijni-Novgorod. (3) General view of Nijni-Novgorod with the Volga in the background. (4) The "Imperator" (chartered by Kussewitzky especially for the Volga tour) anchored in midstream. Note in this picture the swift current of the Volga, six miles an hour at this place. (5) W. Dehe, the soloist of the first concert at Nijni-Novgorod. (6) The fine, large municipal theatre at Nijni-Novgorod, in which the Kussewitzky concerts were given. (7) The principal building of the Nijni-Novgorod fair, which is always under water during the spring freshet. (8) Where the great annual fair is held at Nijni-Novgorod.

Wladimir was the first man to become sole ruler over all Russia. He was surnamed the Great, because of his conquests and beneficent measures. He founded schools, made Christianity the official religion of the empire, established towns, and at his death divided the country among his twelve sons. It was under Wladimir's rule that the Byzantine style of church architecture was introduced. This was about 980. The beautiful Gothic style of church architecture, which was introduced into Central Europe a couple of centuries later, never gained a foothold in Russia, and to this day the Byzantine style, with the five handsome domes in the form of a Greek cross, still prevails.

At the beginning of the thirteenth century came the sweeping Mongolian invasion from Eastern Asia under the terrible Khan. In the gallery at Moscow are some wonderful paintings by the great modern Russians, illustrating scenes from this invasion. These men have pictured these events on canvas with astounding vividness and primeval force. These pictures grip one like a vise. This terrible invasion was followed by internal war, famine and pestilence. In the year 1230 no less than 42,000 men died of the plague at Novgorod. The country progressed slowly, however. All Russia now looked to Constantinople as its model of civilization and took its initiative in art, literature and religion from that city. For centuries after Constantinople fell into the hands of the Turks, in 1453, Russia still based her civilization on the ideas imbibed from the city of Constantine. It remained for Peter the Great to break with the Byzantine policy by opening the door of Russia to Western Europe, after the founding of St. Petersburg in 1703. During the middle ages Nijni-Novgorod was many times ravaged by fire, war, famine and pestilence. Perhaps the most atrocious of the many inhuman acts of Ivan the Terrible was the slaughter of 60,000 citizens of Nijni-Novgorod in 1570 for having revolted from his tyrannical rule. The whole history of Russia, even down to our day, has been one continued story of bloodshed. And the end is not yet come, for among the intelligent, educated elements we found a widespread spirit of restiveness and secret hatred of the existing government.

The theatre at Nijni-Novgorod proved to be a fine new building. The town itself consists for the most part of old wooden houses. The auditorium of the theatre seats about 1,200 people and was filled practically to the last seat. At Nijni Kussewitzky gave two concerts, as the crowds who wished to hear his orchestra could not be accommodated on one evening. It must be remembered that these towns along the Volga, before the coming of Kussewitzky, had never heard a first class symphony orchestra. In fact, most of them had never heard any orchestra at all, so his concerts were naturally looked upon as very remarkable events.

The program of the first concert on May 3 was as follows:

Symphony No. 3, E flat, Eroica.....Beethoven
Symphony, Manfred, first movement .....Tschaikowsky
Variations on a rococo theme for cello and orchestra .....Tschaikowsky
Soloist, W. Dehe.
Suite, Is Sredinch Wekov .....Glazounow

Kussewitzky was in splendid form, having had one day's rest since the last concert, and he and his men gave a magnificent performance of the "Eroica" symphony. Kussewitzky's interpretation was quite individual. He has his own ideas of tempi, in particular. I never heard the scherzo taken so fast, but it was given with wonderful clearness and precision. Very impressive also was the genial conductor's rendition of Tschaikowsky's "Manfred." The soloist of this concert was W. Dehe, the first cellist of the orchestra, who gave a finished and refined rendition of Tschaikowsky's rococo variations. Dehe has a sweet, vibrant tone, a fluent technic and a great deal of warmth. He was loudly applauded and encored. Kussewitzky was lionized again.

Very interesting were the audiences in these Volga towns and conspicuous in the auditorium were the many different uniforms. At least ten per cent. of the men wear uniforms. In the first row at every concert sat the governor of the town in a brilliant uniform, and near him sat the chief of police, also conspicuous for his dress. Certain seats in the first four rows of the parquet were always given up to the government and municipal officials. Every official wears a uniform. Even the students wear uniforms, quite similar to those worn in Germany one hundred years ago. All these various uniforms, with their wealth of color, added greatly to the picturesqueness of the scenes in the theatres.

The following day our party spent the greater part of the time in seeing the town. Two new guests arrived on this date, May 4—Prof. and Mme. Oskar Bie, of Berlin. Bie is the operatic critic of the Börsen-Courier, the author of numerous books on music, including a history of the opera, a very interesting book on the dance, and a very remarkable work on the piano and its masters. The program of the second concert, which was given on the evening of May 4 at Nijni-Novgorod, was as follows:

Second symphony in C minor.....Scriabine
Prelude to Parsifal .....Wagner
Concerto for piano and orchestra in E flat.....Beethoven
Soloist, Edouard Risler.
Symphonic poem, Mazeppa .....Liszt

The theatre was well filled again and the music hungry public absorbed every note of this long and taxing program with the keenest of interest and attention. Scriabine in his symphony avoids the characteristic Russian idiom found in Rimsky-Korsakow, Tschaikowsky and others; he speaks a cosmopolitan world-language and eschews local color. He has strong, pregnant and individual themes, and his instrumentation is magnificent. It is music that flows along broadly and majestically, like the Volga. There is no real scherzo in this work, but its place is taken by a movement called tempestoso. Rhythmically the principal theme of the finale suggests the opening of the "Meistersinger" overture. The andante, with its broad, flowing cantbile, is beautiful. As a whole, the symphony lacks contrasts, particularly rhythmical contrasts. It is all too massive. Furthermore, the work is too long for the ideas offered. In structure it is inferior to the Rachmaninoff symphony, but the ideas are more original and more poetic. Kussewitzky was thoroughly en rapport with the work and it could scarcely have had a better rendition than he gave of it.

Risler again created a furore with his transcendental performance of the Beethoven concerto. He was recalled again and again, and the aplause did not subside until he had contributed four encores. The program was brought to a conclusion with a very brilliant performance of Liszt's "Mazeppa." After the concert our steamer lay in midstream until daybreak, when we set sail for Kazan, 380 versts below Nijni-Novgorod.

(To be continued.)

A WORMS' NEST.

Worms are said to be nesting in Paganini's violin kept under a glass case at Genoa. Why not let some of the modern Paganinis like Flesch, Burmester, Zimbalist, Elman, et al., play on the precious instrument and so keep it from mouldering? A violin exhibited under a glass case is a silly spectacle, for it was made primarily to be played upon and not to be merely looked at. The fact that the violin in question is Paganini's would make its public performance all the more valuable, if the Genoa authorities have sentimental and historical motives in mind.

BUSY LONDON.

In the New York musical midseason, daily newspaper critics are fond of alluding to themselves in print as "jaded" and of pretending to bemoan their fate at being compelled to attend so many concerts. However, New York is not the busiest musical center in the world, even during the height of the tonal period. Berlin's concerts outnumber ours threefold. And then there is London, whose musical activity in the month of June, for instance, is horrific. As a specimen week, the following is cited, being the schedule for the seven days beginning June 28 last:

SUNDAY.

Albert Hall.—Clara Butt and Kennerley Rumford: Special concert, 3.30 p. m.

MONDAY.

Covent Garden—"La Tosca."
Drury Lane.—"Le Rossignol," "La Legende de Joseph," "Cleopatra."
Albert Hall.—Empress of Ireland memorial concert, 3 p. m.
Bechstein Hall.—Mme. Carreras and Signor Boni, 3.15 p. m. Mlle. Autran's vocal recital, 8.15 p. m.
Aeolian Hall.—Violet Anderson and Auriol Jones, 3.15 p. m. Misses Fenning and Corries: Violin and piano recital, 8.15 p. m.
Steinway Hall.—Katie Bacon: Piano recital, 8.15 p. m.

TUESDAY.

Covent Garden.—"Samson et Dalila."
Drury Lane.—"Daphnis et Chloe," Cleopatra," etc.
Bechstein Hall.—Yvette Guilbert's recital, 3.15 p. m. Herr Ebell's piano recital, 8.15 p. m.
Aeolian Hall.—Percy Granger: Piano recital, 3 p. m. Society of Women Musicians, 8.30 p .m.
Steinway Hall.—Clarice Howard: Vocal recital, 3.15 p. m.

WEDNESDAY.

Covent Garden.—"Aida."
Drury Lane.—"La Khovantchina."
Queen's Hall.—Solomon: Orchestral concert, 8 p. m.
Bechstein Hall.—Marjorie Adam: Piano recital, 3.15 p. m. Miss Wallace and Miss Benaton: Recital, 8.15 p. m.
Aeolian Hall.—Mr. Binyon's song recital, 3.15 p. m.

THURSDAY.

Covent Garden.—"Don Giovanni."
Drury Lane.—"Coq d'Or," "Les Sylphides."
Aeolian Hall.—Daisy Kennedy's violin recital, 5.30 p. m National Union of Railwaymen: Concert, 8 p. m.

FRIDAY.

Covent Garden.—"Pelleas et Melisande."
Drury Lane.—"Nuit de Mai," "Oiseau de Feu."
Bechstein Hall.—Nina Phocas: Vocal recital, 8.15 p. m.
Aeolian Hall.—Margaret Wild and Herbert Fryer, 8.15 p. m.

SATURDAY.

Covent Garden.—"Mefistofele."
Drury Lane.—Dylan.

LOUDON CHARLTON RETURNS.

Loudon Charlton was a passenger on the steamship Finland, arriving Tuesday of last week from Antwerp. The New York concert manager has spent ten weeks abroad seeing various artists whose tours he will manage this forthcoming season, and others who will visit America the season after. Mr. Charlton is especially enthusiastic over the success scored in Paris by Felice Lyne, and he believes the little American prima donna will prove a pronounced favorite on the fall tournée now being arranged in this country. In Munich, Mr. Charlton saw Ossip Gabrilowitsch, the Russian pianist, whose American concerts are nearly all booked. Clara Clemens Gabrilowitsch, "whose voice and art have improved immeasurably during her residence abroad," according to the manager, will come to America with her distinguished husband, and will be heard in several recitals. There are three other prominent pianists on the Charlton list—Tina Lerner, Josef Lhevinne and Harold Bauer, who returns from Australia for a limited number of engagements to supplement his twelve appearances with the Boston Symphony Orchestra. Other Charlton artists are Edmund Burke, the Irish baritone; Jacques Thibaud and Marie Caslova, violinists; Oscar Seagle, baritone; Francis Rogers, baritone; Caroline Hudson-Alexander, soprano; Marie Morrisey, contralto, and the Flonzaley Quartet.

PARIS OPERA CRISIS.

Business is bad at the Paris Opéra. Our Paris office reports that there seem to be just as many people going to the Opéra there as ever, but that is not enough to keep the balance on the right side of the ledger, even with the subsidy granted by the State. It costs money to run grand opera in Paris, as several men, including Gabriel Astruc and Eben D. Jordan, have found out within the last year, and the system of financing the Opéra is a most peculiar one. The government grants a subsidy, but not enough to cover the deficit which is sure to exist every year, so that the directors in the present case, Messrs. Messager and Broussan, are obliged to form a syndicate of rich friends, well wishers or patrons of music who contribute money towards the expenses of the Opéra, and, it is to be presumed, receive therefore more or less tangible favors from the directors. A directorate, however, which will expire on January 1 cannot, of course, grant favors of lasting value to its friends and supporters, and as a consequence its friends and supporters are not putting up any more money. The entire capital of the "Société Messager and Broussan" amounting to 1,600,000 francs, is said to have been used up and there is no more forthcoming. Hence Messrs. Messager and Broussan are not going to wait for the first of January, but will get out the first of September, the earliest date possible. The crisis has been brought to an end by the simple expedient of inducing Monsieur Rouché, the new director, to take up his duties on the first of September instead of the first of January. It is to be presumed, too, that Monsieur Rouché did not have to be "induced" very greatly.

THE LETTERS OF ASHTON.

"Truth, Wit and Wisdom," and "More Truth, Wit and Wisdom" are two volumes of letters to the press written by Algernon Ashton from the year 1887 to the year 1907, now collected and published in book form by Chapman & Hall, London.

Nothing illustrates better the power of the press to make known a man's name than these two volumes of letters. There are 525 of them in the first volume, and 656 in the second, making 1,181 in all. Many of these letters have been copied by other newspapers from those that first published them. At the lowest possible estimate the name of Algernon Ashton appeared 2,000 times in the newspapers of England and America during the twenty years in which these letters were written. The result is that the name is known throughout the British Isles and to very many in other parts of the English speaking world. Had Algernon Ashton confined his attention strictly to the composition of symphonies, quartets, sonatas, and many high class works in other forms his name would not be better known than that of any serious composer who wrote great works and let his reputation take care of itself. But where other composers have had various hobbies Algernon Ashton has made it his hobby to write letters to the newspapers. Thus it has happened that the hobby of Algernon Ashton has brought his name before the public in an extraordinary way. His musical compositions have been reviewed in these columns from time to time and probably will be spoken of here again. It is therefore unnecessary to say any more at present about the composer. Let us consider the letter writer.

From a practical and businesslike point of view this collection of 1,181 letters represents an enormous expenditure of time and energy for nothing. But what are all hobbies? Is golf remunerative? Do billiards bring in cash? Surely the man who visits at much trouble and expense the graves and monuments of the dead and calls the attention of the world to those who have fallen in the race is deserving of more honor than those who drive a little ball across the field or tug at a college oar. Algernon Ashton does not limit himself to music. He writes about everybody and everything, though he is never happier than when meditating among the tombs. Needless to say, his letters would never have been so extensively printed if they were not of interest to the general reader. It is impossible here to give an adequate exposition of this English composer's enormous and seemingly inexhaustible fund of information. His memory is an encyclopædia of dates and facts which he quotes with the most disconcerting nonchalance. And as he spent his boyhood and his schooldays in Leipsic he speaks and writes German as his mother tongue. We might expect that the letters of this musician should have weight among musicians. But we think we do Algernon Ashton more justice by showing what his influence is outside the musical world.

On March 21, 1906, he wrote the following letter to the Daily News, of London:

"SIR—I feel sure there is no more honored tomb in the British Isles, nay, in the whole world, than that of William Ewart Gladstone, whose mortal remains were laid to rest in Westminster Abbey on May 28, 1898. Is it not therefore more than surprising, and even disgraceful, that so illustrious a man should, nearly eight years after his death, still have, apparently, but a temporary stone of perishable material placed over his grave? The great statesman's wife, who followed him to the tomb just two years later, lies buried with him. . . . The inscription is fast becoming obliterated in consequence of the numberless visitors who daily tread over this memorable sepulchre. The figures 1900 have already practically disappeared. The Westminster Abbey authorities should lose no time in placing a really worthy gravestone over the remains of the immortal Gladstone and those of his noble consort."

This letter was reproduced by the Standard, the Evening Standard, St. James' Gazette, the Evening News, Public Opinion, London Argus, Birmingham Evening Dispatch, Western Daily Mercury, Manchester Guardian, Manchester Courier, Liverpool Courier, Liverpool Post and Mercury, Sheffield Daily Telegraph, and Newcastle Daily Chronicle, which is strong evidence of the esteem in which Algernon Ashton's letters are held by British editors. And now for the results. On May 15 the composer wrote another letter to the same Daily News:

"SIR—Some two months ago I ventured to call attention to the very unsatisfactory state of the tombstone in Westminster Abbey which covers all that is mortal of William Ewart Gladstone and Catherine Gladstone. On Saturday last I took occasion to pay another visit to this memorable sepulchre, when I found to my great satisfaction that not only had the stone been thoroughly cleansed, but that the faded inscriptions had also been entirely recut, and rendered perfectly clear again. I therefore wish to express my sincere thanks to the Dean and Chapter of Westminster Abbey for so readily listening to my appeal. May I now venture to hope that the neglected graves of William Pitt, Charles James Fox, Lord Castlereagh, who lie buried near to the illustrious Gladstone, may soon undergo a similar restoration?"

Their graves were at once attended to, partly, no doubt, because Ashton's letter was copied by twenty of the leading British newspapers.

If more proof is needed to show how highly Algernon Ashton's work is valued, the letter written by Lord Curzon, the ex-Viceroy of India, to furnish it. Lord Curzon, though representing the British sovereign in India, and with the care of over 250,000,000 of the King's subjects on his hands, had found time to read Ashton's letters, and wrote the composer: "Will you allow me to say that the work which you voluntarily undertake in calling the attention of a heedless age to the memorials of the past, and in pleading for accuracy of thought, reference, and recollection, seems to me a very valuable one, and I hope you will not give it up."

We have gone out of our way to quote letters that have no bearing on music in order to give our readers a glimpse of Ashton's breadth of view. But the two volumes of letters are full of the most valuable musical information. Algernon Ashton's position as a composer gives his musical utterances a weighty authority.

HERE'S ONE.

In a recent issue of the MUSICAL COURIER there appeared this editorial paragraph:

Is any American violinist desirous of filling a position as second concertmaster in the Municipal Orchestra of Baden-Baden? Here are the enticing conditions: "Income, 2,200-2,800 marks ($550-$700), increasing every year with ten per cent. difference between the beginning salary and the maximum. For solo performances ten marks ($2.50) extra will be paid; for participation in chamber music concerts thirty marks ($7.50) an evening. Sixty marks ($15) allowed for clothes and twenty-five marks ($6.25) for strings annually. In case of official appointment in the course of the second year of service an extra income is assured, namely, 100 marks ($25) if the appointee is married, eighty marks ($20) if single. Participation in pension. Trial demanded; railroad fare third class paid by the town." Who'll apply?

We append a letter received by the MUSICAL COURIER, which proves that modesty among musicians is not yet extinct, no matter what cynics are inclined to say. The term "fair change" undoubtedly was meant to read "fair chance," and obviously was not intended to be a jest:

Taftville, Conn., July 24, 1914.

DEAR SIR—Yours of July 21th, will send you the advertisement which I seen in the Violin World in the July copy, would like to go if you gave me a fair change thats what I was allwas think about, would like to go to the other side.

Waiting for your ans.

Yours truly,

MR. EDWARD HEINRICH,
P. O. Box 271, Taftville, Conn.

OPERATIC FESTIVALS.

Operatic festivals are keeping the European music mart active. In Bayreuth, the session began on July 22 and will continue until August 20. At Munich the performances will run from July 31 to September 15, and for the first time include "Parsifal." The Salzburg Mozart celebration dates are from August 12 to August 20. Dresden's Royal Opera joins the festival givers this year with a course running from August 23 to September 20 and including "Parsifal," "Tannhäuser," "Meistersinger," "Lohengrin," "Ring" cycle, "Salome," "Ariadne auf Naxos," "Rosenkavalier," "Barber of Seville." The chief conductors are to be Muck and Strauss.

SAN FRANCISCO ORCHESTRA.

San Francisco is to open its orchestral season on October 23. There will be ten concerts, and the programs are to include, of unhackneyed material, symphonies by Sibelius, Glazounow, Mahler, Bruckner, Perlet and Kalinnikoff, an overture by Bantock, suites by Glazounow and Foote, and miscellaneous works by Ravel, Dukas, Liadow, Ippolitoff-Ivanoff and Humperdinck.

Frank Choisy, of Geneva, Switzerland, announces that he has invented two devices which will make it easier to play the piano and the violin.

LONDON'S WEEKLIES ON STRAUSS.

Very cleverly the London Bystander remarks that Richard Strauss' recent "The Legend of Joseph" is "the Parsifalization of the Russian ballet," and justifies the comparison by the explanation that "Joseph" is "frankly insincere." London Truth, on the other hand, bludgeons Strauss for the character of his libretto and refers to some of its scenes as "disgusting"—notably the seduction episode and the "Nuptial Dance," which "represents symbolically how the Bridegroom on the wedding night unveils the Bride." Summing up "Joseph" from the side of the libretto, Truth's finding is this:

In point of fact, of course, the whole thing is frankly salacious—an unblushing speculation in lubricity, rendered not less but more unpleasant by the pages and pages of inflated rodomontade with which the authors have set forth for the benefit of the public the profound ethical significance and inner meaning of it all. The deplorable thing is that a composer of Strauss' standing should lend himself to such cheap and nasty sensation mongering—and if one cannot add that it is surprising, too, this is merely because he has unfortunately done the same thing before so often.

As to Strauss' music, Truth considers it to represent "a decline in the composer's powers which is almost unbelievable," and estimates the "Joseph" score to be "unutterably commonplace and uninspired."

The foregoing opinion is shared in also by the London Spectator, to wit: "The score is the feeblest that Strauss has yet given us, being for the most part a rehash of 'Salome' and 'Elektra' with occasional explosions of diatonic platitude, which in any other composer would be called downright vulgar." As a whole, the Spectator considers "Joseph" to be "sophisticated animalism," and fears that if the work becomes popular in America, Strauss may, at the instigation of his evil literary genius, Hofmannsthal, seize the occasion to compose a "Legend of Judas Iscariot in Chicago" or of "Ananias and Sapphira in San Francisco."

John F. Runciman in the Saturday Review adds his voice to the chorus of criticism. He thinks that Strauss has not written ballet in Joseph, but "an insignificant music drama with the words missed out." Runciman further describes the work as "something between a Strauss symphonic poem and what he will be writing in a year or two for a kinema palace. . . . The music is a failure right through . . . because it lacks powerful and truly expressive themes and coherent development and because the means employed throughout are outrageously out of proportion to the thing to be done."

LUCY DOODLE RUBECULA.

This is not the name of a hair tonic or a new symphonic poem. It might, in fact, be called a piece congress; for it is a compound of three pieces, otherwise songs.

"Lucy Locket" is the name of an old English song usually attributed to the composer Arne.

The political wisdom of the fathers of the Revolution who shook the dust of England from off their colonial feet was great. Their musical taste, however, was of a lower order. But perhaps we wrong the signers of the Declaration. Perhaps it was only the common ordinary people of the period who selected the national songs. As there was no MUSICAL COURIER in those dim and distant eras of our national career we can hardly blame, but only pity, the taste which found a relish in the tune of "Lucy Locket" and adopted it as one of the pillars of our national temple of folksong, changing the stupid English words to the classical chastity and ideality of "Yankee Doodle."

This accounts for our extremely funny and uncopyrighted "Lucy Doodle."

Having mastered their violent laughter and wiped away the accumulated tears, our readers may wonder what "Rubecula" means.

"Rubecula" is the Latin for robin. A literary jester named Ed. C. Hawtry has made a Latin version of the nursery rhyme:

The north wind doth blow,
And we shall have snow,
And what will poor Robin do then,
Poor thing?

By a curious coincidence the Latin poem fits the tune of "Yankee Doodle" ("Lucy Locket").

Finally, some of our readers may recall an editorial in these columns on the tempered scale, in which it was stated that any tune could be written on a single note if enough accidentals were employed. Acting on this suggestion Clarence Lucas furnishes us with the tune of "Yankee Doodle" written only on the one note C, with all the variations of pitch indicated by means of accidentals. For the sake of clearness the sign of double sharp has been omitted.

To this "accidental" transcription of "Lucy-Locket-Yankee-Doodle" the Latin words of "Poor Robin" have been fitted.

A friend of ours who is unfortunately devoid of humor says this version should be called "Lucy Lockjaw"—a meaningless criticsm. He might as well have named it "Lanky Poodle," for all the sense he has!

THE "DIVINE ART."

When a music critic, lecturer, or any one else begins to spout on the subject of music as "a divine art which expresses what mere words cannot say," put him down at once as a person who has no musical conception of music and hides behind a platitude which when analyzed is found to mean nothing. As the world does not know of what music consists intrinsically, it follows logically that the world is ignorant of whether or not words are able to create the same effect as music. Some poems, some speeches, some spoken dramas and some novels have stirred the world emotionally (and reached the understanding of more people) than any piece of music ever written. To execute a great statue, write a great piece of literature, or paint a great picture is as much of a "divine" art as music. To design a wonderful building or bridge, to build the Panama Canal and to invent telegraphy, electric light and flying machines also are "divine" accomplishments.

WE GIVE IT UP.

The London Saturday Review, which knows almost everything, writes in its issue of July 11, 1914: "The audience greatly enjoyed the exquisite opera of Mozart on Tuesday night; and it happily refrained from that exuberant applause which is all right after a music-hall turn, but all wrong when it comes to Wagner or Mozart." Will the London Saturday Review, which knows almost everything, kindly tell us why it is not all right to applaud exuberantly when it comes to Wagner or Mozart? We have searched our own limited mind, but cannot find the answer.

WOMEN DESIRE RECOGNITION.

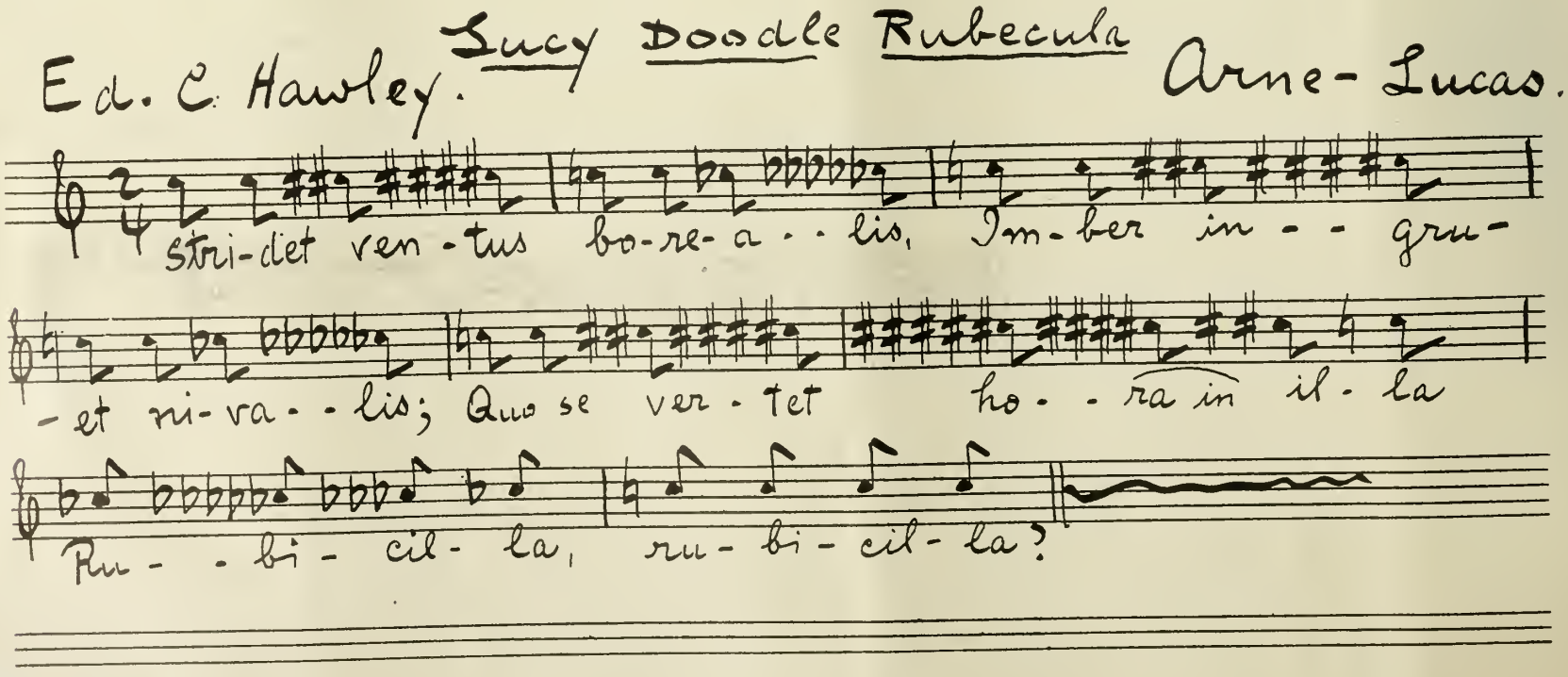
In England the Women's Freedom League has prepared a list of distinguished women to back up its petition to King George to reward with titles "the many noble and public spirited women who render invaluable imperial and social service throughout the dominions." The point is a good one and ought to be well taken by the King. In the list, the musical women mentioned are Ethel Smyth and Clara Butt.

A SENSIBLE CRY.

A sensible cry comes from the Rev. George D. Hadley, rector of St. John's Episcopal Church, Jersey City, N. J. He says: "The best way to celebrate the centennial of 'The Star Spangled Banner' next October would be for some one to rewrite it."

PHILADELPHIA PENSION FUND.

The Philadelphia Symphony Orchestra now has a pension fund for its members.





Musical Want Ads.

Wanted—Pianist to travel with small company headed by prima donna and to play solos and accompaniments. Expected to open the program and to play in such a manner as to make the audience wish for the appearance of the prima donna. He must refuse an encore for himself if one is desired, attend to the checking of the prima donna's trunks, carry her hand baggage and poodle, fight her battles with the waiters at the hotels, permit her to scowl at him publicly when she makes mistakes at concerts, and consent to have his salary withheld when there is only enough money in the house to pay the fee of the prima donna and the profit of the manager.

Wanted—Young, pretty and gifted singer for opera house. Must be able to sing all the roles in the soprano repertoire if called upon at any time with two hours' notice, and be uncomplaining if never called upon at all. Should be patient and hopeful while the aged female members of the cast monopolize all the roles in which the young soprano might make a hit. Rapid ultimate advancement promised for applicant prepared to stay thirty years. Must not object to being chucked under the chin by conductors and patted affectionately by the manager and the leading male singers. Salary very small for the first eighteen years, but standing room for all performances goes with the position.

Wanted—Concert violinist who will not tell newspaper reporters the financial value of his fiddle, will not continue to draw his bow across the strings after the tone has ceased to sound, will not play the Vitale chaconne with organ accompaniment, nor the Schubert "Ave Maria" or Dvorák's "Humoresque" as an encore, will not pretend that his instrument is out of tune when he has been playing with false intonation, will not call Paganini "Pag," and will not perform Handel's violin sonatas and Mozart and Spohr concertos, except in the privacy of his study chamber, and will not refer to his violin as his "baby."

Wanted—For orchestra, violinist with at least five years' training under the best European teachers. Must know the entire violin literature and be first class general musician, with inclination for late hours, and willingness to play for $5 per night. Apply conductor, Schutzmüller's Picnic and Tango Orchestra.

Wanted—An operatic contralto content to sing contralto roles.

Wanted—Cellist, to act as such on transatlantic steamship when not fulfilling the duties of steward, swabbing the decks, stoking coal, taking bouillon to seasick ladies on deck and accepting tips in lieu of salary.

Wanted—Conductor who does not think that he can lead Tschaikowsky and Beethoven better than anyone else in the world, who feels genuine satisfaction when soloists at his concerts are encored, who does not consider himself a Brahms, Wagner, Schumann, Schubert, Mozart, Strauss and Debussy specialist, who (if he is a symphony conductor) is not convinced that he can lead opera better than those who are engaged in leading it, and who (if he is an opera conductor) is not sure that he can lead symphony better than those under whose baton it is given, who is content to perform music as the composer wrote it and not to reorchestrate, rearrange, abbreviate, and otherwise transform it, and who when an audience is applauding a composition, kindly abstain from clapping his concertmaster on the back and bidding all his men rise in acknowledgment of the ovation.

Wanted—Orchestral violinists who will not rap with their bows on the backs of their violins after a soloist's performance, whether it be good, bad, or indifferent.

Wanted—A concert pianist who after finishing a concerto will omit to shake hands with the conductor.

Wanted—Manager who is content to manage an unknown artist, exploit him with three-sheet posters, window cards and descriptive booklets and pay for them, to travel assiduously for the artist in order to book dates and pay all his own traveling expenses, to advertise him properly in the MUSICAL COURIER and pay for it, to pay for the artist's hotel, railroad, and cigarettes, to flatter him, to accept his abuse and stand his ill tempers, to hold himself personally responsible for every late train, for every bad notice the artist gets, for his losses at cards, for beer that is too warm or coffee that is too cold, and—under no circumstances to ask the artist for one penny toward the preliminary managerial expense incurred; and if he does, to submit smilingly when the artist brands him publicly as a bunco steerer, highway robber, and sandbagger.

Wanted—A press agent who does not press the truth.

Wanted—A tenor who hates to see his picture in the papers.

Wanted—A critic who does not call Beethoven "the Bonn master."

Base?

According to Pearson's Magazine, the lady who went into a music shop and asked for "low French songs" greatly embarrassed the new salesman.

Our Wheat Crop Offset.

A perusal of recent editions of Italian music papers shows that Italy's crop of new operas for the season 1915-1916 will total several thousand bushels.

The Musical Proofroom.

Adolph M. Foerster, of Pittsburgh, sends to this department some amusing musical misprints which he has been garnering recently from Pennsylvania newspapers. They include Mendelssohn's "Rondo Cappriosiossio," Saint-Säns' "Danse Macabee," Mozart's "Fantacise Minor," compositions by "Yensen" and "Chopsia," "Jan Titania," from "Mignon," some "Franzlieder," "Du bish die ruh," and "Schusucht," by Strauss.

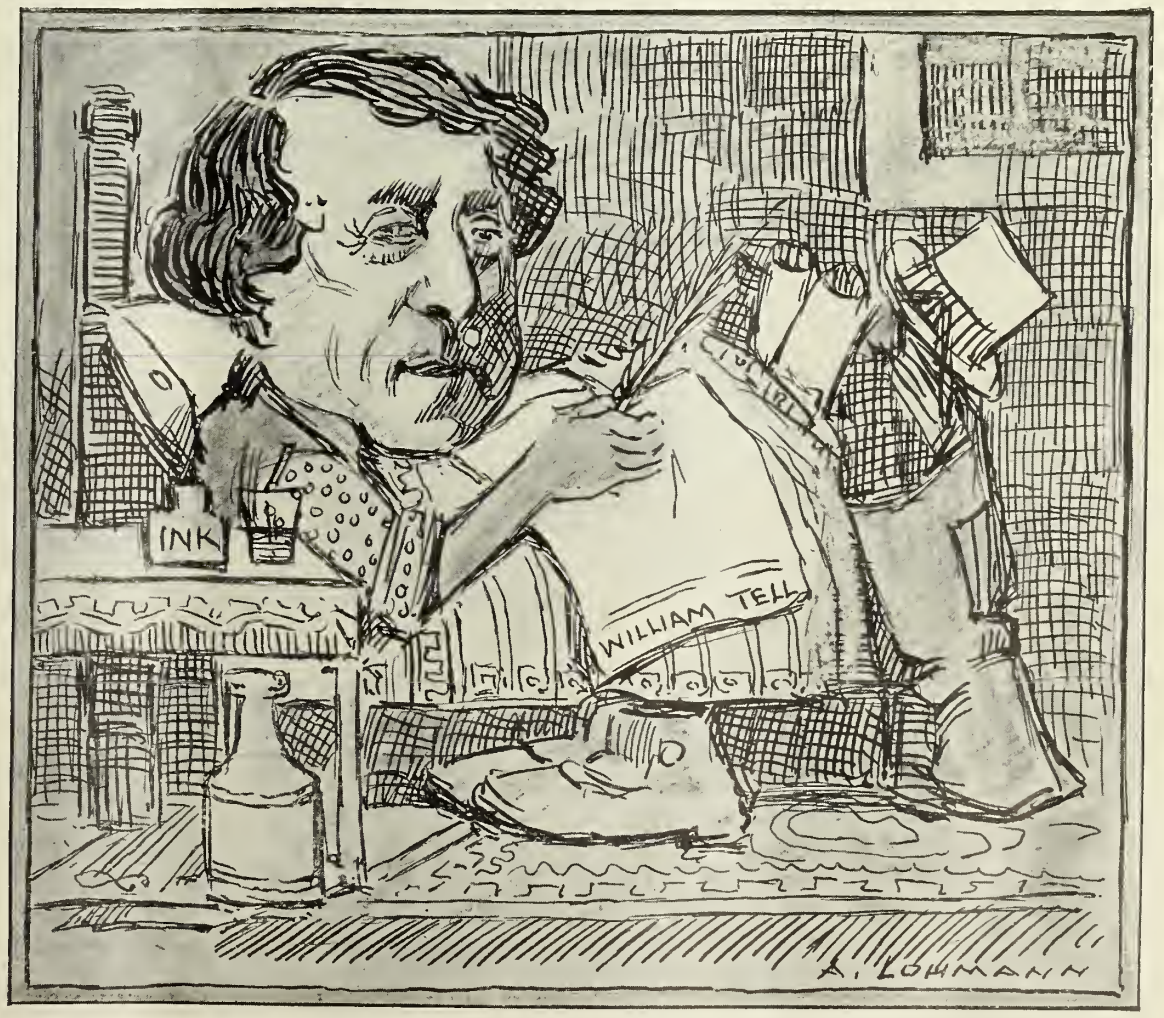
Musical Sporting Notes (Illustrated).

In the first race at Empire City (Yonkers), July 24, Beethoven at 11 to 5 landed seventh in a field of nine horses, while on the same day, and at the same track, Lohengrin, in the third race, was second of seven horses running. His odds also were 11 to 5. Of Beethoven's performance the Morning Telegraph says: "He had scant speed and was never a contender." Lohengrin was beaten easily by two lengths. While we know nothing about the technicalities of horseflesh and are disinclined to make trouble for the owners or the stewards at Empire City, we wish to remark offhand that we have noticed how much better our two musical horses seem to be able to perform when the odds against their chances are liberal.

David Bispham, shown on the next page in his ring costume, challenges any Alberich, Kurwenal, Wolfram or Telramund in the world for the baritone heavyweight championship at catch as catch can Lieder singing, English text preferred. Bispham is the man who has helped to put the variety into vaudeville.

We would like to see Theodore Spiering salmon, managers hunting Fox and Buck, and Hans Seeling (pronounced sailing) a boat.

A concert artist writes: "If I wished I could send you for your musical sporting department the name of a manager who breaks all the world's records for long jumps. Last season he sent me from New York to a Northwestern city,



HABITS OF COMPOSERS—I: THE RETIRING ROSSINI.

Rossini, the famous facile writer of opera, was particularly fond of working in his bed, propped up luxuriously on his pillow. It is related that while he was composing the overture to "William Tell" some of the manuscript sheets fell to the floor. Too lazy to pick them up, Rossini calmly began and finished another and quite different overture to "William Tell." The picture herewith presented shows Rossini posing courteously for the MUSICAL COURIER in order to show exactly how the memorable incident occurred. The moment selected was the one just before the manuscript fell to the floor.

with no stopover en route either way. The fee I received was $100 and my expenses totaled $98."

What with the recent prevalence of polo, we are surprised that no one resuscitated the time honored jest about the meeting between Paderewski and Captain Cheape, when the pianist was reported to have said: "You are a soul who plays polo while I am a Pole who plays solo."

And when Paderewski jumped at the sight of the bomb placed under his car in Colorado, might not that be called a Pole vault?

A Chance.

If there is to be war in Europe, let us lend some of the contenders who are poorly supplied with patriotic songs, our awful national anthem, "The Star Spangled Banner." It might be shot to pieces.

Garden Products.

In the August American Magazine is an article on "The Opera Singer and the Public," by Mary Garden. It is full of novel and meaty reflections, some of which we quote herewith:

"My daily mail brings a score of letters."
"Is'nt it dear?"
"Talent does not come by intuition."
"One day."
"Everything that comes from Europe or any of the other countries of the world either stops in New York or passes throught on its way to the West."
"Think of it!"
"The Scotch and English are entirely different."
"If a singer has a well placed voice she can sing without any great effort."
"The minute I open my eyes I am wide awake."
"Sometimes I sleep nine hours."
"I have many magnificent men friends."
"I rarely ever meet."
"I used to wonder."
"I found myself."
"I hadn't."
"I was rather."
"I put."
"I reminded him."
"I laughed."
"I told him."
"I understand."
"I should think."
"I can."
"I can't."
"I was born."
"I suppose."
"I took."
"I studied."
"I changed."
"I left."
"I made."
"I went."
"I say."
"I met."
"I had."
"I sang."
"I learned."
"I knew."
"I needed."
"I remained."
"I did."
"I didn't."
"I was accepted."
"I created."
"I have."
"I have never."
"I worked."
"I undertook."
"I should think."
"I don't think."
"I don't love."
"I don't understand."
"I began."
"I like it."
"I was reminded."
"I did not realize."
"I went on."
"I saw."
"I never saw."
"I believe."
"I don't believe."
"I may."
"I would never."
"I really do."
"I am studying."
"I don't study."
"I am living."
"I must."
"I would leave."
"I thought."
"I would not be."
"I can only say."
"I spend."
"I never."
"I was singing."
"I'm an anarchist."
"I get."
"I open."
"I sometimes."
"I almost."
"I feel."
"I am."



DAVID BISPHAM TAKING HIS MORNING EXERCISE.

"I'm not."
"I do."
"I don't."
"I'm afraid."
"I consider."
"I'm sure."
"I used."
"I know."
"That is all."

LEONARD LIEBLING.

Borwick's Antipodean Triumph.

Leonard Borwick has been receiving ovations at the hands of the Australasian public and press during his present tour in that part of the world.

The Melbourne Argus says that although the city has heard "Bach's chromatic fantasie and fugue scored several time in recent years, we have not had it handled in such masterly fashion as by Borwick. Indeed, if he could only gives us a little more of the great cantor's music, it is quite possible Bach might almost become fashionable." In the Beethoven ("Appassionata" sonata) Borwick seemed to the Argus to be "even more impressive," for he gave "a memorable performance in which he knew how to make every phrase, every note tell." Debussy, Brahms, Chopin and Mozart were done "with a grace of expression and perfection of technic which fairly enchanted the audience. This, by the way, was again a very large, and almost needless to say, very enthusiastic."

What a Borwick recital means in Australia is best pictured by an extract from the Melbourne Punch of May 21, 1914: "Given a very large audience, brimming with anticipation, a very fine Steinway piano, and a small, fair haired, unassuming man of quiet demeanor, devoid of all eccentricity or mannerism, and we have the mise-en-scène to a condition of wild enthusiasm not perhaps approached under similar conditions—a piano recital—since the days of Paderewski." Furthermore, Punch refers to Borwick as being "boldly eloquent," and possessed of "an exquisite, Watteau-like form and texture in his tone and color scheme. By the magic of his tender, pleading touch, and caressing he woos even the most unbending adherents of torrid tone into meek submission to his will. Rarely have we heard a maestro of his marvelous mental accuracy, perfect sense of rhythm, and wonderful grip of shade, tone color and nuance."

Corroboration of the foregoing comes from Melbourne Table Talk, which says: "The charm and poetic conception of Leonard Borwick's interpretation of the great masters has once more taken the musical public of Melbourne by storm, and he has drawn full houses to the Town Hall. This is a big achievement to attain with a one man show, especially a piano recital, and it speaks volumes for the wonderful attraction and magnetism of Mr. Borwick's playing." By the same paper the artist is called "versatile and able to interpret one and all of the composers with the same charm." Other qualities lauded are the "singing touch," "great delicacy," "no lack of strength," "wonderful sympathetic insight." Summing up the Borwick art, Table Talk calls him: "The poet pianist."

Clarence Whitehill's Additional Engagements.

Clarence Whitehill who opens his season here at the Worcester, Mass., Music Festival in September next, when he is to sing Wolf-Ferrari's "New Life," and in the artist night concert, has also been engaged by the Apollo Club of Chicago for their "Messiah" performances.

Music and Arts School Recital.

Lillian Sullivan, contralto, and Eleanor Lois Fields, pianist, collaborated in a recital at the New York School of Music and Arts, July 23, giving a program of exclusively modern music, ranging from American to English, French, Russian and Polish composers. Miss Sullivan, of statuesque appearance and full toned voice, sang with fine expression, showing the attributes of the teaching of the director of the school, Ralfe Leech Sterner, who knows what he wants, and how to get it. Of Miss Fields' playing the MUSICAL COURIER has repeatedly printed flattering comments; suffice it to say she quite outdid herself on this occasion. Both young women were repeatedly encored during the performance of this program:

Adieu, forets (Jeanne d'Arc).....Tschaikowsky
Lilian Sullivan.
Caprice espagnol .....Moszkowski
Eleanor Lois Fields.
The Early Morning.....Graham Peel
L'esclave .....Lalo
Si Mes Vers Avaient Des Ailes.....Hahn
Irish Love Song.....Margaret R. Lang
Love, I Have Won You.....Landon Ronald
Lilian Sullivan.
Valse, A flat.....Chopin
Impromptu, F sharp.....Chopin
Etude, C minor.....Chopin
Nocturne, F sharp.....Chopin
Polonaise, A flat.....Chopin
Eleanor Lois Fields.
Air De Salome (Herodiade).....Massenet
Lilian Sullivan.
Faites-lui mes aveux (Faust).....Gounod
Lilian Sullivan.
Rhapsody Hongroise, No. 6.....Liszt
Eleanor Lois Fields.
Habanera (Carmen) .....Bizet
Lilian Sullivan.

Wolfsohn Artists in London.

The London Daily Telegraph, June 27, printed the following:

"To chronicle the concerts that crowd into every week in June is a heavy task; to attend more than a fraction impossible. Choice is hard, but among those by no means to be missed was the fine recital given by Elena Gerhardt at Queen's Hall. The singer received a magnificent reception and fully deserved it, for she was in superb voice and sang with wonderful feeling.

"Another brilliant vocal recital was that given by Alma Gluck, the adored of the States, who has just married Zimbalist, the violinist. Fortunately for the public, however, neither husband nor wife intends leaving the concert platform." (Advertisement.)

Schumann-Heink to Tour Florida.

A longing to hear Schumann-Heink in the South along the Atlantic Coast is about to be satisfied. A continuous demand from her admirers in that territory has resulted in the Wolfsohn Musical Bureau having set aside the time between February 1 and 15 for a visit to the principal Atlantic Coast cities and States. It has been seven years since Mme. Schumann-Heink has visited this territory and that a warm welcome awaits her is indicated by the rapid manner in which the available dates are being contracted.

Lehigh Valley Symphony Orchestra Concerts.

The Lehigh Valley Symphony Orchestra this year will confine their concerts to Bethlehem, Pa., exclusively, and will not visit the nearby cities as it has done in years past. For the coming season Conductor A. M. Weingartner is preparing five specially attractive programs which will enlist the services of Louise Homer, Olga Samaroff, Florence Hinkle, Frank Gittelson and Mme. Schumann-Heink as the soloists.

Constance Purdy to Sing at Dartmouth College.

Constance Purdy, the American contralto, who is most enthusiastic over Russian folksong in this country, was heard Tuesday evening, July 28, in another of her interesting costume programs at Dartmouth College. The artist will then leave for a brief summer vacation, which will take her to Ellsworth, Maine, for a few weeks, and then to her charming country residence at Norfolk, Conn.

Jules Falk Plays at Atlantic City.

Jules Falk, the violinist, played before 4,000 persons on the Steel Pier, at Atlantic City, N. J., last Sunday night, July 26. The noted artist played Saint-Saëns' "Deluge," adding as an encore a violin arrangement of Donizetti's sextet from "Lucia." He also played the obligato for Eileen Castle, soprano, who was the soloist of the concert.

As a national anthem the Star Spangled Banner will hardly know the difference after being officially recognized. —Boston Budget and Beacon.

SPALDING RETURNS TO AMERICA.

Distinguished Violinist Completes Wonderful European Tournee—Played Some of His Own Compositions with Success—Has Written New Songs and Violin Works—Will Spend Part of Summer with His Parents on New Jersey Coast.

Albert Spalding, the famous American violinist, who is proud of his country and of whom his country is very proud (for he has done much to spread the artistic fame of America abroad), arrived in New York, July 21, on the steamship Kronprinzessin Cecile. With him were his father and mother, who accompanied him to this country from Florence via Cherbourg, and with whom he is to spend a part of the summer at the beautiful Spalding residence on the New Jersey coast. They were met by Mr. Spalding's brother, by André Benoist, his accompanist, Mrs. Benoist, Antonia Sawyer, his manager, and a representative of the MUSICAL COURIER. Mr. Spalding was also accompanied by his precious violin, which he allows no one to touch except himself and those in whom he has the utmost confidence. Arriving on the pier, he entrusted this valuable asset to his art to Mr. Benoist, with the usual warnings of caution.

Naturally, under the circumstances, it was impossible for the representative of the MUSICAL COURIER to get anything like a regular interview from Mr. Spalding, but an account of his recent tour, given the MUSICAL COURIER by Mr. Benoist, who accompanied Mr. Spalding all through Europe, was published not long ago in these columns. Since completing his tour, he has spent most of his time in Florence. The trip from Florence to New York was quite uneventful, except that an iceberg was seen. As for his occupations on the steamer, Mr. Spalding said that he spent most of his time playing solitaire and reading psychology.

This return of the American virtuoso to his native shores is in a way triumphal, because of the wonderful tour that he has just completed in Europe. During that tour he played in twelve different countries, beginning in the north of Europe and going as far to the southeast as Egypt. He played in more than eighty concerts and a number of private recitals besides. His experiences were many and amusing, but, as he said, they were too long to recount on a steamship dock and would make a voluminous book. He mentioned, however, that he played recently at Perugia, his regular accompanist being absent. The accompanist who was provided for him was nervous and bungled things up badly, so that after trying a few pieces in that way Mr. Spalding told the accompanist to go ahead and play as he pleased and he would follow him.



ALBERT SPALDING.

During his stay in Italy he has been busy with composition. During his European trip he played a number of his own works with unvarying success; so much so that they had to be repeated frequently in response to insistent applause. The compositions on which he has been at work in Florence have been chiefly songs, and some pieces for violin and piano, which will probably be heard in America during the coming season.

During the summer, before his tour begins, Mr. Spalding has been engaged by the Edison Company to make a number of records, and this is sure to be news that will be of interest to his many admirers.

The sweetest music in the world is the duet played by the horn of plenty and the trumpet of fame.—London Music.

Maine Music Festival.

Seventeen autumns have come and gone since the first Maine Music Festival was held, and when the music lovers of Bangor and Portland again gather in their respective halls to listen to the annual tonal celebrations the officers of the Eastern and Western Associations will present another imposing array of artists to make the memory of the eighteenth season a pleasant and memorable one. There will be five concerts given in each city with the same soloists and the same chorus. At Bangor the concerts will be held on October 1, 2 and 3, while at Portland the dates will be October 5, 6 and 7.

The opening night will introduce Emma Eames and Emilio de Gogorza, assisted by Salvatore Giordano and Ernest J. Hill, tenors, the latter a local artist. The choral numbers on this occasion will include "Hiawatha's Feast," by S. Coleridge-Taylor; the "March Triumphal," by Elgar, and "Butterflies' Waltz," by Mildenberg.

"Elijah" will be heard the following evening, which will be known as "Oratorio Night," the soloists being: Artha Williston, soprano; Jean Vincent Cooper, contralto; Florence Anderson Otis, soprano; Cuyler Black, tenor, and Carl Morris.

The final concert will present a program made up of excerpts from the operas, "Faust," "Rigoletto," "Trovatore," "La Sonnambula," "Pagliacci" being among those already chosen. In addition to the chorus work, there will be solos by Nina Morgana, soprano, and Millo Picco, baritone.

Two matinee concerts will be given on the second and third days, at the first of which Helena Tardivel will play the Grieg piano concerto. At this concert will be heard also Florence Anderson Otis and Millo Picco in solo selections. In memory of the late Lillian Nordica, who, in addition to being a native of Maine, has many times sung at these Maine festivals, the orchestra will play the "Liebestod," from "Tristan and Isolde."

A popular program, with Emilio de Gogorza, who will be heard in Spanish and English songs, and Cordelia Lee, the violinist, will make up the second matinee concert.

As during the past three seasons, the orchestra will include the players from the Boston Opera.

Didn't Grieg Help?

[From the Phœnix.]

R. Ellis Roberts has translated Ibsen's "Peer Gynt" excellently, since the work pleases that competent Scandinavian, Edwin Bjorkman; and the book is published by Mitchell Kennerley in his "Modern Drama" series.

In a footnote to his translation, Mr. Roberts observes that "there seems to be no reason why Peer Gynt should not become as acclimatized to England as have Faust and Don Juan." With due respect to Mr. Roberts, both as critic and translator, there are solid reasons why "Peer Gynt" stands but a poor chance of becoming an English classic. Obscurity is not the least of these; the fourth act is undeniably boresome; many parts of the work are hard reading, even for scholars and critics; after the second act there is little dramatic interest; the machinery of trolls, bogies, etc., is alien to the English reader's sympathy, and to confess the whole truth, makes him tired, whatever may be its value to the Scandinavian folklorist. As a whole, "Peer Gynt" is very far from impressing one with the cumulative weight of a great work of the imagination.

But scarcely anything of Ibsen's can be dismissed as negligible, and this early work of his, in which the young lion is seen "pawing to get free his hinder parts," is surely no exception. There are wonderful flashes of poetry and insight and wisdom—even thus early the eerie Ibsen wisdom—to illuminate with elfin fires the long journey betwixt the first and the final curtain. And there is Ibsen's earliest "find," the incomparable Button Molder in the fifth act, who very nearly carries away all the sins of the work (I wonder what was Kipling's debt to him for "Tomlinson"). Nevertheless, Peer Gynt cannot win to the circle of the Greater Immortals and sit down with Faust, Hamlet, Don Juan, Gil Blas, Falstaff and the Knight of La Mancha. The rawness of his youth forbids it.

Friedberg-Serato Visit.

Carl Friedberg, German pianist, and Arrigo Serato, Italian violinist, who are to make their first American visit this forthcoming season, will arrive early in October. Their first concert will be at Pittsburgh, Pa., where they are booked together to open the concert season with a joint recital with the Musical Art Society in that city.

Florence Hinkle for Oratorio.

Florence Hinkle has been engaged to sing the soprano music with the New York Oratorio Society next December, and also to sing the Passion music with the Apollo Club of Chicago in March next.

"Pa, what is an accomplished musician?"

"One who sings songs that nobody can understand."—Detroit Free Press.



Myrtle ELVYN

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Concert Direction, HARRY CULBERTSON, Fine Arts Bldg., Chicag

KIMBALL PIANO USED

CHICAGO MIDSUMMER NEWS.

Breezy Notes of the Week in the Middle West.

Chicago, Ill., July 25, 1914.

The Beethoven Trio, which consists of Jennette Loudon, pianist; Otto B. Roehrborn, violinist, and Carl Brueckner, cellist, will hereafter secure its own engagements through its own efforts. Inquiries should be addressed to M. Jennette Loudon, 620 Fine Arts Building, Chicago.

Treat at Walter Spry School.

Carl Faelten, the famous pianist and instructor of Boston, gave a piano recital at the Walter Spry Music School, Friday morning, July 17, before a capacity audience. Students were given a real treat by Mr. Faelten, who played the Beethoven andante, F major, the Raff "Giga con Variazoni," a group of Brahms works, including the "Capriccio," op. 76, No. 2, the "Intermezzo," op. 18, No. 2, the "Polonaise" B flat, "Nocturne" B flat, and the "Scherzo," op. 39, by Chopin. Mr. Spry informed his pupils and those who were present at the recital that such an interpretation as the various selections were given by Mr. Faelten was a lesson in itself. Mr. Spry was right; all those present at the recital could, to a marked degree, increase their understanding of the full value of the numbers—some of them seldom heard, as for instance, the Chopin numbers above mentioned which are seldom given now in public recitals. The recitalist met with the full approval of each one of his hearers and indeed the students of the Walter Spry School of Music were lucky to be invited to one of the most interesting piano recitals of the season.

The Chicago Band.

William Weil conducted the Chicago Band during the week at Jackson Park, Grant Park, Hamilton Park and Lincoln Park. These free concerts are becoming more and more in favor in Chicago and have proved a great help for educating the masses in enjoying the higher class of music.

Alexander MacFadyen at Majestic.

Alexander MacFadyen, the well known composer and the Musical Courier correspondent in Milwaukee, appeared during the past week here at the Majestic Theatre. Mr. MacFadyen, who is inscribed on the program as "the gifted pianist," deserves the appellation, and his playing met with the full approval of the public.

Lucille Stevenson Sings at Mandel Hall.

Lucille Stevenson, soprano, and Herbert Butler, violinist, were heard last Monday evening in the fourth concert of the University of Chicago summer series in Mandel Hall.

Opera Season at Ravinia Park.

The season of grand opera at Ravinia Park will open on Monday evening, July 27. Last week at Ravinia Park the Chicago Symphony Orchestra under Frederick Stock gave concerts twice a day as heretofore, while in the evening dancing divertisements were contributed by Dorothy Dickson and Carl Heisen in up to date ballroom numbers, and by Ted Shawn and Hilda Beyer in interpretative dances. On Sunday afternoon the "Marche Triomphale," by the well known Chicago composer and critic, Felix Borowski, was among the numbers inscribed on the program, and proved most enjoyable to a large gathering.

Library Gives Large Order to Summy Company.

The Chicago Public Library, as it was announced some time ago in the Musical Courier, will hereafter loan scores and standard pieces in every branch of music literature. The Chicago Public Library has given to the Clayton F. Summy Company, of Chicago, the very large order necessary to carry out this work, which is now being filled by that well known Chicago firm of music publishers.

Devries' Student Engaged for Sinai Temple.

Alfred A. Kanberg, a professional student of Herman Devries, has been engaged by Arthur Dunham as tenor soloist for Sinai Temple.

Clayton F. Summy's Vacation.

Clayton F. Summy, with his wife, will enjoy his summer vacation in Minneapolis, visiting their daughter, Mrs. Purcell, who has a fine residence overlooking the Lake of the Isles. Mr. Summy will be back in Chicago early in September.

Karleton Hackett Abroad.

Karleton Hackett, the eminent critic, is now writing from Europe for the Chicago Evening Post, for which paper he has been the regular music editor for many years. Mr. Hackett is combining business and pleasure, and his articles on the various big European festivals as written by him are proving most interesting to the readers of the Post. Mr. Hackett will be back in September, at which time he will resume his teaching at the American Conservatory and also continue his work as musical editor on the Post.

Bush Temple Conservatory Concert.

Wednesday morning, July 22, a representative of the Musical Courier called at the Bush Temple Conservatory and enjoyed his visit greatly, since it enabled him to be present at the last of the five weekly interpretation classes, which on this occasion was given by Charles W. Clark, baritone, and Grace Stewart Potter, pianist. The lyceum hall of the Bush Temple Conservatory was crowded even though the interpretation classes are given for normal class students and, generally speaking, outsiders are not invited.

Charles W. Clark was heard in a German, French and English group. Little need be said here about Mr. Clark, only that he sang each song superbly and gave unalloyed pleasure and his work itself constituting one of the best interpretative lessons ever afforded the students. As announced several times in these columns, Mr. Clark is now connected with the Bush Temple Conservatory, and indeed Mr. Bradley, the astute director of the school, may well be proud to count in the rostrum of his faculty the name of the distinguished American baritone.

Grace Stewart Potter, who since last year joined the faculty of the Bush Temple Conservatory, played for the first time since her return from Europe, this due to a prolonged illness during the winter months. Miss Potter has completely recovered from her ailment and her playing was all that could be desired. She studied five years abroad under, among others, Theodor Leschetizky, Frau Bree, Moszkowski and Busoni. Her first four years of serious study were with Kenneth M. Bradley, and this was followed by three years with Fannie Bloomfield Zeisler, under whom she was assistant instructor. Miss Potter was heard in a varied program before the interpretation class and she disclosed a facile technic, beautiful tone, and her interpretations revealed a deep and serious student, besides showing her to be a tasteful and graceful interpreter of the piano literature. She belongs to the romantic class of pianists. Her readings were interesting as well as original and poetic, yet virile. The addition of Miss Potter to the faculty of the Bush Temple Conservatory has certainly strengthened the already very strong piano department at that institution.

Greetings From Abroad.

This office acknowledges post card greetings sent from Paris by Gertrude F. Cowen, the well known New York manager, and one from Leon Sametini, the gifted violinist.

Midway Gardens.

The Midway Gardens management has announced that Saturday afternoon performances by the National Symphony Orchestra have been dropped from the schedule and will not be resumed until September. The Midway Gardens' abstinence from concerts on Saturday afternoon may possibly be due to the exodus of Chicagoans to Ravinia Park to hear the Chicago Symphony Orchestra at one of the coolest spots to be found on a warm day.

Chicago Musical College.

Students of the Chicago Musical College School of Acting will give W. S. Gilbert's musical fairy tale, "Creatures of Impulse," in the Ziegfeld Theatre, Saturday morning.



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August 1. The production will be staged under the direction of Redmond Flood and dances interpolated by students of the ballet school under the direction of Marie Jung. The entire production will be staged complete. Principal characterizations will be assumed by Adolph Richard, A. Redeff, Cecil Hall, Gertrude Chalker and Vola Anthony.

The regular Saturday morning recital of the summer series offered by the Chicago Musical College served to introduce a number of exceptionally talented pupils to the Ziegfeld Theatre audiences. This, the next to the last recital of the summer session, was given over to the piano, expression, violin and vocal departments, and the program attracted the largest audience of the term.

The forty-ninth annual season of the Chicago Musical College begins Monday, September 14, and advance registration indicates beyond all doubt that the coming year will mark the highest record of attendance ever attained by this institution. Next year Dr. Ziegfeld's school will celebrate its fiftieth anniversary.

Mr. and Mrs. Adolph Muhlmann, Mr. and Mrs. Walter R. Knupfer, Mr. and Mrs. Leon Sametini, Mr. and Mrs. Sacerdote and Mr. and Mrs. Erickson will return from Europe the first week in September.

The Bach Choral Society of Chicago, of which John W. Norton is conductor, will hold its weekly rehearsals every Monday evening during the coming year in the recital hall of the Chicago Musical College. The first rehearsal will begin Monday evening, October 1.

Foster and David Artists Busy.

The artists under the Foster and David management are pretty thoroughly scattered on their summer vacations.

Olive Fremstad is at her camp in Maine preparing her programs for the extensive tour arranged for her beginning in Seattle, Washington, October 1.

Florencio Constantino is at Ashmont, Mass. Bernice de Pasquali will be in Europe until the middle of September. Mary Jordan is at Elberon, N. J.

Elizabeth Tudor will spend August and part of September with her parents in Ohio. Ruth Harris, with her father and mother, is camping in the mountains of Virginia. Florence Anderson Otis is at Swampscott, Mass. Anita Davis Chase is at Harwichport, Mass. The Misses Patten are at Asbury Park, N. J. Blanche Hamilton Fox, a new contralto under the Foster and David management, is at Roslindale, Mass.

Cecil Fanning and H. B. Turpin are both busy preparing many new programs for the coming season. They will spend part of August and September at Dayton, Ohio. John Barnes Wells with Mrs. Wells and their daughter, Dorothy, is in Delaware County, N. Y. Arthur Philips is summering at Darian, Conn. Clifford Cairns will spend his summer as a member of the exploring expedition organized by the Biological Survey of the United States government. They will spend three months in British Columbia collecting specimens of big game. Mr. Cairns will return to New York about October 15.

Samuel Gardiner is at Narragansett, R. I., for the summer. Alexander Bloch is now in Dresden, Germany, continuing his studies with Prof. Leopold Auer. Frederic Martin and Frank Ormsby are with their families in Pennsylvania.

Walter David, the manager, with his wife, Annie Louise David, is to leave New York on July 31 for a six weeks' yachting trip along the New England Coast. They will be the guests of Commodore and Mrs. Edgar Hammond, of New Bedford, Mass. Mr. David's vacation was originally planned for a much earlier time in the summer. The continued calls for dates for the Fremstad tour have kept him in the city until the present time.

During his absence the Foster and David offices will be in charge of their efficient secretary, Vera Bull.

Theodore H. Bauer with Big Hotel.

Theodore H. Bauer, formerly press agent of the Boston Opera Company, and more recently assistant manager of the National Opera Company of Canada, is now holding a responsible position in the executive department of the Hotel McAlpin, New York City, where he is greeting his many friends of the musical profession. Mr. Bauer enjoys his work immensely at the big hostelry, at Thirty-fourth street, Broadway and Sixth avenue.

Eleonor Peocock Under New Management.

The Concert Direction M. H. Hanson has undertaken the management of the American soprano, Eleonor Hazzard Peocock, whose success as a lieder singer has been so marked in Berlin and London.

LIFE WORK OF ZYGMUNT NOSKOWSKI, THE INITIATOR OF THE NEW POLISH MUSICAL MOVEMENT.

A Composer in All the Forms, Who Studied in Warsaw and Berlin—His Fine Workmanship—His Eclecticism—Some of His Compositions—His Fame in England—Noskowski's Musical Characteristics.

After Stanislaw Moniuszko, composer of several fine operas ("Halka," "Hrabina," etc.), who died toward the end of the last century, it was Zygmunt Noskowski (also no more among the living) who began a new era in Poland's recent history of symphonic music.

A native of Warsaw, born in 1846, his musical talent revealed itself in his early youth, when as a schoolboy he composed dances, lieder to the words of Polish poets, etc.



ZYGMUNT NOSKOWSKI.

At the institution of the Warsaw musikverein, he received his theoretical instruction through Moniuszko, then professor of composition. Later Noskowski went to Berlin, where under the direction of Friedrich Kiel he spent a further thorough period of study lasting several years. The first fruit of this work was a symphony in A major, performed at Berlin, which aroused the attention of the critics and resulted in Noskowski being called to Konstanz as municipal director of music. A second composition dating from that time, a beautiful quartet for piano, was much appreciated by Franz Liszt, who himself performed it at Weimar and got it printed for publication.

Returning to his native country Noskowski received the direction of the Warsaw Musikverein besides, later on the classes for composition at the conservatory. As a composer Noskowski wrote in all the forms. Outside his earliest symphony, above mentioned, he composed two others, one in C minor ("Elegy") and one in F major, called "From Spring to Spring," the latter consisting of four movements representing the seasons, and in spirit differing widely from his former ones.

Noskowski's concert overture "Morskie Oko" ("The Eye of the Sea") was his first symphonic work received generally into the repertoire of the orchestras abroad. In it he paints the impressions made by the wonderful lake, usually called the "Pearl of the Tatra Mountains" (Galicia), with its surrounding scenery. Success was achieved also with his "Steppes," a symphonic poem along large and powerful lines, containing extremely melodious themes, fresh harmonies, striking contrapuntal combinations, and brilliant scoring.

One of the most valuable symphonic works by Noskowski is "From Life," tableaux artistiques in the form of free variations on the theme of Chopin's popular Prelude in A major, illustrating scenes of native Polish history. In this piece is displayed the full and ripe fruit of Moskowski's great theoretical knowledge, as well as his real inspiration in original form, novel and beautiful harmonies, scoring, and in the technic of making his music sound artful and yet transparent.

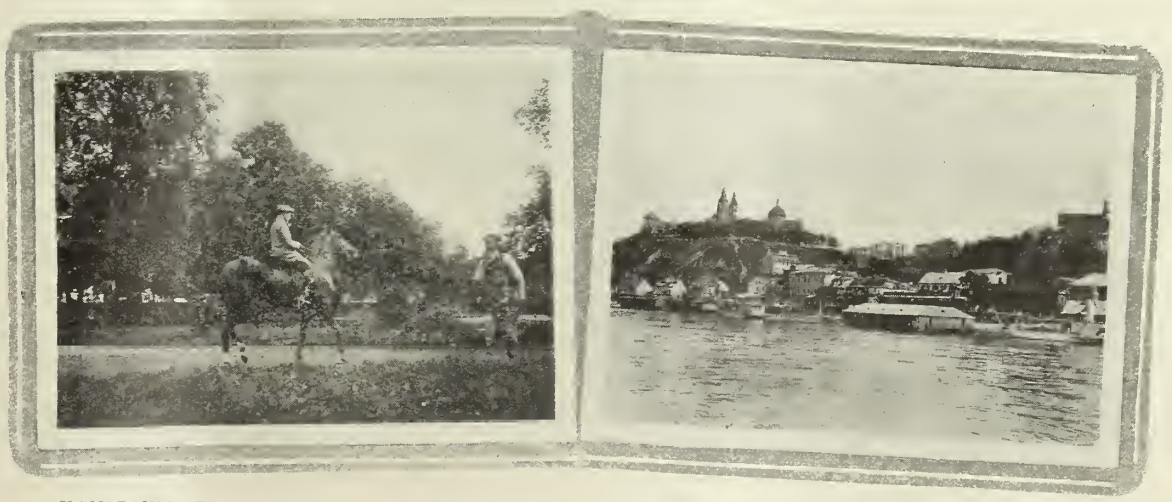
Also a number of stage works came from the busy pen of Noskowski. About eight of them were written in an easy and accessible style, destined chiefly for suburban and provincial theatres. Then there were two greater operas, "Livia Quintilla," of minor value, and "The Sentence," a decidedly individual composition, far from any imitation of Wagner or the younger French and German schools.

Further works are three string quartets, and one with piano; cantatas for solo voices, chorus, and orchestra; two cantatas for male chorus only; a suite of krakoviaks (one of the Polish national dances); one volume of Polish volkslieder; dozens of compositions for piano, two and four hands; a lieder-book for children, containing about seventy songs; many orchestral transcriptions of Moniuszki's lieder, etc. All his compositions for four hands are more widely known in England—there most of them were published—than in the native country of the composer.

Original features of Noskowski's music are a form frequently quite new, yet always clear and excellently shaped; symmetry in the architectonic particulars; a decided originality of themes, imperfect sympathy with the general mood of the work; much humor in his characteristic compositions; and, above all, masterful contrapuntal construction. Although by technical preparation and artistic disposition of a classical trend of taste, Noskowski never was a slave to any school, but rather an eclectic in the finest understanding of the word. His great gift for creating with facility even those of his works most complicated polyphonically, reminds one of Mozart, as, for instance, the overture, "Sketches in Charcoal." Noskowski wrote the composition in a few hours.

He died a few years ago, deeply mourned not only by his pupils, but also by the whole Polish nation, to whom he left so rich a heritage.

S. M. H.



KANIGOWO, THE ESTATE OF THE COUNTESS DAMBSKA, DISTRICT OF PLOCK ON THE VISTULA.

GENERAL VIEW OF PLOCK ON THE VISTULA, Where the MUSICAL COURIER Warsaw correspondent is a guest at the estate of the Countess Dambska.

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BOSTON BREVITIES.

Notes Telling of Current Happenings in and Near the Hub.

Boston, Mass., July 25, 1914.

Returning from a sojourn spent twixt the murmuring pines and the breaking waves to the city's midsummer lethargy, one finds one's thoughts far away from the ordinary routine of existence and the penning of weekly paragraphs concerning music and its devotees.

ETHELYNDE SMITH'S PLANS.

From Camp Wawonaissa, on the shores of Lake Winnepesaukee, Ethelynde Smith sends word of a highly successful song recital which she gave on July 10 at Newbury, Vt. At the close of the recital, which attracted a most appreciative audience and at which Miss Smith was heard in twenty-seven songs beside encores, she was re-engaged for a return date next season with the same club. Her plans for next season also include a Western trip to start in November with re-engagements and new bookings in Pennsylvania, New York, Illinois (including two or three in Chicago), Wisconsin, Kansas and Idaho. Upon her return from this trip Miss Smith will appear in various cities throughout the East, thus completing a very busy season.

STEINERT SERIES TO BE REPEATED.

The Steinert series of four concerts at popular prices will be renewed next season in Worcester, Mass.; Providence, R. I., and Portland, Me. The four concert companies are scheduled as follows: John McCormack with Donald McBeath, violinist, and Edwin Schneider, accompanist, November 3, Portland; November 4, Worcester; November 10, Providence. Alice Nielsen and Rudolph Ganz, December 8, Providence; December 9, Portland; December 11, Worcester. Evelyn Scotney, Jeska Swartz, Umberto Sorrentino and Howard White, December 28, Portland; December 30, Worcester; December 31, Providence. Julia Culp and Albert Spalding, January 25, Portland; January 26, Providence; January 27, Worcester.

SOUTHBRIDGE, MASS., AND ITS MUSICAL MENTOR.

Through a friend's observing eyes it has been brought to my attention that those who labor off the beaten path on the musical map deserve fair meed of praise no less than the renowned in the great musical centers. In Southbridge, Mass., a town of 14,000 inhabitants in the lovely hills of southern Worcester County, Mrs. H. N. Carpenter has labored hard for many years to bring the joy and romance of music into the lives of the townspeople—almost all of them employed in the local mills and factories. From the age of seventeen, when she played the organ in the church and conducted an old fashioned singing school, through her period as supervisor of music in the public school to her present activities as *the* teacher of music of the town, Mrs. Carpenter has done much to influence and awaken the taste for music in the citizens of Southbridge. So interesting was the work of her large class of pupils at their recitals given on June 22-23 that the above mentioned friend sent word of it to this column, expressing the hope that mention might be made of this earnest and sincere devotee of the sacred music.

BLANCHE FREEDMAN.

Slezak's Two Families—Human and Animal.

It does not signify anything in particular that Leo Slezak, the big Czech tenor, looks pleasanter in one of the accompanying pictures than the other. The responsibility is only greater perhaps in one instance than in the other. In fact if one notes carefully he will see that a spirit of seriousness characterizes the expression of each member of the larger group.



SLEZAK IN NEW ROLES.

Leschetizky Celebrates His Eighty-fourth Birthday.

Theodore Leschetizky, the famous piano pedagogue, and Mme. Leschetizky have been stopping in Berlin for two months, where he has been undergoing treatment for his eyes with Dr. Bernhard Pollack. The noted pianist celebrated his eighty-fourth birthday on June 22. Among the pianists who called in person to congratulate him on that day were Teresa Carreño, Alberto Jonas, Arthur Schnabel, Marguerite Melville, Howard Wells, Ignaz Friedmann and Richard Buhlig.

Friedberg to Play with St. Louis Orchestra.

Among some of the most important orchestra dates in Carl Friedberg's forthcoming concert tour, will be an appearance with the St. Louis Orchestra, under Max Zach, for which plans have been made for the artist to play the Brahms' concerto, as Friedberg is recognized in Europe as one of the greatest interpreters of Brahms music. He will also play some seldom heard music by the same composer at his first Carnegie Hall recital.

Dr. Franklin W. Hooper Is Ill.

Prof. Franklin W. Hooper, director of the Brooklyn Institute, is reported to be seriously ill at his family homestead, at Walpole, N. H. He is feeling the effects of his many months of hard work, his illness being the result of a nervous breakdown. The MUSICAL COURIER unites with those who know and respect him in trusting that he may have a speedy and complete recovery.

"Boris Godounow" scored tremendous favor with the Breslau public.

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Gluck-Zimbalist London Criticisms.

London's high estimate on the art of Alma Gluck, the charming soprano, and Efrem Zimbalist, the distinguished violinist, is clearly set forth in the following press opinions covering recent appearances in the British capital:

Many Referee readers have pleasant recollections of the finished singing of Alma Gluck, and these were pleasantly renewed yesterday at her recital at Queen's Hall. She sang with a perfected technic and unfailing purity of tone that were most pleasure giving. Handel's "O, Sleep, Why Dost Thou Leave Me?" and "Lusinghe piu care" were beautifully rendered. A Russian peasants' song by Mr. Zimbalist so delighted the audience that it was repeated. The purity of the singer's style was particularly noticeable in an aria from the "Czar's Bride," by Rimsky-Korsakoff, which was given unaccompanied. Among some songs sung in English, "Sylvelin," by Sinding, "Chimes," by Carrie Lola Worrill, were most fascinatingly interpretered. The accompaniments were played by Mr. Zimbalist in a most sympathetic and unanimous manner, but then Mr. Zimbalist and Miss Gluck were recently made one.—Referee, June 21, 1914.

There is a peculiarly ingratiating freshness about Alma Gluck's voice that gives to her singing a charm as irresistible as it is individual. This charm was very noticeable in the group of songs with which she began her recital at Queen's Hall yesterday afternoon; and as these songs covered a wide range of style they put Miss Gluck's versatility beyond reach of question. Her reading of the air "O, Sleep, Why Dost Thou Leave Me?" from Handel's "Semele," was unreservedly beautiful, both in tone and in sentiment; and the coquettish vivacity shown in Pergolesi's "O Serpina Penserete" was equally captivating. There is a delightful quality in such songs as Schubert's "Du bist die Ruh." Miss Gluck was accompanied with unfailing tact by her husband, Efrem Zimbalist.—Sunday Times, June 21, 1914.

Alma Gluck gave a recital at Queen's Hall Saturday afternoon, singing through a varied program in a manner which suggested that her vocal resources had been considerably strengthened since she appeared here a year ago. One saw clearly the success of her method in the sustained style required in Handel's "O, Sleep, Why Dost Thou Leave Me?" and again in Schubert's "Du bist die Ruh," where the pure tone was so very well maintained.—Times, June 22, 1914.

Something less than a year ago, when she made her first appearance in London, at the Albert Hall special Sunday concerts, Alma Gluck was referred to in these columns in terms of unmistakable praise. The medium of the classical song recital is not the quickest way to win popular recognition in the absence, presumably, of some more comprehensive opportunity. Miss Gluck made her reentree by a song recital at Queen's Hall on Saturday afternoon. Her audience was a discriminating one, and, given that at the outset. the true artist has only to be patient and wait. It is not easy to mention a singer whose voice is at once so clear and impeccable in intonation. As far on as her third group the artist sang an excerpt from Rimsky-Korsakoff's "Czar's Bride" without accompaniment, and her sense of pitch was throughout flawless. After some mellifluous Italian examples Miss Gluck passed to Schubert, Schumann and Brahms and were perfect vocally, the poetic value of the songs would very likely have been greater in more intimate surroundings. A song in Russian by Efrem Zimbalist, the afternoon's accompanist, had to be repeated. The artist's versatility being further shown in such songs by Rubinstein, Charpentier, Sinding and other composers. Time can scarcely fail to add warmth and color a little more generously to a voice that is already remarkable.—Morning Post, June 22, 1914.

A complete artistic success must be recorded of Miss Gluck's song recital yesterday afternoon. Miss Gluck's voice is a well trained soprano possessing considerable flexibility, and particularly good in the upper notes. In a well chosen selection of songs, the recitalist showed her capacity to enter into and bring out their varying sentiments, and among the more notable items one might mention her interpretation of Schubert's "Du bist die Ruh" and Handel's "O, Sleep, Why Dost Thou Leave Me?" for their air of absorbed calm, and in a lighter vein the three songs by the French composer, G. Charpentier, an interesting excerpt from Pergolesi's old Italian "La Serva Padrona." Mr. Zimbalist, the well-known violin virtuoso, filled the office of accompanist with singularly unobtrusive taste, besides coming forward as a composer with a Russian peasant song, which, most sympathetically rendered by Miss Gluck in that language, proved the hit of the afternoon, the audience refusing to be satisfied until it had been sung a second time.—Scotsman, June 22, 1914.

There is really no explaining the moods and taste of the London musical public. At times their enthusiasm goes beyond bound; at others they display an apathy to almost indifference. The purity of Miss Gluck's voice, and round warmth of tone, her clarity of diction whether in Italian, German, French, English, and even Russian songs, as well as a perfect ease of delivery, made her performance a memorable one, and her range of songs from Pergolesi to Rimsky-Korsakoff, was wide enough to satisfy the most blasé of her audience.—Jewish World, June 24, 1914.

That clever singer, Alma Gluck, made her reappearance at Queen's Hall on June 20, in a program which very successfully avoided the beaten track. That, of course, was a merit in itself, while it also had the additional advantage of proving the singer's versatility. The remarkable clarity of her tones and her refined manner of performance came out particularly well in songs by Rubinstein, Rimsky-Korsakoff and Charpentier, and in lighter lyrics. Miss Gluck showed as she has done before that she is an artist accomplished far beyond the ordinary, who has just the qualifications necessary for the perfect performance of music of which grace and charm are the chief essential. But her singing throughout the program was delightfully fresh. No notice of the concert would be complete without some reference to the share taken in it by Efrem Zimbalist, who accompanied with admirable taste, but his name was not to be found on the program.—Queen, June 27, 1914.

At a recital in Queen's Hall on June 20, Alma Gluck gave a long program, including songs by Pergolesi and Handel sung in Italian, and German songs by Schubert, Schumann, Brahms and Rubinstein, French songs by Charpentier, and songs in English by Worrill, Sinding, Saar, Schindler and Cottenet were given, and each one were deserving, did space permit of individual mention, both from the charm of the song itself and the singer's rendering of it. Miss Gluck's voice is a sweet soprano of exceptional range and perfect intonation. Her diction and phrasing is wonderfully clear, and she makes beauty of tone a first consideration. Schubert's "Du bist die Ruh'," taken very slowly, and Brahms' "Feldeinsamkeit" were beautifully sung in point of tone and feeling, and Schumann's "Der Sandmann" in regard to delicate simplicity; but if any proof were needed of the singer's consummate ability, it was her rendering of a charming "Peasant Song" by E. Zimbalist, which was sung in Russian, and the aria from Rimsky-Korsakoff's "Czar's Bride," the latter being a perfect exhibition of unaccompanied singing. Handel's "O Sleep, Why Dost Thou Leave Me?" "Priere," by Charpentier; "Chimes," by Worrill, and "Little Gray Dove," by Saar, are also worthy of special mention. Although his name was not on the program, M. Zimbalist acted as accompanist, his playing being marked by a sympathetic elegance and lightness of tone which suited the singer admirably.—Musical News, June 27, 1914.

On June 20 a large and appreciative audience, laden with innumerable floral offerings, was the order of the day at Queen's Hall, and right well did the concert-giver deserve the attention bestowed upon her. A group of German lied by Schumann, Schubert and Brahms alone stamped the program as an exceedingly interesting one, which she interpreted with charm and considerable intelligence, as well as a number of songs by Handel, Sinding, Zimbalist (sung in Russian), Charpentier, Worrill, Saar and others. Miss Gluck is a young lady with a charming personality, and can boast of the possession of a light soprano voice of pleasing timbre.—Musical Standard, June 27, 1914.

As though anxious to avoid challenging comparison with other lieder singers, Alma Gluck sang very few German songs in the course of the recital she gave with Mr. Zimbalist at Queen's Hall on Saturday afternoon. In the light lyric music Miss Gluck is a singer who has few rivals to fear, and her interpretations of numbers by Massenet, Ravel and Paladilhe were, frankly, irresistible for their delicacy and tonal beauty. Miss Gluck's enunciation was faultless, and her mezzo voce high notes had a freshness of quality that was indescribably fascinating. Mr. Zimbalist adopted the rather unusual plan of giving Vivaldi's A minor concerto with accompaniment of organ and pianoforte. By so doing he got much more color, and, at times, much more palpitating sentiment than would have been possible from the pianoforte alone. The reading of the solo part was delightfully accurate and delightfully spirited. The tone was fine and ingratiating, the definition superlatively clean, and the delivery sincere and unaffected. Messrs. F. B. Kiddle and Charlton Keith were the accompanists.—The Daily Telegraph, June 29, 1914.

It was a delightful concert that these two well-known artists gave at Queen's Hall on Saturday afternoon. Alma Gluck's claim to high rank among singers is established. In German sentimental lyric she secures an effect so intimately musical that criticism of her interpretation is practically disarmed. There is, however, despite her name, something peculiarly Latin about her musical temperament, and she is at her best in songs combining crystalline clarity with the lightest lyrical touch. If there is a dash of humor thrown in, so much the better. "Tout Gai," from Revel's set of Greek folksongs, won instant success.

Mr. Zimbalist's share of the program opened with Vivaldi's concerto in A minor, as arranged by Tivadar Nachez, with accompaniment for organ and piano, played respectively by F. B. Kiddle and Charlton Keith. The combination put his sense of tone color to a severe test, but the three timbres were happily blended, thanks to the artistic discretion of the players. It is scarcely necessary to speak of Mr. Zimbalist's playing of the Bach chaconne. In such music as this he is probably the best representative of Professor Auer's teaching, though, of course, the musicianship he has acquired en dehors of violin playing has contributed to give his interpretation its remarkable breadth.—Pall Mall Gazette, June 29, 1914.

Alma Gluck and her husband, Efrem Zimbalist, gave a joint recital at Queen's Hall on Saturday. The former was in good voice, and in many songs in many languages gave an admirable display of her vocal and temperamental gifts. Her husband's song, "Peasant Song," by request, and which found so much favor at her previous recital, was again enthusiastically received. Her singing, too, of "Suwanee River," with Dvorák's "Humoresque," arranged and performed by Zimbalist, was charming, and the old song in its new dress was quite effective. Hebrew, Cuban and Scotch songs found the gifted singer at her best, and were sung with a charm of voice and style that made them very attractive. In a concerto in A minor (Vivaldi-Nachez) and Bach's chaconne, Zimbalist found a happy medium for the display of his executive and interpretative gifts.—The Evening Standard, June 29, 1914. (Advertisement.)



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Von Türk Rohn's Return Postponed.

Baroness Olga von Türk Rohn, the brilliant Austrian soprano, who achieved splendid success last season in her American concert tournee under the Metropolitan Musical Bureau's management, reports from Vienna that her return to this country for the 1914-15 season will be delayed until August 13. This change of plan upsetting a proposed earlier return, is due to several conflicts which arose in her Vienna concert dates, due to the assassination of the late Archduke Ferdinand, heir to the throne of Austria-Hungary. Three postponements were the direct result of this tragedy, as the famous old Austrian capital has been in a stage of chaos since the catastrophe occurred.

The Baroness, who was a favorite in the royal house of Emperor Francis Joseph, had received various medals of honor and costly gifts from its different members. Shortly before her departure from America she received a summons to sing before the late Archduke upon her return to Austria. This audience, had fate not intervened, would have occurred three days after the tragic outcome of the so called Servian plot, which has since brought about the Austria-Servian complications.













HOWARD E. POTTER HAS RETURNED FROM EUROPEAN TRIP.

Well Known Concert Manager Tells the Musical Courier About His Visits with Prominent Artists.

Howard E. Potter, treasurer of the Melba-Kubelik tour last year, and the recently appointed business manager of the Music League of America, returned on the steamship Imperator, Wednesday, July 15, after a six weeks' tour in Europe, where he visited Paris, Milan, London, Prague, Berlin and Hamburg.

Approached by a member of the MUSICAL COURIER staff, Mr. Potter gave an interesting account of his trip, which was one of both pleasure and business.

"I ran down to Paris first," began the impresario, "where I met Edmond Clement, who was previously under my management. The French tenor was just leaving for a vacation in Switzerland.

"I found Gabriel Lapierre, the pianist of the recent Melba-Kubelik tour, superintending the finishing of his new home in Paris—especially the magnificent new music room. Incidentally, Mr. Lapierre is busy coaching his pupils from all over the world.

"Louise Gunning, whom you will remember was formerly on the American light opera stage, is over in Paris now studying very diligently for the grand opera stage.

"Another who is busy coaching a number of American singers in Paris is Frank Waller, one of the conductors of the Boston Opera Company, at the Champs Elysées Theatre. Among those working with him is Reba Dale (Ruby Shotwell Piper).

"I don't know whether you are interested in this particular art, but two dancers, who were attracting much attention—in fact, they were quite the dancing sensation of Paris—were appearing at the Cafe de Paris, Pre Catalan, and at most of the soirees given in Paris. These were Margaret Hawkesworth and Basil Durant. Their dancing was particularly attractive because of its refinement. You know Miss Hawkesworth is the daughter of Mrs. R. W. Hawkesworth, who has charge of the Chansons Crinoline at Hotel Plaza, New York, and the Thes Dansants in many of the larger hotels in New York, Pittsburgh, Boston, Washington and Richmond. Miss Hawkesworth and Mr. Durant appeared at a soirée given by Jean de Reszke. Then they

SNAPSHOTS TAKEN IN EUROPE BY HOWARD E. POTTER.

(1) Estelle Wentworth (middle), soprano of the Freiburg Opera, on steamship "Imperator," with Mary Bradin (left), of Prague, and Mrs. Howard E. Potter (right). (2) Howard E. Potter returning from Europe on steamship "Imperator." (3) Efrem Zimbalist snapped in London while standing in front of a Queen's Hall billboard announcement of a Gluck-Zimbalist joint recital. (4) The Kubelik girls in their bathing pool in Kolin, Bohemia. (5) Kubelik and his children in front of their own playhouse. (6) Anita Rio in her garden at Lake Como, Italy. (7) Kubelik reducing? (8) Kubelik enjoying a swim in his lake. (9) Kubelik relaxing. (10) Sevcik and Kubelik's mother leaving after the christening of Kubelik's boy and celebration of Kubelik's thirty-fourth birthday. Kubelik and Suchy standing. (11) An important trio: Left to right: Sevcik, Suchy, Kubelik. This was the only time these three were ever photographed together.











made a hurried trip on the steamship Vaterland and appeared at the home of Mrs. Arthur Curtis James in Newport, R. I., just one week after the Paris appearance."

"I suppose you must have heard much discussion of the Boston Opera Company in Paris."

"Yes, indeed. The Boston Opera Company at the Champs Elysées Theatre made a great impression in Paris. In fact, no such chorus singing is said to have ever been heard there before. Of course, the American colony was largely in attendance at the performances.

"From Paris I went to Milan to visit Anita Rio and her husband, J. Armour Galloway, who is one of the leading vocal teachers in Italy. Mme. Rio has a wonderful lyric soprano voice and her success in Europe has been tremendous. She has been singing in the important opera houses there for the past six years and is eagerly anticipating her coming American tour. Since she has been in Europe, Mme. Rio has greatly increased her repertoire, which now includes all the newest songs and arias. In Italy she has been accorded honors following her operatic and concert appearances which have been quite unheard of for Americans. In fact, she has received many medals and decorations for her artistic work. In several concerts of note, she was the first American singer to be chosen. She is an exceptional linguist, and her Italian is so nearly perfect that she is often taken for a native. I recall with distinct pleasure a delightful visit with Mme. Rio and her husband at her villa on Lake Como. She expects to return to America in September.

"From Milan I went direct to London, where I attended many notable concerts, but I was very much surprised to discover that the same stars drew a much smaller attendance there than in New York. I listened to one of De Pachmann's most delightful piano recitals of the season and also to a concert by Alma Gluck and Efrem Zimbalist, which likewise proved a great success.

"In London and Paris I saw Paul Reimers, the very popular tenor, who is having a splendid season abroad, and will return here next season for many concert and oratorio performances.

"Berlin came next in my itinerary. It was there that I had a most enjoyable visit with the MUSICAL COURIER representative, Arthur M. Abell, and, too, I went with George Hamlin to one of those delightful American picnics which occur every July 4. On this occasion four hundred and nineteen members of the American colony spent the day just outside the German capital city enjoying American sports (particularly baseball), a splendid dinner, and a boat ride back to Berlin."

"Your Berlin visit was then one more of pleasure than of business."

"Yes, but I did not stay there long, for I wanted to go down to Prague to see Jan Kubelik. You see, July 5 was an eventful day in the Kubelik family. It was not only the famous violinist's thirty-fourth birthday, but it also celebrated the christening of the latest arrival to the household —a boy. The other five children are girls. Sevcik, Kubelik's teacher, who acted as godfather, and Prof. Suchy, head of the Prague Conservatorium, who is the violin teacher of the Kubelik twins, were among the guests.

"One of the accompanying photos is the first ever taken of Sevcik, Suchy and Kubelik together.

"Kubelik has a really beautiful estate here and after luncheon, we went out to enjoy some of its attractions. A bathing party was arranged, the five girls in a pool, and later the men went to the lake on the Kubelik estate in Kolin.

"One of the large rooms in the Kubelik home is fitted up with the violinist's trophies. Mme. Kubelik is herself something of an artist, and her artistic touch was noticeable in the arrangement of these.

"Hamburg was my next point of interest. There I was the guest of Ottilie Metzger and her husband, Theodor Lattermann in their spacious home. The Lattermanns had just returned from a hunting trip which proved very profitable to the home larder and to the collection of hunting trophies, which occupied an entire room in their home. I verily believe that Mme. Metzger cares more for her hunting trophies than those which she has won by singing, for similar to Kubelik, Mme. Metzger has her trophy rooms."

"What did she shoot?"

"Oh! I don't know all the things she shot, but there certainly was an abundance."

"And is this distinguished couple coming to America during this coming season?"

"For a short time. Owing to their strenuous duties at the Hamburg Opera, they will be unable to tour in America for more than the month of February. Their first recital will be in Aeolian Hall, New York, February 9. After her recent American tour, Mme. Metzger devoted her time to appearances at the Hamburg Opera, where, you will remember, she is the successor to Mme. Schumann-Heink. From her appearances in America last year, you know Mme. Metzger has a wonderful voice of wide range and excellent quality. Her husband, Mr. Lattermann, is the leading bass-baritone of the Hamburg Opera and also has a voice of unusual beauty, power and a range which covers three octaves, even in quality throughout. So well is it adapted both to bass and baritone roles that at the Hamburg Opera, he has been able to sing the bass role of an opera one month and the next month that of the high baritone in the same opera. These two are also very highly educated and are two of the most popular of the younger singers in Germany today."

"On your return on the Imperator, were you accompanied by any celebrities?"

"Yes, there were Otto H. Kahn, E. T. Stotesbury and Estelle Wentworth. Miss Wentworth used to sing in light opera here in America, but she has been singing in grand opera in Germany recently. At present she is on her farm in Northern New Jersey, but in September she expects to return for her season at the opera in Freiburg. Mr. and Mrs. B. Friedman were also returning from a visit to Mrs. Friedman's brother, Ignatz Waghalter, in Berlin, who is one of Germany's leading conductors. Mary Bradin, of Newark, was returning home on the same boat for a short holiday. She has been studying violin with Professor Suchy in Prague."

Julia Claussen Re-engaged by Chicago Opera.

The accompanying picture shows Julia Claussen, who has just been re-engaged with the Chicago Grand Opera Company. The snapshot was taken in front of the Paris



JULIA CLAUSSEN IN PARIS.

Opera House. The man in the background looks very much like Max Zach, conductor of the St. Louis Symphony Orchestra, but it is not he.

A Peocock Program.

Eleanor Hazzard Peocock's program of songs, which she gave at the Michigan State Normal School, Ypsilanti, Mich., Wednesday evening, July 1, is given below:

Der arme Peter.....Schumann
Der Nussbaum.....Schumann
Wohin.....Schubert
Serenade.....Schubert
The Princess.....Grieg
Der Gartner.....Hugo Wolf
Elfenlied.....Hugo Wolf
Herbst.....Haille
Scene and aria from Faust.....Gounod
  The King of Thule.
  Jewel Song.
What the Chimney Sang.....Griswold
My Laddie.....Thayer
Two Antebellum songs—
  Swing Low, Sweet Chariot.
  Steal Away.
Three English ballads—
  The Shower.
  The Primrose.
  Twickenham Ferry.

Hugo Kaun's New Symphony.

Hugo Kaun is just putting the finishing touches on his new symphony, No. 3, which will shortly be published by Julius Zimmermann, of Leipsic. The work has already been secured by six orchestra societies for performance next season. It is dedicated to Nikisch.

The Austrian stage is becoming rapidly Americanized.—New York Press.

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Invited to Lead at the Promenade Concerts in London—Covent Garden Season Drawing to a Close—Recent Performances—Other Operatic News and Gossip on the Banks of the Thames.

5 Portland Place, W.,
London, England, July 17, 1914.

Following the precedent of last season's series of promenade concerts, the directors of the Queen's Hall Orchestra again have invited the British composers to conduct their new works which are to be given during the forthcoming season. Those who have availed themselves of this invitation are eight in number, namely: Sir Frederic Cowen, Percy Pitt, Frank Bridge, Rutland Boughton, Oskar Borsdorf, Percy Grainger, Henry Geehl and Eugène Goossens, Jr.

SOLOISTS AT PROMENADE CONCERTS.

Of the artists re-engaged for the series of promenade concerts beginning next month at Queen's Hall are to be found the names of Ellen Beck, Esta d'Argo, Ada Forrest, Carrie Tubb, Phyllis Lett, Doris Woodall, Gervase Elwes, Frank Mullings, Thorpe Bates, Murray Davey, Peter Dawson, Herbert Heyner, Robert Radford, Charles Tree, Arthur Catterall, Sidney Freedman, Louis Pésckai, C. Warwick Evans, Max Darewski, Walford Davies, Tosta de Benici, John Powell, Cyril Scott, Johanne Stockman, Théodor Szántó, Albert Fransella and Alfred Kastner. Those who are to make their debut appearances at this season's series of concerts were mentioned in these columns last week. It may be mentioned, also, that the list of new compositions listed for this year were enumerated. As affirmed in the official circular, the leading members of the orchestra remain practically the same as before, and adhering to an admirable custom several of them will appear (as mentioned above) as soloists, composers, and conductors in the course of the season. Arthur Catterall again leads the orchestra; Frank B. Kiddle still acts as organist and accompanist, and Sir Henry J. Wood will conduct the entire series of concerts. And as from the year of their inception, the concerts will be under the management of Robert Newman.

COVENT GARDEN SEASON.

In many of the essential points pertaining to the giving of opera, the Covent Garden season of grand opera which will terminate the 28th day of this month, has been one of unqualified success. In reviewing the repertoire and noting its range, in realizing that among the artists there have been some of the greatest of the day, and in giving full credit to the excellent orchestra—always a feature of the operatic performances at Covent Garden, and to the ability and musicianship of its conductors, which also have included some of the great ones of the day, it may readily be seen that the Royal Opera has maintained a very high standard in all that it has undertaken this season. And mention must be made of the general improvement in the staging of particularly the new works in which the details of coloring, furnishings, costumes, and of the general ensemble have been carried out in no stinted manner, but rather on the lines of the generous and sometimes the lavish. The first performance of Zandonai's latest opera, "Francesca da Rimini," a performance that was awaited with no little expectation, was given July 16, with Mme. Edvina as Francesca, Signor Martinelli as Paola, Signor Cigada as Giovanni, and Signor Paltrinieri as Malatestino. The opera was conducted by Ettore Panizza, and was one of the most beautifully staged operas put on in many a season.

It is hardly necessary to go into any rehearsal of the story of Francesco and Paolo, it is too well known for that. The libretto, however, it may be mentioned, has been adapted by Tito Ricordi from the poem by Gabrielle d'Annunzio, and the music is by Riccardo Zandonai, whose opera "Conchita" was produced at Covent Garden two seasons ago. This later work by Signor Zandonai is a great improvement in every respect over that of "Conchita." The libretto gives greater opportunity in the first place, and then the composer has developed, or made use of a more vocal and flowing line for the voices. The orchestration in many instances is superb, the mood of the story and the situation always sustained and in the accompaniment to the many recitative passages occurring throughout the work, a distinctly individual and thoroughly musical orchestration is gratefully recognized as being perfectly in accord with the sense and character of the text.

It is a marked feature of the work in all its four acts that the music is felt to be in absolute sympathy with the spirit of the poem. The work impresses as being, by far, the best of all the modern Italian operas offered by the younger Italian composers of the day. It was a very fine first performance. The opera was conducted with skill and fine musical taste by Signor Panizza, who also conducted its premiere at Turin in February of this year.

MME. EDVINA AS FRANCESCA.

Many delightful impersonations has this delightful artist given Covent Garden audiences since her London debut some few seasons ago, but in none has she reached the high standard of histrionic and vocal achievements attained by her as Francesca da Rimini. For one thing the role offers her greater scope, both histrionically and vocally as well as for the expression of deep emotional and musical feeling. And she brings to her characterization of the part the air of refinement, culture and intelligence. As she is an ideal Melisande—a role which requires like qualities, so is she an ideal Francesca. And the music lies well in her voice, which she manages with so much art, singing the softer passages with so firm a restraint, and as occasion demanded voicing so tremendous a note of intensity and passion. In no role that she sings is the beauty of her voice so fully brought into prominence.

MARTINELLI AS PAOLO.

This truly fine singer made a strikingly handsome Paolo, and sang his lines with rare musical distinction. In the first act, beautifully staged, Paolo is seen approaching the ter-



Photo by Claude Harris, London, W.
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race of the palace of the Polentani, and a very romantic figure he makes seen through the magnificent wrought-iron gates through which Francesca eventually hands him a rose as a token of her approval of him. In this scene some very fine ensemble music is introduced as well as a solo for the viol da gamba. It is not, however, until the third act that Signor Martinelli's fine voice has proper opportunity, when in an effective duet with Francesca he imparted the note of the heroic, quite the note of the "grand passion" into his singing at the finish of which number part of the "house" started a tremendously spontaneous applause, but which, as so often happens nowadays at Covent Garden, was crushed out by the other part which objects à la Bernhard Shaw to any applause during the performance, and not any afterward either, because one has then to get on one's wraps and get home, or get something to eat before the curfew rings. But again in the last act Martinelli sang in glorious voice and acted his part with grace.

OTHER MEMBERS OF THE CAST.

Signor Cigada was excellent in the role of Giovanni, his voice is full and round, and he has the artistic sense. Signor Paltrinieri is a fine actor; his voice, a tenor of somewhat thin quality, was not exactly suited to in character to the role of Malatestino, but he acted the part with surety and abandonment. Some very lovely music is written for the "soldiers' chorus" in the second act and for the female voices in the third.



CLARA BUTT AND HER TWO SONS.

Ray, the elder (on right) and Victor. After a long absence in Australia, Clara Butt and her husband, Kennerley Rumford, appeared at the Royal Albert Hall last Saturday week and received a great welcome, which "The Bystander" heartily endorses.

"DON GIOVANNI" GIVEN.

The second performance of Mozart's delightful work was given July 15. The cast and conductor was as follows:

Donna Anna.....Emmy Destinn
Donna Elvira.....Elsa Stralia
Zerlina.....Maggie Teyte
Leporello.....Jean Aquistaface
Don Ottavio.....John McCormack
Masetto.....Pompilio Malatesta
Il Commendatore.....Murray Dovéy
Don Giovanni.....Antonio Scotti
Conductor, Giorgio Polacco.

It was a very brilliant and enjoyable performance. Great credit is due Conductor Polacco for the masterly manner in which he kept his forces in hand. The whole performance went with a splendid rhythmic swing and graceful precision. Mme. Destinn sang the difficult music of the Donna Anna role with wonderful fluency and characterization. Mme. Stralia was an excellent Elvira, Maggie Teyte a charming Zerlina and John McCormack all he should be as Don Ottavio. In the difficult role of Leporello Signor Aquistaface proved himself an artist of undeniable ability in his acting of the part as well in the singing of it.

QUINLAN OPERA COMPANY.

Thomas Quinlan, the indefatigable, announces a third world tour and a preliminary English season opening at the Theatre Royal, in Birmingham, for a two weeks' engagement, October 12. Among the artists engaged to date may be mentioned: Sopranos and contraltos, Perceval Allen, Jeanne Brola, Evelyn Hutchinson, Florence Morden, Agnes Nicholls, Alice Prowse, Gladys Ancrum, Mabel Dennis, Adelaide van Staveren, Edna Thornton; tenors and baritones, John Coates, Maurice d'Oisly, Hector Goldspink, Frank Millings, Sydney Russell, Spencer Thomas, William Anderson, Graham Marr, Charles Magrath, Charles Mott, Robert Parker, Robert Radford, Robert Veevers, Arthur Wynn; conductors, Thomas Beecham, Richard Eckhold and Tullio Voghera. The preliminary repertoire will include "Tosca," "Meistersinger," "Madama Butterfly," "Louise," "The Valkyrie," "Tristan and Isolde," "Carmen," "Twilight of the Gods," "La Boheme," "Lohengrin," "Aida" and "Parsifal." Special preparations are being made for "Parsifal" in the costumes and scenery to be utilized and, like the entire repertoire, it will be sung in English. Mr. Quinlan will open his season at Birmingham with "Parsifal." John Coates will be the Parsifal and Edna Thornton the Kundry. Signor Voghera will conduct.

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THE GLASTONBURY FESTIVAL.

Early in August the Glastonbury Festival will begin a series of interesting musical, dramatic, and dancing performances, at Glastonbury. The object of the festival, as announced in the official circular, "is to help to consolidate the interest which has been aroused in the scheme for building a British playhouse for national music-drama." The foundation stone is to be laid by Sir Edward Elgar at the end of August.

The principal performers include Perceval Allen, Olive Power, Irene Lemon, Gladys Fisher, Agnes Thomas and Muriel Boughton, Mrs. Tobias Matthay, Gervase Elwes, Arthur Jordan, Frederic Austin, John Ellis, George Painter, Edward Carpenter, Margaret Morris, Margery Drew, Beatrice Filmer, Charles Kennedy-Scott, David Scott, Arthur Trowbridge, Rutland Boughton and others. A special concert with dramatic and choral dances is among the features of interest. Margaret Morris will produce new dances to the music by Granville Bantock, and the fine music from the "Valkyrie" will be danced by a company of forty dancers under the direction of Miss Morris. This closing scene from the "Valkyrie" will bring forward Perceval Allen as the Brünnhilde and Frederic Austin as Wotan. The Grail scene from "Parsifal" will also be danced by members of Miss Morris' company. A music drama in two acts by Fiona Macleod and Rutland Boughton entitled "The Immortal Hour," will be given by torchlight, and other events will include some children's operas and an Arthurian concert which will include the Tintagel Prelude from the "Birth of Arthur," by Reginald Buckley and R. Boughton.

MOODY-MANNERS OPERA COMPANY.

The Moody-Manners Opera Company opened for a short season at the Prince of Wales Theatre, July 13. The opera chosen for the opening performance was Wilhelm Kienzl's opera, "Der Kuhreigen" or "The Dance of Death," as the Moody-Manners company announce it. It is an opera of little or no attraction and in the wretched English translation it appeared to be very much worse than in its original tongue. Mrs. Moody sang very sweetly some melodious airs and Frank Christian, a tenor of some possibilities, was now and then given a chance to show what he might do under happier circumstances. Later in the week "Faust" was given with Walter Hyde in the title role; Mr. Manners as Mephistopheles, Kitty Brownless as Marguerite, Phyllis Archibald as Siebel, and M. Bertram as W[illegible] better performance in many ways than that of the opening night.

Aylmer Busst conducted and the ensemble was well disciplined and not unrhythmic. Walter Hyde made a very creditable Faust and Mr. Manners, as Mephistopheles, was cast in one of his best parts. The other members of the cast have not had experience enough in the devious pathways of the boards to avoid the inevitable difficulties besetting their way, and not a few misadventures resulted from inexperienced miscalculations.

NOTES.

The engagement of the noted Russian dancer, Mme. Balachowa and Michael Mordkin at the Empire will terminate this coming Saturday. Several new dances were introduced this week including some Norwegian national dances danced in national costume and to attractively arranged music. Both dancers have had a great success at the Empire during their engagement, which has extended over several weeks.

The season of opera at Covent Garden, which will close (as above mentioned) July 28, will include among the operas listed for these closing days, the first performance of Falstaff, which will be given under Signor Polacco. The Drury Lane season will close on Saturday of next week. Joseph Holbrooke's "Dylan" is to be heard again tonight, and some performances of the Russian ballet are to be given. It is rumored that one of the Continental managers will give a six weeks' season of grand opera at Covent Garden, opening there in November. This cannot be verified at the present.

EVELYN KAESMANN.

Engagements for Grace Potter.

Grace Potter, the young American pianist, has gone to the mountains in Colorado for the summer months, where she will prepare her repertoire for the winter season. Her manager, S. E. Macmillen, of New York, reports several fine engagements for her.



GRACE POTTER.

Serato to Play at Metropolitan.

Arrigo Serato, the noted Italian violinist, has been engaged for the Sunday evening concert at the Metropolitan Opera House, December 27. This will be one of the events of the season, as he is said to be the first Italian violinist to appear there.

Serato has many friends among the Italian members of the Metropolitan, especially Arturo Toscanini.

To write at all it is necessary to do both good and bad work—the proportion is what matters.—The Phoenix.

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PUBLICATIONS AND REVIEWS

NOTICE TO PUBLISHERS.

This department is devoted to a review of old and new music publications, musical works, musical literary works and anything pertaining to the publishing of matters in music.

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Particular attention given to works of American composers and their products.

Oliver Ditson Company.

A PARTIAL LIST OF THE PIANO WORKS published by Oliver Ditson, Boston.

PIANO CLASSICS: First series, edited by Dr. E. Prout, Saint-Saëns, H. Clough-Leighter, Brahms, Rafael Joseffy, Carl Tausig, Liszt and others.

Bach, C. P. E.—"Solfegietto" in C minor.
Bach, J. S.—"Fantasia" in C minor.
Bach, J. S.—First "French" suite in D minor.
Bach, J. S.—"Gavotte" in B minor from violin sonata.
Bach, J. S.—"Italian" concerto.
Bach, J. S.—"Loure" in G, from cello suite.
Bach, J. S.—"Minuet," "Anglaise," "Gigue" in B minor.
Bach, J. S.—"Sarabande" and "Passepied" in E minor.
Bach, J. S.—"Solo" for harpsichord.
Bach-Gounod—"Ave Maria."
Boccherini, L.—"Menuetto-Grazioso."
Dussek, J. L.—"Morning" rondo.
Field, John—"Fifth Nocturne."
Frescobaldi, G.—"Corrente," in A minor, and Canzona, in F.
Frescobaldi, G.—Aria, "La Frescobalda."
Gluck, C. W. von.—Gavotte from "Iphigenie."
Handel, G. F.—"Air a la Bourré," in G.
Handel, G. F.—Dead March, from "Saul."
Handel, G. F.—"Harmonious Blacksmith."
Handel, G. F.—Largo from "Xerxes."
Hummel, J. N.—Rondo in C, op. 52.
Martini, P. G.—Gavotte, "Les Moutons."
Moscheles, I.—"Rondo espressivo," op. 71.
Paradies, P. D.—"Sonata" in A.
Paradies, P. D.—"Toccata" in A.
Pergolesi, G. B.—"Nina," Siciliana.
Rossi, M. "Corrente" in B flat.
Scarlatti, D.—The "Cat's" fugue.
Searlatti, D.—"Pastorale."
Scarlatti, D.—"Sonata III" in G minor.
Scarlatti, D.—"Sonata XVII" in A.
Scarlatti, D.—"Sonata XX" in B minor.
Weber, C. M. von—"Invitation to the Dance."
Weber, C. M. von—"Mouvemente perpetual."
Weber, C. M. von—"Polacea brillante" in E.
Weber, C. M. von—"Rondeau brillante" in E flat.

There is also a series of easy classics for young pianists, as carefully edited and as well printed as the more important works in the "Piano Classics." Among the easy classics are to be found:

Beethoven—"Minuet in G."
Dittersdorf, K. D. von—"German Dance."
Gossec, F. J.—"Gavotte in D."
Handel, J. F.—Minuet from "Samson."
Mozart—"Andante con expressione."
Mozart—Minuet from "Don Giovanni."

Among the more modern series is one made up of Russian works for the piano. Some of these compositions are suitable only for concert pianists of considerable skill. But there are others which are well within the scope of the average good amateur:

Alabieff, Alexander—"Nightingale."
Aleneff, E.—"Valse" in D flat.
Balakirev, M.—"Lark."
Karganoff, G.—"Adieu," melody.
Karganoff, G.—"At the Brook."
Karganoff, G.—"Berceuse" in D flat.
Karganoff, G.—"Berceuse" in E.
Karganoff, G.—"Nocturne" in D flat.
Karganoff, G.—"Petite valse" in E.
Karganoff, G.—"Serenade" in D flat.
Karganoff, G.—"Valse" in A flat.
Liadow, Anatole—"Mazurka" in F sharp minor.
Liadow, Anatole—"Music Box."
Liadow, Anatole—Two "Preludes."
Rachmaninoff, Serge—"Barcarolle" in G minor.
Rachmaninoff, Serge—"Humoreske" in G.
Rachmaninoff, Serge—"Melodie" in E major.
Rachmaninoff, Serge—"Melodie" in E minor.
Rachmaninoff, Serge—"Nocturne" in A minor.
Rachmaninoff, Serge—"Polichinelle."
Rachmaninoff, Serge—"Prelude" in C sharp minor.
Rachmaninoff, Serge—"Prelude" in G minor.
Rachmaninoff, Serge—"Serenade" in B flat minor.
Rachmaninoff, Serge—"Valse" in A.
Rubinstein—"Fourth Barcarolle" in G.
Rubinstein—Wedding music from "Feramors."
Rubinstein—"Kamennoi-Ostrow."
Rubinstein—"Melody in F."
Rubinstein—"Polka Boheme."
Rubinstein—"Romance in F."
Rubinstein—"Romance in E flat."
Rubinstein—"Turkish March" from Beethoven's "Ruins of Athens."
Rubinstein—"Valse Caprice."
Schuett, Eduard—"A la bien-aimee,"
Schuett, Eduard—"Cantabile."
Schuett, Eduard—"Canzonetta in D."
Schuett, Eduard—"Gavotte humoresque."
Schuett, Eduard—"Reverie."
Schuett, Eduard—"Romance in G flat."
Schuett, Eduard—"Valse mignonne."
Schuett, Eduard—"Valse lente."
Youferoff, Serge—"Elegie in F."

SIX LITTLE TONE SKETCHES FOR THE PIANO. By Carl William Kern:

"Three Blind Mice," "Punchinello," "Oh, My Kitten," "The Hunter at Reigate," "Dreams," "Three Wise Men of Gotham."

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These are charming little pieces for the young, carefully edited and ready to set before the pupil.

POPULAR MARCHES FOR THE PIANO, by various composers.

There are about forty of these popular marches, of which Viviani's "Silver Trumpets" is a good example.

COMPOSITIONS FOR THE PIANO. By John M. Steinfeldt:

"La Petite Fileuse," "Toccatina in G," "Chanson d'Amour," "A Forest Violet," "Berceuse," "What the Old Mill Told," "Country Dance," "Village Wedding Procession," "Intermezzo in A flat," "Lupita."

These pieces are of moderate difficulty for the fingers and do not demand a very highly cultured taste on the part of the pianist.

MELODIOUS STUDY PIECES, mostly of the third and fourth grade of difficulty, by modern composers, such as Stephen Heller, Wollenhaupt, Merkel, and other less widely known composers.

There are thirty-one of these pieces listed in series I of these Melodious Study Pieces.

Easy salon music, third series, consisting of some two dozen more or less popular pieces by composers who understand the tastes and requirements of the average parlor pianist.

MODERN PIANO MUSIC. Fifth series:

Cui, César—"Gondolier's Love Song."
Godard, B.—Gavotte in B.
Leschetizky, T.—"Andante," for left hand alone.
Leschetizky, T.—"Arabesque."
Leschetizky, T.—"Consolation."
Leschetizky, T.—"Melodie a la Mazurka."
Meyer-Helmund, Erik—"Arabesque."
Moszkowski, M.—"Air de ballet" in G minor.
Moszkowski, M.—"En Automne."
Pierné, Gabriel—Serenade in A flat.
Raff, J.—"Villanella."
Saint-Saëns—"Mazurka" in G minor, op. 31.
Saint-Saëns—"Mazurka" in G minor, op. 24.
Saint-Saëns—"Le Cygne" (The Swan).
Scriabine, A.—"Nocturne" in D flat.
Scriabine, A.—"Prelude" in C sharp minor.
Scriabine, A.—"Two Preludes."
Sibelius, J.—"Romance" in D flat.
Sinding, C.—"Grotesque March."
Sinding, C.—"Serenade."
Tschaikowsky—"Valse des Fleurs."
Thomé, F.—"Souvenir" in C.

For the works by Mili Balakirev and Serge Rachmaninoff published in this series, see list of Russian works.

The sixth series of modern piano music is not yet complete. At present it contains nineteen compositions:

Borowski, Felix—"Valsette" in G.
Delbrück, G.—"Berceuse."
Delibes, Leo—Mazurka from "Oppélia."
Durand, Auguste—"Second waltz," op. 86.
Drdla, Franz—"Souvenir."
Dvorák, A.—"Humoreske" (two editions).
Godard, B.—"Jonglerie."
Grünfeld, Alfred—"Romance" in F sharp.
Hollaender, Alexis—"Waltz" in C.
Humperdinck, E.—"Evening Prayer and Dance of the Angels" (Hänsel und Gretel).
Lasson, Per—"Crescendo."
Moszkowski, Moritz—"Scherzo-Valse."
Olsen, Ole—"Butterflies."
Olsen, Ole—"Fanitul."
Schytte, Ludwig—"Alla Marcia."
Setaccioli, Giacomo—"Canzone-Serenata."
Simonetti, A.—"Madrigale."
Zarzycki, Alexander—Mazurka.

"Three Miniature Dances," by Percy E. Fletcher, are not only graceful and musically attractive to the student, but are also extremely well written and correct in style, each one according to its title. Each phrase of the gavotte, for instance, begins on a third beat and ends on a first beat. In each of these little dances the hand of a good musician is in evidence: "A Dainty Gavotte," "A Jolly Jig," " A Merry Hornpipe."

"OLD CURIOSITIES, THREE FANCIFUL SKETCHES." By Percy E. Fletcher: "The Old Spinet," "The Dresden Shepherdess," "The Spinning Wheel."

These are dainty and characteristic pieces which should enjoy a wide popularity among teachers.

"Indian Sketches," by Carl Orth, is the collective title given to two fantastic compositions with a good deal of barbaric color in them as well as definite melody. They are good of their kind and they certainly suggest the wild and open life of the plain and forest. They are called "Indian Chief" and "Winniwawa," and they constitute the composer's op. 1.

We may mention, in conclusion, that many of the best of the piano works given in these lists are also to be had in four hand arrangements.

All of the music reviewed in this list is in sheet form and is supplementary to the superb collection of the Musicians Library, of which some twenty-four volumes are filled with compositions for the piano.

OBITUARY.

John Aiken Preston.

John Aiken Preston, the noted concert pianist and organist, whose home was in Boston, Mass., died on Wednesday, July 22, in Munich, Germany. It is a strange coincidence, that Mr. Preston was the accompanist for the late Mme. Nordica on several of her concert tours at the beginning of her career.

Mr. Preston was born in Dorchester, Mass., May 31, 1856, and during his lifetime was identified with the work of musical uplift in and near the city of Boston. He played as piano soloist with the Boston Symphony Orchestra, and his last active musical work was as organist at St. Paul's Episcopal Church, now the Cathedral Church of St. Paul. Mr. Preston was a great admirer of Wagner and his works, and was one of the subscribers to the fund with which the theatre was built at Bayreuth for the first presentation of "Parsifal" and for other Wagnerian performances. He will be sincerely missed by his host of friends and acquaintances, both musical and social.

Samuel Swift.

Samuel Swift, a music and art critic, died last week at the New York Hospital, aged forty-one. He was born in Newark, N. J., received a college education, later became an organist, and coming to New York embraced the profession of a music critic, writing at various times for the Mail, the Sun, and the Times. He also was a contributor to the magazines and other periodicals and did general newspaper work. In June, 1896, Mr. Swift married Ellen Mary Faulkner, of Leicestershire, England, who survives him.

IN ALL THE KEYS.

Mrs. Henry Smock Boice has artist singers before the public who are the best possible advertisement of her method of teaching. Not long ago a member of a women's quartet, the only one not studying with Mrs. Boice, called her up and said she wanted to study with her. She has been doing so and is loyal to her teacher of several years past, but feels she will gain by the change; indeed, her fine voice responds excellently to Mrs. Boice's teaching.

Max Jacobs, the violinist, assisted by a tenor, Ira Jacobs, pianist and composer (whose vocal and violin works were performed for the first time on this occasion), and by his young and talented pupil, Dorothy Marx, violinist, united in a concert at Far Rockaway, L. I., July 15. A program of piano, vocal and violin works, mostly by living composers, was performed, to the great delight of a good sized audience. The Ira Jacobs vocal and violin works created a fine impression, and altogether the concert was a musical event of importance.

F. W. Riesberg, organist, and Bessie Riesberg, violinist, played their instruments at the morning service of the Congregational Church, in their home town, Norwich, N. Y., July 19. Flattering comments were made by the large congregation on the performance of the following music:

Voluntary—
Nuptial Song ..... Wagner
Wild Rose ..... MacDowell
Anthem, O Lord How Manifold ..... Barnby
Offertory, violin and organ, Celebrated Melody ..... Goltermann
(G string alone.)
Anthem, The Radiant Morn Hath Passed Away ..... Woodward
Postlude—
Love Sorrow (violin solo) ..... Kreisler
Parsifal Melodies ..... Wagner
Toccata ..... Bach

A special summer course of six weeks' study for singers and teachers is in progress at the University of Vermont, Burlington, Vt., this summer. John W. Nichols, the well known tenor and teacher, has charge of the vocal department, and his wife, pianist, teaches piano. The cool climate and beautiful surroundings of Lake Champlain make Burlington an attractive place for study; students and teachers find it an enjoyable place to work. Study with such competent artists is a boon to those wishing to "brush up" during the vacation. Mr. and Mrs. Nichols expect a very busy season at the university this summer.

Dr. A. Madeley Richardson's lecture, entitled "A Visit to the Choir Room of Southwark Cathedral in the Year 1908," has met with great appreciation, and he has consented to deliver it again at the annual convention of the National Association of Organists, Ocean Grove, August 11. The vocal illustrations will be rendered, as usual, by Dr. Richardson's daughters, Mary, Hester and Elfrida Madeley Richardson.

Louise Gerard Thiers sends greetings from Munich, Germany, and says:

"Why don't they give "Die Entführung" and particularly "Cosi fan tutti" at home? It is so delicious. The "Marionetten Theatres" here are a revelation, Mozart, Gluck, etc. . . . Am having a glorious time and am taking a fine Rhine trip, on my way to Paris.

Earnestly yours,
L. G. T."

Rose Schulze Berge, solo soprano of Central Baptist Church, New York, is spending the summer at Twilight Park, Haines Falls, the Catskills, with a small but very important portion of her family.

Lucille Love, of the Ziegler Vocal Studios, is in Seattle, Wash., appearing in "The Gold Seal Mystery" at the Alhambra Theatre. She does a "barefoot dance" in an attractive flowing robe costume, with loose curls, etc., in connection with her role. A local daily paper devotes a column of space to an interview with her, quoting her experience and success in New York, where she will return in the early autumn.

John W. Nichols has been engaged as soloist for the Chicago Mendelssohn Club and also for "The Messiah" with the Chicago Apollo Club, December 25 and December 27. Mrs. Nichols and he also give their joint recital at Columbia University, as previously, on December 10, and a similar recital November 17, for Lawrence Conservatory, Appleton, Wis. November 12 they appear together before the Twentieth Century Club of Marshalltown, Ia. This summer finds them engaged in teaching and giving public performances for the University of Vermont, in Burlington, where Mr. Nichols has charge of the vocal department.

Umberto Sorrentino writes from Paris of his interesting journey, sending a birdseye view of the "City of Light," taken from the Eiffel Tower. He will return to New York the end of September.

Eleanor Patterson, the American contralto, sang with success in Lock Haven and Berwick, Pa., a fortnight ago. These were the last two concerts of her present trip. Sunday, July 19, she sang at Ella Wheeler Wilcox's musicale at her home, Short Beach, Conn.

Mrs. Walter H. Robinson, of New York, was the organist for the Trudeau-Garretson wedding at St. John's in the Wilderness, Paul Smith's, Adirondack Mountains. Mr. Robinson and Mrs. Robinson have had charge of the music at this church for a dozen years past.

Grace Donohue, of St. Paul, was the first student to receive the degree of bachelor of music at the University of Minnesota.

An attempt has been made on the part of the management of the Kennywood, Pittsburgh, park Sunday concerts, to present music which appeals to all tastes.

Recent San Francisco (Cal.) musicales included a two-piano recital under the direction of Mrs. Oscar Mansfeldt, she being at the second piano in each number. Those appearing were Maurice Robb, Hazel Horst, Mildred Potter, Edna Goeggel, Edna Montague, Marie Campbell. Another musicale represented student work under the direction of Mary Alverta Morse. About twelve singers appeared in the program.

Silvio Lavatelli, the cellist, was guest of honor at a recent musical evening, given by Mr. and Mrs. Pasmore, of San Francisco, Cal.

Anna von Meyerinck has been appointed special teacher of music at the Tamalpais Union High School at Mill Valley Junction, San Francisco, Cal., and will be in charge of a sight-reading class, an orchestra and chorus.

Gov. Walsh, members of his staff and other State and city officials attended the opening of the Singing Fest of the Fidelia Musical and Educational Association. The association is connected with the Fidelia Club, of West Roxbury, Mass.

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New York Recital, November 14th
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437 Fifth Avenue New York City

The nineteenth annual pupils' recital of the Southern College of Music was held at the Tulane Theatre, New Orleans, La.

Gertrude Herold, Mrs. J. A. Hoskins, Harry Brooks, Florence French, Mrs. Cecil Stuller, Blanche Potter, Mrs. V. E. Moore and Leila Gardinier furnished the musical numbers at the MacDowell Club concert, Baker, Ore., late in June.

Norwegian music interests especially Margaret Wilson, the President's eldest daughter. Miss Wilson is a pupil of Ross David, Carnegie Hall, New York.

Mabel Linton entertained a few of her pupils at a musical literature meeting last week as the closing event of her season. A buffet luncheon followed the program and among those present were Catharine McElroy, Katherine Floecker, Gertrude Phillips, Marjorie McCarty, Georgia Long, Margaret Johnson, Rose Killian and Gertrude Smallwood.

Albert Dooner, a Philadelphia composer, was represented on a recent program of the Wassili Leps' Orchestra, at Willow Grove Park, Philadelphia. The composition played is an overture, heard for the first time in public. Last year Leps played two Dooner compositions.

Alexander Sebald, the violin virtuoso, has been appointed concertmeister of the Philadelphia-Chicago Opera Company. He was a protege of Franz Liszt and was concertmeister of the Royal Orchestra at Budapest. He made several tours of Europe with the Gewandhaus Orchestra, Leipsic, and at Berlin and Leipsic played all the sonatas of J. S. Bach for the violin alone and the caprices of Paganini—forty-two different movements—entirely from memory. He was also concertmeister of the Royal Orchestra at Berlin.

Through means of a fund raised by a number of well known business men of the city, the Salt Lake City public will have opportunity to hear a band concert each Saturday evening during the summer season.

Semi-weekly open air concerts are given under the auspices of the Outdoor Art League and other Louisville Ky., civic organizations.

Nowata, Okla., has an all saxophone band.

Marian Powell, daughter of Alma Webster Powell, of New York, was the soloist at Ida Webster Gaylord's pupils' piano recital, Women's Clubhouse, Springfield, Mass., on a recent date.

The following participated in a concert given in the Gloucester Street Convent, under the auspices of the tertiaries of St. Dominic, Ottawa, Canada: T. Stringer, E. Bambrick, L. Moran, Nettie O'Boyle, Margaret Walsh, Illda Fitzpatrick, Alice O'Leary, F. P. Bennett, Gertrude Stringer, Muriel Smith and Master Harry Fitzpatrick.

The annual meeting of the Clayton County Society of Musicians was held at Garnavillo, Ia., the week of July 4. Judge James O. Crosby, who is more than eighty-six years of age, is the president of the society.

Virginia Boston, of Nashville, Tenn., who won a gold medal for efficiency in the classes of Mattie Ezell last winter, appeared in a recent recital.

Dorothy Bacon, who has been instructor of music at Ashland (Ohio) College, has resigned her position and will study music abroad next year. Ruth Whitehead, of Dayton, Ohio, will occupy her place.

Violin classes of Winnifred Lynch gave their fourth annual recital in Wakelin Hall, Springfield, Mass. The pupils were assisted by Arthur Lynch, tenor; Anna Laporte, pianist; Helena Toepfert, reader, and Arline Lynch, cellist. Among those who took part were Charles Hickey, Rose Delaney, May Kirkpatrick, Walter Wilson, Mary Markey, Cornelius Sullivan, John Moriarty, Leo Menard, Stanley Smith, Kathryn Norris, Robert Lynch, Alfred Welsh.

Pupils of Emma Bosshart gave a June piano recital at York, Pa.

Rosina O. Jordan, a McKeesport, Pa., girl, who was graduated recently from the Thurston special school, was selected as piano soloist to the National Association of Women's Clubs at East Liverpool, Ohio. Miss Jordan is also a vocalist.

Janesville, Wis., has a Moose band too.

Pupils of E. M. McCarthy, Rochester, N. Y., gave a July musicale at her studio.

The men's and the women's glee clubs of Simpson College, Indianola, Iowa, composed of sixteen members each, have been making an 8,000-mile tour. Ellis G. Rhodes, vocal instructor, and Everett M. Olive, teacher of piano, are the directors of the trip, and Mrs. Rhodes and Mrs. E. M. Shaw, the chaperones.

The following taken from the Birmingham, Ala., Age-Herald echoes the compendium of sentiment which open air concerts, both band and orchestral, are arousing throughout the United States:

"I have never seen a crowd that seemed to enjoy good music more than that which gathered at Avondale Park Sunday," said an old citizen.

"We sometimes hear the remark that the people want to listen only to the so-called popular music. Well, Sunday's program, while not classic—severely classic music would be a mistake—contained only compositions of artistic merit.

"The concerts in Capitol Park on Tuesday and Friday nights attract big crowds and few persons, indeed, who attend complain of too much high class music."

Margaret Shalliday, of Chattanooga, Tenn., sang at the American Woman's Club in Berlin, Germany, at a concert given by Frantz Proschowsky. Other Chattanooga vocalists who have recently studied abroad are Eloise Baylor and Saba Doak.

Recent Portland, Ore., recitals were given by pupils of Lina Linehan, voice and piano, and Bessie M. Purdy, piano.

Birmingham, Ala., has a Music Study Club of three hundred members. Through this club the Southern city will be enabled to hear many famous musicians next season. Edgell Adams is the chairman of the program committee.

Choral music in Toronto includes the Mendelssohn Choir, Dr. Vogt founder and conductor; the National Chorus, Dr. Albert Ham, conductor; the Oratorio Society, Dr. Edward Broome, conductor; the Schubert Choir, H. M. Fletcher, director. In connection with the Schubert Choir are the two choirs of the People's Union, which are under the same leadership.

Other Toronto choirs are the Madrigal Society, conducted


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by Francis Coombs, the Hambourg Choral Society, which this year had a Jewish chorus of four hundred voices; J. M. Sherlock is the director; the Sons of England Choral Society of eighty voices, Penhall C. Rees, conductor; and the Glee Singers conducted by Albert Downing.

Ruby Manning's piano recital occurred at her home in Nashville, Tenn., on a recent afternoon and evening.

Five thousand people are said to have been in attendance at the first band concert of the season in Menasha, Wis., recently.

John Adam Hugo's piano pupils in Bridgeport, Conn., gave a recital in Warner Hall, July 2. Four of Mr. Hugo's works were played by the pupils.

Virginia Watson Hatley, wife of a sawmill owner and real estate dealer, Prescott, Ark., has composed the music to James Whitcomb Riley's "The Brook."

Mrs. B. H. Gottsman, soprano; Robert C. Stearms, violinist, and Marie Hansen, accompanist, assisted Marie McCourt's pupils at a July, Washington, D. C., recital.

Pupils of Harold S. Briggs, assisted by Karl Schueller, tenor, gave a recital in Scranton, Pa., late in June.

Arthur George, baritone, of Toronto, Canada, is spending the summer in Italy with his sister Margaret.

The second annual Provincial Music Festival was held in Saskatoon, Saskatchewan, Canada. The city of Saskatoon won all nineteen prizes. The other twenty-six prizes were distributed among the various cities and towns in the Province. The judges were Dr. A. S. Vogt, of Toronto; W. H. Hewlet, of Hamilton, and Rhys Thomas, of Winnipeg.

Edmonton won at the seventh annual festival of the Alberta Music Competition Association, held in that city.

Pupils of Mary Geyer, Irene Segar, Mary Blue and Charles A. Ridgeway gave a recital at the Dayton, Ohio, Conservatory of Music, in early July.

Mme. Hassler-Fox Praised.

L. M. Ruben, the well known manager, of New York, has sent the following communication from Highmont, N. Y.:

"Mme. Hassler-Fox, the American contralto, achieved another great success and added to her constantly increasing list of admirers by her splendid singing here on Sunday evening.

"Mme. Fox was the soloist with the symphony orchestra playing here under the direction of Mr. Zaveleff, assistant conductor of the Metropolitan Opera House orchestra. All of the singer's numbers were enthusiastically received by a large audience, composed considerably of Metropolitan Opera subscribers, and she was repeatedly recalled. Mme. Fox sang in French an aria from 'Samson and Dalila,' and, later on, a group of songs in French and English by Luckstone and Leoni. Her admirably clear diction caused marked comment.

"Everyone was charmed with her expressive, finely schooled voice, personal beauty and presence, and unaffected manner. Mr. Zaveleff has re-engaged Mme. Fox, and she will appear with his orchestra in some concerts in New York next winter."

More Borwick Engagements.

Leonard Borwick has been engaged for two concerts with the New York Symphony Orchestra, the first in January, and for a pair in the early part of March.

LOS ANGELES MID-SEASON EVENTS.

Lyric Club Holds Annual Election—Mrs. Catherwood's At Home—Russian Music Given—Music Teachers' Associations Meet—A Pupils' Recital.

1110 West Washington Street,
Los Angeles, Cal., July 13, 1914.

The annual election of the Lyric Club was held in Symphony Hall last week. The officers and club entertained at a social tea and a program was given under the direction of Isabel Isgrigg, chairman of the music committee. The officers elected were: Mrs. Henry P. Flint, president, who will serve a second term; Mrs. John W. Thayer, first vice-president; Mrs. W. R. Tanner, secretary; Mrs. George Sloan, financial secretary; Mrs. J. R. Mathews, treasurer; Mrs. Frank Collier, librarian; Mrs. Carl Johnson, assistant librarian, and the following directors: Mrs. William H. Jamison, Mrs. J. W. Eccleston, Mrs. J. R. Moyse and Ella B. Hanna, president of Harmonia Club.

J. B. Poulin, who has directed the club for the past ten seasons with such marked success, will continue, and Mrs. Henrion M. Robinson, whose wonderful accompaniments have been the inspiration of the club for several years, will again be the official accompanist. The music committee for the year will be: Eleanor D. Smith and Kie Julie Christin to assist Miss Isgrigg; voice, with Mrs. George McIntyre as chairman, assisted by Mrs. C. A. Post and Maude Carolyn Gilbert.

Last at Home of the Season.

Jane Catherwood closed the season with a final "at home" Monday evening, June 29, at which she entertained about two hundred guests. Departing from her usual custom a formal program was given, in which Mrs. Catherwood was assisted by Raoul Laparra, pianist and composer; Robert Alter, cellist; W. H. Mead, flutist, and Kassa Bailey, accompanist.

Mr. Laparra has won a very warm place for himself during his sojourn this year in Los Angeles, and it was a great treat to be able to hear him once more, as he will probably leave the latter part of the summer. His great genius as a composer and his brilliant pianistic talents have been much admired; his modest personality and sincerity have not been the least factors in his pronounced success.

Robert Alter came from Boston last September and is a great acquisition to the musical circle. He was connected with the Boston Symphony for a number of years, and was a pupil of Alfred Schroeder; his performance on this occasion proved him to be a cellist of very pronounced ability, the possessor of a beautiful and vibrant tone, together with genuine musicianly interpretation.

W. H. Mead, for many years one of the leading flutists in Los Angeles, played the obligato for Mrs. Catherwood's Echo Song, giving great pleasure with his artistic work.

Miss Bailey, the accompanist, is a young girl, a pupil of Philo Becker, who shows the gift necessary for truly artistic accompaniment.

Next season Mrs. Catherwood will resume these monthly musicales and receptions.

Music Teachers' State Association.

The local Music Teachers' Association gave its monthly program on Friday night, July 3. This will be the last until next October. A very delightful program was given by Mary West, pianist, and Robert Alter, cellist. Mrs. West is a pianist of exceptional ability, who has had the advantage of not only studying but teaching abroad.

State Association Convention.

The Musical Courier correspondent is on the point of leaving to attend the State Association Convention at San Diego, a full report of which will be sent next week.

Russian Chamber Music Program.

Before leaving for San Diego, Jaroslav Zielinski and the Misses Fuhrer, assisted by Miss Cieselska, soprano, gave a program of Russian chamber music at the home of Mr. Zielinski, on Sunday afternoon, July 12.

Minnie Hance's Pupils in Recital.

Minnie Hance presented the following pupils in a song recital Wednesday afternoon, July 8, at the Y. W. C. A. Building: Mmes. Robert Bacon, Ethel Mason, Gene Crossman, Thomas Capell; Marie Louden, Ruth Godsmark, Alfreda Holtzgrafe, Helen Gridley, Alice Nelson, Annie Laurie Terry, Rose Stammer, and Tracy Budington. A long and elaborate program reflected credit on both teacher and pupils. Lorna Gregg's accompaniments afforded great pleasure.

Jane Catherwood.

Charlton Praises Contralto and Pianist.

On Loudon Charlton's recent trip abroad nothing impressed the New York manager more than the marked advance which Mme. Clara Clemens-Gabrilowitsch had made in her art since her departure from America. The wife of the Russian pianist has always been the possessor of a contralto voice of unusual depth and clarity, but its qualities, according to Mr. Charlton, have been made immeasurably finer under the painstaking coaching to which it has been subjected in the last two or three years. Mme. Gabrilowitsch will be heard not only in individual recitals, but in several joint appearances with her distinguished husband.

"As a lieder singer," declares Mr. Charlton, "I firmly believe Mme. Gabrilowitsch will soon occupy a conspicuous position. Her voice is a large one and of a very unusual quality, while she uses it with unmistakable artistry. When Mr. Gabrilowitsch makes his first Aeolian Hall appearance in January, Mme. Gabrilowitsch will share the program with him, and I feel confident her singing will make a deep impression."

Included among the American cities where recital appearances have already been booked for Gabrilowitsch, in addition to orchestral engagements with practically all the leading symphony orchestras, are Pittsburgh, Chicago, New Orleans, Grand Rapids, Holyoke, Hartford, Utica, Baltimore, Washington, Albany, Dobbs Ferry, Boston, Brooklyn, Buffalo St. Louis, Duluth and Northampton.

A typical tribute to the art of Gabrilowitsch was that paid by Reginald de Koven, when the pianist was last heard in Carnegie Hall. "I was so absorbed in the artistic interpretation of the music," wrote Mr. de Koven in the World, "that the mere mechanics of it passed me by—a compliment of itself to the player. Yet I should mention Gabrilowitsch's pure, compact and discreet dynamics, skillful pedaling and wonderfully suave, mellow, singing tone, and delicacy and fluency of execution. Altogether I have not enjoyed as much or been moved more by any piano playing this season, and if constant applause may be taken as a token the audience was entirely to my way of thinking."

Mme. Samaroff's American Tour.

Olga Samaroff will open her next American tour with the Philadelphia Orchestra in Philadelphia, November 6 and 7. Her reappearance in Boston will take place in Symphony Hall on the afternoon of November 15. She will also play in Detroit, Cleveland and Buffalo with the Philadelphia Orchestra. Later in the season she will play with the Chicago Symphony Orchestra and also with the St. Louis Symphony Orchestra. Mme. Samaroff's southern tour which will open on March 1 in New Orleans, will continue until the 17th.

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MUSICAL COURIER

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MUSIC TEACHERS' ASSOCIATION OF CALIFORNIA MEETS AT SAN DIEGO.

Annual Convention Well Attended—Attractive Musical Programs—State Legislative Bill Articles Passed—Alameda County Gets Next Convention.

San Diego, Cal., July 25, 1914.

The annual convention of the Music Teachers' Association of California was held at San Diego, July 13, 14, 15, 16. The loyal San Diegan will express commiseration for any one not privileged to live in this delectable spot. The probabilities are that no visitor to this convention will deny that it would be a fortunate circumstance that would make him or her a resident of this beautiful city, but as all can not be so blest there was expressed the pleasure and privilege of even a short visit. Not one of them but had words of praise and commendation for this attractive city, its cordial and talented inhabitants, and the royal treatment received.

No words are too strong to use in praising the music teachers of San Diego for the manner in which the convention was handled and conducted, and the artistic showing made by the local musicians certainly is cause for congratulation. In their programs they evidenced the right to take a position with any city in the West, regardless of size.

Also, a matter worthy of special mention and praise is the fact that this successful four days' meeting was put through by musicians of San Diego without any help, financial or otherwise, outside their own body, with the exception of the four music firms who contributed a share to the expenses. So successful was the venture that the guarantors will not need to be out of pocket, as the concerts carried an admission charge to the public and the receipts were more than sufficient to defray the outlay. The credit for this belongs to the fact that there was harmonious cooperation of all interested and especial devotion on the part of the few most responsible, who have worked without ceasing against many odds. Their reward is the brilliant success of what was conceded to be the best convention ever held. To the officers of the San Diego Teachers' Association and the chairmen of the convention committees is due the largest credit, but they were assisted ably by the other members of the committees of the association in general. The San Diego Music Teachers' Association officers are as follows: Albert F. Conant, president; Mrs. Zay Rector Bevitt, vice president; Willibald Lehmann, secretary; Le Roy E. Hammond, treasurer. Trustees—Florence Schinkel Gray, Blanche Lyons, Paul McCarty. Chairmen of convention committees: Program committee—Willibald Lehmann. Press committee—Mrs. Zay Rector Bevitt.

THE MAGNIFICENT ORGAN IN THE FIRST CHURCH OF CHRIST, SCIENTIST, SAN DIEGO,
Where the organ concerts of the convention were given.



Photo by Lee N. Passmore, San Diego, Cal.
VIEW OF THE PLAZA AND THE U. S. GRANT HOTEL, WHERE ALL THE MEETINGS WERE HELD.

Finance committee—Albert F. Conant. Reception and banquet committee—Gertrude Gilbert. Membership committee—Mrs. L. L. Rowan. Printing and publication committee—Tyndall Gray.

Monday, July 13.

All day Monday and for a week previous the teachers from the North began gathering in San Diego. Quite a number took this opportunity for a vacation in connection with the convention, and the opening reception and program of Monday evening brought a large representative gathering of both the visitors and the residents. The ballroom of the U. S. Grant Hotel was well filled and greetings were cordial and hearty. The San Diego reception committee, with Gertrude Gilbert, chairman, was on hand, and everybody was looked after in the most kindly and cordial manner. After greetings had been exchanged and introductions made, all sat down to listen to a brief program, which served as a graceful introduction to the musical feast of the week. The reception program was given by the San Diego Mando Orchestra, Le Roy E. Hammond, director; Mrs. L. A. Vierson, soprano; Florence Norman-Shaw, violin; Florence Schinkel Gray, accompanist.

There are certain people who claim there is no place for the smaller instruments, but Mr. Hammond's little orchestra proved otherwise, for the ensemble work was excellent and the results delightfully graceful and melodious. Mrs. Vierson's group of songs included two Mozart numbers, the "Sky Lark" of Handel and three numbers by California composers. Her work is most artistic and finished and her voice has a beautiful lyrical quality.

Miss Norman-Shaw is one of the local musicians of much experience and success, having her own school, which she calls the Leipzig Violin and Piano School. She disclosed a big tone of freedom and musicianly understanding. Mrs. Gray is one of the best known and admired pianists in this part of the State.

After program, punch was served and all stayed to chat and become acquainted.

Tuesday, July 14.

This was in many ways the record day of the convention. First, in point of number, six concerts and two lectures in one day, and had they not been so uniformly interesting and instructive, might have proved overtaxing. As it was, they were a sheer delight, from the opening address of welcome by Albert F. Conant, president of the San Diego Music Teachers' Association, and the response by Henry Bretherick, president of the State association, to the last concert of the evening.

Mr. Conant, the president of the association, after extending greetings to the guests and welcoming them in the name of San Diego as well as the Music Association, said:

Musicians as a class have not always recognized the value of co-operation. Dealing as we do with the expression of emotion, sometimes our own emotions become involved and our aims and ambitions become personal rather than universal, but as the late Dr. Emerson, of the Emerson College of Oratory, used to say, "You cannot add to the general illumination of the world by putting out another man's lantern," the world today demands producers. Many are engaged in the necessary work of producing the material things that have become necessities to the present day civilization. It is the musician's privilege to add to the aesthetic wealth of the community; we are indeed fortunate in living in an age when these principles are becoming universally seen and acknowledged. Business men are beginning to learn that their competitors help to create a demand for the things they themselves have to sell. Musicians also are awakening to this fact; we too have something to sell; to sell it there must be a demand for it; to create this demand we must show our customers that we have something worth having.

It is therefore the policy of the San Diego Music Teachers' Association to welcome new musicians to this city. If the music they produce is good, they help create a demand for music, thus they cease to become competitors or rivals, they become our partners, helping us to sell our wares.

Mr. Bretherick said in reply:

It is not to be expected that we can vie with the Eastern cities as to the number of members in attendance at conventions. Our cities are too far distant and the individual expense too costly for that; but as to the program matter presented and in its performance, we have not feared comparison, and it has been generally conceded that our time thus spent together has been exceedingly profitable.

Music teachers' State associations, East and West, are impelled onward with a desire for greater activity, not simply for the pleasure of doing things, but rather with the higher impulse of raising the standard of the musical profession generally, and California is expected to fall in line, and so, at this convention we intend to consider some movements in this direction.

The most difficult questions considered at the various State conventions have been:

(1) Shall standardization of the music teachers be a national or a State issue?

(2) Shall the regulation of music teachers be governed by set examinations?

(3) Shall the standard requirement be "minimum" or "essential"?

(4) Shall the first move be simply registration of those now employed in the teaching profession, upon their own sworn statement of preparation?

Doubtless all teachers consider themselves as educators; but are all teachers capable of imparting such knowledge as will build up true musical culture, in a thoroughly systematic manner from an

A REMARKABLE PICTURE OF THE PLAZA IN SAN DIEGO, SHOWING THE ELECTRIC FOUNTAIN AND THE U. S. GRANT HOTEL BEYOND.

Photo by Lee N. Passnine.



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PANAMA-CALIFORNIA EXPOSITION AT SAN DIEGO. THE PRADO FROM THE ETHNOLOGY BUILDING.

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A GROUP OF SAN DIEGO MUSICIANS WHO HELPED MAKE THE CONVENTION A SUCCESS.
From left to right they are: Gertrude Gilbert, Paul McCarthy, Blanche Lyons and Loleta L. Rowan.



SOME OF THE LOCAL AND VISITING OFFICERS OF THE CALIFORNIA MUSIC TEACHERS' STATE ASSOCIATION IN CONVENTION AT SAN DIEGO, CAL.

They are from left to right, sitting: John C. Manning, president San Francisco Association; Albert F. Conant, president San Diego Association; Henry Bretherick, State president; Alexander T. Stewart, president Alameda County Association; Vernon C. Spencer, Los Angeles Association. Left to right, standing: Florence Schinkel Grey, Willibald Lehman, Caroline Little, W. H. Latt, Jane Catherwood, Florence Norman-Shaw, Frederick Schliewen, Mrs. Alice Tarnham, Jane Washington Pierce, Mrs. Zay Rector Bevitl, H. W. Patrick, Mrs. Davis.

ducational standpoint? The negative answer to this has brought bout the present activity.

If some standard of conformity or essentials, in preparing a stuent for teaching can be adopted, there will be a great saving of aste effort, time and money.

The desired result cannot be achieved at one stroke, either by ction on the part of teachers' associations or by legislation, but a eginning now, if in the right direction, is going to produce a arvelous transformation before another decade has passed.

Any action that will bring music teachers into closer sympathy ith each other's work is a good movement. All our activities thus ir have been of a voluntary nature, which most people consider e most worthy motive force.

They have been instituted and perpetuated by sincere workers ho were impelled by a desire to induce co-operation of sufficient rength as to enlist the support of the entire teaching profession. This has been successful only in a very small degree.

If a legislative movement is instituted, it will compel observance om the willing and unwilling alike.

This would not materially interfere with organized bodies, for ey can continue to insist upon such a standard for membership, degrees, as they may desire, and accept as members only those hose qualifications fulfill the conditions. The whole purpose of this movement is one of stimulation, not elimination, and is to be undertaken with the conviction that those who do not enrich their minds through a practical and continuous course of study will surely soon exhaust their teaching material or "stock in trade," while those pursuing the opposite course will not only remain fresh and resourceful, but will grow and develop.

Following Mr. Bretherick's remarks a concert was given by the San Diego members, which was so excellent and performed with such vivacity and virility that it started the day with a snap and spirit that did much to carry us through the long sessions. I wish that space allowed for as detailed a review of these concerts as I should like to give, but am forced to write briefly. However, there was not a single uninteresting number on this program. The number by Helen Engel Bosworth, violinist, and Claude Webster, pianist, was an unalloyed pleasure. Mrs. Bosworth is young and exceedingly gifted, having apparently all the essentials for a real violinist. Beside the true and beautiful tone and adequate technic, she possesses in abundance the temperament that holds the audience, the elusive something that is always demanded of the violinist. She should go far.

Mr. Webster in all his numbers showed decided gifts of both interpretation and execution. Mr. Raimondi, the



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clarinetist, I heard play last winter with the People's Orchestra in Los Angeles, and at the time I stated that it is a pity the clarinet as a solo instrument is not heard more frequently; his work is beyond criticism and aroused great enthusiasm.

Mrs. Bosworth's last number, "Liebeslied," is written by Alice Barnett-Price, a local composer-pianist, who accompanied Mrs. Bosworth, and it is a fine violin work. It was hard to realize that each of these two young girls is the mother of two children, and they are a living commentary on the modern woman.

Loleta L. Rowan, the vocalist on the program, is one of the favorite singers of San Diego and possesses a contralto voice of unusual scope, which shows excellent schooling, and she possesses rare qualities of interpretation. She was ably supported by the accompaniments of Amy Vincent.

Tuesday, 11.15 a. m., Zay Rector Bevitt, of San Diego, gave a lecture on "The Dunning System of Improved Music Study for Beginners," which she illustrated by a group of children. This was exceedingly interesting and she gave the little folks new tests in sight reading and transposition that would have taxed many an older person. Everybody enjoyed the glimpse at this phase of music work, for which Mrs. Bevitt is so remarkably adapted. It is plain to be seen that she dearly loves children and thoroughly understands the problem she wants to work out, and this accounts largely for her phenomenal sucecsss in this line.

Tuesday afternoon, at 1.30, one of the great treats of the convention was experienced in the organ recital given at First Church of Christ Scientist, by Albert F. Conant, who was for many years organist at the Christian Science Mother Church in Boston. Mr. Conant has the rare quality of temperament often missed in organists; he chose for this program Otto Malling's "Christus," which bears the subtitle "Twelve Tone Pictures for the Organ," which was an admirable vehicle to display his qualities of musicianship and his interpretation and the resources of the beautiful instrument in this church. The expression "tone pictures" is a fitting description of this composition. Not in years have I heard an organ work which combined the beauty of tone color and emotional variety as well as the possibilities of the instrument in any such degree.

Adding greatly to the impressiveness of the work were the readings preceding each number of the scriptural quotations upon which they were founded, by Laura C. Conant, whose exquisite interpretation and clarity of diction proved a joy, the result being a real spiritual as well as musical uplift. The two compositions of Paul Bliss, "Mary the Mother" and "The Return from the Cross," sung by Margie L. Webber, fitted perfectly into the program and added considerably to its beauty, as Mrs. Webber gave an excellent vocal and interpretative rendition.

Recital by Mabel Strock.

When it was learned that Estelle Heartt Dreyfus, of Los Angeles, was unable to give her program of Russian songs on Tuesday afternoon, much disappointment was expressed, but a very fortunate coincident saved the day. It happened that Mr. and Mrs. Albert Conant were entertaining as their guest Mabel Strock, of New York, and at the last moment this charming and gifted singer was able to supply a program to take the place of that which Mrs. Dreyfus was to have presented.

Although a stranger and little known to most of her audience, Miss Strock had scarcely begun her first number when all realized that here was a singer who thoroughly understood her art. Her voice is warm and vibrant and most beautifully poised, showing a thorough understanding of tone production, and at all times completely under the control of the singer. This gives her the opportunity to express the shades of feeling and emotion prompted by a thoroughly intelligent mind and a deeply spiritual and emotional nature. Her program from beginning to end displayed these qualities, and every one felt it was a great privilege to have heard it.

It was quite fitting that Miss Strock should appear during this session, as she is in reality a California girl. Her home was Riverside, from which much artistic talent has come, notably Mareclla Craft, who returns next year after great successes in Europe. Miss Craft is a friend of Miss Strock, and it was through the former's influence and advice that Miss Strock first went East to study. After remaining a while in Boston under Charles Adams she went to New York, where she has worked with Victor Harris and Mme. von Feilitzsch, the latter a coach of many artists. She will return to New York in September, where she will resume her church position in the Memorial Presbyterian Church, Brooklyn, and will take up work in recital, oratorio and concert. Miss Strock has no aspirations operatically, although she is apparently well fitted for it.

Miss Strock is a girl of high ideals and conscientious devotion to her art, and will continue in the success she has already attained wherever she has sung in the East. Her program was as follows:

Aria, Lusinghe piu care (from Alexander).....Handel
Der Nussbaum.....Schumann
Frühlingsglaube.....Schubert
Ungeduld.....Schubert
Aria, Vissi d'Arte (from La Tosca).....Puccini
Chanson Provencale.....E. Dell' Acqua
Pourquoi.....Tschaikowsky
Air de Lia (from L'enfant Prodigue).....Debussy
The Lass with a Delicate Air.....Dr. Arne
Her Rose.....C. Whitney Coombs
The Willow.....Goring Thomas

This report would be incomplete without mention of the remarkable accompanying of Willibald Lehmann.

Orchestra Concert.

At 4.30 o'clock Tuesday afternoon an orchestral concert was given by the popular Symphony Orchestra of San Diego, Chesley Mills, director, assisted by Blanche Lyons, soprano. This was listened to with keen interest by visiting musicians, as it was understood that this orchestra is new, having played but seven concerts previous to this one, its first season closing this past spring. Notwithstanding the faet that he was obliged to employ many substitutes, as some of his musicians had scattered, Mr. Mills proved himself to be possessed of the essential qualities for a conductor. He held his players together remarkably well, and the whole program was given with a verve and spirit that was most refreshing. It was really difficult to believe that this organization had been working so short a time, and too much credit cannot be given both to conductor and members. Mr. Mills is a very young man and this is his first work as a symphony conductor, but he directs with authority and understanding, and deserves every encouragement, for he has the nucleus of a good orchestra, the confidence of his men and the undoubted ability to create a fine organization.

Blanche Lyons was for two years the soloist with Ohlmyer's Band at Coronado, is a favorite with the San Diego public, and made herself equally so with the visitors. Her voice is a brilliant coloratura of much power.

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Tuesday Evening Program.

At 7.45 a short vocal recital was given by Marion Vecki, baritone, of San Francisco, with Mrs. Marion Vecki at the piano. Nothwithstanding the fact that Mr. Vecki had just arrived after a long tedious journey and was obliged to go on the platform without dinner, he won for himself a very cordial place. He is possessed of a fine voice, used especially well in dramatic numbers.

At 8.30 o'clock a sonata recital was given by Nina Fletcher, of Boston, violinist, and Florence Schinkel Gray, of San Diego, pianist, which constituted one of the treats of the session. Miss Fletcher has made herself known throughout the country by her appearances on the programs of Mme. Schumann-Heink, and plays with a rare degree of finish and a technical proficiency.

Mrs. Gray is an artist of splendid schooling, possessed of the qualities of mind and heart necessary to make the piano enjoyed as well as admired. The ensemble revealed a close sympathy as well as much hard work. They played the Beethoven F major sonata and the Cesar Franck.

This closed a day of rare pleasure, given almost exclusively by San Diego artists, and was sufficient to give them a place second to none.

Wednesday, July 15.

Wednesday morning a program of Russian composers was given by the Fuhrer-Zielinski Trio, of Los Angeles, composed of Bessie Fuhrer, violin; Lucy Fuhrer, cello; Jaroslaw de Zielinski, piano, assisted by Mercedes Ciesielska, soprano. Mr. Zielinski is well known as one of the most erudite musicians in America, possessed of one of the finest musical libraries, and his programs are always an education as well as a pleasure. Especially interesting are his Russian programs because of his intimate acquaintance with most of the composers as well as their works. On this occasion the program was no exception and gave the greatest pleasure. The Misses Fuhrer have been well known through their connection with the Women's Orchestra of Los Angeles, Miss Bessie being the concertmaster and Miss Lucy the first cellist for several seasons. The members of this trio have been working together for some time, with the result that their work possesses the necessary sympathy and fluency for good concerted playing.

Miss Ciesielska made a decided impression with her beautiful voice and rare dramatic gifts. She was dressed in Russian costume, which added greatly to the effect. I understand she is preparing for the operatic stage and venture to predict a great success for her in that line.

Georg Krueger, of San Francisco, gave a piano recital at 11 a. m.

Another Sonata Recital.

At 1.30 p. m. Mary Passmore and George Stewart McManus, both of San Francisco, gave a recital of violin and piano sonatas which in point of beauty and absolute sympathy left nothing to be desired in concerted work. It was the universal verdict that their work was beyond criticism.

Miss Passmore's tone is exceedingly warm and broad and she possesses far more than mere technic. Mr. McManus has brilliancy, delicacy and power and the understanding of dynamic values necessary to ensemble work. They played the Brahms A major, Mozart G major, Richard Strauss E flat major, and a better contrasted group would be hard to select.

Vernon Spencer-Anthony Carlson Recital.

At 2.45 p. m. a piano and vocal recital by Vernon Spencer, pianist, and Anthony Carlson, basso, was the offering. Mr. Spencer is a well known educator, composer and pianist, and his playing is most satisfying. Especial interest was felt in the "Six Poetic Children's Pieces" of his own composition, which are altogether charming and fitted to appear on the program of the adult as well as the child.

Mr. Carlson is one of the most artistic singers on the coast and possessed of a magnificent voice. His numbers were much enjoyed, and Gertrude Ross added greatly to the program by her artistic accompaniments. This program was as follows:

Second Ballad, B minor.....Liszt
Mr. Spencer.
Drei Wanderer.....Hermann
Ich trage meine Minne.....Strauss
Vergebliches Ständchen.....Brahms
Das Meer hat seine Perlen.....Vernon Spencer
Mr. Carlson.
Six poetic children's pieces, op. 21.....Vernon Spencer
Etude, D flat major.....Liszt
Etude, op. 25, No. 12.....Chopin
Mr. Spencer.
Novembre.....Tremisot
Romance.....Debussy
L'Angelus.....Folksong of Lower Brittany
Marine.....Lalo
Mr. Carlson.
Sonata Heroic (in one movement).....Campbell-Tipton
Mr. Spencer.
Where E'er Ye Walk.....Handel
I'll Sail upon the Dog Star.....Purcell
The Banjo Song.....Homer
Danny Deever.....Damrosch

Lecture-Recital on Paganini.

At 4 o'clock Ralph John Wylie, violinist, with Ramona Rollins Wylie at the piano, gave a lecture recital on "Paganini, the Superman." Mr. Wylie is one of the best informed musicians in Los Angeles and possesses an unusually fine command of English. This, together with his gifts as a violinist, fitted him to make an interesting exposition of this great charaeter in musical history. It is to be regretted that the delay in the previous programs

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and the necessity for the closing at 5 o'clock obliged him to cut short somewhat this interesting program. Nevertheless it was much enjoyed by a large number, who admired equally Mr. Wylie's brilliant playing and interesting discourse.

Panama-California Exposition Grounds Visited.

At 5 o'clock automobiles were waiting at the U. S. Grant Hotel entrance to take the visiting delegates on a ride about the city and through the grounds of the Panama-California Exposition, to be held in San Diego beginning January 1, 1915. This latter was a great privilege and unbounded delight and enthusiasm were expressed for what had been accomplished in the last few months. To an Easterner it would be utterly incomprehensible, for what was a barren desert five months ago now shows profuse vegetation, vines that climb two stories high, tall trees and a mass of flowering and growing things. They have truly made "the desert to rejoice and blossom as the rose." The visitors saw the site and foundation of the great organ presented by Mr. Spreckels, which will be the central feature of the musical programs, many of which will be given in the open air. The organ and the orchestral stands will face an open plaza seating many thousands.

The beauty of the buildings, which will all be of the Spanish or Mission type, most of them arranged about courts, and the laying out of the grounds in keeping with the architecture, present a consistent and characteristic type that is becoming associated with California.

The evening was given over to the banquet in the dining room of the U. S. Grant Hotel, when a large number of the delegates, both local and visiting, gathered about the long tables. Richard Schliewen was the toastmaster and started each toast with a few witty words. Those responding were State President Bretherick, County President Conant, Alexander T. Stewart, president of the Alameda County association; John C. Manning, president of the San Francisco County association; Willibald Lehmann, secretary of the local organization; Jane Catherwood, of Los Angeles; Vernon Spencer, of Los Angeles; Mrs. Zay Rector Bevitt, of San Diego; Blanche Ashley, of San Francisco; Jaroslaw de Zielinski, of Los Angeles, and Samuel Savannah, of San Francisco, State recording secretary.

Thursday, July 16.

At 9 a. m. a lecture was given by Florence Schinkel Gray, of San Diego, on "The Principles of the Weight System of Tone Production for the Piano," which was listened to with deep interest. Mrs. Gray explained the system evolved by Mme. Carreno, in which the weight of the arm and the body are used to take the place of the old pressure system. Mrs. Gray has gone deeply into this subject and presented it in a most convincing manner, explaining the benefits in relaxed tension and strain and improved beauty of tone to be secured in this manner. Mrs. Gray's own tone work and her success as a teacher are arguments in its favor.

A concert by Los Angeles members was to have followed this, but owing to Miss Winston's illness, who was to have sung, the program was considerably altered.

Theodor Gordohn, violinist, of Los Angeles, played five original compositions for violin as follows: "June," "September," "Russian Lullaby," "Russian Love Song," "Mazurka Caprice," which were most attractive and disclosed genuine creative talent. The "Lullaby" had to be repeated. It is an exquisite melody. tender and full of Slavic pathos, but each one of them was excellent.

Mr. Gordohn plays with so much feeling and color that his interpretations added greatly to the compositions. The difficult accompaniments were played by Vernon Spencer.

In place of the balance of the program W. H. Lott, of Los Angeles, gave an exhaustive paper on "Choral Music," a subject with which Mr. Lott is thoroughly conversant by actual experience as well as in theory, and which he presented in a very convincing manner.

For State Legislative Bill.

At 11 o'clock a general business meeting was held, which was marked by an entire lack of controversy or disagreement and dispatched promptly. It was unanimously voted to hold the meeting next year in Alameda County. A discussion was held upon the advisability of a classification of members, but it was voted to postpone any action for the present.

The articles for the State legislative bill were passed. They are as follows:

First: That all persons who are practising music teaching in the State of California shall, within six months after this bill becomes a law, register themselves as music teachers with the Secretary of State, who shall issue a certificate to the applicant. That the fee for such registration and certificate shall be two dollars.

Second: That in making application for registration the applicant must state what his claims are to the right to teach music. With whom, where and how long they have studied. What diplomas, if any, they possess.

Third: That before presenting any such statement for registration it must be sworn to by the applicant before a notary public.

Fourth: That any false statement of failure to register shall be a misdemeanor, punishable by a fine of $500 or imprisonment for one year, or both.

Fifth: That every registered teacher must display in a public and prominent place within their studio a certified copy of their sworn statement in registering, to be subject to a misdemeanor, punishable as for false statement.

Sixth: That any person can obtain a copy of any teacher's statement through the Secretary of State upon application and payment of fifty cents.

The reports of the various county superintendents were read by Mr. Savannah, the secretary, when the authors were not present. With words of kindly advice to the membership concerning the consideration of the articles of classification, by Mr. Bretherick, the State president, the meeting was adjourned.

In speaking of the meeting for next year, Alexander Stewart, president of the Alameda County association, said that they were preparing large plans and hoped to make the meeting of 1915 a national affair. Details of these plans will be given later.

Organ Recital by Ernest Douglas.

At 2 o'clock an organ recital by Ernest Douglas, of Los Angeles, was given in First Church of Christ Scientist. Mr. Douglas was assisted by Emma Porter Makinson, of Los Angeles, soprano. Owing to the fact that Mrs. Makinson had to catch a train her numbers were given first, otherwise the program was as printed.

Mrs. Makinson is especially fitted to sing the Cadman songs, as she was the first woman artist to introduce his songs and has been closely associated with him during his career. She was for many years in Pittsburgh and is a singer of sterling ability. She made a most favorable impression and responded to two encores.

Mr. Douglas is organist at St. Paul's Pro-Cathedral in Los Angeles and a man who thoroughly understands his instrument. His own numbers disclosed him to be a composer of decided merit. The entire program was fine and was listened to by an audience that taxed the capacity of the church.

Following the organ recital Elizabeth Simpson, of Berkeley, gave an illustrated lecture on "A Year in the Life of a Piano Student," which was both witty and instructive. Miss Simpson is exceedingly gifted both as a pianist and a lecturer, and was listened to with keen appreciation.

After this lecture the numbers omitted from the morning program by Fannie Dillon, pianist, and Grace Widney Mabee, soprano, of Los Angeles, were given. In introducing Miss Dillon, who played six preludes of her own composition, Mr. Spencer said that he considered Miss Dillon one of the greatest composers in America today; that she bore the unusual record of never having written a teaching piece nor a popular song, but that her work was all the result of the inspiration of a genius and in no way commercial. Mrs. Dillon's compositions cover quite a field and she has written several symphonic works. These six preludes are thoroughly pianistic and are big material. They were received with genuine appreciation.

Mrs. Mabee sang the aria "Avesto," from "Polyeucte," Gounod; "Care Selve," from "Atlanta," Handel; "Dawn in the Desert," "Sunset in the Desert," by Gertrude Ross; "Thou Art So Like a Flower," "Summer Night," "At the Cradle," by Vernon Spencer.

Mrs. Mabee's voice is beautifully smooth and sympathetic and she sang this difficult group in an impeccable fashion, and they were trying songs to sing, too.

Mrs. Ross played her accompaniments in her always musicianly style, and together their work was thoroughly satisfying. Mrs. Ross' songs which Mrs. Mabee sang are being much used by artists and are original and characteristic.

Mr. Spencer's songs have just been published and are extremely modern and very difficult for the singer, but are possessed of the qualities that should win them a permanent place in song literature.

As the hour was so late the round table and symposium originally planned for this day were omitted.

Evening's Program.

The last program of the session was a concert by the San Francisco and Alameda County association members, who gave a really exceptional program. Every number was splendid and the program possessed a variety that was grateful. Miss Simpson's exquisite work made us all regret that we should not have heard her more. Miss Little disclosed a rarely beautiful voice, with a warm mezzo quality but a very wide range. She sang with fine feeling and diction. In the Brahms sonata in D minor Mr. McManus and Miss Pasmore only deepened the splendid impression they had already made.

In the "Pagliacci" prologue Mr. Vecki proved again that he belonged on the operatic stage, as this number showed decided dramatic talent together with an unusual voice.

Mr. Krueger closed the program with a piano group.

This ended the serious program, but when Alexander Stewart announced that there had been an oversight and certain numbers had been omitted, every one suspected a surprise. In this no one was disappointed. When he introduced Ignatz Paddyrestoff a roar greeted the appearance of this noble gentleman, who was soon discovered to be none other than Elizabeth Simpson, of Berkeley, who gave an exceedingly funny impersonation of the noted Pole. Following this Emmy Destinn was [illegible] sing "Carmen." "She" proved to be George McManus, and his costuming as well as his rendition in German of the famous aria caused every one to scream. It was really a performance worthy any vaudeville stage. Marion Vecki only increased the impression of his dramatic gifts by his singing of "My Cousin Caroos," which was exceedingly clever.

Mary Pasmore closed the program with a very ludicrous interpretation of "Obstination." Every one agreed that the closing part of the program was most fitting and a great relief of spirit.

Thus ended one of the most successful conventions the music teachers of California have ever held.

JANE CATHERWOOD.

Why Engagements?

T. Foster Why, bass noble, will sing the bass roles in Handel's "Messiah" and "Acis and Galatea," which are to be given on August 6 and 11 respectively by the Columbia University Chorus at the university, New York, under the very able direction of Walter Henry Hall. These engagements will mark Mr. Why's third appearance with this notable society and conductor in less than six months. This not only shows Mr. Why's great popularity with this organization, but is also a proof of his worth as an artist of the highest caliber.

Mr. Why and Mme. Rost Why, contralto, have been engaged by the Columbia University Institute for a joint recital, to be given March 12, 1915. Needless to say, this recital will be a success, and the accompanying of Mme. Rost Why will be a unique feature of the event.

Just at present Mr. and Mrs. Why are enjoying themselves on an island in Great South Bay, where they spend a good share of their time indulging in their favorite pastime, fishing. So far luck has been with Mrs. Why, for she caught a fine nine and a half pounder the other day.

Some recent press opinions of Mr. Why's solo work in "Elijah" follow:

Mr. Why, who essayed the dominant role of Elijah, is a singer, evidently well trained in the school of oratorio. His voice . . . has uncommon purity of tone.—Philadelphia North American.

T. Foster Why's mellow bass was heard to advantage in the role of the prophet, and his solo passages drew continued applause. Especially enjoyable was his singing of the air, "Is Not His Word Like Fire?" in which the composer adopted a somewhat freer and less formal style than is characteristic of the remainder of the oratorio.—Philadelphia Public Ledger.

T. Foster Why carried through the monologues of Elijah in a melodious, light baritone-bass. His leading-in of the chorus, "Thanks Be to God," at the close of the first part of the oratorio, should have pleased the conductor as it pleased the audience, which was appreciative.—Philadelphia Inquirer. (Advertisement.)

Unusual Recital of Van Den Burg Pupils.

The recital at the von Ende School of Music last Wednesday afternoon, July 29, presented a number of pupils of Hans van den Burg in an interesting program, consisting of Beethoven, Schubert and Chopin numbers.

Recitals by pupils of any one teacher are likely to be tiresome, since the majority of music students are bent upon copying their favorite master or imitating their teacher. But every recital by pupils of Van den Burg gives evidence of his rare ability to develop individualities of those studying under him.

Their playing was remarkable for crispness and clearness, for beauty of tone, for wholesome, well tempered strength, for thoughtful, dignified interpretation, for virile conception and brilliancy of performance. But not one resembled the other except in musicianly quality.

The Misses Bonito, Golden and Maudsley and Messrs. Bender and Nesbit are musical personalities in the making, whose further development it will be very interesting to watch.

Riga, Russia, may not have symphony concerts next season, owing to the lack of patronage suffered last winter.

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Paris, July 21, 1914.

Musical doings in Paris in the middle of July are very exciting—just about as exciting as the monologue of Gurnemanz in the first scene of "Parsifal."

The only thing which stirs the interest is the fact that the new director of the Opera, Jacques Rouché, has already run up against a snag, even before he has begun his actual duties. This time it is the orchestra. The men want more pay and less work. M. Rouché is inclined to meet the demands for more pay as far as possible, but there are certain abuses in connection with the presence of the members of the orchestra at their desk which he very rightly



MUSICAL TENNIS IN PARIS.

Left to right, standing: Fred Protheroe, tenor; George Suffle, baritone; Mr. Claffey, organist; Myrilla Annis, soprano; Charles de la Platé, bass. Seated: Mrs. de la Platé, soprano; H. O. Osgood.

wishes to abolish. As it is at present, each player has a right to remain absent from single performances at certain intervals and the management is obliged to pay a substitute. Further, each player has at stated periods the right to provide a substitute at his own expense and can do this without notifying the management in any way. The consequence is that after rehearsals of an important new work the conductor may at the first performance find before him half a dozen players who never have seen a note of the music which they are to play.

No wonder that the average standard of the performances at the Opera is not any too high. M. Rouché wishes to compel the players to give notice in advance of their intention to be absent so that the management itself may attend to providing a proper substitute. This does not seem to be an unreasonable demand, but still the players are opposed to it. Further, each player is required to attend only forty rehearsals in the whole year without special payment; for more than forty rehearsals he is paid so much per rehearsal.

As for the payment, it is true that it is not particularly high. The best yearly salary paid is 3,950 francs (something less than $800), but at the same time, by taking advantage of his leave of absence and of his right to provide a substitute, the player is compelled to play only 156 times in the course of the year, which works out at the rate of a little over 25 francs, or about $5 a performance, which is good pay for the kind of playing which one generally hears at the Opera.

There are some other funny provisions as well. For instance, if the bass drummer devotes his strong right arm alone merely to banging he is simply paid his regular salary, but if he tinkles the triangle with his left hand the same evening, he receives a bonus of 10 francs. If the bassoon gentleman has to go to the trouble of laying down his instrument to take up the contrabassoon and play a few measures on it, it costs the management an additional $3, which is perhaps one reason why we so seldom have Wagner at the Opera.

It has been the custom to hold rehearsals only on the evenings when the Opera is closed, never in the daytime. M. Rouché proposes to exercise his right to hold rehearsals whenever he may please, night or day.

Be the outcome of this contention what it may, the whole matter seems most ridiculous to any one accustomed to the splendid discipline of a German opera house, and throws a strong sidelight on the reason why performances at the famous Paris Opera are not better than they are. It is a miracle, under the circumstances, that they are as good as they are. M. Rouché is making an honest and

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determined effort to raise the standard of his house, and it is certainly to be hoped that he will find some means of succeeding in spite of all difficulties.

John Heath for Paris.

Among those musicians who have been spending the spring months in Paris is John Heath, the American pianist, who played at a number of large private soirées, among them one at Mrs. Webb's and another at Mme. de Pommereau's. Mr. Heath has left to spend the summer at St. Sulpice, near Lucerne, on the Lake of Geneva, but he is so favorably impressed with Paris as a musical center that he will return again the first of September to make



VANNI MARCOUX AND HIS BRIDE ON THEIR WEDDING DAY.
Mme. Marcoux was formerly Madeleine Morlay.

this city his permanent headquarters. He will open a large studio here for his classes and also will be heard during the winter in recitals here and in a number of German and Austrian cities where his playing is already well known and admired. Mr. Heath formerly lived for a number of years in Vienna, studying there under Meister Leschetizky.

A Debut.

Monday evening, last week, the American soprano, Jessie Christian, effected her debut at the Opera here in the role of the Queen in "Les Huguenots." Though plainly nervous, Miss Christian made an excellent impression and was heartily and deservedly applauded after her big scene in the second act. She is a pupil of the late Master Giuliani. Her voice, while not of especially large size, is of excellent quality, and her vocal work is satisfactory in every respect. She was formerly one of the leading artists at the important provincial opera house at Bordeaux.

Paris Notes.

T. Arthur Russell, the well known concert manager of London, has been here for a few days.

Theophil Demetriescu, the young Roumanian pianist whose playing has already won for him an enviable name in Germany and in his native country, has been in Paris for a short visit. He was one of the few pupils whom Eugen d'Albert accepted during the last few years.

Director Hans Gregor and Mrs. Gregor (formerly the well known American opera singer, Della Rogers), who have been staying here for some time, have left for Ostend, where they will spend a month resting in anticipation of a very busy season next winter at Vienna.

Hanna Butler, the Chicago soloist and teacher, has left Paris for a motoring tour of several weeks through the chateau country and Switzerland.

The young singers shown in the snapshot of the tennis party all are pupils of prominent teachers here in Paris. Mr. Protheroe and Miss Annis study with Baron von Steege; Mr. and Mrs. de la Plate are with Arthur Alexander and Mr. Suffle is at the d'Aubigné studio. Mr. Claffey is the organist of the American Church in the rue de Berri, Mr. Suffle being the baritone of the choir there as well.

Seagle Busy in England.

The animated white object to be seen in the middle of the accompanying snapshot represents Oscar Seagle, the baritone, throwing one of his famous "corkscrew spitters." For one who is supposed to be taking a vacation, Mr. Seagle is about the busiest person imaginable. At his charming summer home, New House, Bramber, Sussex, on the English south coast, lessons begin very promptly after breakfast, continuing until lunch, after which Mr. Seagle "throws a few over" just to freshen up before the afternoon lesson, which continues until it is time for a very late tea. At least seven hours a day are necessary to take care of his large summer class, which is made up for he present of the following:

Eleanor Poehler, dramatic soprano, Minneapolis and New York.
Pauline Curley, lyric soprano, New York.
Marian Clark, soprano, New York.
Esther White, soprano, New York.
Alice Bingham, soprano, New York.
Anna Taylor Jones, contralto (University Quartet), New York.
Mrs. George Beck, soprano, Chicago.
George Nelson Holt, bass (Columbia School of Music), Chicago.
Gustav Holmquist, bass, Chicago.
Frank Steen, tenor, Chicago.
Rudolph Engberg, basso cantante, Chicago.
Edna Ver Haar, mezzo soprano, Chicago.
Ragnahild Holmquist, lyric soprano, Minneapolis.
W. B. Olds, baritone (Milliken University), Decatur, Ill.
Harry Phillips, basso cantante, Minneapolis.
Laura St. John Westervelt, soprano, Chicago.
Miss Lerche, mezzo soprano, Chicago.
Nancy White, soprano, Chattanooga, Tenn.
Elmer G. Hoelzle, tenor, Jacksonville, Fla.
Lucy Call, coloratura soprano (Metropolitan Opera Company), New York.
Elizabeth Reeside, lyric soprano (Boston Opera Company), Washington, D. C.
Alfred Braun, baritone, England.
William Andrews, tenor, England.
Miss Hasbrouch, soprano, New York.



OSCAR SEAGLE, PITCHER, FASTER THAN THE CAMERA.

Earle G. Killeen, baritone, Cedar Rapids, Ia.
Leon Rice, tenor, New York.

Vera Kaplun-Aronson's Recitals.

The concert pianist, Vera Kaplun-Aronson, wife of the Berlin pianist-pedagogue, Maurice Aronson, has most auspiciously introduced herself to German concert audiences during the past winter. Her appearance with the Philharmonic Orchestra in Beethoven Hall and her piano recital in Bechstein Hall, Berlin, have already been referred to in these columns as rare and most remarkable artistic successes. The critical opinions of the entire Berlin press coincided with those from such musical cities as Halle, Hanover, Goettingen. They all acclaimed Mme. Kaplun-Aronson as one of the most talented pianists of the day.

This very gifted young woman played Beethoven's "Emperor" concerto and a group of soli by the same composer in a recent Beethoven symphony concert at Bad Salzbrünn. The local press proclaims her a Beethoven interpreter of the truest type and praises the dignity of her readings, her sovereign technical mastery and her artistic phrasing and shadings. Her success is spoken of in various criticisms as "abundant, almost stormy"; "after this brilliant performance the artist was deservingly and enthusiastically hailed"; "earned the heartiest applause."

In the fall Vera Kaplun-Aronson will make her initial bow to London audiences and will appear with orchestra and in recitals at St. Petersburg, Moscow, Stuttgart, Mainz and other continental cities. In her artistic training Vera Kaplun-Aronson stands as a representative of the Berlin pianist-pedagogue, Maurice Aronson, her husband, whose pupil she was.

Von Ende Pupils' Success Abroad

Sergei Kotlarsky, the young Russian violinist, for more than ten years a pupil of Herwegh von Ende, of New York, is touring the French seaside resorts this summer and is having great success with the fashionable audiences and the critics.

Among the comments that were made in Lorient, where he concertized with the Philharmonic Society, were the following:

> The Russian violinist's rendition of the Mendelssohn concerto with the accompaniment of the orchestra, under the baton of M. Guiol, was that of the great artst. The suppleness of his bow, the marvelous clearness and precision of his technic, which seems to stop at no difficulties, and the irresistible swing and dash which reflects a remarkable temperament, brought the audience to their feet and he was recalled again and again, until he responded with the delightful gavotte by Bach.

In another concert, in which Kotlarsky assisted M. Guiol, himself a brilliant violinist, he distinguished himself as a conductor, the report saying:

> It is our duty to render sincere homage to the admirable manner in which the Russian violinist, Kotlarsky, conducted the orchestra; it was a remarkable instance of the Franco-Russian alliance in the domain of art.

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This photograph was taken at a costume recital of "Oh, for the Wings of a Dove." During the summer address



Photo by C. Lucas.
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all communications to "The Duck Pond," Willow Grove, Pa. On Thanksgiving Day, or Christmas at latest, the quartet will be disbanded, stuffed, roasted and eaten—

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—London Morning Post, March 22, 1909.
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Music is subject to the same laws of progress as any other art, and so is musical instruction. Systems unsuited to the spirit of the time and methods that cannot be made to respond to the individual's personal needs, have no place in the education of the generation growing up about us. A school of music recognizing this fact does not necessarily need to ignore all precedent and start on a quest of sensational innovations. The eclecticism of Handel, learning all there is to learn and then going his own way, is as wise a process to pursue now as it was in Handel's time. It is a safe principle to act upon both for the student and for the school. Upon such a sound and solid foundation rests the von Ende School of Music. It has retained the form and organization of the conventional conservatory, but it is alive with a new spirit. It is inspired by that new idealism which is springing up in our modern intellectual life as a hopeful promising young growth. A school with ideals, it attempts to establish between teacher and students that noble relation of comradeship and cooperation which makes for the inner satisfaction of both and for the success of the institution to which they belong. The school addresses itself primarily to students possessing the earnest desire to do serious, thorough-going work and it aims to give them a complete musical education without destroying their individuality.

Without any intention of establishing a cult of personality, Herwegh von Ende, the director, has been singularly lucky in selecting a faculty of musicians of rare scholarship and eminence. In a criticism of last year's closing concert occurred this significant statement:

"It is apparent that Herwegh von Ende, the director, has not alone succeeded in placing all departments under eminent pedagogues, but has carefully selected masters imbued with a highly artistic nature as well. The cold pedagogic atmosphere was entirely lacking and replaced by a warm artistic atmosphere not often prevalent in scholastic events."

Among the names associated with Mr. von Ende in his work only a few need to be mentioned to bring out that important feature of the faculty. Hans van den Burg, one of the most distinguished pianists, pedagogues and composers of Holland, combines qualities rarely seen in any one man: artist, scholar, man of experience, he has one of the best informed minds in many branches of knowledge and by his close association with the late Massenet, Charpentier, Verhoelst, Israels, Mesdag, Maris and other men prominent in the world of music and of art, brings into the school not a little of the intellectual atmosphere of the Old World. Lawrence Goodman, a pupil of Ernest Hutcheson and O. Boise, of Lhevinne and Busoni, is a musician of striking individuality and a most conscientious teacher. Jean Marie Mattoon has few rivals as far as scholarship and ability and devotion to teaching are concerned; for eight years a pupil of Leschetizky and for six years a teacher at the Brée Piano School in Vienna which is under his supervision, she is perhaps the foremost representative of her master's method in America. Albert Ross Parsons, musician, pedagogue and philosopher, is an artist and teacher the country is justly proud of, and has a following of pupils that give proof of his broad and timely eclecticism. Sigismund Stojowski, the Polish pianist and composer, whose name is known from one end of the country to the other, is another striking personality. Elise Conrad, Stojowski's first assistant, ranks among the school's teachers who have achieved the best results. Lastly there is Vita Witek, for many years pianist of the Berlin Philharmonic Trio, an ensemble player and an instructor of rare eminence, and one who also brings a distinct breath of genuine European spirit into the school.

The violin department of the school is hardly less remarkable. The success of Herwegh von Ende himself is due in no little measure to his gift of winning and keeping the friendship and loyalty of his pupils, a number of them having remained with him from the first year of his arrival in New York to the present time. Sergei Kotlarsky, who has been applauded by New York audiences when he appeared as soloist at orchestral concerts at Carnegie Hall and the Metropolitan Opera House, and who when a mere boy was on tour with Caruso, studied for eight years with Herwegh von Ende.

J. Frank Rice, who studied with Mr. von Ende for nine years, has now for seven years been his assistant, and is another example of that loyalty which is said to be rarer among musicians than members of any other profession. Mr. Rice is far more than a mere instructor of the violin; he is a thoughtful, earnest educator whose devotion to his profession is almost unique. Anton Witek, whose fame as soloist and teacher in Berlin, where he was for sixteen years the concertmaster of the Berlin Philharmonic Orchestra, has followed him to this country since he entered upon the same position in the Boston Symphony Orchestra, is another big personality associated with the school. Mr. Witek has also turned out pupils that are now spreading his fame as violin pedagogue, among them Frank Holding, who toured Australia with Nordica, Havlicek and others.

Aware of the great responsibility of training so delicate an instrument as is the human voice, the faculty is most careful to select for the individual student the teacher most needed and best adapted. Adrienne Remenyi, the daughter of the late Edouard Remenyi and a pupil of Duvernoy, the former director of the opera class in the Paris Conservatoire, had won the approval of Massenet, Gounod, Bernard, Godard and Ambroise Thomas before she came to this country to concertize with her father, but has of late years devoted herself entirely to teaching. Adrienne Remenyi has a following of loyal pupils who hold her in high esteem for her conscientiousness and honesty no less than for her knowledge, judgment and taste. As a teacher of French diction and as an interpreter of French music she is a recognized authority among musicians, and her success has been astonishing.

Other departments of the school are equally well provided for. At the organ presides Harry Rowe Shelley, in the ear training and sight reading class Mme. C. Trotin. The students of theory and composition have the advantage of instructors like Hans van den Burg, Harry Rowe Shelley and J. Frank Rice, whose ability to guide the learner through the world of harmony, counterpoint composition and orchestration, until they are able to dispense with teachers and rules, is unquestioned.

Herwegh von Ende is constantly on the alert for new additions to the faculty, and the engagement of Lewis M. Hubbard, eminent Liszt pupil, late director of the Lachmund Conservatory of Music, which has been absorbed by the von Ende interests; Alfred Ilma, operatic bass baritone of international fame; Henri LaBonte, tenor of most artistic and musicianly equipment, and Morris Lichtmann, assistant to Godowsky at Vienna for several years, are indications of the expansion this school is enjoying.

With a faculty so eclectic in its national makeup and a policy equally eclectic in its pedagogical methods, the school can hardly be rivaled for breadth of vision and for depth and solidity of achievement.

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THE FAMILY TREE OF THE PIANO.

BY ARTHUR SHATTUCK.



IN this day and age, when everybody wants to know all about the family tree of nearly everybody else, and when it is more important to have one's name in "Who's Who" than it is in either Dun or Bradstreet, it seems to be high time for some one of the pianists to arise and set forth clearly just whence comes the piano.

Dried sinews stretched across the shell of a dead tortoise is a far flight from the concert grand piano of today, and yet it is from this primitive source that all stringed instruments may be traced, and further, it is generally acknowledged that the culmination of the stringed instrument has been reached in the piano product of the present.

The history of stringed instruments harks back almost to the event which holy writers chronicled by saying: "In the beginning God created the heavens and the earth." Ever since the human race was young the record of its people whether written on parchments or graven on tablets of stone, contained much mention of stringed instruments.

David, the sweet singer of Israel, drove the glooms away from King Saul by playing a harp accompaniment to the songs he sung for the morose monarch. But students will find that David was almost a modern. A thousand years before David the Egyptians had many stringed instruments. In the deathless hieroglyphics of the pyramids are pictured the harp, the lyre and the guitar.

To Mercury, the winged messenger of the Egyptian god, Osiris, is ascribed the invention of the first stringed instrument. The hieroglyphics say that Mercury was walking along the banks of the Nile one day after one of the periodical inundations. The Nile had overflowed its banks and the land had been submerged, but now the water had subsided, and as Mercury walked along his foot accidentally struck against the shell of a dead tortoise. Across the inside of the shell the dead sinews were tightly stretched. Mercury picked it up and touched the sinews with his fingers. He was amazed to hear the sweet tones which the picking of the strings produced. He set to work to make a musical instrument, using the tortoise shell for the body and placing strings across it. When the instrument was finished he took it to Osiris. Then Mercury, the messenger, summoned all the Egyptians into the presence of Osiris, who commanded them to listen. When Mercury

"Struck the chorded shell,
They, wondering, on their faces fell
To worship the celestial sounds
Less than a god they thought there scarce could dwell
Within the hollow of that shell
That spoke so sweetly and so well."

No one knows how many strings Mercury had on his tortoise shell instrument. Some say three, for the seasons, as Egypt has but three—spring, summer and winter. Others say seven, for the days of the week, but the calendar was arranged later. In any event, the story of the hieroglyphics is substantiated by the fact that all the lyres of the ancient Greeks were ornamented with an engraving of a tortoise.

When the tomb of Rameses II was opened a few years ago a harp was found. Despite the fact that three thousand years had gone since it had been put to sleep beside its royal master, the harp was in an excellent state of preservation. The strings were of catgut and were in marvelously good condition.

Harps and other stringed instruments were played either



ARTHUR SHATTUCK.

by picking the strings with the fingers or a plectrum. The latter was a small piece of bone or metal, held in the fingers, with which the strings were snapped. Sometimes a short piece of wood was used to strike the strings.

A step forward in the evolution of the stringed instrument was made in the Middle Ages when strings were placed across a box, thus introducing the idea of a sounding board. This invention, called the psaltery, was followed by the dulcimer, which was somewhat larger. A plectrum was used to play both. The keyboard was invented in the eleventh century. The first stringed instrument to use the keyboard was the keyed cithara, a box with a cover, having catgut strings arranged in the form of a triangle. A quill plectrum attached in a crude way to the end of each key marked the progress the piano of today had made in the thirteenth century.



PLASTER CAST OF THE HAND OF ARTHUR SHATTUCK, THE AMERICAN PIANIST.

Next came the clavichord. In shape it much resembled a small square piano without frame or legs. The strings were of brass, struck by a wedge made of the same metal which was called a tangent. The virginal, spinet and harpsichord followed the clavichord in rapid succession. They had strings of brass with quill plectra attached to pieces of wood. The virginal and spinet were almost identical, but the harpsichord was larger, and was, at times, built with two keyboards. There are several explanations as to why the virginal was so called, but the generally accepted one is that it was in honor of Elizabeth of England, the Virgin Queen.

In Shakespeare's time it was customary to have a virginal in all the barber shops for the entertainment of the customers. Probably to beguile the weary moments while waiting for the barber to say "Next!" Inasmuch as I am a disciple of Gillette and shave myself, I believe I would prefer to have the inevitable restaurant orchestra sent back to the barber shop where it historically belongs.

The spinet received its name from its Venetian inventor, Sebastian Spinetti. The harpsichord was very much like our present grand piano, only much smaller.

It seems almost incredible that the manufacturers of Queen Elizabeth's time did not discover the hammer action. According to court history, hammers were much in use, but not musically. This great invention was left to the Italian, Angelo Christofori, who in 1709 brought out a piano which forever did away with the scratching sound of the quill, thorn, brass or ivory plectra.

The piano did not receive a hearty welcome at first. It was looked on as a novelty. A playbill of Covent Garden Theatre, London, as late as 1767 announced: "Miss Anna Brickler will sing a song from 'Judith,' accompanied by Charles Didbin on a new instrument called the pianoforte." A few years later Boston was boasting of a number of pianos within the city limits. In a "write up" of the city, printed in one of the Hub papers in 1791, there appeared this sentence: "No less than twenty-seven of the wealthy families of this city have pianos in their homes."

New York seems to hold the record of having the first piano recital. A New York newspaper announced in 1774 that: "Herman Zedwitz, teacher of the pianoforte, who has just returned from Europe, will give a concert in the assembly rooms at the 'Sign of the Golden Spade.'" But those "good old days" must have been the "bad old days" for pianists, because this same New York newspaper a few weeks later contained another announcement which said: "Herman Zedwitz, teacher of the pianoforte who recently returned from Europe is prepared to take contracts by the year as chimney sweep. He guarantees to dust out perfectly the sooty interior of flues. None but competent boys employed."

The evolution of the piano from its primitive beginning down to today, when it is the one splendid instrument capable of representing the effect of a full orchestra, has always been of great interest to me personally. No home seems complete today without a piano. Music in the American home is the rule rather than the exception, and, best of all, the price of the modern piano places this king of instruments within reach of every one.

We citizens of the twentieth century are indeed lucky to be in the possession of a piano having a range of seven and one-third octaves. When I look at this musical masterpiece and then compare it with the poor instruments in the days of Haydn, Bach and Handel—well, I am mighty glad I am living today.

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Walter Petzet's Success.

Walter Petzet, the brilliant young pianist who is to assist Xaver Scharwenka in running his Master School of Piano Playing in Berlin, is not only a first rate pedagogue but he has also made a name for himself in Germany as a brilliant soloist. Appended are some criticisms on his playing from various important German papers:

Almost all the admirers, not only of the music pedagogue, hut also of the brilliant pianist, were present to do homage to him, the enthusiasm reaching its highest point after the Chopin B minor sonata. A gigantic wreath was brought to the stage and the applause was prolonged. While he was playing one forgot the performer and thought only of the power of the work.—Deutschland Weimar, March 12, 1913.

His playing is to be praised for his reliable and faultless technic, and for his sane, masculine sentiment. The Rheinberger toccata, an illustration of the development of all the fingers equally, must be mentioned as particularly praiseworthy. In Schumann's F sharp minor sonata the aria was rendered with the utmost delicacy of touch. The sterling musical nature of the pianist was also shown in the other numbers.—Frankfurter Zeitung, January 7, 1904.

Herr Petzet proved by his execution that he occupies an eminent position among modern pianists. The excellence of his playing, his virtuoso mastery of the technic, his well modulated tone and his objective conceptions, combined with his warmth of feeling, do not fail to make his performances highly enjoyable.—Karlsruher Zeitung, October 3, 1906.

Professor Petzet played the concerto with all of his great mastery. His big success was especially due to his real inspiration.—Badische Presse, June 26, 1909.

In Professor Petzet we made the acquaintance of a pianist who deserves the name of genuine artist. It is not necessary to speak of his technic, which is self understood in a modern pianist. The chief point is interpretation and we are frank to state that we rarely meet pianists with such fine and noble conceptions throughout. It was an unquestionahle success. The scherzo was played with enchanting elegance, and the finale with its difficult cadenza was given an excellent performance.—Neue Bad Landeszeitung, Mannheim, August 23, 1906.

In hoth works Herr Petzet showed himself as a ripe artist whose faultless technic is subordinated to the service of artistic expression.—Nürnberger Gencralanzeiger, Novemher 15, 1905.

(Advertisement.)

Heinrich Hensel Snapped.

Heinrich Hensel, the noted Wagnerian tenor, sends to the MUSICAL COURIER from Koenigstein, together with his greetings, this interesting picture—a snapshot of the artist and his small son. Mr. Hensel, who was recently granted a lengthy audience with the German Crown Prince, is anticipating a busy season in Chicago, beginning in the fall. "With Bodanzki as conductor," his letter continues, "Edyth Walker and I will assist the Wagnerian art to a great triumph."



HEINRICH HENSEL WITH HIS SON, SIX MONTHS OLD.

No Airs About Her.

"Airs!" exclaimed the proud mother, and shook her head vigorously. "My Elsie, for all her learning, hasn't any more airs, so to speak, than her poor old dad."

"Then she won't turn up her nose at her old friends?" queried the visitor.

"La, no!"

"How refreshing! Most girls who go through college nowadays will hardly look at you after they're graduated."

"Well, they ain't like my Elsie, that's all I can say," retorted Elsie's ma. "She's become a carnivorous reader, of course, and she frequently importunates music. But stuck up—my Elsie? Not a bit. She's unanimous to everybody, has a most infantile vocabulary, and, what's more, never keeps a caller waiting while she dresses up. No, she just runs down, nom de plume, as she is."—Newark (N. J.) Star.

On the Sea.

"For goodness' sake, captain, don't let that man sing!"

"Why not?"

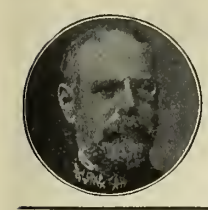
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Emma Lipp Gives Delightful Recital.

The summer students of the Virgil Piano School, 42 West Seventy-sixth street, New York, enjoyed an exceptional recital given by Emma Lipp on Friday afternoon, July 24. Miss Lipp was in splendid playing mood and gave her listeners a most delightful treat. Her program was chosen from the works of several composers, which gave her a wide field for interpretation and variety of expression. The recital was also a signal illustration of one of Mrs. Virgil's policies of teaching, viz., keeping the technic of the player a trifle in advance of the requirements of the pieces he is studying. Mrs. Virgil maintains the strain upon the attention of the player of constantly coming to passages that require his utmost ability to play merely correctly. The audience on Friday certainly did not seem to feel that Miss Lipp's recital was just a technical display. Her opening group was composed of pieces which she had played in public before. The "Sprites of the Glen" was warmly applauded.

In the second group there were two pieces which she had never given before an audience, the "Rolled Chord" etude of Chopin and the tenth rhapsodie of Liszt. Both of these numbers she rendered with artistic finish and sincerity of feeling. The "Romanza Passionata" of Mrs. A. M. Virgil also made a very favorable impression.

The fourth group contained two pieces new to her repertoire: the Bach prelude and the G major nocturne of Chopin. The former was clearly and intelligently phrased, in fact the complex developments usual in Bach were very interesting as she presented them.

Miss Lipp made a great deal out of the Chopin nocturne. The first part she played brightly and gave the modulations the necessary color. The berceuse which forms the middle part requires a good command of tone and legato effect, which she possessed. After the "Sextet" from "Lucia" (for the left hand alone) she received a prolonged applause to which she responded with a "Concert Mazurka," by Mrs. A. M. Virgil, a brilliant composition especially well suited to the concert stage.

She rendered the "Water Lily," by MacDowell, with great beauty of melody outline and gave full value to its harmonic richness. She was particularly successful in conveying to her hearers a sense of the swaying of the flowers on the water and the cool placid effect at the close. Besides having complete technical grasp of "Man lebt nur Einmal," by Strauss-Tausig, she brought out the joyous lively spirit of the work very successfully.

Miss Lipp's recital showed her pronounced advance in power, depth of musical feeling and mastery of piano technic. She is also unusually skillful in her use of the pedal.

Alma Voedisch Busy Booking Artists.

Alma Voedisch, the well known Chicago impresaria, is shown in the accompanying photograph with Fred Graham, the Salt Lake City manager, with whom she booked



FRED GRAHAM, THE SALT LAKE CITY IMPRESARIO, AND ALMA VOEDISCH.

Julia Claussen, Sibyl Sammis MacDermid and James G. MacDermid for several dates.

Miss Voedisch informed the MUSICAL COURIER representative that Mme. Claussen is now in Sweden resting and that she will return to America early in October for her Pacific Coast tour, which is booking very well. Miss Voedisch also says that she will have another big tour for the MacDermids and the Oberndorfers. Miss Voedisch is now in California and will return to Chicago by early September.

Paul Tietjens Sails.

Paul Tietjens, pianist and composer (he wrote the music to "The Wizard of Oz" among other things), was a caller at the MUSICAL COURIER offices last week, prior to his sailing for Europe, where he will resume his musical work after a pleasant vacation spent in this country.

Elizabeth Cueny in New York.

Elizabeth Cueny, the St. Louis manager, now connected in a booking capacity with the Concert Direction M. H. Hanson, was in New York last week. She prophesies a booming musical season for the Middle West in 1914-1915.

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Thibaud's London Encomiums.

How very successful Jacques Thibaud was on the occasion of his recent London recital may be gathered from the following excerpts from the leading English dailies:

We can hardly recall an occasion when the spell of his grave and delicate art was more potently exercised. There was dignity as well as grace in his reading of Beethoven's sonata in F, and he played a fugue by Bach with a rare grip of its impressive design. But the climax of the recital was reached in Chausson's "Poeme"—one of the most beautiful pieces for the violin. We could wish for no better interpreter than M. Thibaud, whose playing yesterday touched high levels of romantic fervor.—Daily Telegraph.

Thibaud played Bach's exacting fugue with a wonderful amount of spirit and his usual delicate accuracy.—Times.

M. Thibaud is one of those sympathetic players who never fails to give pleasure to their hearers. The richness and purity of his tone was as remarkable as ever.—Morning Post.

He is known as a violinist of unusual ability, and in the present instance he more than maintained his reputation. He was heard in a brilliantly expressive and executive performance of Beethoven's F major sonata, and later gave a broad and dexterous reading of the Bach fugue.—Standard.

The beauty of his tone is practically unrivalled.—Pall Mall Gazette.

There is always room for an artist like M. Thibaud, whose recital was attended by a crowded audience. His reading was perfect in its decision and refinement. The tone was seductively pure, and the chastened spirit of his interpretations showed the scholar and not the sentimentalist.—Globe.

Jacques Thibaud is a violinist always to be listened to with pleasure. His playing possesses the charm of never seeming to hint at the difficulties of his task. He extracts from his instrument a limpid stream of exquisite and sensitive tone, correct and finished in the technical sense down to the smallest detail, and yet instinct with life and individuality.—Westminster Gazette.

He can draw an extraordinary and "flutey" tone from the A and E strings and his execution is brilliant. His performances in London this season have placed him well in the front rank of living violinists.—Daily Graphic.

The distinguished violinist was in one of his most poetic moods, and his playing was a revelation in fancy and delicacy.—Observer.

This was one instance where one could listen with unalloyed delight.—Ladies' Field.

He played with a grip and clarity beyond praise.—The Lady.

(Advertisement.)

Theodora Sturkow Ryder on a Wrecked Boat.

In the accompanying snapshot is seen Theodora Sturkow Ryder, the well known Chicago pianist, and a friend



MME. STURKOW RYDER AND FRIEND ON THE WRECK OF THE EXCURSION STEAMER "SILVER SPRAY," WRECKED OFF THE HYDE PARK REEFS, JULY 18.

standing on the remains of the excursion steamer Silver Spray, which was wrecked off the Hyde Park reefs, in Chicago, on July 18. The daily papers gave much prominence in their news section to this wreck, which, however, resulted in no loss of lives, steamers rushing to the rescue of the hundreds of passengers, who were transferred to safety on tugboats, police and excursion boats.

Spooner Not Afraid of War.

Because of his excellent singing at the concert given on board the steamship Mauretania, during his passage to Europe, Philip Spooner, the young American tenor, has booked two additional concert engagements, one in October and one later in the winter. On this occasion he was heard in an aria from "Rigoletto," and Johnson's aria from "The Girl of the Golden West," and the applause was so insistent that he was obliged to respond with two encores. At present Mr. Spooner is enjoying his stay in Europe, and does not seem to mind the great war scare which is threatening all of Europe.

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Plamondon Choral Society of Montreal.

Recently the Plamondon Choral Society, under the direction of Arthur Plamondon, the well known teacher, of Montreal, gave a series of popular concerts. These concerts were so successful that Mr. Plamondon next essayed a similar venture, but on a smaller scale, at Verdun, a suburb of Montreal, which was equally successful. The press of Montreal made the following comments upon the work accomplished by this choral society at the concerts in Montreal:

The two popular concerts given by the Plamondon Choral Society yesterday afternoon and evening at the Monument National were attended by a very large number of music lovers, who, judging by the unstinted applause, were more than pleased with this first attempt on the part of A. Plamondon to present at prices possible to the humblest music of a good standard. The chorus consists of about forty singers of both sexes and the training they have undergone during the past year or so has been productive of a fine concerted part singing that is worthy of commendation. Naturally, French composers are favored by this association, but Brahms and Schumann also figured on the program. . . . Of course, these concerts would be incomplete without "something worth while" from Mr. Plamondon, who sang "Legende," a ballad of considerable musical worth, the composer of which, Charles Baudoin, accompanied.—Montreal Daily Mail.

Arthur Plamondon's two popular priced choral concerts in the Monument National yesterday afternoon and last night were largely attended and most artistic. Mr. Plamondon established a precedent in selling tickets for ten and fifteen cents, thereby giving music lovers an opportunity to hear many fine works at practically no cost. Mr. Plamondon could not have expected to make money out of the venture and his enterprise is to be warmly commended.—Montreal Daily Star.

The two popular concerts given by the Plamondon Choral Society at the Monument National yesterday afternoon and evening were entirely successful. . . . The fact that so many items had to be repeated in response to enthusiastic applause was a proof of the appreciation with which the efforts of the participants was received. . . . The merit of the songs, combined with the effective interpretations given them by Mr. Plamondon, drew such sustained applause that both composer and singer were compelled to bow their acknowledgments repeatedly.—Montreal Gazette.

The many soloists did much credit to their capable teacher, Mr. Plamondon, who took part in the program, besides conducting all the choral numbers most effectively rendered and encored by these well trained singers.—Montreal Standard.

The two concerts given by the Plamondon Choral Society yesterday at the Monument National more than pleased the large number of music lovers who attended them and showed their appreciation of the first attempt of Mr. Plamondon to present at popular prices music of a high standard.—Montreal Evening News.

(Advertisement.)

Seattle's View of Paderewski.

There is no doubt about it. The reputation of Paderewski is on the wane, says the Seattle Town Crier. For two seasons past the critics have been hinting that his playing was not up to the Paderewski standard and gradually the feeling seems to be spreading that the capacities of the celebrated pianist have been much exaggerated. Critics in attendance at the recent concert of the London Symphony Orchestra where Paderewski played his own piano concerto (op. 17) are almost unanimous in their condemnation of the performance, many of them speaking in frank disapproval of his tendency to hammer in the forte passages. The composition, too, comes in for its share of adverse criticism. Viewed in the light of the new movement in composition, the work seems a bit commonplace and old-fashioned, according to some judges. "Granted," says one, "that he is a distinguished artist, a talented composer and a really first rate pianist, nevertheless he is no Paderewski." A shrewd bit of criticism this, for, as everybody knows nowadays, the true answer to Shakespeare's query "What's in a name?" is "Everything."

Shelley for Century Opera.

Howard Shelley, formerly press representative of the Manhattan Opera and Chicago Opera, has been engaged for the same position at the Century Opera, beginning late in August. Rufus Dewey, present press representative at the Century, has been promoted to fulfill the duties of publicity manager and to take charge of the Century Opera Program Magazine.

The Simon Holiday.

Mr. and Mrs. Otto T. Simon, of Washington, D. C., now are at Klampenborg, a Danish seaside resort, after having been the guests for ten days of Sir Asger Hamerik at his villa in Copenhagen. The Simons will be in London about August 1, where Mr. Simon intends to prepare his programs for next season's concerts of the Motet Choral Society in Washington.

Stock Sails.

Frederick Stock, conductor of the Chicago Symphony Orchestra, sailed for Europe last week, where he intends to visit Bremen, Berlin, Vienna, etc. Mr. Stock is to return to Chicago about October 1.

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DENVER BREVITIES.

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Denver, Col., July 20, 1914.

The orchestral concerts at Elitch's Gardens and at Lakeside continue during the summer, and many interesting programs are given.

Mr. Tureman's orchestra has been considerably strengthened by new musicians from Innes' Municipal Band, thus making that orchestra an exceptionally good one throughout.

Many local soloists have been presented at both series of concerts, among them Mrs. Edward Wells Collins, soprano; Rose McGrew Schoenberg, soprano; Jane Crawford Eller, contralto; Mrs. George McDonald, soprano, and Franklin Cleverly, pianist, with the Tureman Orchestra.

Mr. Cavallo, conductor at Lakeside, has also given some fine programs, presenting Bessie Fox Davis, contralto; Maud Norman Reilly, contralto; Vivian Perrin, contralto; Agnes Clark Glaister, soprano, all local soloists; Eleanor Shaw, pianist, and Alexander Saslavsky, violinist, both of New York City.

Among the summer visitors in Denver is William Orth, a well known musician, of Boston.

The following program of French songs and arias was given by Dolores Reedy Maxwell, contralto, assisted by Bell Fauss, accompanist, at the University of Colorado, Boulder, Col., on July 14, under the auspices of the French class of the summer school: "Il est doux" ("Herodiade"), Massenet; "Ouvre tes yeux bleus," Massenet; "Arioso," Delibes; "Il Neige," Bemberg; "Le Nil," Leroux; "Air de Lia" ("L'Enfant Prodigue"), Debussy; "Printemps Nouveau," Vidal; "L'Heure de Pourpre," Holmès; "A des oi eaux," Hüe; "Printemps qui Commence" ("Samson et Dalila"), Saint-Saëns; "Mignonette," Weckerlin; "Chère Nuit," Bachelet.

DOLORES REEDY MAXWELL.

John Rebarer Likes New York.

Following his arrival in New York, a couple of years ago, John Rebarer, concert pianist, has achieved great popularity with metropolitan audiences. He has become a



JOHN REBARER.

real New Yorker and practises daily in his studio on Madison avenue, regardless of the heat; he insists that the metropolis is the finest summer resort on earth. The young artist is accustomed to the temperatures of torrid zones, however, and to him the much abused climate of New York is a delightful change.

Mr. Rebarer's Spanish ancestors spelt their name Ribera and the pianist's name is really Jean de Ribara, although he has insisted upon Americanizing it and calling himself plain John Rebarer.

Awful Punishment.

"Tommie, you've been a naughty boy, and you must be punished."

"Oh, please, mamma!"

"Go right upstairs with your father. He's going to take his cornet lesson."—Morris County Chronicle, Morristown, N. J.

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A Festival Photo.

The accompanying snapshot was taken just outside the historic theatre (designed and built by Goethe) in Lauchstedt, Germany, where a successful operatic festival has just been held. One of the hits of the occasion was an



A WELL KNOWN TRIO "SNAPPED" AT LAUCHSTEDT.

"Orpheus" performance, conducted by Hermann Hans Wetzler, formerly of New York. In the picture he is shown at the reader's extreme left. The other figures are (center) Prof. Hermann Abert and Dr. Ernst Lert, the stage manager.

Reuben Davies Scores Another Hit.

The mere announcement that Reuben Davies, the young American concert pianist, was to give a recital on July 9 at Valley Falls, Kan., was sufficient to attract a large and enthusiastic audience.

Mr. Davies' popularity is well established, which fact is proven by the number of return engagements he is compelled to fill. His artistic playing, masterly interpretation, delicacy of feeling and faultless technic were greatly admired by those present at his recent Valley Forge concert. He opened the program with with the D minor chaconne, by Bach-Busoni, later playing concert etude, op. 36, by MacDowell, and chose for his closing number scherzo in B flat minor, by Chopin. Enthusiastic applause followed this last number, which compelled the young artist to give several encores.

Arthur Hirsch Agency.

The engagement of court orchestra conductor Bodanski with the Chicago Opera Company for three years has been perfected through the New York branch of the Arthur Hirsch agency.

Marion Green En Route.

Marion Green, the Chicago basso cantante, passed through New York last week on his way to Maine, where he expects to spend a month or so in rest and recreation.

OBITUARY.

Prof. Franklin W. Hooper.

From his summer home, in Walpole, N. H., comes the announcement of the death of Prof. Franklin W. Hooper, director of the Brooklyn Institute of Arts and Sciences. Professor Hooper was sixty-four years old.

Born in Walpole, the deceased received his early education in his home town and at the Antioch Preparatory School, in Ohio. In 1872 he entered Harvard. Graduating from there he took up scientific work and later became principal of the Keene High School, in New Hampshire, and stayed there until 1880, when he was called to Brooklyn as professor of chemistry and geology at the Adelphi Academy. In 1889 Professor Hooper assumed the position which he held at his death with the Brooklyn Institute of Arts and Sciences.

In that capacity the late educator displayed unusual executive ability and the institute flourished remarkably under his able and energetic guidance, particularly the musical department receiving an impetus which made it the leading force in the concert and operatic life of Brooklyn. Personally, Professor Hooper was an amiable and courteous gentleman, liked by all who came in contact with him.

He leaves a widow, a daughter, Mrs. W. F. Eastman, and a son, Franklin Dana Hooper.

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NEW YORK, WEDNESDAY, AUGUST 5, 1914.

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THE MUSICAL COURIER EXTRA
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Devoted to the interests of the Piano Trade.

Bayreuthing is going on merrily at this writing.

Wagner wrote the music to a Parisian comic opera in 1840, but reformed later.

"Faust" was given in Esperanto recently, and listeners remarked that the music held its own.

The "human canary" simile now will have to be reversed. At a vaudeville theatre in New York a canary bird sings well known song tunes.

It is not difficult to understand the English rage for everything Russian in music when one considers how very different Russian music is from English music.

Epigrammatically, the Memphis Commercial Appeal remarks: "Modern composers are like sportsmen vying with each other to see who can breed the ugliest bulldogs."

Public performers who smart under the stings of the professional critics should remember Charles Lamb's saying, that the Italian fleas, had they been unanimous, would have pulled him out of bed.

Mme. Melba is in Australia at the present moment and will remain there until next January. She is to give some concerts in her native country, but the primary object of her visit there was to see her father, who has not been in good health for some time past.

Oscar Hammerstein has lost three sons within six months, Abraham, who died February 2; William, whose death occurred June 10, and Harry, who passed away Tuesday of last week. The last named had been associated with his father in the management of the Manhattan and Philadelphia Operas.

London Musical News admonishes the world not to get excited over the frequent sales and resales of the Covent Garden estate, for, remarks the English paper, "the opera house is not affected in any way. There are still thirty-four years to run of the lease, which is in the possession of the Grand Opera Syndicate."

Cleofonte Campanini has engaged for the Chicago Opera Company two well known members of the Paris Opera Comique forces, Margarethe Carré, soprano (wife of the former director of the Opera Comique and present director of the Comedie Française), who will sing several performances in Chicago toward the end of the coming season, and Marthe Chénal, whose Carmen is very well known in Paris, and will be heard in Chicago during the season of 1915-16.

A brief tour of the Middle West will be made by the Philadelphia Orchestra, beginning on Monday, November 30. The tour is to last only ten days, and the orchestra will be heard for the first time on that occasion in Indianapolis and in Buffalo. The other cities in which the orchestra will appear are Detroit, Ann Arbor, Cleveland, Oberlin, Akron and Erie. The soloists for the tour will be Olga Samaroff, Theodore Harrison and Thaddeus Rich, concertmaster. Arrangements have been concluded for the later appearance of the Philadelphia Orchestra in Washington, Baltimore, Wilmington, Atlantic City, and Reading, while the regular number of concerts will be given at the University of Pennsylvania and in Kensington. As is his custom, Leopold Stokowski, the conductor of the Philadelphia Orchestra, is preparing all of the programs for the Philadelphia series of concerts at his home in Munich. In addition to this he is rehearsing the orchestra that he will conduct at a festival concert in Munich on August 11. The soloist on this occasion will be Olga Samaroff, who in private life is Mme. Stokowski. She will play the Schumann concerto in A minor, and it will be her first public appearance in several seasons.

A report issued by W. J. Harris, director of the Bureau of the Census, at Washington, shows that last year 38,756,223 persons were engaged in gainful occupations in the United States. The investigator should have told, too, how many persons do work and receive no pay, for instance, singers and players who perform for nothing at private musicales and charity concerts, church organists who volunteer their services, and American composers who write symphonic music.

Max Bruch's famous choral composition, "Frithjof," for male chorus, has been a favorite with choral societies now for half a century. The fiftieth anniversary of its first performance, which occurred at Mannheim in 1864, will be celebrated on November 20 next, when "Frithjof" will be sung by the male chorus, Concordia, of Aix-la-Chapelle, under the personal leadership of the aged composer. "Frithjof" has had hundreds of performances both in the New and in the Old World.

Among rarely heard works which are to be given at the London Promenade Concerts this season are Ernest Schelling's "Suite Fantastique" for piano and orchestra, Granville Bantock's songs with orchestra entitled "Ferishtah's Fancies," César Franck's symphonic poem, "Psyche," and Korngold's "Overture to a Drama." During the series of promenade concerts the nine symphonies of Beethoven are to be played. Altogether, there are twenty-two symphonies listed for performance, which are, besides the Beethoven, Brahms' Nos. 1, 2, 3 and 4, Tschaikowsky's Nos. 4, 5 and 6, Dvorák's "New World," César Franck's D minor, Haydn's "Le Midi," Mozart's Nos. 35 ("Haffner") and 41 ("Jupiter") and Schubert's "Unfinished."

In our Paris letter will be found some news of value to those who are interested in the discipline of grand opera companies. It appears that at the Grand Opera in the French capital it has been customary to allow orchestral players to remain away from performances at certain intervals and at other times to let them send substitutes to the institution without previous warning, thereby frequently putting the conductors in the position of finding at a premiere several orchestral members who had not taken part in the rehearsals. Other similar weird customs are mentioned by our Paris correspondent, all of them tending to make American grand opera managers smile. We manage those things differently in this country, and perhaps that is why the Paris Grand Opera has been steadily degenerating artistically while our operatic institutions never stop in their progress toward the attainment of ideal performances.

From the camp of the publishers of popular music goes forth the edict that hereafter singers no longer are to be paid for performing in public the productions of the music issuers. That will do away with the highly honorable, if strenuous, profession represented by the so-called "song boosters" who moved from restaurant to restaurant and dance resort to dance resort of an evening and raised their very distinct voices in noisy effort to create an interest in and stimulate the sale of those mushroom ballads of the moment which they were paid to perform. It is to be hoped that the publishers, while they are in a reforming mood, also will put the quietus on the horny handed gentry who make comic opera unendurable by encoring an untold number of times those musical selections designated (before the premiere) by the publishers as the "hits" to be "boosted." The custom is an insult to the intelligence of the public and to that of the publishers as well.

A CONCERT TOUR OF THE VOLGA.

By Arthur M. Abell, Special Representative of the Musical Courier on the Tour of the Volga Made by Sergei Kussewitzky and His Symphony Orchestra.

IV.

The Volga offered much of interest between Nijni-Novgorod and Kasan, that ancient capital and stronghold of the Tartars. The right bank is high, the left flat and the background is shut in with forests. The villages with their poor wooden huts would be very monotonous were it not for their beautiful churches. After leaving Nijni, steamers were constantly coming and going, as there is a busy passenger and freight traffic. The population along the banks of the river is no longer purely Russian, but has a large percentage of Finnish or Mongolian tribes.

Kasan numbers only about forty per cent. of Russians among its population; of its 175,000 souls, 30,000 are Tartars. The Tartars, a mixture of Mongolian and European, we found to be a picturesque and peaceful people. They are Mohammedans, and with great interest we visited one of their mosques. Kasan was the capital of the great Tartar empire that rose in this district after the dissolution of the "Golden Horde." The town was taken by Ivan the Terrible on October 2, 1552, after one of the most fearful sieges in the annals of warfare. It is said that the awful carnage drew tears from the eyes of the pitiless Czar himself. "They are not Christians," he said, "but yet they are men."

One building still survives from the ante-Russian times—the old Souioumbeka Tower. This is 250 feet high and commands a splendid view of the city and the surrounding country. During the siege of Ivan the Terrible the beautiful Tartar princess, Souioumbeka, flung herself from this tower in desperation at the loss of her native city. Kasan is situated at the meeting place of the Baltic, Caspian and Siberian trade routes, and for this reason it is favorably located for commercial activity. The town suffers, however, from one great disadvantage, for the Volga is gradually receding westwards and the city proper, which was formerly on the banks of the stream, now is some five miles distant from the river. The university at Kasan is famous for its instruction in Oriental languages. The museum there also contains interesting antiquities from the ruins of ancient Bulgary. The Bulgars were probably of Finno-Turkish extraction, but their exact origin is unknown. They settled on the Volga about the beginning of the Christian era and became very powerful, but their empire was later overturned by the Mongols. Subsequently they emigrated to that part of the Balkans where Bulgaria now is situated.

The steamboats are the only means of transportation between these towns on the Volga, for there are no railroads along the banks: The only way to reach Kasan from Nijni-Novgorod by rail is to go from Nijni to Moscow and thence to Kasan. This, of course, requires an immense amount of time. In any other European country but Russia, save perhaps Turkey, railroads would have been built long ago. The lack of enterprise in provincial Russia is astonishing. What few modern conveniences one finds come from abroad. For instance, we found the American sewing machines everywhere, even in the smallest Russian hamlet. American music machines and American revolvers also were to be found in every town along the Volga. Kasan has a street railroad system and is fairly well governed, accord-

ONE OF THE MANY MONASTERIES ON THE BANKS OF THE VOLGA.

BIRDSEYE VIEW OF KASAN, WITH THE VOLGA IN THE DISTANCE.



ECULIAR STYLE OF CHURCH ARCHITECTURE AT KASAN.

THE ANCIENT TARTAR TOWER, OVER 1,000 YEARS OLD, AT KASAN.

THE MUNICIPAL THEATRE AT KASAN, WHERE THE KUSSEWITZKY CONCERTS WERE GIVEN.

ing to Russian ideas, but measured by the standards that prevail in Germany, the city is a century behind the times. The municipality here, as in all these provincial Russian cities, does as little as possible for the welfare of the people.

Two concerts were given at Kasan, as the theatre could accommodate only about one-half of those who purchased tickets for the first. The municipal theatre has a fine large stage, much larger than any we had hitherto encountered. The auditorium, too, we found to be much more spacious than that of any of the theatres we had yet seen on the Volga. It seats about 1,500 people. There are four balconies, and the decorations are plain light blue and quite tasteful.

The program of the first concert at Kasan comprised the Beethoven "Eroica" symphony, Tschaikowsky's "Manfred" and "Rococo" variations for cello and Rimsky-Korsakow's "Spanish" rhapsody. Kussewitzky conducted with great fire and elan, making a striking impression on the inhabitants of this ancient town. The strings sounded particularly brilliant. All the contrabass players in Kussewitzky's orchestra are soloists and several of them are his own pupils, he being, as is well known, not only a great conductor, but also the greatest contrabass virtuoso of our times. His woodwind players also are first class, while the horns, too, are very fine. They proved to be quite infallible in the trio of the scherzo of the Beethoven symphony, notwithstanding the great speed at which Kussewitzky took the movement. He takes a faster tempo than even Richard Strauss. Kussewitzky, of course, has a great advantage in having his own private orchestra and in being able to train it wholly in accordance with his own ideas. An orchestra that is continually playing under different conductors becomes somewhat demoralized.

Kussewitzky's band today is undoubtedly the foremost symphony orchestra in Russia, and he is the leading conductor of symphonic music in that country. His style of conducting is elegant, forceful, plastic and temperamental. He has an instinctive feeling for the right tempi, he is a splendid drill master without, however, ever becoming pedantic and stereotyped by too much rehearsing. Some conductors, who drill a great deal, never see the forest, because of the trees; Kussewitzky sees the trees and afterward he gives us a grand sweep of the woods as a whole. As an interpreter he has many individual traits, but his conceptions always are seasoned with excellent taste. He has stored up within him a vast amount of energy, and it was inspiring to see his devotion to the cause, which never for one moment relaxed during the entire tour.

Rimsky-Korsakow's "Spanish" rhapsody, which he played at Kasan for the first time, is a brilliant, somewhat showy, piece. It was magnificently rendered and boisterously applauded by the music hungry public. The soloist at this first concert was W. Dehe, first cellist of the orchestra.

The program of the second concert consisted of Scriabine's symphony, Rimsky-Korsakow's "Easter" festival overture, the prelude to "Parsifal," Beethoven's G major concerto and Liszt's symphonic poem, "Mazeppa."

Edward Risler, piano soloist of the tour, left our party at Nijni-Novgorod and went to Moscow to meet Mme. Risler, who had come on from Paris to join us at the telegraphic request of the Kussewitzkys. The Rislers arrived at Kasan in time for the second concert the following evening, at which the great pianist was the soloist. He gave a broad, dignified and noble reading of the G major concerto. No one would have believed that he had not touched a piano for three days; in fact, his magnificent playing throughout the tour was a good deal of a riddle, technically in particular, considering the fact that he did almost no practising for a whole month. The house resounded with cries of "bis," and after many recalls Risler responded with the usual number of encores. One of them on this occasion was Weber's "Invitation to the Dance," which many in the audience seemed to know, for it gave them evident pleasure. From one of the balconies there came cries for Rachmaninoff's C sharp minor prelude. Kussewitzky made a tremendous hit with Liszt's "Mazeppa." I do not think I ever heard a

THE LANDING AT KASAN.



SNAPSHOT TAKEN FROM THE TOP DECK OF THE KUSSEWITZKY STEAMER, "IMPERATOR," SHOWING THE LOW LEFT BANK OF THE VOLGA AND THE GULLS WHICH FOLLOWED THE BOAT THROUGHOUT THE ENTIRE JOURNEY.

finer performance of the work than he gave that evening. In driving back the seven versts to the steamer after the concert, the terrific tempo which our horses took recalled vividly the opening theme of "Mazeppa," which depicts the galloping of the wild horse over the steppes with Mazeppa bound to its back. These Russian horses certainly are spirited animals.

We had now been on the river six days and had been proceeding the whole time almost due east, but just below Kasan the Volga turns abruptly and flows almost due south until it reaches the Caspian Sea. Below Kasan the Volga and the Kama meet, and so broad is the expanse of the lower river that for a time the Volga appears only as a tributary. The meeting of the two immense streams is like a boundless sea. The water of the Kama is much clearer and brighter than that of the Volga, and for a long time its flow can be distinguished from the turbid waves of the latter.

The mighty Kama is the southern boundary of an immense wild district known as the "land of the woods." Between it and the Unsha it empties into the Volga. Above Nijni-Novgorod most of the country is covered with dense forests. It is a sparsely settled territory, and in former times it proved an admirable refuge for sectarians fleeing from persecution.

After leaving Kasan, the character of the country changed rapidly. Above all, the dull grayness of it gave way to beautiful, fresh green. The banks on our right became higher and more thickly wooded and the traffic on the river also increased. Of special interest were immense rafts of logs from the north, on which a whole village of people lived for weeks during their long journey. The bosom of the river, too, is studded with small, picturesque islands. The most beautiful scenery of the whole voyage is just below Simbirsk. Even the left bank, usually flat, is higher here, and the right rises into craggy, wooded heights with fantastic outlines, which are known as the "Jegonlevski," "Gretchonlevski" and "Mordvashanski" hills. They are very picturesque and reminded me somewhat of the highlands of the Hudson.

It was in these hills that the buccaneers housed, who in olden times infested the lower Volga. Turgenieff has given a stirring picture of these pirates and their formidable leader, Don Cossack Stenka Razine, who once terrorized the river folk. When he swept by with his black craft at night one could hear "screams and cries, furious cursing and laughter, the strokes of oars and the blows of axes, the slamming as of doors and sea chests, the clank of chains, drunken songs, the grinding of teeth, inconsolable weeping—and then pitiful, despairing silence."

Turgenieff also conjures up a fascinating picture of the black craft moored to the shore and the buccaneers sprawling around enormous camp fires. Up to the last century, these hills formed a nest of pirates. Here from an outlook on the cliffs, they kept a watch for merchant vessels, and as soon as one was spied, the banks echoed with the ominous cry, "Sarin na kitchku!" The cries struck terror to the merchant captain and crew, who fell on their faces and the freebooters took what they pleased.

Simbirsk is a picturesque old town of about 40,000 inhabitants situated on high hills about a half mile back from the river. There is a beautiful promenade on the bluffs in front of the city, commanding a splendid view of the Volga, which can be seen winding its way like a great sheet of silver for a distance of thirty miles to the south. Simbirsk has some very good buildings in the center of the town, but the streets on the outskirts are probably the same as they were three or four hundred years ago. The houses are built entirely of wood, sometimes of logs only, and are very primitive, both in their exterior and interior aspects.

The theatre at Simbirsk was burned down a couple of years ago, so our concert was given in a building which had been erected temporarily. It was built entirely of wood and was very plain as to interior, but the acoustics were excellent. The orchestra never sounded better than on this evening at Simbirsk. The audience, which filled the theatre to the last seat, was an intelligent, well behaved and most enthusiastic one. The program consisted of



A MONUMENT TO THE SOLDIERS WHO FELL IN THE SIEGE OF KASAN UNDER IVAN THE TERRIBLE IN 1552.



A TYPICAL VOLGA STEAMER.



THE VOLGA AT THE MEETING WITH ITS GREAT TRIBUTARY, THE KAMA; THE RIVER HERE LOOKS LIKE A SEA.

the Rimsky-Korsakow overture, "Easter Festival," Rachmaninoff's symphony in C minor, the prelude to "Parsifal," Beethoven's G major concerto and Liszt's "Mazeppa."

Both Kussewitzky and Risler were tendered ovations, and the great pianist contributed four encores, as usual. In fact, it was always with indignation that the public saw the piano removed, so great was Risler's popularity everywhere. On returning to the steamer in our little open carriages, we were nearly upset; although the road was steep and bad, our driver went at full speed. It was a thrilling experience to ride through the night behind such horses. After the usual late supper and merry-making until about three o'clock in the morning, we set sail for Samara, our next stopping place, where two concerts were to be given.

(*To be continued.*)

H. O. OSGOOD WRITES.

Paris, July 21, 1914.

To the Musical Courier:

There are some points in connection with the editorial entitled "Echoes of the Wagner Suit," which appeared in the MUSICAL COURIER for July 8, which are very interesting to me.

I may say, parenthetically, that I lived in Munich nearly five years, was a repetiteur at the Royal Opera there for two years and a half, and represented the MUSICAL COURIER for nearly three years. Ernst von Possart is quoted as saying: "It is for Justizrat Troll (counsel for Cosima Wagner) to prove in what way the question as to whether Isolde Beidler is a daughter of Wagner or von Bülow is connected with the building and the management of the Prinzregenten Theatre."

It is self evident that there is absolutely no connection, and I do not believe the further statement of Dr. Troll to the effect that this unpleasant affair of the Wagner family is having the slightest tendency to drive people away from the Bayreuth performances to the Munich ones, for I recall the experience of some acquaintances several weeks ago who had great difficulty even then in obtaining a few seats for some of the Bayreuth performances.

However, I am afraid Dr. Troll hit much nearer the mark when he went on to connect the Prinzregenten Theatre with a real estate transaction. I believe personally that the Prinzregenten Theatre was founded with the idea of doing honor to Wagner's name, but it is hard for me to account for the situation of the building itself, and I do not like to think that it might possibly have been planted where it is for the purpose of enhancing the value of the surrounding property, which was, at the time the theatre was built, being opened up for building sites by a land company.

There were many other much more accessible and beautiful sites for the erection of a building of so much artistic importance, but, nevertheless, the Prinzregenten Theatre was erected in the midst of what was then a tremendous empty field which had just been opened up for building purposes on the farther side of the river Isar, away from nearly all of Munich and far from any city conveyances. Even now there is only one line of cars which runs anywhere within ten minutes' walk, and only at the time of the festival are some special cars run over the loop extension which goes to the theatre. Instead of being, as it might have been, on a site (for instance, in the English Garden near the National Museum) in most beautiful natural surroundings and within most easy reach of the center of the city, the Prinzregenten Theatre stands on this bleak plain, some of which is still bare field, surrounded by plain apartment houses and with almost no trees in its vicinity.

In consideration of these facts, if anybody can tell me exactly why it was placed where it is, I shall be glad to know the reason. Understand, however, that I do not wish to fail to acknowledge in any way the general high artistic standard of the performances there, which I regard on the whole as averaging higher than those in Bayreuth.

Again, it is well to record the fact here that Herr Beidler, although residing in Munich for some years past, is in no sense a Munich conductor, though the newspapers have referred to him constantly as such. As far as I know he has never directed in Munich, certainly not at the Royal Opera nor at the Prinzregenten Theatre. He is not a conductor of overpowering importance in Germany, and his main claim to renown appears to be that of being Wagner's son-in-law.

A good joke, if true, is the reported determination of Cosima and Siegfried Wagner to present the Wagner "Temple" at Bayreuth to the German nation. Anybody who knows the "Temple" will realize that the dear German nation would be compelled very soon to lay out a most considerable sum of money on rebuilding that antiquated structure.

I am, faithfully yours,

H. O. OSGOOD.

GRAFT IN CITY MUSIC.

In spite of all the public discussions, artificial newspaper agitations, meetings held before and with city officials, the municipal music in New York parks never will be placed on the basis it should occupy, as long as politics and its attendant "graft" evils are allowed to influence the selection of players and leaders. Men like Franko, Sousa, Volpe and a few others are above criticism, of course, but some of the lesser conductors and many of the players heard in our parks are of an artistic calibre too lamentable to be discussed with patience. Musical friends, relatives and political henchmen of the city's aldermen must be "taken care of," as the phrase goes, when the municipal bands and orchestras are made up for the summer season. In some cases, where reputable leaders have complained and dismissal of the incompetents was about to take place, city officials in high positions have interfered to keep the threatened ones in their positions. To understand why the aldermen have such power in the matter it is necessary only to know that they are the men who must pass upon the matter of the city's annual appropriation for public music. Therefore they are enabled to manipulate the lever of patronage. Relief is not in sight at the present moment, for while the spoils system obtains in every other American institution, there is no reason to suppose that it can be banished from American musical conditions.

CONCERNING COPYRIGHT.

An interesting case on the ability to copyright a musical publication was decided in the United States District Court at Atlanta, Ga., denying the bill of complainant for alleged infringement of what was declared to be a copyright for revising, improving and remodeling a book known as "The Sacred Harp." The book was first published in 1869, and all rights had ceased before 1902, when the complainant issued a publication under the same name. The greater part of the improvements for which copyright was claimed consisted of adding alto parts to the songs contained in the book. It was charged that the defendant issued a book in which appeared the alto parts prepared and used in complainant's work in 1902. As originally published, "The Sacred Harp" contained only the soprano, tenor and bass parts, and complainant's revised edition was found to be practically the same as to these parts, with the altos the only new feature. In the book which was alleged to be an infringement, the court was satisfied that complainant's remodeled setting was substantially followed, and the question for the court's determination was the effect of the addition of the alto parts as affording a basis for legal copyright. The judgment on this question was against the complainant, the court ruling as follows:

"These altos that are prepared to the tunes in both complainant's and defendant's book, while probably made by musicians of experience and some skill, are not necessarily the productions of persons having the gift of originality in the composition of music. An alto may be an improvement to a song to some extent and probably is; but it can hardly be said to be an original composition, at least in the sense of copyright law. In patents we say that any improvement which a good mechanic could make is not the subject of a patent; so in music it may be said that anything which a fairly good musician can make, the same old tune being preserved, could not be the subject of a copyright."

PIZZICATO CON FUOCO.

A certain Alberto Bachmann—whom we do not know, because his name and fame are not recorded in the great musical dictionaries—has been threatening dire vengeance on Ovide Musin if this famous artist is not careful. Ovide Musin we know. Everybody knows him. He has been before the world's musical public since he won the gold medal of the Paris Conservatoire at the age of fourteen. He was acclaimed as a great artist in London as long ago as 1877. He followed the extraordinary César Thomson as professor of violin at the Liège Conservatory in 1897, and he has played his triumphant way around the world.

Alberto Bachmann, however, threatens to show the musical public what Ovide Musin really is as an artist and a teacher if the latter does not stop making remarks about the articles the former is now writing to the Musical Observer.

As we said before, we do not know who Alberto Bachmann is. He writes with all the confidence of youth. Even young men may make mistakes, as a statesman is reported to have remarked in the legislative halls. But he may be older than he seems to be, for he says he knew Sarasate as well as Musin knew him.

It may be one of our bad habits, but—somehow or other—we are accustomed to look on Ovide Musin as an authority on the violin and its literature.

It is going to take Alberto Bachmann some time to shatter our allegiance to the veteran Belgian artist and transfer our regard to himself. Why, he actually says there are no Belgian and German schools of violinists! According to him, Flesch and Kreutzer belong to the French school, and Spohr, Joachim and Wilhelmj to the Italian school!

What next? We expect to be told that there is no school of American journalism, and that we writers for the MUSICAL COURIER really belong to the English school of Shakespeare and Milton. Now, we do not care to say anything about Shakespeare and Milton, because they are dead—poor fellows—and cannot defend themselves. But we have our own opinion of ourselves just the same, and we suggest that Ovide Musin and Alberto Bachmann expend their wrath in a musical duel—one playing Tartini's "Devil's Trill" and the other Scarlatti's "Cat's Fugue," until their honor has been avenged. Then let them vow eternal friendship in a Pleyel duet.

At the same time, we cannot help wondering what would have happened to Alberto Bachmann if he walked into the burly August Wilhelmj's dining room in St. John's Wood, London, a few years ago and told him, "You are a violinist of the Italian school!"

Why not write to the famous German Paganini's eldest son, Anton Wilhelmj, violinist, Dublin, Ireland, and ask him how his father would like to be called an Italian virtuoso?

WAR AND ARTISTS.

With the clouded war situation in Europe came surmises from all quarters as to what would happen if the foreign male opera singers and other musicians now in their native countries were to be drafted into military service there and kept over the winter. In the opera field, Berger, Caruso, Amato, Polacco, Toscanini, Campanini, Bassi, Sammarco, Reiss, Hertz, Braun, Weil, Jörn, Gilly, Rothier—to say nothing at all of Gatti-Casazza—all are likely to be called upon if Germany, France and Italy require their citizens as reserves to help the soldiery. Andreas Dippel also is in Europe, as well as Henry Russell. Of the symphony conductors under contract in America, Kunwald, Stokowski, Muck and Stransky would be eligible in case of the calling out of reserves. Oberhoffer and Zach are naturalized in this country. Of the foreign artists to tour here next season, the following now are in Europe: Ganz, Gabrilowitsch, Sickesz, Thibaud, Flesch, Kreisler, Zimbalist, Slezak, McCormack. It is not pleasant to picture our opera singers serving as "food for cannon," in Napoleon's expressive phrase.

LOGICAL REASONS.

The reasons why grand opera requires social support and financial subvention never were more clearly or succinctly stated than by the Baltimore News recently, in these terms: "The truth seems to be that nowhere is grand opera, presented upon an adequate and proper scale, with the gifted and illustrious singers required, likely to be self supporting. Salaries demanded by the great artists are far too enormous, and without these great artists the people would not come at all. With this prodigious outlay there is the expense of a vast orchestra, a large chorus, dancers, dresses, scenery and an army of employees, both behind the curtain and in front of the house."

WOULD HELP COMPOSERS.

The general adoption of the recall advocated by Roosevelt would help composers. At some time or other Chopin would really have liked to recall his E flat nocturne, Mendelssohn his "Spring Song," Liszt his second rhapsody, Schumann his "Träumerei," and Schubert his "Serenade." If the measure is adopted among living composers, Rachmaninoff may be relied upon to recall his C sharp minor prelude, Moszkowski his "Serenade," Scharwenka his "Polish Dance" and Paderewski his "Minuet."

ST. PAUL ORCHESTRA'S PROBLEM.

From the St. Paul (Minn.) daily papers it appears that the symphony orchestra of that city is not having an easy time in securing its guarantee fund for next season. For the sake of St. Paul and for the sake of musical development generally in America it is to be hoped that the excellent orchestra of the cultured northwestern city will be continued and with a more substantial guarantee fund than ever before.

SPECIAL ORCHESTRAL CONCERTS PLANNED.

For next season our New York Symphony Orchestra is planning a series of five special concerts to illustrate the development of the piano concerto. The soloists who have been engaged are the five pianists, Borwick, Gabrilowitsch, Paderewski, Busoni and Hofmann. The idea is not an original one and has been exploited in Europe years ago by d'Albert, Risler, Busoni and others.

WAR MAY POSTPONE PANAMA FAIR.

It is expected that if the European war continues, the Panama-Pacific Exposition will be postponed until the spring of 1916.

THE ANGUISHED COMPOSERS.

From a musician whom the MUSICAL COURIER esteems very highly we are in receipt of the attached letter:

Los Angeles, Cal., July 27, 1914.

To the Musical Courier:

While deploring with you that a man should be so cowardly as to write an anonymous defamatory missive (I refer to your article, "An Anonymous Letter," published in your issue of July 22, 1914), permit me to observe that when you let pity rule you are doing an injustice to some one who unfortunately, owing to a strange coincidence, might be taken for the author of that horrible, anonymous, typewritten letter. For instance, in my case, "having written operas" and "having not long ago changed my place of residence from one large American city to another," I might easily be the target of some unscrupulous calumniators.

Of course, you know that I have nothing to do with that hideous letter, but conjecture is going on here since the appearance of your exposé, and you would do an act of justice in giving the name of the fellow, or at least some more explicit indication, so as not to have others suffer in any way through unfortunate coincidences.

Cordially yours,
RICHARD LUCCHESI.

Mr. Lucchesi's point is well taken, but the MUSICAL COURIER cannot at this moment alter its decision in regard to withholding for the present the name of the writer of the execrable "anonymous" letter. It is hardly necessary to add that Mr. Lucchesi was not for a moment under suspicion, as he is a gentleman and a man who for probity always has ranked especially high in the musical profession. We feel sure that no one acquainted with Mr. Lucchesi possibly could have had him in mind as the writer of the letter we published in facsimile two weeks ago.

Communications continue to arrive in these offices regarding the subject of the Los Angeles $10,000 prize competition, but that is not surprising, as the enterprise is of such magnitude that the fierce light of publicity will continue to beat upon it, especially now that the works submitted for the prize are in the hands of the judges. Those persons, whoever they may be (for it seems that they are not to be made known publicly) should be oblivious alike to attack and insinuation and perform their duty serenely and conscientiously. There is no reason to suppose that they will be swayed by favoritism or in any other way act so as to cloud the fair fame of the city of Los Angeles or of the National Federation of Women's Clubs.

Several letters written to the MUSICAL COURIER protest against the rumored intended action of the opera prize committee in barring from the competition the operas of composers who have announced publicly that they have entered works in the contest. We think that such alarm is needless, as the Los Angeles committee has no known reason for indulging in any such unfair action. A careful reading of the rules of the competition does not reveal any edict forbidding a composer to mention the entry of his opera, and, of course, the judges intend to be guided by the published rules to which the contestants submitted in good faith.

Some of the composers entered have been the victims of misguided friends who rushed into publicity with announcements that were not authorized by those whom the enthusiasts sought to benefit.

It stands to reason that no reputable composer would publicly announce the entry of his work and risk the loss of prestige which would follow in the event of its rejection. That seems almost an elementary proposition.

From the Far North comes a communication in which some passages of interest read as follows: "A thing that looks fishy is that no later than a few weeks ago word was sent the composers that the sealed envelope containing the identity of the contestants must be mailed to Mrs. Jason Walker, and not with the manuscript to the Illinois Trust Company vaults in Chicago. That certainly is not fair and opens the way to scandal in case the result of the competition should not fall out satisfactorily."

Mrs. Jason Walker is one of the originators of the $10,000 prize scheme and its success is a matter that lies close to her heart. She is a woman of unquestioned standing, and if she has made a new ruling regarding the nom de plume envelopes she doubtless has a good reason for it and is acting with the knowledge of the judges.

The MUSICAL COURIER, not wishing to interfere with the work of the committee, wrote to Charles Wakefield Cadman, who has been spending some time in Los Angeles, asking for information regarding the points covered in the complaining letters received by us. Mr. Cadman answers as follows:

Drake, Colo., July 28, 1914.

To the Musical Courier:

Replying to your letter of recent date, I would say that I have been away from Los Angeles for several weeks and am not conversant with the situation on which you ask information.

I have not heard of any such ruling as the one you mention and do not believe that it has been made. I have met many composers here in the West, but not one of them has told me that he has entered an opera in the contest. I have read some rumors in the newspapers, but, like the rest of modern mankind, I do not believe everything I read in the newspapers.

It is dastardly of the letter writer you quote to cast aspersions upon Mrs. Jason Walker or her associates. Mrs. Walker and her fellow members are women of the highest moral force, intelligence and integrity, and I never have heard a word uttered against them by any one, nor the faintest suspicion voiced that they are being influenced by unworthy motives in their conduct of the prize competition.

Regarding your question about the judges, I do not know their identity, nor have I any conjectures on the subject. I can only say that had I a work of mine in the contest I would unhesitatingly submit it to Mrs. Walker, the other ladies and the judges, and feel that I would, in every sense of the word, get a "square deal."

Regretting that I am unable to give you the information you desire, I am, Very truly yours,
CHARLES WAKEFIELD CADMAN.

We are glad to be able to publish Mr. Cadman's letter, as it reflects exactly the sentiments of the MUSICAL COURIER.

APPALLING PROSPECT.

"The meatiest musical criticism," says Reedy's Mirror, "never is written by professional critics of music, but always by musicians themselves." Correct. The greatest—and only—music critics in the world were Weber, Schumann, Berlioz, Wagner and Liszt.

SAINT-SAËNS NOT COMING.

Camille Saint-Saëns informs the MUSICAL COURIER that he has no intention to come to America next season, as had been reported, in order to conduct some of his operas "or for any other purpose."

WE HOPE NOT.

Isidore de Lara, the composer, was one of the witnesses in the Caillaux trial. It is to be hoped that he will not set it to music.

SALUTE TO AUGUST OR ODE TO 1914-1915.

In truth it could be said
At this time of the year:
"Hooray! the season's dead!
Hooray! the season's here."

THE LEMARE INCIDENT.

There is much pother in many of our native circles because E. H. Lemare has been engaged to give one hundred of the three hundred organ recitals planned for the Panama-Pacific Exposition at San Francisco in 1915. The pother results because E. H. Lemare is not an American, and many of the native sons feel that as the festive occasion is commemorative of the completion of a task accomplished in America by Americans, the three hundred organ recitals should not have been so divided that one third of them will fall to the lot of a single foreign player while the other two-thirds are to be partitioned in small individual lots between many American organists.

The matter brought forth much discussion in the ranks of our country's organists. Their co-operative associations protested in motions and resolutions, their organ journals printed the motions and resolutions and commented sympathetically thereupon. Individuals everywhere were loud in indignant objection. From all sides letters were addressed to the Panama-Pacific officials, but brought no reply. Gradually it was learned that the sole arbiter in the matter (to whom all germane correspondence was referred by the officials) was the same man who engaged Lemare and in fact has entire charge of the music at the exposition. This man, George W. Stewart, vouchsafed no direct explanation of the vexed incident, evidently deeming his action its own justification, as the powers conferred upon him by the directors are arbitrary.

However, several Western newspapers printed semi-official explanations to the effect that in the engagement of E. H. Lemare no discrimination against American organists had been intended; that the exposition is an international one and therefore not to be restricted to American participation; and that before Mr. Stewart engaged Lemare for so many recitals he had consulted many of our native organists in order to find out whom they regarded as the best player resident in this country. Lemare, so says the same semi-official account, was the almost unanimous choice. Whether or not the explanation just quoted was authorized by Mr. Stewart the news papers in question failed to state.

The MUSICAL COURIER is in receipt of numerous letters from organists, protests from organ papers and a circular from the Society of American Musicians, of Chicago, all of them embodying the points set forth in the foregoing paragraphs. It appears from this correspondence that there is no determination to assail E. H. Lemare as an organist, but plenty of disposition, mostly on patriotic grounds, to criticise Mr. Stewart for giving so many organ concerts to a foreigner that he must practically be considered the "official" organist of the exposition. Nearly all the missives from organists to the MUSICAL COURIER assert that Mr. Stewart addressed no request to the writers, asking their view as to the best player resident in the United States. "If Mr. Stewart did undertake such a campaign of inquiry," says one Southern letter, "he must have confined it to the organists of San Francisco, for I have been in communication with my colleagues in all other parts of the country and not one of them had heard from Mr. Stewart."

It is a mistake for the exposition officials not to make a public statement regarding the whole affair and thereby end unseemly discussion which has extended even to the English newspapers. If the Lemare engagement is final, the American organists are wasting their efforts in grumbling at his selection; if it is not too late to make a change there should be an immediate readjustment of allotments for the organ recitals, without marked favoritism in the case of any individual player. Should Mr. Stewart say that he was given carte blanche to engage the best organist irrespective of nationality and that in his judgment Lemare represents such an artist, it is difficult to see what the American organists could answer, except in the way of an arraignment of the exposition heads for giving unlimited power to Mr. Stewart and not confining his discretion to American players.

The real objection to E. H. Lemare should not be on the score of his nationality, but is justified for reasons much more vital. His style of performance is such that the ordinary build of organ does not suit his idiosyncrasies and he usually has the instruments reconstructed for his peculiar needs. The Austin Organ Company has been commissioned to make a special organ for the exposition, and at its close the instrument is to be retained by San Francisco as a permanent municipal belonging. From reliable sources the MUSICAL COURIER learns that E. H. Lemare has succeeded in having the Austin firm build the console of the new organ in the manner best suited to his requirements. As the Lemare constructive changes are extremely radical and make it inordinately difficult for any other player to use the same organ employed by him, his influence in the matter of the Austin construction appears to be a very serious question. When Lemare was the municipal organist of Pittsburgh he had the console rebuilt according to his wish. Visiting organists always had trouble with the instrument. As soon as Lemare's successor was installed the latter had the Pittsburgh console ripped out entirely and another substituted, which answered to average needs.

It will be interesting to see how the San Francisco press handles the Lemare case and what Mr. Stewart will have to say when he returns from Europe, where he now is seeking, among other things, a conductor or conductors for the exposition orchestral concerts.

ADVERTISING FOR THE TEACHER.

One of the most difficult of problems is that of advertising efficiency. In the commercial world, as well as in the world of music, this is a problem which has occupied, and is still occupying, the attention of the greatest experts. If a merchant advertises any line of goods through various mediums —newspapers, magazines, etc.—he desires to know with certainty and accuracy which of these mediums is bringing the best results. The advertising experts on either side of the line, those who buy or those who sell advertising, are not, even among themselves, in accord on this matter. One will assert that the only useful means of general advertising display is the billboard, another will maintain that the billboard is quite worthless and no results can be obtained except by the use of handbills; a third will put all his faith in the daily papers, while yet another will hold to the magazines.

Let it not be supposed for an instant, however, that this is merely a matter of friendly argument or shop talk among those interested. Volumes have been written on the subject. Large and influential magazines are circulated for the interchange of ideas on this topic alone. Advertising managers are paid large salaries for their knowledge of it, and great agencies with branches all over this country and abroad are maintained by advertising commissions alone.

And gradually, by reason of the accumulation of statistics, an exact knowledge is being gained so that results may be foretold, provided, of course, that the advertiser carries out his part of the bargain. This is a most important factor, perhaps the most important factor of all. The advertiser's part of the bargain consists in furnishing goods as advertised at a price which represents their true commercial value. In other words, advertising, to be effective, must be honest advertising, and this honesty must be backed up by genuine business activity and preparedness.

And this is nowhere more true than with the musician, be he public performer or teacher. Instances come to the mind of artists who have advertised themselves for public performance, and have been tentatively approached by managers, with the only result that they were forced to acknowledge the insufficiency of their repertoire. In such cases the desire has simply destroyed the judgment, just as it has in the not infrequent, and always deplorable cases where the artist undertakes to perform in public in spite of the handicap of a defective memory. Another instance is that of the teacher who never is prepared to receive unexpected calls from newcomers.

Really excellent musicians frequently fail from some such causes. Sometimes it is because they will not advertise, sometimes because they are not prepared to obtain the maximum results from their advertisement. But it is those who will not advertise who are, in the long run, their own worst enemies. These are mostly teachers, for the public performer has to deal with a manager, who, being a business man, insists upon advertising as a necessity. But the teacher will often tell you that "he never heard of a pupil going to a teacher as a direct result of any advertisement" (just as if he had any reliable source of information on the subject).

If you read the magazines you have no doubt noticed the request printed across the foot of advertising pages: "In answering advertisement please mention the X Magazine." But have you ever stopped to consider how very few who are attracted by the advertisement of some commodity actually do mention the magazine? Can you imagine a person going to buy a Ford automobile or a cake of Sapolio and saying: "I saw your advertisement in the X Magazine?"

That is unthinkable and absurd. And yet these, like all other standard articles, are subject to the psychological laws which govern all advertising:

1. The excellence of the article itself.
2. Advertisement until the name becomes known.
3. Personal recommendation.

This is an irresistible combination, but none of the three factors of it will be successful in the long run or in a large way without the other two. Personal recommendation is of inestimable value, but will always prove quite ineffective unless the name of the article is known beforehand. You may say: "I use such and such an automobile," and recommend it as long and as loud as you please, but at the end of your argument your friend will shrug his shoulders with the remark: "I never heard of that make," and either forget all about it or think you have been taken in by an unknown (and therefore worthless) article and are defending it for the sake of your own self respect (none of us like to acknowledge when we've been fooled).

It is the same with public performances, from the greatest theatrical production to the smallest musical recital. A few will go out of curiosity, but the vast majority awaits the verdict of this few, hence the necessity of scoring a "first night" success. The verdict counts for much, but let any manager depend upon this alone and he is sure to fail. For the mind of the public must be put into a receptive mood, without which the strongest personal recommendation will prove barren of result. Hence the immense amount of advance advertising that is always done for every large theatrical venture; hence also the fact that, in spite of the greatest and best advertising, a production often fails unless it wins the popular verdict, for no amount of publicity can make success without the aid of the factor of personal recommendation.

All of which is equally and absolutely true of the teacher. A teacher may win in a small success in a small way without ever being known outside of the

limited circle of his pupils, their parents and friends. And many a truly great teacher there is thus buried, and the value of true worth thus lost to themselves and to the world by their own narrowness of view. Many insignificant teachers who eke out a bare living in this way, and rarely, if ever, get a real talent on which to exercise their skill and ability in imparting knowledge, might be "big" teachers, known to all the world, and having almost the pick of the best talent for their pupils. What a boon that would be, apart from the money consideration, every teacher knows. One of the saddest of fates is to be condemned to expend real knowledge on the instruction of mediocrities—and that is the fate of the teacher who will not advertise.

MANAGER WAGNER TO EUROPE.

Charles L. Wagner, the manager, left on the steamship Aquitania, Tuesday, July 21, for Europe, and will return August 25. He announced before he sailed that Rudolph Ganz is to open his American tour September 25, at the Worcester Festival, and already has thirty-five engagements before Christmas. Ganz remains in this country until June 1, 1915. His first New York recital, at Carnegie Hall, is booked for October 18. Another Wagner artist, John McCormack, arrives here October 23, and opens his season at Louisville, Ky., October 26. His first New York appearance is to be at Carnegie Hall, October 31. Alice Nielsen, the third of Wagner stars, is continuing last winter's American tour through the summer and into the fall. She is filling a number of engagements during August, and will open her autumn season in early October in New England. She will give a New York recital in Carnegie Hall in January, 1915.

$10,000 PRIZE OFFER CLOSED.

The opera competition for the $10,000 prize offered in Los Angeles by the National Federation of Musical Clubs now is officially closed and the judges are expected to render their decision about October 1.

MANAGERIAL VISITORS FROM THE WEST.

Frederick J. Wessells, manager of the Chicago Symphony Orchestra, is summering at Norwalk, Conn., and N. J. Corey, manager of the Detroit Symphony Orchestra, is spending the warm season at Hewlett, L. I.

On Hearing "The Magic Flute."

I have seen wonders. I have freely gone
  In search of marvels and have found
More than I sought, and ever hastened on
  After the treasures that abound
In Eldorado. I have even gained
  The room between this life and dreams.
And I have dreamed of purity unstained
  By wonders of this earth, which teems
With beauty blossoming in mud, and life
  Dying of its living, and tears
Shaken out of hardness, and all the rife
  Thick pestilential plagues our fears
Beget upon our souls. Oh! I have dreamed
  Such beauty as would almost turn
My eyes away from earth, so rich it seemed,
  But that in human love I learn
The use of dreams, how there is no escape
  But, as a flying music, sing
To life of hope and courage proud to shape
  Unwieldly loves. And they do bring
A singing into thoughts. They fructify
  The seeds of feeling, blessings pour
Upon the thought and felt in their most high
  Union in poetry. They soar
Like bees upon their marriage flight; up, up
  Into the eager air. All this
I fiercely sought. And here I blithely sup
  In art as gracious as a kiss
My meed of truth, dreamed, felt and thought until
  The gift is there, the perfect fruit
Of love and art; through the creating will,
  Life conquered by the Magic Flute.

—London Saturday Review.



The Composer's Primer. (With Apologies to Life.)

What is a composition?

Some printed pages with the author's name on the outside cover.

How may an American composer be recognized?

By his unpublished symphonies and the great operas he intends to write.

What class of American composers predominates?

Those that do not make any money out of their published works.

What is a successful American composer?

One who has written a vocal ballad from which his royalties have amounted to nearly $400.

What is the favorite thought of the American composer?

"I could write that ragtime trash if I wished to, and make $100,000 in a year, but I don't wish to."

To assure recognition what should an American composer possess?

A family.

What is a composer-teacher?

One who makes his pupils play or sing his works.

What is an American composer?

A person who wears cotton shirts and is unable to sell his compositions.

What is a music-writer?

A person who sells his output.

What is a modern American composer?

One whose works sound like Debussy.

Why is melody necessary in composition?

It isn't; but the public is foolish to think that it is.

What is a sonata by an American composer?

A composition of forty pages or more which lies on the counters at music stores.

What class of American compositions are most appreciated by publishers?

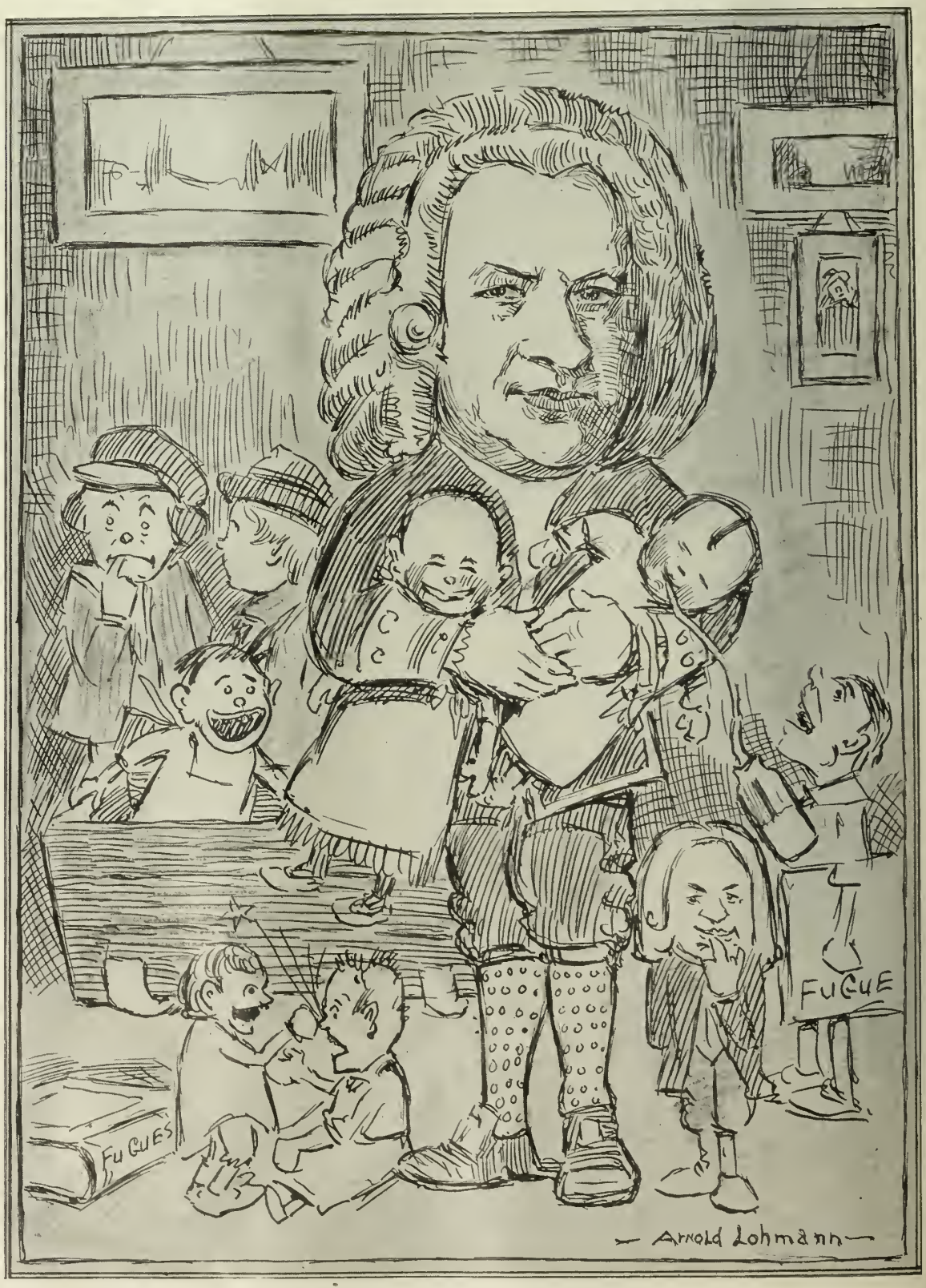
Those they don't receive.

What is meant by "the Muse"?

Heaven only knows.

Are there any unsold American compositions?

Oh, yes; the best works by American composers are unsold. Ask them.



HABITS OF COMPOSERS II: BACH AT HIS FAVORITE PASTIME.
The composer was snapped for the Musical Courier just after he had thought of the theme for his "Coffee Cantata."

In composing music, what should the American composer bear in mind?

The butcher's bill.

Why do publishers return manuscripts?

Because they cannot be bothered examining them.

State another reason.

Because postage is inclosed.

How can an American composer impress his works upon the world?

Lay them upon the atlas.

Should an American composer take money for his compositions?

No; he should wait until he gets it, or he might be arrested.

What is fame?

Having the local paper write: "John James Smith's beautiful song 'Slumber,' is so effective that before its twelfth measure the entire audience was asleep."

What are children's songs?

Songs which it is hoped the grown-ups will buy.

Why should an American composer keep on composing in spite of trials, discouragements and lack of recognition, and why should he faithfully follow the musical career to the bitter end when he might win easy financial reward in any other field of endeavor?

Why should he?

A Compliment?

In a resume of the past year's musical season in Omaha, Neb., the Bee of that city says: "Leonard Liebling, the editor of the MUSICAL COURIER, passed through our year's symphony just as a short, unexpected solo sometimes happens in an unusual instrument, principally notable for the cadenza upon certain local themes."

A Gross Libel.

"It has often been said," remarks the Allentown (Pa.) Leader, "that Americans are not a musical race." Why, Leader, you ought to be ashamed of yourself. We have music writers in this country who can compose with one finger.

Corroboration.

Following fast on some paragraphs published in this column last week, and entitled "Musical Want Ads," comes an article in the London (England) New Weekly, which suggests journalistic telepathy. It reads as follows:

"By questioning the good taste of applause on the platform, a correspondent of the Daily Telegraph has set one thinking about many modern innovations in concert amenities. Development has been somewhat rapid. First conductors began to indicate by a graceful gesture that some of the applause was due to the orchestra, which, of course, nobody had ever doubted. Then the orchestra was made to rise at a given signal to acknowledge the ovation. Then the soloist ostentatiously shook hands with the conductor, or the composer shook hands with everybody within reach, while the players sympathetically rattled their fiddles. Conductors, too, have taken to applauding the soloist. In the instance quoted the conductor was the head of the institution in which the soloist was trained, so that the question arises in a somewhat acute form, but, on the whole, these platform episodes tend to assume a theatrical aspect which is not altogether pleasing. To describe it as addressed to the gallery would be unfair to the latter, as at most musical functions the gallery contains a very enlightened section of the audience."

The point about the enlightened gallery visitors is especially well taken. It applies especially in New York.

Smoked Tongue.

Some one who is crabbed and cruel suggests that opera in English is "Song Without Words."

Art in Australia.

Melbourne (Australia) Table Talk announces a great stride forward in art, to wit: "A beautiful number is 'The Funeral March,' one of Maud Allan's favorite dances. Its impressiveness was enhanced when the number was given in Christchurch, for she danced on real snow. Probably this has never been done in any other theatre in the world. So popular did the innovation prove that theatre goers requested the management to include it in every program during the season."

The Musical Punch.

"Are there any sweeter words in the English language than 'I love you'?" asked the young man at a musicale, who had just finished singing a romantic ballad. "Yes," answered the medium sized man with the blue glasses, "when the hostess says, 'Won't you have some refreshments?'"

Musical Sporting Notes.

We have been bitterly unjust toward Lohengrin in our accusation that before running a race he takes a peep into the betting ring and then adjusts his speed in inverse ratio to the amount of the odds laid against him. In the second race at Empire City (Yonkers, N. Y.) on Wednesday, July 29, Lohengrin, the favorite at odds of 8—5, won by a nose from a field of six horses. We take back everything we ever have insinuated against Lohengrin and bemoan our fate in not having placed a bet on the swift and gallant steed.

On July 30 Caro Nome was defeated at the Empire City races, but Otello won. He was favorite.

The musical horses, therefore, at 7—5, may be said to have done well last week. If only Beethoven would bestir himself for the honor of his great name and the sake of the pocketbooks of the Aschenbroed'l Club members, who to a man back the symphonic nag whenever he runs. Over $7 was lost at the Aschenbroed'l the last time Beethoven failed.

Here is a chance for a wager. Henry T. Finck quotes in the New York Evening Post the fable that "Paderewski can crack a pane of French plate glass a half inch in thickness by simply placing one hand upon it as in playing the piano and striking vigorously and suddenly with his middle finger." We claim that Paderewski can do nothing of the kind and we are willing to back our opinion with a dinner for six persons, the loser to pay, and the guests to include Paderewski and his ferocious middle finger. It is a matter of no importance whether or not Paderewski is able to break the glass in the manner described, but as he cannot do so, why assert to the contrary? Truth first, say we, and may the devil take the hindmost press agent.

Emma Trentini has received an offer from Barnum & Bailey to do her select double back and forward somersaulting act in their three ring circus. Mlle. Trentini is the tiny prima donna who leaps from grand opera into comic opera, from comic opera into grand opera, back again to comic opera, and now is reported to have announced that she is "ready for grand opera or vaudeville."

John Philip Sousa and Oscar Saenger own to an abiding admiration for pugilism, and Oscar even has admitted to a sneaking admiration for cockfights, which he used to attend in Manila.

Herbert Witherspoon was a champion high jumper when he attended Columbia University.

Wager Swayne, the Paris piano pedagog, won the 100 yards and 220 yards dashes at the intercollegiate contests when they used to be held at Berkeley Oval, near Fordham, N. Y.

Paul Bourillon, formerly tenor of the Boston Opera, at one time held the professional bicycle riding championship of France and Germany.

The trainer of the German Olympic team is said to have his eye on Alfred Hertz as a likely candidate for hurling the discus. "His arm movement is perfect," says the trainer, who studied Hertz's style at the "Ring" performances here last season.

The Managerial Maxim.

Laszlo Schwartz not only is the manager of Helen Ware and her husband beside, but also coins epigrams in the intervals between securing dates for his artist. In a series of "Managerial Maxims" which Mr. Schwartz sends to this department, these struck us as being unusually apt:

"Adagio movements in a concerto are inserted to give the artist a chance to count the audience.

"Great artists hardly need managers; beginners cannot get enough of them.

"The best contract is the one that has been played.

"If gambling is prohibitive, how is it that persons are allowed to embrace the artistic career.

"No music club disbands so long as there is $16 or more in the treasury.

"The cherry tree episode proves that George Washington never would have been a good manager.

"The best sellers—good managers."

The Sacred Ballot.

When universal public ownership in this country becomes a reality and grand opera passes under political control, just think what a Republican conductor could do when he is accompanying a Republican tenor.

Glorious Morning.

Six thousand five hundred school children played the violin not long ago at the Crystal Palace in London, 3,500 being heard in the afternoon, the others in the evening.

Talking Machine.

Vladimir de Pachmann continues to give his piano conversations, which leads the London Times to remark: "Opinion is divided upon Mr. de Pachmann's discourses, part holding him to be a species of genial madman, and part wishing that, if such is the case, he would bite some of the other pianists."

Mobilization.

The "Lohengrin" swan, "Siegfried" dragon, and "Magic Flute" snakes are being repainted at the Metropolitan.

Ultimatum.

If opera in English does not come very soon, Charles Henry Meltzer will declare war against the United States.

Latest War News.

Bach's canons are being used extensively in Germany

LEONARD LIEBLING.

PORTLAND MUSIC ACTIVITY SHOWS A STEADY GROWTH.

Oregon Metropolis Possesses Symphony Orchestra, Music Schools, Singing Societies, Musicians' Association, Vocal and String Organizations and Several Hundred Teachers.

445 Sherlock Building,
Portland, Ore., July 25, 1914.

Portland, which has a population of 270,527, according to the local directory, has shown a steady growth in the musical art and the outlook for the coming season is bright. The city has a symphony orchestra, an oratorio society, several music clubs, vocal quartets, string quartets, music schools, singing societies, concert managers, a chapter of the American Guild of Organists, some 375 music teachers and a musicians' association. A number of Eastern musicians have their eyes on Portland, according to a few letters received by the writer. They will not find an "open field" here, as one foreign vocalist seems to think. There is much competition in Portland, the metropolis of Oregon. The writer is not a professional musician; therefore he is in a position to welcome newcomers.

SOME PROMINENT MUSICIANS.

Among the prominent musicians and musical "live wires" of this city must be mentioned W. Gifford Nash, Dorothea Nash, Dr. Emil Enna, Charles Dierke, Beatrice Dierke, Rose Coursen-Reed, Lucien E. Becker, Robert Boice Carson, Carl Denton, George E. Jeffery, Mose Christensen, William H. Boyer, William M. Wilder, J. A. Finley, Clement B. Shaw, Rose Bloch Bauer, John Clarie Monteith, Franck G. Eichenlaub, Beatrice Hidden Eichenlaub, Lois Steers, Carl V. Lachmund, William R. Boone, Mordaunt A. Goodnough, Harold Bayley, Waldemar Lind, David P. Nason, Henry L. Bettman, William Wallace Graham, Mrs. Herman A. Heppner, Mrs. Ralph C. Walker, Aaron H. Currier, Jasper Dean McFall, Abby Whiteside, Marie A. S. Soule, Emma B. Carroll, Charles L. Sparks, Mrs. Carlin DeWitt Joslyn, Mrs. Warren E. Thomas, J. William Belcher, Mrs. Thomas Carrick Burke, J. R. Hutchinson, Ella Connell Jesse, Susie Fennell Pipes, George Wilbur Reed, George H. Street, F. W. Goodrich, Mrs. G. J. Frankel, Mrs. Russell Dorr, Mrs. E. E. Coovert, Charles L. Brown, W. E. McElroy, Elsie Bond Bischoff, Helen Flynn, Grant Gleason, Jocelyn Foulkes, Gio Tyler-Taglieri, Dr. Z. M. Parvin, Ella B. Jones, Mrs. B. Tait, Cora M. Blosser, Roy Marion Wheeler, Leonora Fisher Whipp, Hartridge G. Whipp, Ethel Edick, Elizabeth Johnson, Martha B. Reynolds, Laura Bertram, Lulu Dahl Miller, Annette Owens, E. O. Spitzner, Carmel Sullivan, F. Konrad, Charles Duncan Raff, Mrs. Edward Alden Beals, Ursula E. Young, Imogen Harding Brodie, Delphine Marx, Mrs. John F. Logan, Carrie R. Beaumont, Edgar E. Coursen, Ralph W. Hoyt, J. H. Cowen, Alex. Wagner, Mitylene Fraker-Stites, Mrs. Frank J. McGettigan, Lena W. Chambers, Mary Cahill Moore, Alice Brown Marshall, Virginia Spencer Hutchinson, Katherine Ward Pope, Charles O. Hargrave, Mrs. Fred L. Olson, Joseph Macqueen and J. L. Wallin. Each is working for the uplift of good music.

FRANCIS RICHTER SOLOIST AT BAND CONCERT.

Francis Richter, Portland's blind pianist, appeared as soloist with the Municipal Band, Charles L. Brown, conductor, on Thursday evening. He offered Bower's "Cathedral Chimes," with band accompaniment, and Liszt's "Rhapsodie Espagnole." Mr. Richter, who is a pupil of Leschetizky, played in his usual masterly style. A huge audience was present and the soloist was recalled again and again. The band, which has a complete instrumentation, made a good showing in Wagner's "Tannhäuser" overture, Bizet's "Carmen" and R. Chapi's Moorish suite, "The Courts of Granada." This capable organization has been booked for a series of sixty concerts in the local parks.

PORTLAND NOTES.

The writer is in receipt of an attractive circular announcing the merits of the Russian Bayan Quartet, Mabel Hammond, manager, of New York City. The organization is composed of Nina Dimitrieff, soprano; Constance Purdy, contralto; George Harris, Jr., tenor, and Ivan Petroff, bass.

F. X. Arens, the well known director, of New York City, visited Portland this week. He has a ranch at Hood River, Ore.

JOHN R. OATMAN.

Albert Schott a Parsifal.

Albert Schott, the well known tenor, now has added the role of Parsifal to his repertoire, and expects to sing it at several German opera houses before the commencement of his American concert tour next season.

NORFOLK MUSIC FESTIVAL.

Twentieth Annual Musical Entertainment Features Fine Artists in Splendid Program—Member of Musical Courier New York Editorial Staff in Attendance.

There are still some people and probably even a good many musicians who do not know exactly where Norfolk, Conn., is or why this town has become famous. Its posi-



ANNIE LOUISE DAVID.

tion on the map is easy to describe. It lies in the Berkshire Hill region, almost on the northern boundary of Connecticut, and not far from the western end of the State. Its beauties and the beauty of the country in which it lies have been described in previous articles in the MUSICAL COURIER, and there is clearly nothing in that regard which can be added now. As was there told its settlement dates back from 1744, the first town meeting having been held on December 12, 1758, with forty-four legal voters. On December 28, 1758, the first sermon was preached, and two years later the church organization was effected with twenty-three members. At the crisis of the Revolution, begun at Lexington in April, 1775, seventeen years after the incorporation of the town, Norfolk furnished twenty-four men for the American army.

These things are interesting. It is also interesting to note that this town is the highest reached by railroad in the State of Connecticut, being 1,300 feet above sea level. Norfolk has also become a popular summer resort because of its agreeable climate and the beautiful scenery by which it is surrounded.

But none of these things would have made Norfolk famous, especially musically famous. For that it was necessary for that splendid mentality which abounds in this New England region to expand and develop, so as to make its own wants and desires known, first of all to the people of the adjacent localities, and then ultimately to the outside world. This was brought about by Mary Eldridge, a lady whose brilliant culture and education, combined with adequate means, have made it possible for her to carry out the expression of her own tastes and desires. This has been done through the giving in Norfolk of a series of splendidly brilliant concerts.

As has already been frequently told in the pages of the MUSICAL COURIER (see, especially, the issue of July 30, 1913), these concerts were begun twenty years ago, in 1894, for the purpose of providing funds for the Society of Home Missions. Every year since their inception these concerts have become more and more brilliant and musically of greater importance. As far as has been possible in consideration of the fact that these concerts have taken place in the summer months, the leading American and European artists have been brought to Norfolk and have



EVAN WILLIAMS.

given of their best for the benefit of the small audiences that the Congregational Church, where the festival is held, could accommodate. Mme. Schumann-Heink has six times appeared at these concerts for Miss Eldridge; David Bispham, Evan Williams, Dan Beddoe, Mme. Rider-Kelsey, Jeanne Jomelli and a long list of others equally famous have been heard from time to time, some of them repeatedly, in the little Norfolk church during the last twenty years. And gradually the fame of these concerts has gone abroad, and if their success continues, it will certainly be necessary in the end to build a spacious hall in which to hold them, for they have long since outgrown the accommodations offered by the Congregational Church. The concerts have taken on in recent years the aspect of a true festival, and, like the MacDowell Festival at Peterborough, there is that atmosphere of idealism, which has al-



GRAHAM REED,
Baritone.

ways made Bayreuth seem so attractive to devotees of the Wagnerian school, and which alone could render any endeavor of this sort highly successful. For it is the spirit that preavils during such festivals, and not the big exploitation of music or of the artists, that must always prove in the end to be the highly valuable asset in all such undertakings.

This spirit has been brought about in Norfolk by the truly devoted character of Miss Eldridge, who has given so much time and energy to this work; and it is due also to the broad hospitality, combined with genuinely unaffected intellectuality, shown by the people of this section, most of whom are descendants of old New England stock.

The idealism which distinguishes this region is perhaps best shown by the following verse, painted on a board, and nailed to one of the stately elms which shade the little triangular park at the crossroads in the center of the town:

THE VOICE OF THE ELMS.

Caesar saw fifty, we, an hundred years,
Still green, an hundred more we'll stand, like seers,



THOMAS H. THOMAS,
Tenor..



MARY ELDRIDGE AND MME. GERVILLE-REACHE AT THE NORFOLK FESTIVAL.

And watch the generations as they go
Beneath our branches in their hurried flow.

Were this written of the trees of Walden Wood it could not be more appropriate, and in it one seems to feel the peace, the intellectual detachment, of a Longfellow, an Emerson or a Whittier, seeking its joys in things of the mind rather than in the battlefield of the world.

The Norfolk of a hundred or even fifty years ago may have been merely a rural center, with its country store, its postoffice, its few straggling cottages, and all that went to make up the typical country town of old New England, just as it does the typical small town of today. But the modern Norfolk has lost all of these characteristics, and little now remains to remind one of them. The town is now spread out over a great area. Splendid roads, as



DONALD CHALMERS.

smooth as the most fastidious automobilist could desire, wind in and out among the wooded hills, leading past detached and widely separated country homes such as can only grace the property of the millionaire. It is difficult, indeed, to believe that this splendid district, in appearance so like a fashionable suburb, is over a hundred miles from New York and still further from Boston, the nearest large cities.

Facing the little park with its stately elms is the church in which the annual concert is held. This is an ancient edifice, built over a hundred years ago on the site of the earlier building, which was destroyed by fire. The interior has been somewhat improved in recent years, especially in the building of a choir loft and very handsome, modern organ.

Two hours or more before the time scheduled for the beginning of the concert on Wednesday evening, July 29, a double line of music lovers began to form in front of the church door. From the belfry a quartet of trumpets, engaged from New York especially for this occasion, played a series of quiet melodies, their bright yet plaintive tones floating out softly on the evening air, as in the old days of early Protestantism when the hymns of Luther used to be heard from many a belfry in the cities and villages of the Fatherland.

Gradually the audience assembled, coming in from all directions, on foot and in carriages and automobiles, beneath the festooned electric lights with which the adjacent streets were decorated. There was a great air of expectation over all, and the program, like those of former years, surely warranted it, not only by reason of the splendid masterpieces to be performed, but because of the unusual array of artists. There were Mme. Gerville-Réache, the celebrated French contralto; Evan Williams, the ever popular tenor; Graham Reed, the brilliant baritone, and Donald Chalmers, with his sterling bass. There were Vera Barstow, the talented young violinist; Annie Louise David, famous for her playing of the harp; Bruno Huhn, who, on this occasion, appeared both as composer and accompanist; Charles Heinroth, organist and conductor; and finally there were Minnie Welch Edmond a local soprano, fortunate protegée of Miss Eldridge; Marie Stoddart, soprano; Gwyn Jones, contralto, and Thomas H. Thomas, tenor, who donates his services in assisting Miss Eldridge in the no small task of managing this affair, and, be it added, of making the artists feel welcome and of showing them a good time during their stay in this hospitable community.

The program opened with the overture, "Der Freischütz" (Weber), excellently interpreted by Mr. Heinroth. Following this Miss Edmond was heard in César Franck's "Panis Angelicus," accompanied by violin, harp and organ. This talented young soprano possesses vocal and musical qualifications which should insure success in her chosen field. A pupil of Bruno Huhn, her interpretations are wonderfully broad and effective, and in this air by the great Belgian master she infused a fine spirit of religious fervor. Miss Eldridge may well be proud of her protegée.

Evan Williams possesses a wealth of experience which renders well nigh perfect his interpretations of the works of the great classic masters, and the audience was fortunate in hearing him in Handel's recitative, "Thy Rebuke," and aria, "Behold and See," from "The Messiah."



CONGREGATIONAL CHURCH, NORFOLK, CONN.,
Where festival was held.

His treatment of these, both the recitative and the aria, was splendidly dignified, showed his unusual poise and breath control and the beauty of his tone.

No contralto has greater powers of passion and intensity of feeling than Mme. Gerville-Réache, and her [illegible] of Bizet's famous "Agnus Dei" must have been [illegible] to many who heard her upon this occasion [illegible] time. She was excellently accompanied by [illegible] and organ, and the depth and beauty of her tone, her faultless emission and the wealth of color and expressiveness with which this broad, flowing melody was given, were positively thrilling.

The final number of this religious part of the program was the "Sanctus," from Gounod's "St. Cecilia Mass," done by the double quartet with great sonority of tone.

Part second was again opened by Mr. Heinroth, who gave a masterly rendition of a "Preludium," by Jaernefelt, a work of marked originality evidently greatly to the taste of the audience. This was succeeded by the big Saint-Saëns aria from "Samson," "Mon cœur s'ouvre à ta voix," with which Mme. Gerville-Réache produced a deep impression. Delilah is one of this gifted artist's finest roles, and in this aria all of that deep passion which she has at her command was brought out with intense effect. After this Mr. Williams was heard again, this time in the quiet "Evening Hymn," of Reinecke, in which he was supported by the sextet. It is an effective piece, bringing out the solo voice with rare excellence, and containing also some solo parts for contralto, finely rendered by Gwyn Jones.

Vera Barstow and Annie Louise David then played together the "Meditation," from "Thais," both instruments producing great beauty and sonority of tone and scoring a decided success.

Miss Edmond is a young soprano whose talent is evident and she was heard to advantage in a group of songs: "O Sleep, Why Dost Thou Leave Me?" Handel; "Good Morning, Sue," Delibes, and "Chanson Provencale," Dell' Acqua. She was particularly successful in the last of the three, and sang as an encore "The Last Rose of Summer" with a simplicity and grace that captivated her audience.

An unusually beautiful rendering was given the duet, "Nuit d'Ivresse," from Berlioz's "Troyens à Carthage," by Mme. Gerville-Réache and Mr. Williams. It was sung in French with excellently clear diction and sharp enunciation, and the plaintive and tender melodies of the great French colorist were rendered doubly effective by the beauty of vocal tone produced by both of these great artists.

It was hard to say which won the greatest success, Bruno Huhn, composer and accompanist, or Donald Chalmers, who sang his "Invictus" and received such a rousing welcome that he was forced to repeat it. He also sang "Lungi dal caro bane," by Secchi, in which the fine quality of his voice was well shown, but it was the "Invictus" that evidently most strongly appealed to his big, manly nature, and stirred the audience deeply.

That Mme. Gerville-Réache sings German as well as she does her own native French is not generally known, but no doubt of this could remain in the mind of any one who heard her splendid production of Schumann's "Ich grolle nicht" on this occasion. Her great range made it possible for her to sing it in its original setting, and she instilled into it all of that sad pathos which the words express. No less effective was her rendition of Bemberg's "Chant Hindon," but her great triumph was with Reynaldo Hahn's splendidly effective setting of that saddest of sad poems, "D'une prison," of the greatest of modern French poets, Verlaine. It is impossible to imagine a more intensely sad and passionate rendering of this song, and only an



AN INTERESTING GROUP "SNAPPED" AT THE NORFOLK FESTIVAL.
Left to right (standing): Annie Louise David, Marie Stoddart, Thomas H. Thomas (in front), Graham Reed (behind), Minnie Welch Edmond, Marie Eldridge, Charles Heinroth, Jeanne Gerville-Réache, Gwyn Jones, Vera Barstow, Bruno Huhn, Walter David. Seated: Evan Williams, Donald Chalmers, L. E. Behymer.



MINNIE WELCH EDMOND.

...ost possessed of Mme. Gerville-Reache's depth of feeling combined with her rare artistic mastery could accomplish it.

This was followed by a set of songs by Mr. Williams, of which perhaps the most effective were Cadman's "The Moon Drops Low," and Schubert's "Impatience," both of them done with Mr. Williams' well known mastery of style. Following the latter Schubert's "Serenade" was given in response to an encore.

The final number of this excellent program was Parker's "Harold Harfager," done with great brilliancy by the double quartet, organ, harp, violin and piano. It only remains to add that the sonority and fullness of tone produced by this quartet was certainly much added to by the fine vocal qualifications of Thomas H. Tomas, tenor, and Graham Reed, baritone.

The whole affair was an unqualified success.

Borwick Continues to Win.

The newspaper notices received in Melbourne, Australia, recently, by Leonard Borwick are of the most laudatory kind, two of them, from the Argus, serving as an example of how the great pianist impressed the antipodeans:

"We doubt, indeed, whether Mr. Borwick could do anything without showing the very perfection of tonal charm and flawless execution. The Chopin mazurka was a delicious bit of wayward and appropriate tone painting, and nothing more exquisite can be imagined than his treatment of the popular berceuse. In it Mr. Borwick was a true 'pianissimist," his tone having a whispering delicacy which set every ear at a stretch not to lose a single note. The



VERA BARSTOW,
Soloist at the Norfolk Festival.

'Butterfly' etude (repeated) was also a delightful experience, and the final of the bracket, the great scherzo in B flat minor, was given a splendid example of emotional expression combined with marvelous accuracy of technic – Mr. Borwick does the thrilling leaps to the high F with an exactitude of movement even an acrobat would envy. Much enthusiasm resulted, and as an extra the pianist gave Chopin's A flat waltz, and, as before, gave it inimitably. His other items were drawn from former programs; the most important was Brahms' F minor sonata. It was superbly played."

"Another great audience gathered in the Town Hall on Saturday evening to hear Leonard Borwick. Possibly it was the largest so far seen this season at a musical function, and certainly the most enthusiastic. The artist's program was, to some degree, made up of pieces well known to everybody. They were the pieces teachers had sighed over and the pieces pupils had cried over. They were, likewise, the pieces parents and friends had groaned over, when, after much painful practice, they came to be trotted out at the family gathering, the at home, and the speech night. Many of them, indeed, beautiful works of art as they are, had come to be looked on with abhorrence—the hundred, maybe thousand, times 'damnable iteration' had killed them for the time being. And here is where Mr. Borwick's services to art came in. He played the works in question so beautifully that long suffering teachers forgot their pedagogic agonies, and students realized that the florid work in Beethoven's rondo in G, the tricky arpeggio figure in Mendelssohn's 'Spring Song,' the syncopations of Schumann's 'Aufschwung,' the awkward stretches of the same composer's 'Nachtstuck,' and other difficulties in other pieces were not specially created by the composers to worry young players, but, mirabile dictu, were integral elements in the works themselves, and productive of much beauty if mastered. Furthermore, those who had had to listen to them so often without either the pleasure of giving instruction or receiving it came to see, or rather hear, that the much tortured music was, when properly done, in truth worth the hearing.

"So little wonder that when Mr. Borwick gave the pieces with the most entrancing tonal effects, a flawless finish of technic, and an emotional understanding which made them things to dream over, pedagogues pupils, parents—the whole audience, in fact—applauded the works and their creator, Mr. Borwick, with enthusiasm.

"But these, of course, only covered a part of Mr. Borwick's program. Most important in the matter of musical interest was Chopin's B flat minor sonata, a work which Mr. Borwick played superbly. Every one was, of course, eager to notice how Mr. Borwick would treat the 'Funeral March.' As Mr. Borwick has purity of style to a marked degree, he was able to make of it a wonderfully moving piece of work. An unforgettable performance came to a close with the ghostly finale. The pianist's other numbers came to an end with Liszt's twelfth rhapsody, done so brilliantly that, although Mr. Borwick had already conceded several extras, he had, tired as he was, to give still another."

The Jew in Music.

[From Puck.]

Nearly every great composer has been called a Jew some time in his career. Mozart (whose real name was Ozart, without the M) had Jewish features; when he was brought before Maria Theresa at Vienna, that great Empress sharply asked: "Has the child been baptized?" On being told he had, she said: "A genius must not be a Jew." Apochryphal or not, this is an interesting story, though not so much so as Rossini's witty request: "Don't bury me in a Jewish cemetery." Rossini was a Roman Catholic of Hebraic origin. Verdi looked Jewish; so did Weber—the latter "suspiciously" so. A. E. Keeton, in an article a few years ago in the London Contemporary Review ("The Jew in Music"), didn't hesitate to suspect Chopin—Szopen was the real Polish name, a Jewish one; Chopin's father hailed from Nancy, France, a city of many Jewish inhabitants; even Beethoven does not escape. Saint-Saëns had Jewish blood in him, as had Berlioz, Borodine, Arthur Sullivan (Seligman) and Bizet, the composer of "Carmen." Bach was more Jewish looking than Wagner, but was of Hungarian origin. Wagner's mother's name, Bertz, is Jewish; she was as Jewish in appearance as Geyer. Schumann's name is Jewish-German, but he was pure Saxon. Schubert was Austrian. Mendelssohn and Meyerbeer and Goldmark, of course, are Jewish. Richard Strauss is a puzzle. His name is unqualifiedly Jewish, his father looked like one (he was first hornist in the Munich Opera), but Richard is an out and out Bavarian. His mother was a Pschorr, daughter of the Munich brewer. The music of Wagner, Strauss and Goldmark is notably Oriental in color and intensity. All the celebrated singers and virtuosi were, with few exceptions, of Jewish origin: Thalberg, Rubinstein, Paganini (who looked as Jewish as the "Kol Nidrci"), Joachim, Wieniawski, Karl Tausig, Joseffy, Rosenthal, D'Albert, Busoni, Godowski, Pachmann, Lilli Lehmann, Milka Ternina, the Garcia family—Spanish Jews; Patti, on the Patti, not the Barili side; Josef Hofmann, Mischa Elman; the list is as long as from here to Jericho. No one need be ashamed to be a musician or virtuoso of Jewish origin, though I know some that are; they even change their names to fool themselves, but do not fool the world.

Macmillen Conquers Rome.

The Augusteo (in Rome), the ancient tomb of the Roman emperors, now is an ideal concert hall of vast dimensions, where the old walls of the former mausoleum



JEANNE GERVILLE-REACHE.
Soloist at the Norfolk Festival.

resound with the best music of the modern world. The famous Corea concerts, under the auspices of the city government and the St. Cecilia Society, are given there.

It was at one of these concerts that Francis Macmillen, made his initial bow to a Roman audience, which filled the huge Augusteo. On this occasion every one of the double tier of boxes, extending around the great circular structure, contained a scion of a noble Roman house.

Chief among Macmillen's distinguished admirers in Rome are the Duke and Duchess Lante della Rovere, who can boast of a lineage of seven Popes in the family. Their country seat, the Villa Lante, in former days housed at least two of the successors of St. Peter.

Another champion and friend is the Prince Orsini, scion of the powerful house of Orsini, which shared their rule with the Colonnas during the time of the Tribunes, and about whose family Marion Crawford has woven the romance of his best known novels dealing with ancient Italian history. In fact, it was in Prince Orsini's big touring car that Macmillen saw ancient Rome for the first time.

Other Roman admirers of Macmillen are the Count San Martino, Sgambati, the composer, and the young conductor of the Corea concerts, Bernardino Molinari.



INTERESTING GROUP PHOTO TAKEN AT THE VILLA LANTE, NEAR ROME.
1, Francis Macmillen; 2, Lady Matilda Lante; 3, The Duke Lante della Rovere; 4, The Duchess Lante della Rovere; 5, Prince Colonna; 6, Prince Orsini; 7, Lady Matilda Lante; 8, Count Chalani.

IN ALL THE KEYS.

An attractive concert was given recently in Houston Heights Christian Church, Houston, Tex., under the able direction of Mrs. N. J. Ackermann, musical director of the Central Christian Church, in which two local quartets, the Mozart and the Woodland, participated. The work of the soloists was excellent and greatly enjoyed by a representative audience.

Zion Evangelical Church, St. Joseph, Mo., which recently installed a new pipe organ, was the scene of an interesting recital and dedication service. Prof. P. W. Kost, the organist, was assisted by the church choir and several local soloists.

Among the pupils who took part in the piano recital of the Berkshire Music School, Pittsfield, Mass., were Virginia Blood, Agnes Hewitt, James Devanney, Margaret McSweeny, Ethel Bohan, Mila Doran, Henry Rondeau, Fredericka Palmer, Catherine Kelly, Martha Moseguard, Mary Connors, S. Florence Hickey, Rosanna O'Leary, Jennie Bolza, Margaret Shean, Helena Grogan, Alice Palmer, Walter Zink, May Carroll, Gertrude Lawrence and Mary Canavan. The pupils were from Grades 3, 4 and 5, and their work was uniformly good.

Members of Company H, National Guard, stationed at Honolulu, Hawaii, were treated to an excellent concert through the courtesy of Mayor Fern, which concert was held on the executive grounds preceding the military ball given by Company H. This ball was for the purpose of raising funds to furnish their company quarters.

Estelle Carey, soprano, and W. H. Hewlett, pianist, assisted the violin pupils of Arthur Ostler at their recital in Hamilton, Canada. The program, which was made up of sixteen numbers, was well selected and given serious thought by these students.

Two very interesting recitals were given recently at the Quincy College of Music, Quincy, Ill., by two students of piano at that institution. The recitals, which were an hour in duration, were given respectively by Enid Emily Ireland and Gloria Helena Brosi, and were well attended.

An enjoyable program was given before the members of the Ladies' Friday Musical Club, of Arcadia, Fla., among the numbers being solos by C. C. McDermont and Miss Polk, visiting guests of the club.

Selections for violin, piano and voice were heard at a recent recital given at Eugene, Ore., by the students of the University School of Music.

Gladys Hollingsworth gave a piano recital, assisted by Betty Frank and Royal S. Brown, at the residence of Mr. and Mrs. S. Frank, San Diego, Cal.

At a benefit concert given in Houston, Tex., the work of the "Rusty Hinge" Quartet was heartily received and many encores demanded. Even to a casual observer it is plain to be seen that however "rusty" they may be generally, there can be no "rust" on their vocal chords.

Pupils of Jay Mark Ward gave a song recital in Rochester, N. Y. They were assisted by Helen Bastianelli, cellist, and Alice Wysard, accompanist.

Among the recent appointments on the staff of teachers at the Conservatory of Music of Columbia College, Columbia, S. C., are Jane W. Thomson, mezzo-soprano, head of the voice department, to be assisted by Cora Scheffer Anthony; Miss E. Goddell, teacher of piano and history of music; Helen A. Boynton, head of the violin department, and Alma Holm, teacher of piano.

Eleanor Shaw appeared of late as soloist with the Lakeside Symphony Orchestra, Denver, Colo., and scored a fine success.

Cooper, Ala., was the scene of the two days' session of the Chilton County Musical Convention, which achieved commendable success.

Margaret Brady, teacher of music at Bangor, Me., presented her pupils in two recitals, the first being given by the more advanced students, while the second was known as the junior pupils' program.

At the Rochester Conservatory of Music, Rochester, N. Y., nineteen members of the children's department were heard in recital.

Coming attractions next season for the members of the Fresno Musical Club, Fresno, Cal., include Olive Fremstad, John McCormack, Efrem Zimbalist, Josef Lhevinne, Alma Gluck, Maggie Teyte and Julia Culp.

Pupils of Grace Oosting, assisted by Ruth Rooks and Cora van Dommelen, vocalists, were heard in their annual recital at Grand Rapids, Mich.

Mrs. E. T. Munroe, piano teacher, of Omaha, Neb., recently presented her advanced pupils in recital. They were assisted by Mrs. N. T. Hause and Ethel Parsons, who were heard in several vocal numbers.

A piano recital was given by about half a dozen of the pupils of Mrs. Heinrich Jacobsen, of Rochester, N. Y.

Emma Lucy Gates, assisted by Marion Cannon, pianist, and Genevieve Malone, violinist, gave a recital before a well filled house at Tooele, Utah.

Alice Collins, of St. Albans, Vt., gave a vocal program in that city composed of humorous and dramatic selections She was assisted by another vocalist, Mrs. Guy F. Barker, and Jessie Barker and Charlene Felton, accompanists.

Piano pupils of Bessie Kelly were heard in recital at Bridgeport, Conn. Catherine Morrissey was the assisting vocalist.

Emma Lucy Gates and her assistants, Marion Cannon and Genevieve Malone, were heard recently in recital at Brigham City and Richfield, Utah.

A students' musicale was given recently by the pupils of Marie Estabrook, at Grand Rapids, Mich.

S. Henderson, Eva Cunningham, Alline Grauman, Marjorie Emmott, R. D. Officer, Ola Miller, Clara Duncan, Harry Gordon, T. Mancias, Aubrey Davis, Camille Briggs, H. Rason, all pupils of Thomas Harborne, of Houston, Tex., were heard recently in recital. They were accompanied by Theodore D. Meyer.

Pupils of Harriet O. Burroughs, of Bridgeport, Conn., were the participants in an interesting musicale given recently at the residence of Miss Burroughs.

Susan Tompkins Medrow, violinist, was soloist at a recent concert at Rochester, N. Y., when she was heard with the Park Band.

A musicale was given recently by the Pyle Coterie, a local organization of Wilmington, Del., in honor of the return of Dr. Joseph P. Pyle, who has been abroad.

Mrs. Everett Rapley gave a most enjoyable musicale at her country place, near Silver Spring, Md., with Gretchen Hood, soprano, as the principal soloist. Other solos were given by Miss Hyatt, soprano, and Lillian Coechling, violinist.

Edwin Arthur Kraft, city organist of Atlanta, Ga., gave recently an interesting organ recital in that city. He played selections by Wagner, Tschaikowsky, Fricker, Schubert, MacDowell and Kinder.

Accompanied by Mrs. Roscoe Shrader, the pupils of Miss Wales gave an interesting recital in Wilmington, Del., not long ago. The program was one of varied interest and was listened to by a large number of friends.

A benefit concert was given recently at the Shattuck School, Portland, Ore., and was a success, both artistically and financially. The program was under the direction of Dagmar Inez Kelly and reflected credit upon her efforts.

An interesting program was furnished of late by the pupils of Mrs. G. Lippitt, Washington, D. C., who were heard in recital, accompanied by Mrs. Lippitt and May H. Wilbur.

Martha B. Reynolds was presented in recital at Pacific University, Portland, Ore., giving an extensive program of numbers by Bach, Beethoven, Chopin, Liszt and modern composers.

Walter Friar, violinist, has appeared recently with great success at Safford and other points in the Gila Valley, Ariz.

Mrs. J. Curtis Simmons, soprano, was soloist at the meeting of the Coterie musicale, Portland, Ore. Assisted by Florence Jackson, accompanist, she was heard in songs by Puccini, Massenet and Woodman.

Vocal students of Lulu Dahl Miller gave a pleasing musicale in Portland, Ore. Winifred Elliott played the accompaniments.

Germaine Schnitzer an Experienced Auto Driver.

Germaine Schnitzer, enjoying the delights of an open Packard car, recently drove her guests through New Jersey to Philadelphia, and after stopping there, to Atlantic City.

The young pianist enjoys driving immensely, and says she is as sure of herself and as much at ease at the wheel as when playing the Liszt E flat concerto.

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5 Portland Place,
London, W., July 23, 1914.

A delightful representation of Verdi's "Falstaff" was given at Covent Garden, July 21, when the cast was constructed as follows:

Falstaff ..... Antonio Scotti
Fenton ..... Giuseppe Armanini
Ford ..... Armand Crabbé
Caius ..... Octave Dua



MRS. STACEY WILLIAMS (ON THE RIGHT) AND MRS. WILLIAM BROWN, JR.
Taken on the terrace at Keswick in the English Lake Region.

Bardolfo ..... Giordano Paltrinieri
Pistol ..... Adamo Didur
Alice ..... Claudia Muzio
Nanetta ..... Alice Zeppilli
Quickly ..... Louise Kirkby Lunn
Meg ..... Violet Hume
Conductor, Giorgio Polacco.

It was a charming performance in every detail. Delicate humor prevailed throughout the evening's performance in the dramatic action as well as in the delineation of the music. In the libretto arranged by Arrigo Boito from the Shakespearean play a faithful adherence is made to the original drama, both in the spirit of the play and in the general characterization. And the casting of the respective characters was excellent. One and all distinguished themselves in all they did. Claudio Muzio as Alice was the charming actress as well as good singer; Mm. Kirkby Lunn gave fresh evidence of her versatility; Alice Zeppilli was well fitted to her part and sang her lines with great taste; Didur as Pistol was the great artist in all he did; Signor Paltrinieri as Bardolfo did good work, and so on, throughout the list of artists engaged in the performance, the standard of individual merit was unquestionably of a very high order.

Of the conducting of Giorgio Polacco, only the highest praise is due for his brilliant and spirited conception of the opera. He obtained just the necessary lightness of quality and delicacy of ensemble work demanded by the character of the score, and the essential accent and note of precision obtained at all times. The difficulties of the



Photo copyright by Mishkin Studio, New York.
GIORGIO POLACCO.

work are well known and that so creditable a performance was given proved the merit of those to whom it was entrusted. Great enthusiasm prevailed and conductor and artists were called many times before the curtain. A second and last performance of the work will be given July 25.

The Performing Rights Society.

There has been much discussion in the press the past fortnight over the question of the performing right controversy. Some concise and interesting remarks on the subject appeared in the Observer of Sunday, July 19, in the columns devoted to music. "While the principles of the new Performing Right Society appear fair and equitable from many points of view," said the Observer, "it is perfectly obvious that unless all the principal publishers are in agreement (the composer, naturally, goes the way of his publisher, otherwise he goes nowhere) little will result from any attempt to establish them in this country. In the lavish controversial correspondence that has occupied many columns of the Daily Telegraph during the week, an important point appears to have been ignored by both sides. In the past—and the idea is still maintained—much has been done to ensure popularity to the publisher's wares by the payment of singers who receive generally so much for so many times that particular items appear in their programs. The total result of this arrangement was that many songs were made fine properties for both composer and publisher for reasons altogether incommensurate with their artistic value. It is common knowledge, also, that publishers pay willingly to have all types of dance music and other slight work—which, if persisted in, might catch the public fancy—performed in places where light music may especially exercise its particular charm. Now it is presumably intended to withdraw the payments to singers or orchestral directors in theatres, cinemas, restaurants, etc., and exact some small contribution to the Performing Society's funds instead. The conclusion to be drawn is that there will be no more 'popular' new music from English sources for a very long time."

The Downtrodden Composer.

The following article is taken from the second issue of the new musical paper recently published in London as an adjunct to the Independent Music Club, of this city. The author, writing under the nom de plume of "Leonidas," is evidently quoting from actual experience on a subject of universal interest, and it may interest the many readers of the Musical Courier to see the article in its entirety. Under the title of "The Guardians of the Flame," it is as follows:

"One wonders whether kind, long suffering critics will recognize themselves under this title! Yet, if criticism is to be taken seriously, is not this exactly what they are—the self appointed guardians of the Flame? And as one reads the lives of great artists who have passed on, one realizes more and more the world of responsibility that lies in the critic's office. 'He was the first to recognize my work,' is the touching phrase that occurs in all these lives, and to that 'him' the whole wealth of gratitude from the lonely soul, starved of all appreciation, is poured forth.

"Friends, fame, sympathy and support may all come later with the years, and may all be mentioned with gratitude, but the supreme debt is to the 'him' who first believed in 'my work,' and was not afraid to say so. For a man's work, if born of true inspiration, is the travail of his soul—his link with the unseen—the most sacred and precious part of him.

"And now let us glance at the best existing conditions under which this precious thing, 'my work,' is brought before an ordinary British public for a first performance.

"We will suppose that it is a serious work for a chorus, solos and orchestra, lasting about half an hour.

"The conductor of a great choir has announced that works may be submitted to him with a view to performance during the ensuing season. So-and-So's work is among those sent up, and presently comes the astounding news that it has been accepted, and will be included in the program of such and such a date.



Photo copyright by Dover Street Studios, London.
EDMUND BURKE AS THE SEA KING,
In Josef Holbrooke's opera "Dylan," given at Drury Lane in June.

"So-and-So's first question is, 'How many rehearsals will there be, and may he attend them?'

"He is told that certainly he may attend them, and that there will be three, four or five rehearsals, according to the difficulty of the work.

"So far, so good. 'Who are the soloists?' he asks.

"To his delight the very best obtainable are mentioned. 'How many orchestral rehearsals?' he asks breathlessly. 'One only.'

"One only, on the morning of the performance, at which

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thirty-five minutes have been allotted to him as his proportion of the brief two hours.

"'But when do the orchestra and choir rehearse together?' he asks in agony.

"He is told, Never! They meet for the first time at the actual performance! No chance for changes of tempi, or expression marks. No chance to make the smallest alteration in the score, no chance for anything but a rigid beat, rigidly counted, and therefore no chance of success.

"'Is there no other way?' he asks.

"Only by paying for an extra orchestral rehearsal himself, he is told; and that would cost him £70!

"Of course, this is prohibitive, and the work is damned.

"Think of this, you guardian of the Flame, and in your condemnation, however just, try to distinguish between the disabilities of the work itself, and the disabilities of its production. Otherwise, the thing called 'My Work' is strangled at its birth, never to be heard again, for only giants, such as Wagner and Tschaikowsky, can survive such strangulation.

"And, after all, how did they survive?

"Because they had patrons, who believed in their work, and poured out money in order to help to bring that work to ultimate perfection and success.

"Now, why should not the club become this much needed patron to real art among its members?

"Why should it not also found an independent choir and orchestra to facilitate this difficult question of inadequate rehearsal?

"Why should it not also keep the critics so closely in touch with its members and their work that it can safeguard their interest when the time of performance comes, and prevent the misconceptions which so often arise merely from insufficient or misleading data?"

It all comes back to that one word, co-operation, and it is a matter for rejoicing that the subject will be dealt with at several musical conferences now being held in London.

NOTES.

Signor and Mme. Polacco will leave London the end of the month for Carlsbad, where they will take the cure, after which they will spend a few weeks at the mountains in Italy. In October they will leave for New York, where Signor Polacco will begin rehearsals toward the end of the month. Robert Maitland is spending a few weeks at Dieppe.

Isolde Menges, the talented violinist, has returned to St. Petersburg, where she is again studying under her teacher, Professor Auer.

Julia Hostater, who has frequently been heard in recital in London, has been engaged for a concert at the Gewandhaus, Leipsic, when the program will be conducted by Arthur Nikisch.

LIVERPOOL NOTES.

22 Fern Grove,
Liverpool, England, July 22, 1914.

The advance prospectus of our Philharmonic Society indicates that the coming season is likely to be even more interesting than the last. Following the precedent instituted a few years ago, the committee has arranged that the usual twelve concerts shall be directed by a rota of guest conductors, and the following eight gentlemen have been requisitioned: Albert Coates, Harry Evans, Emil Mlynarski, Gabriel Pierné (two concerts), Landon Ronald, W. Safonoff, Bernhard Stavenhagen and Henry J. Wood.

The orchestral works will include symphonic material by Beethoven, Brahms, Liszt, Grieg, Lalo, Rimsky-Korsakoff, Debussy, Ravel, Saint-Saëns, Strauss, etc.

The solo violinists named are Isolde Menges, Arthur Catterall and Henri Marteau; the solo pianists Stavenhagen, Rachmaninoff and Scriabine (the latter of whom will play the solo part of his "Prometheus" and of his concerto in F sharp minor); and the cello is entrusted to Pablo Casals and E. Beloussoff. A choral novelty by Pierné entitled "The Children's Crusade" is also promised a hearing under the composer's personal direction. There is, of course, to be a Wagner night under Wood's leadership. The vocal element will be represented by Florence Macbeth, Noordewier-Reddingius, De Haan-Manifarges, Lula Mysz-Gmeiner, Durigo, Esta d'Argo, Claire Dux, Caroline Hatchard, John Harrison, Paul Bender, Robert Radford and others.

There is some talk of Richard Strauss being inivted to preside over the orchestra and choir for one of the concerts, but nothing is definitely settled so far.

Happening to be in Edinburgh in the early part of this month I took advantage of the fact to attend a recital given on the new organ recently erected in Usher Hall, which building and contents are due to the munificence of the late Andrew Usher, a wealthy distiller of Edinburgh. The cost of the masonry and appurtenances totals something over $670,000, and the hall itself is a noble and permanent monument to one whose generosity was not by any means entirely posthumous. The instrument in question contains four manuals based on a pedale of fifteen, and is a very complete and effective specimen of a concert organ. Among the organists who have been invited to play on the new organ may be named Widor, the eminent Paris virtuoso.

THE LATE HARRY EVANS.

Although the death of Harry Evans has been daily expected for some weeks, it nevertheless came as a shock to a great many, who, hoping against hope, tried to delude themselves that the end was not yet, but as a matter of fact he breathed his last on the morning of July 24, leaving a widow and two young boys to mourn his loss.

Born in the town of Dowlais, South Wales, in 1873, the boy showed early his mental capacity and a well deserved scholarship paved the way for further advancement, until he ultimately graduated as a school teacher under the auspices of Bangor College. It was not until he arrived at the age of fourteen that he was able to command the use of a piano of his own, the instrument being presented to him by the congregation of the chapel where he had hitherto been employed as organist, or rather harmoniumist, and his assumption of the degree of Fellow of the Royal College of Organists being the crowning event of his twenty-second year. In due time Evans became a famous choir trainer, and many were the triumphs under his baton at the various Eisteddfod meetings in his native land and elsewhere, notably when he gained the first prize at the Liverpool Eisteddfod of 1900. This no doubt largely influenced his appointment as arweinydd of the Liverpool Welsh Choral Union, with which body of nearly 300 voices his name has ever since been closely associated. Neither Evans nor his choir spared time or trouble in the preparation of their work, and the performances always were characterized by enthusiasm and whole hearted endeavor.

It is perhaps premature to speculate on the future of this splendid organization, but it will nevertheless be extremely difficult, if not impossible, to find a musician capable of filling the void created by the untimely death of such a gifted musician and so amiable a character as the late Harry Evans.

W. J. BOWDEN.

Baernstein-Regneas as Artist and Teacher

Joseph Baernstein-Regneas, who is now teaching in his New York studio, imparts to his student and artist pupils the same method which has been the mainstay of his own phenomenal success on both sides of the Atlantic. Wherever this artist has appeared, whether in opera, oratorio, concert or recital, his perfect method of tone production, style of singing, and intelligent interpretation has immediately won the keenest interest. After spending some time abroad, Baernstein-Regneas found himself so successful in his teaching that he decided to return to America so as to launch young Americans on the road to the same success which he has himself enjoyed. Baernstein-Regneas accepts pupils who have never studied and gives them the rudiments of voice placing, after which he provides them with the necessary equipment to succeed in that particular branch of the work for which they are best fitted. He also accepts advanced pupils and has now with him in New York a number of artists already famous in oratorio, concert and opera. At this time of the year a great many teachers and church singers from different parts of the country who have only the summer months at their disposal come to New York for a course of study, and throughout the year many of the most prominent oratorio and concert singers of America work regularly with this eminent master.

Our First Music Masters.

Birds were our first music masters. Authorities on harmony have written volumes in search of the origin of the minor scale. If they had turned to the birds they might have discovered it without any search whatever. In every English copse, the cuckoo (who has but two notes at his command) sings a perfect minor third downward. Listen to our wood thrush's melody! His cluster of three notes forms a perfect minor chord.—Suburban Life.

The American people love a faker—even after he is found out.—The Phoenix.

THE RAVISHING RUSSIANS.
(From the London Tatler.)



THE ADORABLE KARSAVINA IN "LE COQ D'OR."
The Shemakhan (Tamara Karsavina) charms King Dodon (Adolf Bolm). The song bird in the front row to the left is Mme. Petreuka.

Helene Maigille Justly Enthusiastic.

Helene Maigille, head of the Helene Maigille American School of Bel Canto, which will complete next Saturday (August 8) the summer session of seven weeks, is most enthusiastic over that course and the interest shown by the many teachers and students who came from various sections of the country to attend this school. The fall term will open September 14, and already there are many applicants who desire to begin their studies in the art of singing with this well known teacher.

Following is an excerpt from the coming fall catalogue:

"The inauguration of 'The Helene Maigille American School of Bel Canto' was based upon a realization of the need for such a vocal institution.

"It is a school of singing where the true art of the 'old Italian school for the voice' will be taught—an art which has been almost lost in the maze of false ideas in vocal training promulgated during the past few years.

"In 'The Helene Maigille American School of Bel Canto,' when the pupil—professional or student—is accepted, the pupil will be conscientiously taught a perfect understanding of the science of the old Italian school of voice production. The aim of the school is to teach the method of natural, scientific tone production, and its application to every phase of vocal art—diction, style, repertoire—and is paramount to every other consideration; for without a perfectly placed voice no aspirant or professional can expect to enter upon an artistic career and remain an illustrious example of vocal art whose voice has not become a perfect instrument.

"Teachers, students and soloists come annually to New York from every section of the United States and Canada seeking to pursue broader courses in voice culture and artistic singing—many returning to their homes and colleges greatly disappointed at not having acquired the broader culture they came so far to find.

"'The Helene Maigille American School of Bel Canto' will teach the ambitious student, soloist or teacher a method of singing where ideals are not imaginary or ephemeral, but where the seeker after the truth in 'bel canto' will be taught the highest perfection in the true art of the 'old Italian school of singing,' which alone of all systems recognizes the physiological, natural and psychological laws governing tone production.

"Teachers and soloists need have no fear that in acquiring the fundamental principles of tone production they are placing themselves in the beginning class. Such a thought is very far from the truth. It is progression, not retrogression. Singers who have not a clear understanding of the natural laws in the production of the registers of the voice would find, in the study of the fundamental principles governing tone production, they would not only dignify their art by scientific study in this direction, but they would discover the secret of success of all great singers; and in acquiring an exact vocal method would not only preserve their own voices throughout their careers, but would teach to their students the method they would have acquired, in the assurance that they could also successfully guide the young students under their instruction to the fullest realization of their ambition, from their first lesson in tone production through to artistic finish and graduation.

"The teachers' course is especially designed for those intending to make teaching a profession or for those already engaged in the work.

"During the session tone production and diction will be the serious special features. Repertoire in English, French, German and Italian will be studied in relation to perfect voice placing and its application in pure diction to English and the foreign languages, and which will be found to be of inestimable value to teachers and soloists, for without perfect tone production all aims at style, diction and repertoire avail little to the aspiring singer, and is oftentimes a stumbling block in the path of the most conscientious teacher.

"Promises of seven successful weeks will be fulfilled.

"No student, teacher or soloist will return to his or her home, scholastic institution, church, or concert work with disappointment as a result of their sojourn in New York; but firm in the conviction that they have spent seven very happy and profitable weeks in study at 'The Helene Maigille American School of Bel Canto.'"

In regard to Mme. Maigille and her methods of teaching the following well known people have spoken of her in glowing terms:

Rosina Laborde (teacher of Emma Calve and Marie Delna) said: "Nothing less than genius in the difficult art of developing voices."

From John McCoy, M.D., 157 West Seventy-third St., New York:

"It gives me very great pleasure to endorse Madame Helene Maigille as a gifted teacher of scientific voice production. I have observed her method on the beginner, the student, and the finished singer, and her results are admirable. Critical observation of her methods combined with laryngoscopic examination of her pupils' vocal apparatus proves to me that she possesses a thorough knowledge of the physical, anatomical and psychological laws governing tone production.

"I therefore regard her as one of the best exponents of the art of bel canto of the present day."

Respectfully submitted,

March 12, 1914. JOHN McCOY, M.D.

From Dr. George C. Stout, 1611 Walnut St., Philadelphia, Pa.:

"It gives me much pleasure to recommend in the highest terms the voice culture methods of Madame Helene Maigille, whose work has been under my personal observation for the past three years, during which time I have examined the larynges of a number of pupils who were working under her. Her unusual knowledge of the physiology and anatomy of the parts seems to enable her to obtain her results without in any way impairing the delicate structures involved. In fact, the mechanical apparatus seems to be improved in every way after being subjected to her methods.

"With an admirable method, Madame Maigille combines that enthusiasm which is necessary to success."

November 12, 1913. GEORGE C. STOUT.

"Being fully conversant with Madame Maigille as a teacher of the voice, it gives me great pleasure to recommend her as one fully capable of naturally developing a voice, where others may have failed, due to unnatural and unphysiological methods." J. H. STERLING, M.D.

Brooklyn, September 3, 1912.

From F. Averay Jones, organist and choir director, St. Marks P. E Church, Philadelphia, Pa.:

"I always knew your voice method was great—now I am glad the world is beginning to realize it. Congratulations on your splendid success and my best wishes for its long continuance." As ever, sincerely yours,

September 15, 1913. F. AVERAY JONES.

From Frank H. Leonard, a prominent Christian Science Lecturer:

"For three years and eight months I had the privilege of daily lessons from Madame Helene Maigille in voice placing, diction and style. It is with enthusiasm that I endorse Madame Maigille's consistent and scientific development of the voice." FRANK H. LEONARD, C. S. B.

December 25, 1913.

The New York Times and Sun offer their meed of praise to Helene Maigille as follows:

For years Mme. Maigille has been regarded as one of the foremost authorities on voice placing and bel canto in this country or Europe.—New York Times.

Mme. Maigille, the great teacher of bel canto, has no superior and few equals in this country in voice placing and in the teaching of vocal art.—New York Sun.

Marie Altona "At Home" in London.

On Thursday, July 9, Marie Altona was "at home" to her friends in her studio in London, England. A fine vocal program was rendered by her pupils, among the noteworthy selections being the aria from "Madame Butterfly" and Goring Thomas' "Le Baiser," sung by Mrs. Johnston; the aria from "Samson and Delilah," "Mon cœur s'ouvre" and the first of Wolf-Ferrari's "Rispetti," given by Eva Smithes; the familiar "Lotosblume" and "Four by the Clock," rendered by Mrs. Stein. A number of other pupils also participated, their work being marked with fine style and interpretation.

Miss Altona was complimented on the sympathetic quality of her pupils' voices and was persuaded to sing the aria "Les Regrets," by Godard, also "Du bist mein All" and Hugo Rasch's "Noch einem Regan." Her guests were unanimous in their wish that Miss Altona might give another informale musicale in the near future.

Genevieve Bisbee Combines Work and Pleasure.

Genevieve Bisbee, the well known New York teacher of piano, is spending six weeks at delightful Crystal Brook Park, on Long Island, where she has a class of advanced and professional pupils. These pupils are indeed lucky to have the benefit of her capable instruction during the months when many teachers feel that they must have a complete rest from their work. Miss Bisbee is combining work with play so successfully that she feels no need of a complete relaxation. Among the pupils who are at present with her are Charles Frederick Naegele, Jr., who appeared many times with great success in public during last season, and Thomas Hood Simpson, who is the instructor in the piano department of Converse College, Spartansburg, S. C. Miss Bisbee expects to send Mr. Naegele abroad in the fall for two or three years, so during the summer he is finishing some work which she feels it is necessary to complete before that time.

Mme. Edvina's Plans.

It will be interesting news to the Chicago opera public to know that Mme. Edvina is to be heard in Chicago next season in the delightful opera, "Francesca da Rimini," which will be given there early next year for the first time under the direction of Campanini. Mme. Edvina will open her American season at Philadelphia in "Louise." After a holiday in South Wales and in Scotland, Mme. Edvina will leave for the United States in October. She scored a big success as Francesca, which by the way was the second role created by her at Covent Garden this season. It is a part in which her many gifts found ample expression and one particularly well suited to her vocally. As the London Observer of July 19 said: "Mme. Edvina, in splendid voice, as Francesca, was completely fitted, her performance being beautifully finished and splendidly studied."

European War Changes De Rigaud Plans.

War conditions in Europe have caused Clara de Rigaud, the well known vocal teacher of New York, to cancel her trip abroad this year, and the members of her Berlin class, which meets in September, will be disappointed to learn that the class will be discontinued this year. Instead, Mme. de Rigaud will spend the next two or three weeks at Musicolony, R. I., and begin work with her fall class on September 4, in her New York studio, at the Linlaugh, 2647 Broadway.

Laurette Duval, an artist pupil of Mme. de Rigaud, sailed on the steamship Touraine, July 22, and will give a recital at the Salle Erard, in Paris, shortly after her arrival. On August 15 she will make her debut, singing the role of Marguerite in "Faust."

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FRANCIS MACLENNAN, tenor, Berlin Royal Opera and Hamburg Opera.
*HANS TANZLER, tenor, Royal Opera, Karlsruhe.
CAVALLIERE MARIO SAMMARCO, baritone, formerly Metropolitan Opera Co. and Covent Garden.
PUTNAM GRISWOLD, basso, formerly Metropolitan Opera Co., Berlin Royal Opera and Covent Garden.
*MARGUERITA SYLVA, Carmen in the guest performance of Caruso at the Berlin Royal Opera.
MARGARETHE MATZENAUER, mezzo-soprano, Metropolitan Opera, New York.
*HELENA FORTI, soprano, Dresden Royal Opera.
MARY CAVAN, soprano, Hamburg Opera and Chicago Opera Co.
HEINRICH HENSEL, Dramatic Tenor. Hamburg, Stadt Theatre.

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*The names marked * are those of pupils of Mme. Emerich.* 'Telephone Amt. Pfalzburg No. 2067 BERLIN, W.W. Nicelsbergerplatz 1

May Marshall Cobb and the Critics.

May Marshall Cobb, the young lyric soprano, of Pittsburgh, Pa., who has won distinction with the Boston Symphony Orchestra and other leading organizations throughout the country, is the recipient of the following commendations from the press in different cities where she has been heard and always with great success:

May Marshall Cobb, the soprano soloist, gave the mad scene from "Lucia" in very effective style, both as regards the dramatic requirements of this exacting number and the formidable vocal gymnastics which it demands. She executed the difficult passage work of the cadenza flawlessly and with notable richness of tone and grace of interpretation. The artist received tremendous applause and was forced to repeat the number. In the second part Mrs. Cobb sang "Highland Mary," by Bartlett, and "The Birthday," by Woodman, and as an encore gave Homer's delicious "Banjo Song."—Pittsburgh Chronicle-Telegraph.

May Marshall Cobb again won a distinct place by the artistic interpretation of her numbers. In the aria, "Mare! Potente Mare!" from Oberon, her vocal and dramatic ability were most clearly shown; and her lyric voice was also heard to advantage in the sextet from "Lucia" and Rossini's "Inflammatus," from the "Stabat Mater."—Beaver Daily Times.

May Marshall Cobb, of Pittsburgh, a gifted soprano, gave a delightful song recital before the Woman's Club. Her selections were well chosen from the catalogue of Chopin. Mrs. Cobb has a most pleasing lyric soprano, easy flowing and graceful, and made an excellent impression by her efforts.—Pawtucket (R. I.) Times.

May Marshall Cobb sang an aria from Handel's "Il Pensieroso," and songs by Gretry, Debussy and Henschel. She has a beautiful voice of lyric quality, and responded to enthusiastic applause with a song by Horatio Parker.—Pittsburgh Gazette-Times.

May Marshall Cobb, the Pittsburgh soprano, who sang with the Musical Festival Society Orchestra of New York on Friday night, strengthened the favorable impressions made on previous appearances. She is a singer of much charm and intelligence. Mrs. Cobb was compelled to repeat the finale of her aria and responded to several encores after her final group of songs.—Pittsburgh Gazette-Times.

Mrs. Cobb is adding to her popularity with every appearance. She is a singer of note, and the possessor of a very sweet and charming voice.—Connellsville Courier.

The singing of May Marshall Cobb, of Pittsburgh, was splendid and her numbers highly applauded, notably the aria from "Romeo and Juliet."—Uniontown Tribune.

May Marshall Cobb, in the difficult soprano solos, had a great deal of work to do, but proved equal to every demand upon her voice. It is of a beautiful, clear quality, and of great range, while her breath control is splendid. She has a most pleasing stage presence, and from her first number won her audience.—New Castle News.

The excellent program given by May Marshall Cobb last evening in Carnegie Lecture Hall was well received. Mrs. Cobb's work is always of the best and highly appreciated by all—especially by those who can appreciate what artists call "finish." Mrs. Cobb sang twenty-one songs entirely from memory, and her voice was as fresh and beautiful in the last song as in the beginning.—Pittsburgh Chronicle-Telegraph.

The Wolff Festival Orchestra, assisted by May Marshall Cobb, gave one of the most varied and delightful musical events of the season. Mrs. Cobb, the soprano, sang the mad scene from "Lucia" in voice and style that elicited the warmest commendation. Her voice took the notes in the beautiful flute obligato with a clearness and precision that was splendid. In the second group of songs, her "Cäcilie," by Strauss, and "The Rosary," of Nevin, were received with an ovation.—Pittsburgh Gazette-Times.

The singing of May Marshall Cobb, of Pittsburgh, Pa., in the concerts at the Atheneum on Tuesday and Wednesday evenings was splendid. Mrs. Cobb has a delightful stage presence and a charming personality, and carried the audience with her from the first. Her numbers were interpreted with much taste. The "Romeo and Juliet" aria was repeated on Wednesday evening by request. Nantucket is fortunate in having such a treat of music.—Nantucket (Mass.) Inquirer and Mirror.

May Marshall Cobb took the soprano solos. She sang in good form, displaying a voice of considerable compass and strength.—Worcester (Mass.) Telegram.

May Marshall Cobb gave a song recital before a large and enthusiastic audience at Hamilton Hall, assisted by Carl Malschereck, violinist of the Pittsburgh Orchestra. Mrs. Cobb sang a number of songs which fully exhibited the beautiful quality and unusual range of her voice. During the evening she won a host of admirers in being able to sing a number of French, German and English songs. One of her best numbers was Strauss' "Cäcilie," a dramatic love song, which showed a wonderful reserve power and clearness of expression.—Pittsburgh Dispatch, December, 1909.

(Advertisement.)

Some Bathers.

In the accompanying picture there are shown Hazel Eden Mudge, soprano, of Chicago, with her professional pupil, Fern Grant, and a friend, who were "snapped" while bathing at Chicago.



HAZEL EDEN-MUDGE, SOPRANO, AND HER PROFESSIONAL PUPIL, FERN GRANT, WITH A FRIEND IN BATHING.

Marcella Craft's Munich Farewell.

Marcella Craft, the young California soprano, who for the past four years has been one of the leading singers at the Royal Opera in Munich, will open her American concert tour in November on the Pacific Coast, under the management of Concert Direction M. H. Hanson. After her last performance in Munich, on June 26, the [illegible] commented as follows on her departure:

Among the artists leaving our opera with the close of the season we must count the court opera singer, Marcella Craft, who is going to America, sang to us for the last time that part which she interprets with heart and soul, and with such delicacy of feeling and such genuine national coloring—Madame Butterfly. With this character she has won for herself as many true admirers as with her other roles—Mimi, Traviata, Secret of Suzanne, Sofie, and Margarete. In all these parts she carefully and strictly avoids that cheap display of virtuosity characteristic of our modern conventional opera princesses, and interprets the very spirit of these roles. She dives down to the very depths of that which is human in the character, and proves in every part she plays not only the perfect virtuosa, but also the thinking artist.

During the five years that she has been with us the singer whose soprano voice, with its unique timbre, so full of nerve and pith, did not at the very first show in its full splendor, has done full honor to her vocal teacher, Jacques Stuckgold. One fact is certain, the Royal Court Opera of Munich is losing a most valuable member in Marcella Craft, for she is not only a highly gifted artist who is at home in every part entrusted to her; Marcella Craft is far more than that! She is what very few artists are nowadays, she is a personality, an individuality in her art, both as a singer and as a dramatic artist. The well filled house enthusiastically applauded the departing artist, who was called to the footlights over and over again.—Münchener Zeitung, June 27, 1914.

Last night we witnessed the farewell performance of a departing member of our opera ensemble, in Madame Butterfly. It is strange that there was no official notice of this important fact from the office of our theatre informing us that a member of our opera ensemble was about to leave after five successful years on our stage. These authorities are not generally so silent, rather the opposite! But in spite of that strange silence, the theatregoing public of Munich knew that Marcella Craft was to appear before them for the last time in the part of Madame Butterfly, on the stage which she had taken by storm five years ago. And a sold out house proved to the young artist better than anything else could that she had indeed won the hearts of the Munich public, and showed her how deeply they felt the loss and regretted her departure.

When Marcella Craft, the pronounced favorite of the Kiel public, came as a guest to Munich with a view to being permanently engaged, there was but one opinion as to her great talents. The artistic public was unanimous in its praise of the young artist's wonderful gifts. And they were right. Marcella Craft's art has blossomed forth, and she now offers her audience the ripe fruits of true art matured by conscientious work and careful thought. Her conception and interpretation of such trying roles as Margarete ("Faust"), Mimi ("Boheme"), her Traviata, her Butterfly, speak to the heart. Nor was she less successful as interpreter of Strauss' characters, in some of which she is indeed magnificent. Her rendering of Sophie in the "Rosencavalier" is excellent; and though in the title role of "Salomé" her conception of the part differs from the usual one, there is not one of her rivals or critics but must admit that the manner in which the youthful artist has thought out the part and the manner in which she interprets it prove the deep earnestness and the concentrated thought bestowed upon the psychology of that character.

Not one but deeply regrets her going from Munich, leaving us to deplore the loss of an artist to whom her art is sacred, both in her capacity as a singer and as an actress. She is as modest as she is truly great—hence her success!

We are told that Marcella Craft is about to return to her home in America. May we cherish the fond hope that when she has earned her laurels there, and has thus risen in the eyes of America's "art critics and art connoisseurs" she will return to Germany and again delight us with her great art. We will tell her right now that she may reckon upon a more than hearty welcome here!

We must add that the manner in which Marcella Craft enacted the scenes depicting the heartfelt anguish of "poor little Butterfly," wedded to the characteristics of a little Japanese mother, went right to the hearts of the audience. She was herself and, as usual, did full justice to the trying part.—Münchener Neueste Nachrichten, June 28, 1914. (Advertisement.)

AMERICAN TOUR—NOVEMBER—MAY
1914—1915



WILLY BURMESTER

THE GREAT GERMAN VIOLINIST

Mr. Burmester will make his First Orchestral Appearance next season, November 6th, with the Minneapolis Symphony Orchestra, playing the Paganini Concerto No. 1.

Other Orchestral Engagements are with the Philadelphia Symphony Orchestra, St. Louis Symphony Orchestra, San Francisco Symphony Orchestra.

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CHICAGO HAS SUMMER SEASON OF GRAND OPERA.

Six Weeks Will Be Devoted to Interesting Repertoire at Ravinia Park—Principal Artists Are from New York Century Opera Company—Other Timely Brevities.

Chicago, Ill., August 1, 1914.

The grand opera season at Ravinia Park opened Monday evening, July 27. The repertoire for the season of six weeks will include "La Boheme," "Martha," "Tales of Hoffmann," "Madama Butterfly," "Carmen," "Pagliacci," "Jewels of the Madonna," "Secret of Suzanne," "Mignon," "Faust," "Louise," "Tosca," "Cavalleria Rusticana," "Manon," "Lucia" and "Lohengrin." The orchestra is made up of members of the Chicago Symphony Orchestra, under the direction of Carlo Nicosia. The principal artists are from the Century Opera Company, of New York. Beatrice la Palme, the well known soprano, heads the list of singers. Francesco Daddi, the buffo tenor of the Chicago Grand Opera Company, has also been engaged.

Esther Plumb's Summer.

Esther Plumb, the well known contralto, who is now under the management of Gertrude V. O'Hanlon, will spend most of the month of August in Davenport, Ia., and thereabouts. Previous to leaving for Davenport Miss Plumb made frequent trips to the same town to teach a vocal class and among her students are several who, during the fall, will give individual recitals. Miss Plumb also was doing some special teaching, going at intervals of two or three weeks to stay several days at the home of a prominent Detroit lady. As Miss Plumb expressed it, "Our lessons are mixed with much motoring and the visits are a delight."

This coming season Miss Plumb is going to make another trip to the Pacific Coast, the tour starting in February. The popular contralto already has been engaged to appear as Delilah in "Samson and Delilah" at Tiffin, Ohio, and her manager reports heavy bookings.

Marion Green in the East.

Marion Green, well known basso, has gone East to do some singing. He will visit New York, Boston, Prides Crossing and Portland, Me. He is now introducing a new song that was especially written for him by John A. Carpenter, who was inspired to write it by the success Mr. Green had with his "Don't Ceare," and it is in the Dorset dialect also.

Ernest Briggs to Book Tour for Irma Seydel.

Ernest Briggs announces that he will arrange an extensive American tour for Irma Seydel, the eighteen year old violinist, who is now having such success in European centers. Miss Seydel has been booked to appear with the Boston Symphony and New York Symphony Orchestras and has engagements in Canada and from Baltimore to Lincoln, Neb., including her Chicago recital, which will be given in the Metropolitan series at the Fine Arts Theatre, on March 14, 1915.

Next MacBurney Studio Recital.

Grace Ann Yager, soprano, assisted by John Doane, accompanist, will give the third program in the MacBurney studios on Monday evening, August 3. Her program will be made up of Shakespeare songs.

Jessie Devore at La Crosse, Wis.

Jessie Devore, violinist, played a return engagement at La Crosse, Wis., Normal School on July 23. Nicholas Devore, her husband, was at the piano and the numbers rendered included the Edward Grieg sonata in C minor, the Max Reger Intermezzo from sonata in A major, Svendsen's Romance, the Tschaikowsky Canzonetta, César Cui's "Orientale," Tor Aulin's "Humoresque," Fritz Kreisler's "Caprice Viennoise," Gena Branscombe's "A Memory," Romance by Nicholas Devore, and Felix Borowski's Mazurka. From reports at hand Mrs. Devore met with her customary artistic success.

National Symphony and Steindel Orchestras in Concert.

On Friday evening, July 24, a representative of the Musical Courier went to the Midway Gardens in order to listen to the heralded National Symphony Orchestra, and also to get a view of the newly built and as yet unfinished building, which surrounds the garden. Much honor goes naturally to the architect, who has built a most stupendous and artistic summer resort, which will give new eclat to the South Side and impress the visitors as being one of the most remarkable restaurants the world over. A quarter of a million dollars has already been expended on the buildings and probably another quarter of a million will have to be expended before all the buildings are completed. The representative was informed that on Saturday and Sunday 6,000 people are fed, and this without using any of the inclosed dining rooms, which are also beautiful. The building is modern in every respect; the statuary is in the so called cubist class and the lighting effects are marvelous, and everywhere the eye finds delight and repose.

As this writer did not go especially to the Midway Gardens to give a report of the gardens, but rather to review one of the concerts, this introductory note is deemed sufficient to show that the Midway Gardens has a restaurant which can be equaled but not surpassed in this part of the country. The same unfortunately cannot be said of the orchestra. On the date above mentioned a Wagner program was rendered in a manner which left very much to be desired. The representative was surrounded by South Side musicians, some of whom tried to influence his opinion of the poor playing heard by saying that "probably atmospheric conditions made the orchestra play out of tune most of the evening." As a matter of fact, the viola players were guilty of playing off pitch on more than one occasion and carried with them some of the brasses—a very poor choir, by the way, but not inferior to the balance of the orchestra, which, as a matter of record, can be classed only as a second rate orchestra, judging that body, of course, from their playing on this occasion.

The conductor, Max Bendix, may conduct light operas or lighter numbers well, but when it comes to greater works he seems to be ill at ease. His tempi was far from those we are used to in this part of the country from such masters of the baton as Campanini, Stock and we might say Arthur Nikisch, Emil Oberhoffer and many others, whose tempi as well as interpretations for Chicagoans are accepted as classic. On Friday last a huge audience was present, but in the part of the concert heard by this reviewer not one encore was given or even asked.

If the National Symphony Orchestra, which came to birth two months ago in Chicago, intends to stay as a permanent factor or as a summer orchestra, it must improve greatly, as certainly it does not compare favorably with the Steindel Orchestra, heard also by this reviewer last week at the Bismarck Garden.

The National Symphony Orchestra has a good concertmaster in Guy Woodward, likewise the Steindel Orchestra at the Bismarck has an excellent concertmaster in Alexander Sébald, who will act in the same capacity in the Chicago Grand Opera Company Orchestra this coming season. Outside of the concertmaster the National Symphony Orchestra players are weak, while Steindel's men are homogeneously good. It is true that the writer did not hear Steindel's orchestra in a Wagnerian program, but in light numbers, taken from popular operas or musical comedies, yet the orchestra at the Bismarck gave pleasure, and that is all one may ask from any orchestra during a hot spell. Steindel and his men were well rewarded in their efforts by numerous encores, which were richly deserved.

Bettina Freeman in Chicago.

It was reported on Michigan avenue last week that Bettina Freeman, one of the newly engaged artists for the coming Century Opera season in New York, was spending her summer vacation in Chicago. Miss Freeman has been singing dramatic roles at Covent Garden for two seasons. The rumor that Miss Freeman was in Chicago could not be either confirmed or denied, as her whereabouts are unknown to this department.

Arthur Middleton to Sing at University of Chicago.

A special recital will be given by Arthur Middleton, basso of the Metropolitan Opera Company, next Monday evening, August 3, under the auspices of the University of Chicago, at Leon Mandel Assembly Hall.

Opera Given in Esperanto.

At the Young Men's Christian Association auditorium on Thursday evening, July 23, Von Suppe's "The Beautiful Galathea," which translated in Esperanto is called



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"Belega Galateo," was given by a company made up of Bohemian singers. Mr. Chapek directed the orchestra.

NEW AMERICAN CONSERVATORY CATALOGUE.

The new catalogue of the American Conservatory, just received, is one of the handsomest books of that kind that has claimed the attention of this office. Not only is it unexcelled in design and workmanship, but it is good reading. From it one gathers that the conservatory has had a splendid year, resulting in the largest registration in its history, the number of non-resident pupils also exceeding that of the previous year. Several new members for the faculty have been engaged, the most important being that of Walton Pyre, as director of the School of Expression. Mr. Pyre is an artist of recognized standing, having filled stage engagements with some of the greatest dramatic artists of the day, such, for instance, as Otis Skinner, Ada Rehan, William Norris, Henry Kolker, Helen Ware and others. He has also had a large and successful experience on the lyceum platform as a reader. For the past few years Mr. Pyre has conducted an excellent school for expression and the drama at Milwaukee and Minneapolis.

An engagement of no less importance is that of Leon Marx, the distinguished violin virtuoso and teacher. Mr. Marx is well known as an artist.

Helena Stone Torger on, the accomplished harpist, will be a member of the faculty, also Harris R. Vail, a brilliant young pianist.

The new school year will begin Thursday, September 10.

Carl Bernthaler's Busy Summer.

Carl Bernthaler, the genial conductor of the Pittsburgh Festival Orchestra, who is shown in the accompanying snapshot gazing upward as though he expected a great inspiration to drop down upon him from the skies, has been very busy of late with the concerts which the orchestra has



CARL BERNTHALER FINDING INSPIRATION.

been giving on the Schenley lawn, Pittsburgh. These events are more popular than ever before, which is saying a great deal, for they have always drawn largely upon the music loving people of Pittsburgh.

The soloists this year have been well known and thoroughly enjoyed. Among the recent vocalists was Emma Loeffler, dramatic soprano, who made a decidedly favorable impression upon the audience. Mr. Bernthaler is doing splendid work and Pittsburgh may well be proud of the Festival Orchestra and its conductor.

The Lady and the Lion.

These two interesting illustrations represent Djane Lavoie Herz, the well known Canadian pianist (who is to tour the United States next season under the Hanson management), visiting the "Marzacco" sculpture by Donatello, in front of the Palazzo Vecchio, in Florence, Italy, and the Fountain of Neptune (work of Ammanati, 1575) on the Piazza della Signoria, also in Florence. It will be



DJANE LAVOIE-HERZ.

At the Fountain of Neptunus, work of Ammanati (1575) on the Piazza della Signoria in Florence.

At the "Marzocco" by Donatello in front of the Palazzo Vecchio in Florence.

seen that the doughty pianist is as little afraid of the leonine beast as she is of the mighty man of bronze. "The

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only fear I ever know," says Mme. Lavoie-Herz, "is that I may not be able to give to my audiences all that I feel and all that struggles in me for expression."

Carl D. Kinsey Down on His Farm.

The accompanying picture was made on a post card and shows Carl D. Kinsey, business manager of the Chicago



"DOWN IN THE CORNFIELDS."

Apollo Club and the North Shore Festival, down on his "old farm" at Churubusco, Ind., plowing corn.

Zoe Fulton with Orchestra.

Zoe Fulton, the well known prima donna contralto, has been engaged to sing at the concert of the Pittsburgh Festival Orchestra on August 6. These concerts, which are given on the Schenley lawn, Pittsburgh, are among the most popular events of the summer and are attended by



ZOE FULTON PICKING CHERRIES ON A FARM NEAR PITTSBURGH.

music lovers who are present in large numbers. At this concert Miss Fulton will sing two arias.

The accompanying picture shows Miss Fulton "down on the farm" near Pittsburgh, and from her well filled pail she is offering some lucky person a cherry.

Dudley Buck Continues Busy.

One morning last week a representative of the MUSICAL COURIER called at the studio of Dudley Buck, in Aeolian Hall, New York, for the purpose of having a little chat with this eminent vocal teacher, a pleasure which can rarely be enjoyed during the height of the winter season. Much to the caller's astonishment Mr. Buck was found to be fully as busy as though it were January instead of July. However, between lessons, Mr. Buck managed to spare a few moments to say a few words to the caller. When the latter expressed his surprise at finding Mr. Buck so busy in the middle of the summer, and asked whether it just happened that day or if this was the way it had been going on, he was informed that Mr. Buck had been teaching at this rate all summer, and was shown the schedule of the time to be devoted to teaching up to the middle of August. Mondays, Wednesdays, Thursdays and Saturdays until that period are entirely taken up with the many ambitious pupils who have remained in town this summer to profit by Mr. Buck's instruction.

Tuesdays and Fridays might also show such a list, but Mr. Buck felt that he was entitled to a little vacation slipped in between his working days. From August 15 to September 15 Mr. Buck is going to take a "real" vacation, and has promised Mrs. Buck not to go near 27 West Forty-second street during that time.

Among his many pupils Mr. Buck has had students who have become well known to the music loving public, not only of New York, but many other cities, both far and near. During the coming winter, many of his well known pupils will be heard, and from time to time the readers of the MUSICAL COURIER will be informed of their progress.

Kind Words for Opera.

No form of artistic enterprise has evoked so much controversy, so much envy, hatred, malice and all uncharitableness, so much pleasure, so much misery, as opera.—Felix Borowski, in Chicago Record-Herald.



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Some Bispham Thoughts.

In a recent issue of the St. Louis Republic (July 19, 1914), there appeared the following:

Copies of The Republic containing the vocal standard as adopted by the Missouri Music Teachers' Association have been sent to several leading musicians in this country and Europe, with the request that they write for publication their views of any phase of the question in which they are interested.

A most interesting answer has been received from the great American baritone, David Bispham. His letter follows:

Your remarks anent the standard recently adopted by the Missouri Music Teachers' Association, as a guide to the qualifications of those about to become teachers of singing, interest me greatly and are most apt.

But suppose I were to present myself—unknown to the examiners—I wonder what would happen to me—for, as I was brought up among strict Friends—Quakers—I cannot play a note upon the piano; I do not accompany myself in even the simplest of my songs. So I should fail in the first requirement; and also in the second, for the little harmony I tried to learn was so much Greek to me, and worse than mathematics.

Suppose I had a friend at court who got me to sing before the examiners and they said, "Well, as he can sing he should be able to impart his knowledge to others; so he may have a certificate."

But when pupils came to me, what then? I have but a limited knowledge of the anatomy of the throat and nose, and do not think that a singer needs to bother at all about the names that have been given to the parts of his vocal machinery. So there again a pupil might well say: "This man can't write music, or play the piano, and he doesn't teach me about my throat; he is no good."

The latter assertion might prove to be correct, to be sure, but in reply to the others, I would say: "Young man, with years of interested hard work on a voice of limited range, I learned to play upon that instrument so that now I have a range, when at my daily practice, of three full octaves—from A flat to A flat."

I have had twenty-three years of constant work before the most exacting publics of Europe and America, in oratorio, opera, song recitals, acting and declamation, and I am as fresh today as when I began to sing professionally and can stand ten times the effort I could then. How can this be accounted for?

Why, I learned how to sing first, before I became a singer; I also learned what to sing and how to sing it; but much of that came later, and I am still learning.

When I am induced to give any lessons at all, I put an accomplished musician at the piano and devote my whole attention to the endeavor so to train my pupil that he may have his mind aroused to the necessity of learning how to sing, what to sing and how to sing it.

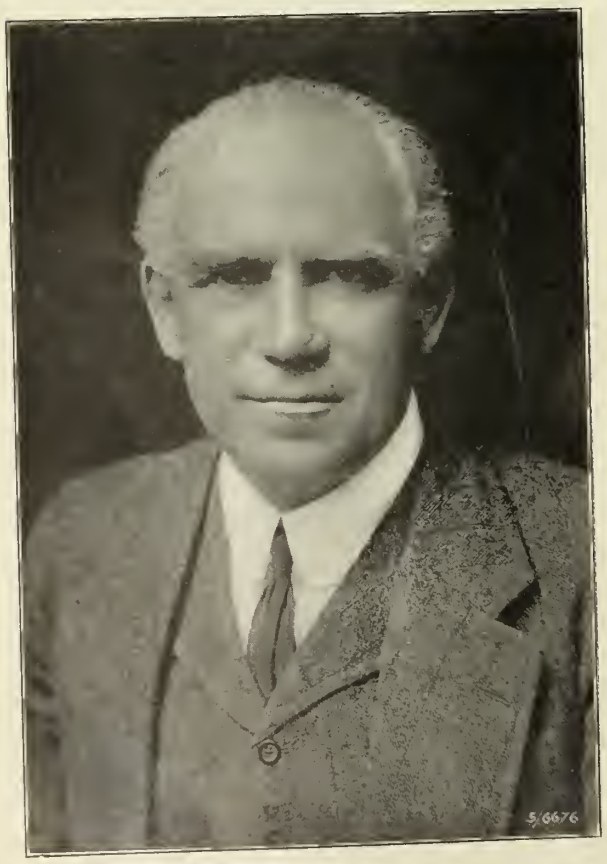
The field is very large and must be intelligently cultivated. The time has passed when mere voice will suffice. The singer must have intelligence and education, and should be a gentleman or a lady, able to hold his or her own in the company of the elect in the great world of art.

Singing is not a "get-rich-quick" occupation; it is one of the very hardest things in the world to do; but it looks so easy that it attracts multitudes, most of whom are totally unfit to appear before the public. These are generally taught by those who cannot sing themselves. But stop! Has the Music Teachers' Association thought about that?

If my opinion is worth anything it is this: The first and great requisite for a singing teacher is to know how to sing well. The next is to be honest and not, for the sake of gain, induce pupils to believe they can sing in public, for it is plain that not one in a thousand ever can hope to make a career.

And there are many other requisites than the excellent ones set down by the association.

A MUSICAL COURIER representative interviewed David



DAVID BISPHAM.

Bispham on the subject of his letter written to the St. Louis Republic (as quoted above) and the celebrated baritone made these additional remarks:

"One of the strange things about singing is that so many people approach the subject with an utter lack of intelligence; and it is amazing that, among the requirements of the Missouri Music Teachers' Association for singing teachers, their ability as singers is not insisted upon. They are required to play a little on the piano, to know something of harmony, physiology and psychology; but to know how to sing? That is about the last thing in the world, seemingly, to be considered.

"I feel that the attention of all teachers of singing should be called to this, for in my opinion it is a very important matter. It is obvious that a teacher of the violin, piano, organ, or what not, must be able to play upon his instrument before setting up as an instructor of others; yet there are thousands of singing teachers who cannot, and never could sing.

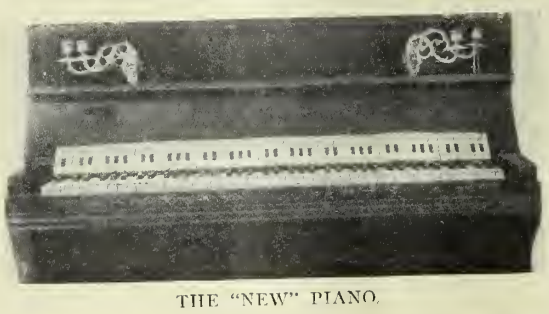
"To learn to play the violin one must engage a good violinist, is it not so? How is that difficult instrument to be taught by an ignoramus? The idea is preposterous! Only a violinist can teach the violin, and it is but common sense to require of singing teachers that they shall be—or shall have been—singers of experience, and know how to use and train that most complex and perplexing instrument, the human voice.

"Here is a letter to me from a person connected with a well known school of music, asking my opinion as to 'whether a singing teacher should himself be a singer, and if so, why?' My answer, as may be expected, is 'Yes'; and, among the many reasons why, one of the foremost is that it is high time that we in this country began to discountenance the incompetence and charlatanism that is so prevalent everywhere, in all occupations. Besides, why shouldn't a singing teacher know how to sing?

"The attitude of millions who are casting about for a means of livelihood—without any fitness or preparation, for anything—seems to be, 'I cannot work, to beg I am ashamed. Oh, I know; I guess I'll teach singing.'"

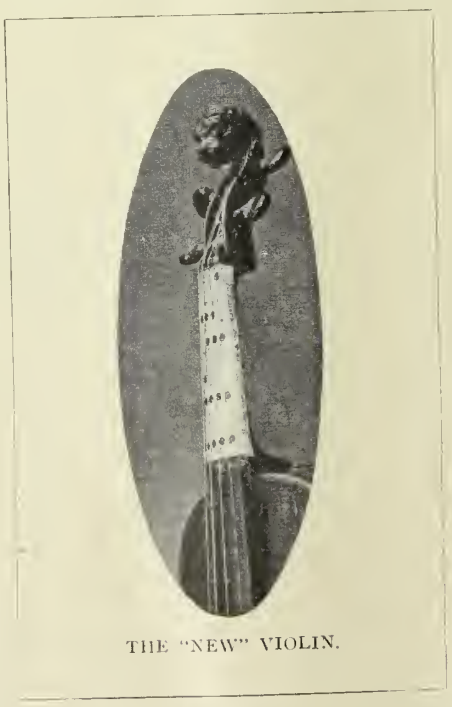
A Mild Revolutionist.

Reports have been coming to America about the "invention" of Frank Choisy, a Swiss, who claims to have made



THE "NEW" PIANO.

the study of the violin and the piano easier by adjusting frets to the former and an explanatory numbered keyboard diagram to the latter. Pictures of the devices are shown



THE "NEW" VIOLIN.

herewith and after glancing them over old school music teachers will hardly find anything to alarm them into fear of the destruction of their profession.

Mendelssohn in Waterloo Road.

The Church of St. John's, Waterloo Road, now appealing for funds for restoration, has an interesting association with Mendelssohn. The late R. J. Horsley, R. A., tells in his reminiscences how the great musician, while staying with a friend on Denmark Hill—in the house where he wrote the "Spring Song"—was induced to go to St. John's one Sunday morning and give a recital on the organ. On reaching the organ loft Mendelssohn was annoyed to find himself exposed to the full view of the congregation, and vented his displeasure in a thunderous improvisation which greatly startled the worshippers, used as they were to the "subdued" music then in vogue. Not being in the secret, they were still further surprised when the music ceased and the eccentric performer sprang up, clapped on his hat, and abruptly left the building. Westminster Gazette.

Sabatini's Views on Helen Bixby Wetzel.

Helen Bixby Wetzel, the young coloratura soprano who is now appearing with several Italian grand opera companies in Italy, is shown in the acompanying picture on board the steamer Saxonia.

Miss Wetzel's work has all been done in the famous old school of Sabatini in Milan. Maestro Sabatini in writing



HELEN BIXBY WETZEL ON BOARD THE STEAMER "SAXONIA."

to her stated: "With your exquisite talents I predict a rapid career." He requested her to take the name of Antonelli, that of his aunt, one of the most famous singers of her day in Europe. Mme. Sabatini, who was one of the most beloved singers in Southern Europe and who has brought many singers to a successful career, says: "She has all the requisites necessary to make a good career—that is, a good voice, splendid agility, talent and a wonderful memory—and I love her for her courage, her innocence and her beautiful disposition."

Von Ende School Summer Recitals.

The fifth of the series of recitals of the summer session at the von Ende School of Music, New York, on Wednesday afternoon, July 29, at 4 o'clock, was a piano recital by pupils of Hans van den Burg, the following program being presented:

Impromptu ..... Schubert
Edith Louise Bonito.
Fantasie Impromptu, op. 66 ..... Chopin
Allegro from Sonata, op. 10, No. 2 ..... Beethoven
Arthur W. Nesbit.
Scherzo ..... Chopin
Etude, op. 25, No. 1 ..... Chopin
Lena Golden.
Prelude in C sharp minor ..... Chopin
Etude in G flat (on the black keys) ..... Chopin
Etude in C major ..... Chopin
Bernice Maudsley.
Ballade in G minor ..... Chopin
Harold Bender.

The sixth and last recital will be held by Lawrence Goodman today, Wednesday, August 5, at 4 o'clock.

Victor Harris and Gogorza.

Victor Harris sends to the MUSICAL COURIER greetings from Etretat and writes that he spent the month of June in Paris, where he gave a number of lessons, among them an hour daily to Emilio de Gogorza. He planned at the time of writing to remain in Etretat until the end of August and spend September in Scotland, returning to America on the steamship Aquitania, September 26. But this was written before the declaration of war, which will probably change Mr. Harris' plans. No doubt he may be expected home as soon as a transport can be found to bring him here.

Musical Terms.

Chairman (at concert): "Ladies and gentlemen, Miss Discordant will now sing 'Only Once More.'"

Sarcastic Critic: "Thank goodness for that!"

Chairman (coming forward again): "Ladies and gentlemen, instead of singing 'Only Once More,' Miss Discordant will sing 'For Ever and Ever.'"

The critic collapsed.—Royal Magazine.

"Ughlu," a romantic opera in three acts, by Adolf Piskácek, was heard recently in Prague.

The PROGRESS of AMERICAN MUSIC

[This department is designed by the MUSICAL COURIER to be as complete a record as possible of the public performance all over the world of the works of composers born in the United States. The department will be published weekly and contributions are solicited from any source whatsoever to help make the record all-encompassing. The clippings and programs sent must report concerts which have actually taken place and must be of recent date. However, advance notices and advance programs will not be considered. The data submitted must also include the place and date of performance and the names of the performers, and, before all things, it should be remembered that composers not born in the United States are ineligible for the MUSICAL COURIER list. All communications referring to this department must be addressed:—"American Composition Editor," MUSICAL COURIER, 437 Fifth Avenue, New York, N. Y.]

Buck, Dudley—"Te Deum in B minor" (organ), played by J. Clarendon McClure, First Presbyterian Church, Scranton, Pa., February 13, 1914.

Cadman, Charles Wakefield—"Legend" (organ), played by Charles H. Martin, Franklin Street Methodist Episcopal Church, Johnstown, Pa., February 8, 1914.

—"The Moon Drops Low" (song), sung by Elizabeth Luthringer, Pittsburgh, Pa., February 18, 1914.

—"At Dawning" (song), sung by Beatrice McCue, the Assembly Salon, Plaza Hotel, New York, February 5, 1914.

Campbell-Tipton—"A Spirit Flower" (song), sung by Kathleen Howard, Chaminade Club concert, Providence, R. I., January 5, 1914;—sung by Oscar Seagle, Studebacker Theater, Chicago, January 5, 1914;—sung by Eva Egerter, International Musical Union concert, Paris, January 8, 1914;—sung by Betty Lee, Waldorf-Astoria, New York, January 12, 1914;—sung by H. S. Barnard, New Century Club, Detroit, Mich., January 12, 1914;—sung by Nina Bolman, song recital, Hartford, Conn., January 15, 1914;—sung by Ellison van Hoose, First Presbyterian Church concert, Bloomfield, N. J., January 15, 1914;—sung by Maude Fenlon Bollman, Wyoming Musical Club, Cincinnati, Ohio, January 20, 1914;—sung by Grace Kerns, Lowell Choral Society, Opera House, Lowell, Mass., January 27, 1914;—sung by Mrs. King Clark, Berlin, January 17, 1914;—sung by Herbert Mason, studio recital, New York, January 27, 1914;—sung by Edith Ayer McCullough, faculty concert, Bliss School, Oak Park, Ill., January 27, 1914.

—"Rhapsodie" (song), sung by Oscar Seagle, Studebaker Theater, Chicago, January 5, 1914;—sung by Alice Preston, Berliner recital, New York, January 7, 1914;—sung by Mildred Potter, Symphony Orchestra concert, Kansas City, January 6, 1914;—sung by Oscar Seagle, Cecelia concert, New York, January 20, 1914;—sung by Mrs. King Clark, Berlin, January 17, 1914.

—"If I Were King (song), sung by John Barnes Wells, Evanston Auditorium, Evanston, Ill., January 21, 1914;—sung by John Barnes Wells, Friday morning musicales, Hotel Statler, Cleveland, Ohio, January 16, 1914;—sung by John Barnes Wells, Hotel Astor, New York, January 29, 1914.

—"Sonata Heroic," "The Four Seasons," suite (piano), played by Paul Loyonnet, Salle Erard, Paris, January 9, 1914.

—"A Fool's Soliloquy" (song), sung by Charles W. Clark, song recital, Salt Lake City, Utah, January 9, 1914;—sung by Charles W. Clark, Seattle, Wash., January 25, 1914;—Cavallo Symphony Concert, Denver, Colo., January 6, 1914.

—"'Tis All I Ask" (song), sung by Robert Goetschalk, studio recital, Aeolian Hall, New York, January 27, 1914.

Carpenter, John Alden—"The Cock Shall Crow" (song), sung by Beatrice McCue, Stetson University Auditorium, Deland, Fla., February 12, 1914.

Foerster, Adolph M.—"Exultation," op. 37 (piano), played by Mrs. A. Gleason, Pittsburgh, Pa., February 18, 1914.

—"Postlude in D minor" (organ), played by J. Clarendon McClure, First Presbyterian Church, Scranton, Pa., February 13, 1914.

—"Prelude in D flat," "Nocturne in C minor," "Epigram in A flat," "Postlude in D minor" (organ), played by J. Clarendon McClure, First Presbyterian Church, Wilkes-Barre, Pa., February 1, 1914.

—"Out of the Deep" (anthem), sung by the choir, First Presbyterian Church, Wilkes-Barre, Pa., February 1, 1914.

—"Praise Ye Jehovah" (song), sung by Mrs. J. A. Harkness, First Presbyterian Church, Wilkes-Barre, Pa., February 1, 1914.

—"When All Thy Mercies," "Christ Our Cornerstone" (anthems), sung by chorus choir, Franklin Street Methodist Episcopal Church, Johnstown, Pa., February 8, 1914.

—"Epigram" (organ), played by Charles H. Martin, the Franklin Street Methodist Episcopal Church, Johnstown, Pa., February 8, 1914.

—"Alone" (song), sung by Carl H. Rupprecht, Warford School of Music, Morristown, N. J., January 30, 1914.

—"At Night," "Calm Be Thy Sleep," "Song of Hope," "Row Gently, My Gondolier," "The Daisy," "In March," "The Water Lily," "Through the Wood" (songs), sung by Minnie Stowell Wallace, MacBurney Studios, Fine Arts Building, Chicago, February 9, 1914.

Foster, Fay—"Star Tracks," "Sleep Song," "Fairy Castles," "Winter Butterflies," "On Dress Parade" (songs), sung by Louise MacMahon, the Assembly Salon, Plaza Hotel, New York, February 19, 1914.

—"Con Amore," "Maria Mia," "Serenade in Seville" (songs), sung by Ellison van Hoose, the Assembly Salon, Plaza Hotel, New York, February 19, 1914.

Foster, Stephen—"Variations on Suwanee River" (organ), played by Charles H. Martin, Franklin Street Methodist Episcopal Church, Johnstown, Pa., February 8, 1914.

Freeby, Grace Adele—"My Dearest Wish" (song), sung by Isobel Carol, Mason Opera House, Los Angeles, Cal., February 5, 1914.

Federlein, Gottfried H.—"Scherzo Pastorale" (organ), played by Roland Diggle, Cathedral of St. John, Quincy, Ill., February 8, 1914.

Frysinger, J. Frank—"Meditation" (organ), played by Roland Diggle, the Cathedral of St. John, Quincy, Ill., February 8, 1914.

—"Benediction Nuptial" (organ), played by Roland, Diggle, the Cathedral of St. John, Quincy, Ill., February 22, 1914.

Gerrish-Jones, Abbie—"Song of the Archer," "Rabia," "Crossing the Bar," "Windy Nights," "Spanish Serenade," "My Dear Little Irish Rose," "Impatience" (songs), sung by Jack E. Hillman, California Club, San Francisco, Cal., February 24, 1914.

—"Somebody's Dear Eyes," "Cradle Song," "The Meadow Lark" (songs), sung by Maud Goodwin, California Club, San Francisco, Cal., February 24, 1914.

—"At the Piano," "Persian Lullaby," "A Song of May" (songs), sung by Harry Ardery, California Club, San Francisco, Cal., February 24, 1914.

—"If I Were Thou," "The Hepatica and the Bee" (songs), sung by Mrs. Joseph Keenan, California Club, San Francisco, Cal., February 24, 1914.

—"The Night Is Alive With Song," "Little Brown Eyes," "The Sleepy Chillun Tune" (songs), sung by Serena Bland, California Club, San Francisco, Cal., February 24, 1914.

—"Voice of the Violin," "The Water Sprite," "What Shall I Sing to Thee" (songs), sung by Mrs. Harry Hunt, California Club, San Francisco, Cal., February 24, 1914.

Gilberté, Halbert—"Two Roses" (song), sung by Grace Wheeler Duncan, Warford School of Music, Morristown, N. J., January 30, 1914.

—"Two Roses," "Minuet Phyllis," "Allegro," "Ah, Love, But a Day" (songs), sung by Charlotte Lund, the Assembly Salon, Hotel Plaza, New York, February 19, 1914.

Grunn, Homer—"Life's Meaning" (song), sung by Mrs. L. J. Selby, the Ebell Club, Los Angeles, Cal., February 2, 1914;—sung by Mrs. L. J. Selby, Blanchard Hall, Los Angeles, Cal., February 27 and 28, 1914;—sung by Isobel Carol, Mason Opera House, Los Angeles, Cal., February 5, 1914.

—Hopi Indian Dance—"Tooalouwa," op. 16, No. 2, (orchestra), played by the Orpheum Symphony Orchestra, Los Angeles, Cal., January 26, 1914.

Hawley, Charles Beach—"O Praise the Lord" (anthem), sung by chorus choir, Franklin Street Methodist Episcopal Church, Johnstown, Pa., February 8, 1914.

—"A Song of Seasons" (song), sung by Beatrice McCue, Rollins School of Music, Winter Park, Fla., February 11, 1914;—sung by Beatrice McCue, Stetson University Auditorium, Deland, Fla., February 12, 1914.

Homer, Sidney—The Fiddler of Dooney" (song), sung by Carl H. Rupprecht, Warford School of Music, Morristown, N. J., January 30, 1914.

Hugo, John Adam—"Appassionata," "Prelude to Spring" (violin), played by Roland Meyer, the Assembly Salon, Plaza Hotel, New York, February 5, 1914.

Kernochan, Marshall—"You Love Me Yet," "Song of Ylen," "Lilacs," "Serenade at the Villa," "I Lived in the Land of Dreaming," "At the Window," "Song from Pippa Passes," "We Two Together" (songs), sung by Nina Dimitrieff, Fraternal Association of Musicians, Composers' Night, Craftsman Building, New York, March 3, 1914.

Kroeger, Ernest R.—"Egeria" (piano), played by Harriet Webster, Sterling, Colo., January 4, 1914.

—"Dance of the Elves" (piano), played by Ruth Orcutt, St. Louis, Mo., January 29, 1914.

—"My Darling" (song), sung by Madeleine Kershaw, Musical Art Hall, St. Louis, Mo., January 23, 1914.

—"Im Sternenglanz" (song), sung by Cecile Hunleth, Musical Art Hall, St. Louis, Mo., January 23, 1914.

—"Scherzo," op. 45 (piano), played by Grover Smith, Musical Art Hall, St. Louis, Mo., January 23, 1914.

—"Prelude in B Flat minor," op. 41 (piano), played by Alida Koch, Musical Art Hall, St. Louis, Mo., January 23, 1914.

MacDowell, Edward A.—"The Sea" (song), sung by Grace Wheeler Duncan, Warford School of Music, Morristown, N. J., January 30, 1914.

—"Nautilus" from "Sea Pieces," "Bre'r Rabbit" from "Fireside Tales" (piano), played by Della Thal, Monmouth College Artist-Lecture course, Monmouth, Ill., January 20, 1914;—sung by Della Thal, Woman's Club, Sioux City, Iowa, December 27, 1913.

—"Thy Beaming Eyes" (song), sung by Beatrice McCue, the Assembly Salon, Hotel Plaza, New York, February 5, 1914;—sung by Beatrice McCue, Stetson University Auditorium, Deland, Fla., February 12, 1914.

—"To a Wild Rose," "At An Old Trysting Place" (violoncello), played by Frederick Preston Search, Auditorium, Interlaken, Ind., February 5, 1914;—played by Frederick Preston Search, Opera House, Dowagiac, Mich., February 4, 1914.

MacFadyen, Alexander—"Spring's Singing" (song), sung by Isobel Carol, Mason Opera House, Los Angeles, Cal., February 5, 1914.

Mead, Catharine Pannill—"The Little Dutch Garden" (song), sung by Beatrice McCue, the Assembly Salon, Hotel Plaza, New York, February 5, 1914;—sung by Beatrice McCue, artist course, Rollins School of Music, Winter Park, Fla., February 11, 1914;—sung by Beatrice McCue, Stetson University auditorium, Deland, Fla., February 12, 1914.

Nevin, Ethelbert—"Oh That We Two Were Maying" (duet), sung by Grace Wheeler Duncan, and Carl H. Rupprecht, Warford School of Music, Morristown, N. J., January 30, 1914.

—"Mon Desir" (song), sung by Beatrice McCue, artist course, Rollins School of Music, Winter Park, Fla., February 11, 1914;—sung by Beatrice McCue, Stetson University auditorium, Deland, Fla., 1914.

—"Good Night" (organ), played by Roland Diggle, the Cathedral of St. John, Quincy, Ill., January 25, 1914.

Search, Frederick Preston—"Minuet in D major," "Arietta" (violoncello), played by the composer, Opera House, Dowagiac, Mich., February 4, 1914;—played by the composer, Auditorium, Interlaken, Ind., February 5, 1914.

—"Will-o-the Wisp" (piano), played by Robert Raymond Lippitt, Opera House, Dowagiac, Mich., February 4, 1914;—played by Robert Raymond Lippitt, Auditorium, Interlaken, Ind., February 5, 1914.

—"First Movement of the Sonata in G minor" (piano and cello), played by Robert Raymond Lippitt and the composer, Opera House, Dowagiac, Mich., February 4, 1914;—played by Robert Raymond Lippit and the composer, Auditorium, Interlaken, Ind., February 5, 1914.

(*Continued on page 41.*)

MADAME ANITA RIO
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BOSTON'S CURRENT NEWS.

Boston, Mass., July 31, 1914.

A new venture, conceived by two ambitious and talented young members of the Boston Opera Company, Thaddeus de Wronski, bass, and Ralph Lyford, assistant conductor, as they are officially known, now has reached the definite form embodied in the following. This is directly quoted from a circular letter sent out by the Boston Operatic Studios, 18 Haviland street, Boston; general director, Thaddeus de Wronski; musical director, Ralph Lyford:

"The prime object of the Boston Operatic Studios being to stimulate interest in grand opera through practical instruction, culture and routine in the various arts of the stage, it has adopted the following mode of providing several performances a year to the smaller cities and towns: The studios being in touch with well known artists in America and Europe and offering also great opportunity to young American singers and beginners, is ready to stage operas in any city or town in New England possessing choral and orchestral societies, which shall assist in the performance in the following manner:

"Such societies will receive from the studios the complete musical material of an opera one month in advance, during which time it may be studied under the direction of a local conductor, who will conduct the second performance of each opera. For the final rehearsals, a professional operatic leader will be sent to take charge and conduct the first performance. The artists will arrive only for the last rehearsal with chorus and orchestra. Thus without financial risk these societies procure their opera, an extraordinary musical routine, and at the same time enlarge the scope of their musical activities. The scenery, costumes, etc., will be provided by the studios.

"The idea is not new; it is indeed copied from the system of mounting operas employed in Italy. The important position which the Italians hold in the operatic field is due to nothing else than the great public interest in their performances. It is needless to point to the educational influence of such spectacles."

SECOND NORTH SHORE MUSICALE.

The second in the series of North Shore musicales arranged by Mrs. Hall McAllister takes place today at the home of Mrs. Harry Pratt McKean, at Pride's Crossing. The artists are to be Ellen Keller, the talented young violinist of Boston and New York, and Marion Green, the well known basso of Chicago. Of particular interest on the program will be some new songs of John Alden Carpenter, written expressly for Mr. Green.

BLANCHE FREEDMAN.

Constance Purdy Sings at Dartmouth.

Tuesday evening, July 28, Constance Purdy, the American contralto, assisted by Mabel Hammond, pianist, gave a program of American, French and Russian songs as the second in a series of three summer concerts conducted as the Dartmouth College season's offering in Webster Hall. Miss Purdy was received by a large and enthusiastic audience, her popularity as America's foremost exponent of Russian folksong having long before preceded her to the college town.

Miss Purdy was heard in the following groups of songs:

AMERICAN.

When I Bring to You Colored Toys.....Carpenter
The Lament of Deirdré.....Gilbert
The Rose's Cup.....Ward-Stephens
Twilight.....Rummel
Song of the Deathless Voice.....Farwell

FRENCH.

Ballade des femmes de Paris.....Debussy
J'ai pleuré en rêve.....Hüe
Chanson hèbraique.....Ravel
Les Roses d'Ispahan.....Fauré
Mon cœur s'ouvre à ta voix.....Saint-Saëns

RUSSIAN.

Air from Russalka.....Dargomijsky
Two Children's Songs.....Moussorgsky
Daylight May Reign.....Tschaikowsky
The Water Lily.....Rachmaninoff
I Must Have Rejoicing.....Glière

Each number was heartily indorsed by her many admirers, but again, as usual, it was the Russian group, with Miss Purdy's own excellent translations, which aroused the keenest interest. Miss Purdy was in splendid voice and gave to each song rare interpretative qualities. Hers is indeed a subtle and beautiful gift, which, added to her remarkable personality and keen intelligence, surely is preparing a wide entrance into the realms of still greater success for this talented young artist.

Fanning-Turpin Bookings.

Cecil Fanning, the noted American baritone, and his accompanist and manager, H. B. Turpin, will arrive in New York City, today, Wednesday, August 5. They will spend the week in rehearsals for the musical sketch, "Irish Love," which was written and arranged by themselves; they also will attend to the bookings of their New York engagements. Thus far the latter part of December and the entire month of January have been allotted to the metropolis and vicinity for engagements. However, if indications have any significance this famous pair of artists will have to return to this territory several times to fill engagements during the coming season. The middle of August will again find them in the South, where they are filling an extensive summer tour throughout several States. On August 11, 12, 13 and 14 Mr. Fanning will appear as the principal soloist with the Monteagle Assembly, at Monteagle, Tenn. Last year Mme. Schumann-Heink was the star attraction at this great Southern festival.

Baroness Von Turk-Rohn Here.

Baroness Olga von Turk-Rohn, the Austrian soprano, who will tour in America during the coming season under the management of the Metropolitan Musical Bureau, of which J. J. Merschon is the head, arrived in New York this week on the steamship Kaiser Wilhelm II. This artist has an active 1914-15 season booked in this country.

Far Preferable.

"His daughter can do anything she wishes with him."
"How do you know that?"
"You heard her sing, didn't you?"
"Of course. We all did."
"Well, she told me that her father is going to let her go abroad to finish her musical education."
"Well, if you were her father wouldn't you rather she would finish it abroad than here?"—Houston Post.

Russian churches have no organs. All the singing is done by male choirs à capella, that is, without accompaniment.—New York Evening Post.

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PUBLICATIONS AND REVIEWS

NOTICE TO PUBLISHERS.

This department is devoted to a review of old and new music publications, musical works, musical literary works and anything pertaining to the publishing of matters in music.

Only such publications and compositions will be reviewed as are deemed worthy of notice, and the MUSICAL COURIER *reserves to itself the privilege of rejection. It is also understood that any work or composition or book reviewed in this column relinquishes its copyright to any part or all of its parts so far as a review of the same can be applied. This does not mean that the* MUSICAL COURIER *assumes or claims any interest in the copyrights; it merely means that we are not to be held for any infringement of copyright by handling copyright publications or works in this department.*

Particular attention given to works of American composers and their products.

G. Schirmer.

A partial list of some of the new songs recently published by G. Schirmer, New York, and the Boston Music Company, Boston:

Children's Songs, by Carrie Bullard—"Lullaby Lane," "My Lammie," "The Moo-cow-moo," "The Seamstress," "Sport and Rest," "Things I'll Never Do," "Why?"

These seven songs are melodious and simple. Children will like the music and take the words seriously, no doubt; but to adults the quiet humor of the verses will appeal. In fact, it is altogether likely that these children's songs will be sung to adults more often than to children. We cannot imagine a writer writing this humorous nonsense for children, who take these things so seriously.

"Bes' of All," a darkey crooning song, words by Frederick H. Martens, music by A. Walter Kramer.

A number of characteristic negro effects introduced into a well written song. The result is satisfactory both as music and as a typical darkey song.

"In the Early Morning," an Easter song, with piano accompaniment and additional parts, ad libitum, for organ and violin, composed by Harry Rowe Shelley.

A long and dramatic song with a climax, by an experienced American composer.

"Christ Is Risen from the Dead," an Easter song, for a high voice, with piano accompaniment, composed by Edward F. Johnston.

There is dignity and breadth in this musicianly song. The counterpoint in the accompaniment is as effective as it is simple.

"On the Road," song for a medium voice, with piano accompaniment, composed by Mark Andrews.

Paul Laurence Dunbar's dialect verses have been well set. There is a plaintiveness in the melody and an uncouthness in the rhythm of this song which will express the half culture and half savage nature of the negro who is supposed to sing this sentimental ditty to his dusky sweetheart.

"Silhouette," a song for medium voice, words by W. E. Henley, music by Nicholas Douty. This is a very vocal song with an effective accompaniment. There is a touch of Russian melody and harmony in the first part of the song which gives place to the more conventional German manner in the refrain. It is a pity the poet introduced a comedy at the end, however, for the romance is shattered by it. The last two chords in the left hand part require a bass clef sign before them.

Three songs with piano accompaniment by Frank Seymour Hastings—"A Love Song," "Mavourneen," "A Summer Romance."

These are straightforward ballads of the approved English type, a little above the ordinary popular song and a little below the art songs of the better composers of the day. They are tuneful, agreeable and well enough written, and they will doubtless meet with the approval of many amateurs.

Four songs, by C. Linn Seiler—"The Spirit of Summer," "Nocturne," "For the Springtime," "Till I Wake."

In manner these songs resemble a good class of art song. In simplicity they are like the popular songs of the streets. The "Nocturne" accompaniment looks a little complicated at first, but in reality it is quite playable. These songs are therefore suitable to those whose tastes are more or less cultivated, but who are not burdened with so much technic that they want rhapsodies for their piano accompaniments. We commend this manner of writing songs.

Four songs, by Herbert E. Hyde—"As We Love," "If You Would But Love Me," "Beautiful Art Thou, My Love," "An Irish Song." These songs of passion have much to make them attractive to concert vocalists. They are conceived on broad lines, with great contrasts and great emotional outbursts. The accompaniments are not too difficult, though they are by no means easy to read because of their many harmonic changes and numerous accidentals.

"Autumn Song," by T. Hilton-Turvey. This is a very spirited and spontaneous song with an animated accompaniment and a fine climax at the end.

Two songs, by Stanley R. Avery—"I Saw the Moon," "'Twas Just a Year Ago." These are smoothly written and poetic songs with a certain elegiac sadness in them which will appeal to reflective persons.

Album of ten songs by Russian composers—"But Lately in Dance I Embraced Her," by A. Arensky; "Poisoned," by A. Borodin; "Three Birds," by C. Cui; "Three Holy Kings," R. Glière; "Slumber Song," by A. Gretchaninow; "When We Parted," by M. Ippolitof-Ivanof; "Song of the Hebrew Maiden," by M. P. Moussorgsky; "Dawn of Night," by L. Nikolayef; "Song of India," by N. A. Rimsky-Korsakow; "To Music," by N. Tscherepnin.

This album is engraved and printed in the Boston Music Company's best style and in conformity with the other albums of the Boston Music Company's Edition. Some of the songs have German words, and some have French versions in addition to the English text with which each song is supplied.

Five songs, by T. Tertius Noble—"Death the Revealer," "Love Embalmed in Tears," "Waiting for the May," "My Love," "A Birthday Song."

These well written and comparatively simple songs are more formal and restrained than modern and passionate. Yet they possess a charm of their own and they are entirely free from eccentricity and extravagance, on the one hand, and commonplace phrases on the other. They are evidently the product of a musician who understands the voice.

Sacred songs, by various composers—"Hark, Hark, My Soul" and "Now the Wings of Day Are Furled," by Harry Rowe Shelley; "As It Began to Dawn," by T. Whitney Coombs; "Like as the Hart Desireth the Water Brooks" and "Just for Today," by F. Flaxington Harker; "The Shepherd,' by T. Tertius Noble; "The Fatherland" and "The Shadow of the Almighty," by Edward Shippen Barnes.

These songs are as varied in styles as their composers are different. Some of them have elaborate piano accompaniments and others have simple organ accompaniments. The only connecting link among them is the nature of the words, which are sometimes taken from the Bible and sometimes from other sources.

Two songs, by Reginald De Koven—"When Dreams Come True" and "Love's Messenger." Both of these attractive songs display the melodic grace and unlabored harmonic manner of this composer, who has enjoyed a success far beyond that which falls to the lot of most American composers. These new songs are as good as any Reginald De Koven has published, and they ought to be as successful as any of the many he has written during the past quarter of a century.

Two songs, by R. Huntington Woodman—"Love Goes a-Hawking" and "My Heart Is a Lute." These are genial and naturally spontaneous songs. Their ease and animation, together with their simple melodies, make them grateful to sing and play.

Four songs, by Leo Smith—"O Oranges, Sweet Oranges," "To Helen," "My Mother Sea," "I Saw Thee on Thy Bridal Day."

There is something of the German ballad, as distinguished from the English ballad, in these four songs. They are not as difficult as Loewe's ballads or the songs of Wolf, but there is a good deal of the longing and romantic spirit of those famous composers in these new songs of Leo Smith. They are very singable and the accompaniments are not difficult.

Two love songs by Oley Speaks—"When June Days Come Again" and "Fair Rose." Oley Speaks has long been known as a successful writer of songs of this nature, and we cannot see how these two new songs can fail to add to his reputation. He pleads and coaxes, but never threatens or storms. His muse prefers the sunny paths among the roses to the cypress groves.

"Down the Vale," a song for high voice, by Attilio Parelli. A natural and easy flowing melody and a moderately difficult accompaniment full of dainty and unconventional effects are the characteristics of this excellent song.

Two songs, by Bruno Huhn—"The Dancing Girl" and "Summer Changes."

The first song is a brilliant and dashing waltz song with which a good soprano can rouse her audience. The second song is poetic and possesses much melodic charm. Both songs are short and fairly easy to sing.

Two songs, by Harold Vincent Milligan—"The Rose and the Bee" and "Love Me."

The accompaniments to these songs are as important as the melodies. In fact, the first song might have been composed as a piano solo and had the voice part added later. But the result is a harmonious whole. This bee accompaniment requires the singer to keep [illegible] time, which is usually contrary to the instinct of sing[illegible]

Four songs, by James H. Rogers—"Sea Fever," "[illegible] on the Highroad," "Wind Song," "Autumn."

These are delightful art songs which are free from exagggeration of any kind notwithstanding their frequent declamatory passages and their modern harmony. They are by no means difficult when compared with many of the modern songs of France and Germany.

Two songs, by Bradley Keeler—"Nightfall" and "Thine Image."

Both these songs are short, but they are long enough to reveal a composer who is full of the modern German idiom in his musical utterances. The accompaniments are difficult to read and often difficult to play. When properly performed by competent artists, however, these songs will hold their own on any program.

PROGRESS OF AMERICAN MUSIC.

(*Continued from page 39.*)

Shelley, Harry Rowe—"Forward Be Our Watchword" (anthem), sung by chorus choir, the Franklin Street Methodist Episcopal Church, Johnstown, Pa., February 8, 1914.

Sherwood, Wm. H.—"Exhilaration," "Autumn" (piano), played by Georgia Kober, Millard Avenue Woman's Club, Chicago, February 6, 1914.

Speaks, Oley—"To You" (song), sung by Beatrice McCue, artist course, Rollins School of Music, Winter Park, Fla., February 11, 1914;—sung by Beatrice McCue, Stetson University auditorium, Deland, Fla., February 12, 1914.

Strickland, Lily—"Pickaninny Sleep Song" (song), sung by Vernon Archibald, song recitals, New York, January 22, 1914.

Truette, Everett E.—"Suite in G minor" (organ), played by Joseph K. Dustin, Independent Christian Church, Gloucester, Mass., February 9, 1914.

—"Intermezzo" from "Suite in G minor" (organ), played by Frederick Maxson, Collegiate Church of St. Nicholas, New York, February 5, 1914;—played by Albert L. Walker, St. Anne's Church, So. Lincoln, Mass., March 3, 1914.

—"Intermezzo" and "Grand Choeur" from "Suite in G minor" (organ), played by Jennie B. Parker, Congregational Church, Reading, Mass., January 19, 1914;—played by John D. Buckingham, Roxbury Presbyterian Church, Boston, December 7, 1913.

—"Mediation" from "Suite in G minor" (organ), played by Charles D. Irwin, Leyden Church, Brookline, Mass., March 11, 1914.

Ward-Stephens—"Schmerz der Trennung," "Devotion," "Chançon de Fortunio," "Summer Time" (songs), sung by Roma Devonne Hemstead, the Assembly Salon, Hotel Plaza, New York, February 5, 1914.

Warford, Claude—"The Tide of Life," "Sword Song" (Waiting), (songs), sung by Carl H. Rupprecht, Warford School of Music, Morristown, N. J., January 30, 1914.

Warner, Frank Howard—Syrian Cycle: "I Love the Sunlight," "Violstring and Dulcimer," "My Olives Waver in the Wind," "Safe Guided by the Pharos Fire," "Amid the Ruined Janes of Baal" (songs), sung by John Barnes Wells, the Assembly Salon, Plaza Hotel, New York, March 5, 1914.

Whiting, Arthur—"A Birthday" (song), sung by Christine Miller, Ashtabula, Ohio, February 24, 1914;—sung by Christine Miller, Troy Choral Club, Music Hall, Troy, N. Y., February 26, 1914.

Woodman, R. Huntington—"I Am Thy Harp" (song), sung by Vernon Archibald, song recital, New York, January 22, 1914.

Our Gold Supply.

Mizzi Hajos, the Sari in Henry W. Savage's production of the operetta of that name, has spent her summer in Europe, where she has made some interesting observations which she sets forth in a letter to the Savage office. Miss Hajos writes that it seems the ambition of every Austrian and Hungarian musician to compose an operetta that will become a hit in the United States. These composers, she says, look to this country for real financial returns. They have figured out, she explains, that a piece to be accepted by the American public must first have a European vogue, but for actual money they look to this side of the Atlantic. The fulfillment of their aim would be to write an operetta that scores on the other side and then have it produced in this country, where the money could come from. The career of "The Merry Widow" and "Sari," from which enormous returns have been realized, have turned the eyes of all young composers to the United States.

Leader Höberg has been making a success of the Royal Orchestra concerts at Copenhagen.

Articles of general musical interest, with or without pictures, will be examined by the Musical Courier if sent on approval, accompanied by stamped envelope for the return of the manuscript. In the event of its acceptance, such matter will be paid for at space rates. Address all manuscripts to The Musical Courier Company, 437 Fifth Avenue, New York, Southeast corner of Thirty-ninth Street.

Louisville Plans for Next Season.

Active plans are being made in Louisville, Ky., for the coming musical season, according to the Louisville Post of July 24, which comments as follows:

"The plans for the coming musical season in Louisville are gradually taking shape, and Louisville is assured of a number of good concerts. Few plans are sufficiently advanced to make announcements wise, but Harry Marx has concluded his contracts with artists for a series of three concerts, and is already selling boxes and seats for the series.

"The three concerts which he has planned for his series are to be given by John McCormack, Helen Stanley and Frances Ingram in a joint concert, and Fritz Kreisler.

"John McCormack is one of the most distinguished of living tenors. He first attracted wide notice when he made his debut at Hammerstein's Manhattan Opera House in 1909, and made at once the greatest success. With Tetrazzini and Renaud he was the find of the year. The following season he sang in Chicago, and the year after that in Philadelphia, and his nights at the opera were always healthy for the box office. Recently he has sung mainly at Covent Garden, the London opera house. He has the record of the largest paid admission in the history of the concert stage. The record was made recently in New York. His Louisville engagement is for October 26.

"The second concert of the series is a joint concert with Helen Stanley and Frances Ingram. Miss Ingram is a contralto who has sung with the Chicago and Montreal Opera Houses. Miss Stanley is an American soprano, who during the past few years has acquired a wide reputation by singing almost all the leading soprano roles in the French and Italian operas with the Chicago Opera Company. The engagement for Miss Ingram and Miss Stanley is for the month of January, though the exact date has not yet been set.

"The final concert of Mr. Marx's series is that of the violinist, Fritz Kreisler, on March 2. No comment on Kreisler is needed. He is everywhere acknowledged as without a superior among violinists in this age of supreme violinists, and his concert in Louisville last January was as fine a recital as any ever heard by the Louisville public.

"Mr. Marx is charging $5 for a season ticket for the three concerts on the main floor. The tickets range in prices as low as $2 for the series. The boxes are $50 for the series. All of the concerts will be given at Shubert's Masonic Theatre."

Klibansky and Artist-Pupils.

Jean Vincent Cooper, Marie Louise Wagner and their teacher, Sergei Klibansky, are pictured in the group herewith reproduced, Miss Wagner being in white. Mrs.



TEACHER AND PUPILS.

Cooper has been engaged as soloist for the coming Maine Festival (William R. Chapman, director), in October. Miss Wagner left a fortnight ago for Europe, to begin an operatic engagement in Germany. Mr. Klibansky has issued invitations for a students' recital, due notice of which will appear in the Musical Courier.

Verdi Puzzled.

Giorza, the composer, who died the other day at Seattle, used to tell the following story: Once Verdi and I had apartments opposite each other in Milan. The street was narrow. It was warm and our windows were open. Verdi was writing one of his operas, and after writing one aria he sat down to the piano and played it. I decided to play a joke on him, so I closed the shutters, and when he got through I sat down at my piano and played the same thing. Then I peeped through the blinds and saw Verdi hanging halfway out of his window, looking in all directions. I heard no more from his piano. That evening, as we were walking together, he was much preoccupied, and I asked him what was the matter. "Well, Giorza," he replied, "I wrote a song this afternoon, a song that I was positive was original, and yet as soon as I played it some one in the neighborhood played the same thing. It worries me to think that I should believe another's composition was my own." Then I told him the truth, and he was happy.—Philadelphia Ledger.

Melba's Pullman Porter Critic.

One American experience recurs to me at the moment. I had been appearing in "Faust," at Washington, and, getting into the train after the performance rather tired, was not unnaturally annoyed at finding my stateroom unprepared. I called the colored attendant, who kept me waiting a long time before he condescended to appear.

"Why is my berth not ready?" I began.

He looked me up and down indifferently.

"I saw you play Margaret (Marguerite) this mornin'," he said defiantly, "an' I thought you weren't a bit o' good. You'll hev to wait. But Plankon (Plancon) was fine," he added as an afterthought.

Two years afterward I received a letter from this same ebony critic. "I heard you last night as Manon Lescaut," it ran, "and it was real fine. You beat the band. I take it all back."—Mme. Melba in Strand Magazine.

What Omaha Appreciates.

The one great concert event of the season was the Mendelssohn Choir concerts under Thomas J. Kelly in conjunction with the Chicago Symphony Orchestra and visiting soloists.—Omaha Bee.

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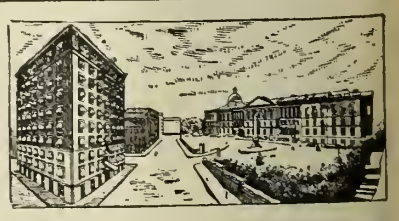
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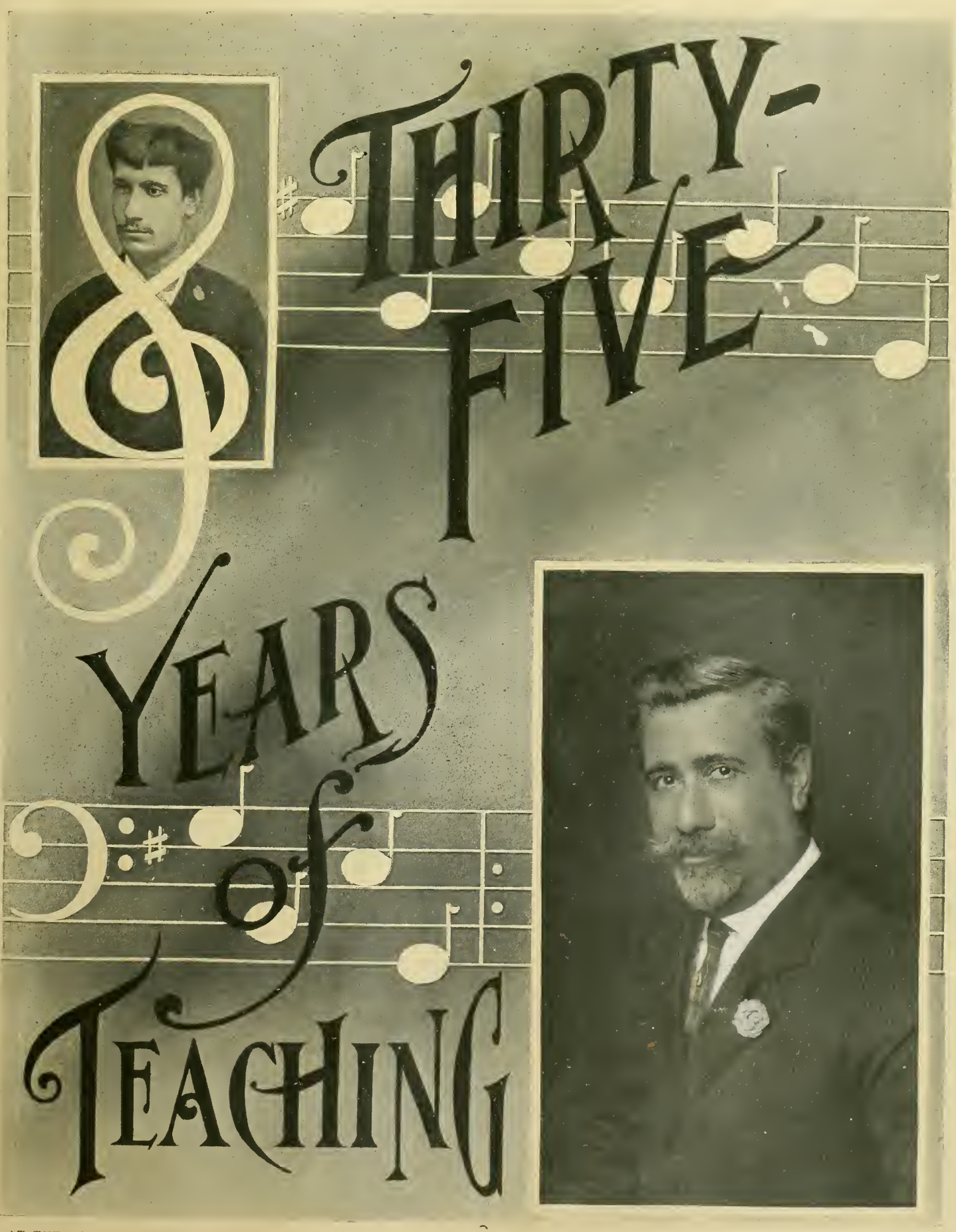

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MUSICAL COURIER

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RESUMÉ OF MOSCOW'S LATE OPERA SEASON.

Three Opera Houses in the Ancient Russian City Give Excellent Performances—Table of Works Heard and Number of Representations—Russian Native Works Much in Evidence—A Comic Opera by Moussorgski.

Arbatte, Denesburg 32,
Moscow, July 7, 1914.

During the last musical season there was so much to report about our concerts, that I had rather to neglect the Opera. Now I will try to give a short record of what was done in the matter of operatic performances.

The Imperial Opera.

Our Imperial Opera stands in the first rank, having an array of fine singers, an excellent orchestra, a well trained chorus, and a rich repertoire of operas. The scenery always has been splendid, and the stage settings are done by illustrious painters, the administration at the Imperial Opera having large sums at its disposal for this purpose. However, we are mourning the loss of some of our beautiful stage settings which were ruined by a disastrous fire at the Opera some months ago, as I reported at the time to the Musical Courier. The loss cannot be repaired in less than a year. Korovin, a highly gifted painter, already is at work reproducing several of the burned pieces and other painters are about to do the same. Of course the repertoire of the Imperial Opera for the next season will be limited to a great extent.

A Rimsky-Korsakoff Novelty.

The novelty of last season was Rimsky-Korsakoff's "Tsar Saltan," an opera which had not yet been heard on the stage of the Imperial Opera, although a few years ago it was performed at Zimin's Private Opera with great success. The libretto is based on a native Russian fairy tale, told in a poem with beautiful verses by the famous Poushkin.

Rimsky-Korsakoff's aim was to create a delicate fairy atmosphere and in that he has succeeded. This work shows vividly all his customary facility in devising melodies quite Russian in character. Undeniably delightful, full of lyric freshness, and with an overflowing rhythmic gaiety, there is not a single air which does not captivate the fancy and stir the senses. At the same time there is no opportunity lost by the composer for the display of his skill in orchestration.

Other Performances.

After years of neglect the Imperial Opera revived Rossini's "Barber of Seville" and the performance was excellent,



VIEW OF KIEW AND THE DNIEPER.

with Chaliapin impersonating Don Basilio, Mme. Neshdanowa as Rosini, her appearance, her fine singing and delightful acting helped her to score a triumph. Karakash was Figaro, Labinski as Count Almaviva, and Lossky as Bartolo.

On the occasion of the one hundredth anniversary of Wagner's birth, the "Ring" cycle was performed at the Imperial Opera and his "Tannhäuser" was renewed for the close of the season.

Last season 174 performances of twenty-nine operas took place, of which twelve (112 performances) were by Russian composers and seventeen (sixty-two performances) by foreign composers: eight French, six German and three Italian. Rimsky-Korsakoff ranked first on the list; his works were performed thirty-four times, those by Tschaikowsky twenty-eight times, those by Moussorgski seventeen times. All the other composers had to register from four to nine performances of their operas.

Some of the Singers.

Several singers at the Imperial Opera who for their exceptional singing and acting deserve special commendation are Chaliapin, Sobinow, Smirnow, Petrow, Karanash, Labinski, Losski, Bogdanowitsh, and Mmes. Neshdanowa, Goukowa, Balanowska, Dobrovolska, Hepanowa.

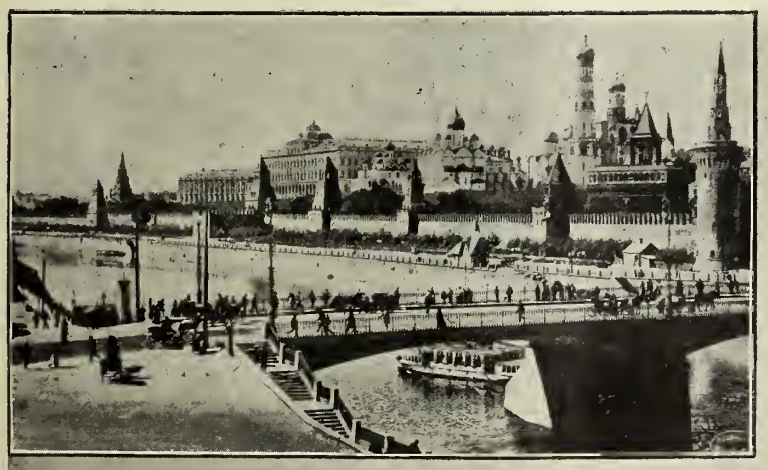
The conductors were W. Suck, a very experienced musician, Emil Cooper, a master conductor, and Fedorow and Ozep, very valuable younger musicians.

The Imperial Ballet.

Our lovely ballet performances in Moscow take place at the Imperial Opera and are on the same high level as those at St. Petersburg, where they have a Pavlowa and a Krasavina, while we have a Geltzer, a Mossolowa, a Fedorowa, a Coralli, and many others.

A novelty of the season was the ballet "Schubertiana," the music of which consisted of excerpts of compositions by Schubert. The subject of the ballet is dramatic and the music was appropriate to that which the dancers had to

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A PARTIAL BIRDSEYE VIEW OF MOSCOW.





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GENERAL VIEW, WITH THE DOME OF THE GREAT ISAAC CATHEDRAL LOOMING UP IN THE BACKGROUND.

illustrate. Mme. Geltzer did the chief role. She was delicious, and as light as an apparition.

Grieg's music formed the basis of another ballet, called "Love is Quick," with scenes on the beach of a Norwegian shore, depicting the love of youth among the sailor-peasants. Geltzer again played the chief role, impersonating a very young girl.

They had fifty-three ballet performances at the Imperial Opera, Tschaikowsky's "The Sleeping Beauty" was performed eleven times. Ballets with music by Glazounow, Rubinstein, Delibes, etc., had from four to nine performances each last season.

Zimin's Private Opera.

The Zimin performances had a cast of good singers, a first rate orchestra, an affective chorus, a well drilled ballet. The opening attraction was Rimsky-Korsakoff's "Mlada," a novelty here. A new opera by Glouchowzew was given for the first time. It bears the title "Nowadays," depicting the every day life of students and young people in Moscow. The libretto was Andrew's drama of deep tragedy. The opera is of a veristic kind, something like Charpentier's "Louise." The music has some interesting episodes, but on the whole it lacks inspiration.

After years of oblivion Tschaikowsky's opera "The Enchantress" was revived at Zimin's Private Opera. It was performed twelve times with much success. The composer's rich melodic endowment is felt in it and the music abounds also in beautiful harmonizations. the whole creating a thoroughly poetical atmosphere.

Mozart's "Don Juan," Massenet's "Thaïs" and Verdi's "Otello" were the operas given new settings at the Private Opera last season. The best singers in the institution are: Mmes. Petrova, Zvanzewa, Zakrewskaia, Drousiakina, Koshitz, Michaïlowa, and Messrs. Ossipow, Speranski, Botsharow, Damaew, Lebedew, Doubinski. Mr. Zimin



WHERE THE WARSAW PHILHARMONIC PLAYS.

invited some Italian celebrities for performances of Italian operas and thus we heard Battistini, Labia and others.

Last season 231 performances of thirty-one operas took place at Zimin's Private Opera, ten by Russian composers, and twenty-two by foreign ones. Verdi stands first, as five of his operas were performed. The second on the list is Tschaikowsky, represented by four operas, which were given forty-two times, while Verdi's had twenty-five performances.

Zimin's Opera is an art institution of great importance in Moscow. We have had the advantage of becoming acquainted with new operas, as Mr. Zimin has not been slow to accept novelties of merit. He and Mr. Olenin, his manager in chief always are on the search for new things in musical art and never grow tired of striving towards perfection in the aim they have set for themselves.

Another Opera House.

A new theatre in Moscow calls itself "The Free Art Theatre," and the managers intend it as a home of the broadest kind for opera ballet, drama, pantomime, etc. They had Moussorgski's comic opera, "The Fair at Sorotshinks" for the opening of their enterprise. It is a work composed more than thirty-five years ago and long neglected. The existence of it was little known, as the manuscript was in the hands of Vladimir Stassow, a Russian illustrious writer on matters of art, who fought for the national art almost with sword in hand. He preserved the Moussorgski manuscripts carefully, which bore the inscription that it were to be published after Stassow's death.

The subject matter of the "Fair at Sorotshinks" was taken from a narrative of Gool, a Russian writer, who handled all the incongruities of Russia in a light satirical form. He was a kindred spirit of Moussorgski.

The music to the "Fair at Sorotshinks" is of a lyrical style with merry and lively scenes, producing a hilarious and merry effect. The types of uncultured people of the



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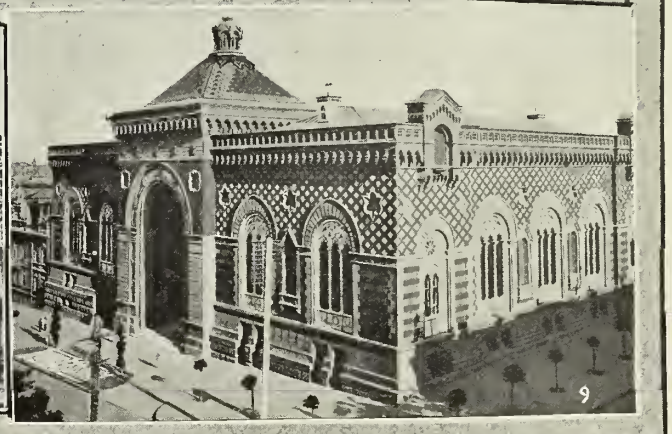


















SIGHTS AND SCENES ALONG THE VOLGA

DURING THE KUSSEWITZKY CONCERT TOUR, DESCRIBED IN ANOTHER PART OF THIS ISSUE BY THE SPECIAL MUSICAL COURIER REPRESENTATIVE.

(1) Monument of the Empress Catherine II at Rostow. (2) Odessa Harbor. (3) Near Saratow. (4) Gardens on the Sea Side of the Black Sea, at Odessa. (5) Theatre of the Commerce Club, Charkow. (6) Monument of Prince Vladimir at Kiew. (7) Rostow. (8) View of Saratow. (9) Bourse in Odessa. (10) Bargemen. (11) Sunday line-up before a drinking place in a Volga village. (12) Kussewitzky's guests landing in a Volga fishing boat. (13) Kiew monument of Bogdan Chmelnitzki, a hero of the Oukraina. (14) The Bourse at Charkow.

Helen Stanley, of the Century Opera Company, New York; George Hamlin and Marie Cavan, of the Hamburg Opera.



WELL KNOWN ARTISTS CAUGHT IN BERLIN BY THE CAMERA.
Rudolph Ganz, the noted Swiss pianist, and George Hamlin. Helen Stanley and George Hamlin.

Oukraina (South Russia) are very amusing and the conflicts of the comedy are of a naive kind.

Moussorgski was entirely objective, even epic in his compositions, and a thinker of deep pessimism. At the time when he was composing the "Khovantshina" (1875) the most gloomy opera known, he found relief in the music to the "Fair at Sorotshinks," which he wrote at the same time. The work left . . . unfinished, was completed later by Liadow, and Sachnowski, who fulfilled their task well, remaining true to the spirit and style of Moussorgski.

Other pieces performed at the Free Art Theatre were the operetta "La belle Héléne," the pantomimes, "The Veil of Pierette," and "The Yellow Coat," and Bizet's "L'Arlésienne." The orchestra, hidden from the audience, always sounded well under the conductorship of Konstantin Saradshew and Vladmir Retyd, both highly gifted musicians of a serious kind.

For next season the managers have decided to separate the staff and to give only dramas at this theatre, while opera performances will be given in another house, of which the chief musical force will be Konstantin Saradshew, the conductor. ELLEN VON TIDEBÖHL.

Elizabeth Kelso Patterson Back from Europe.

Elizabeth Kelso Patterson, the New York teacher of singing, returned on July 30 last, from a six weeks' trip abroad. The time was spent in London, Paris, Berlin and Dresden, where she has many musical friends, most of whom she met when she was before the public as a singer in these cities. Miss Patterson was greatly pleased in Dresden with the singing of Sanna von Rhyn, a soprano who is well known in Germany and should be heard in America. She found numerous letters awaiting her, asking for time for lessons for the coming season. Her resident studio at 257 West 104th street, New York, will be open for lessons on September 15, although she will be in the city on September 1 to make appointments and to try voices.

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BY FITZHUGH W. HAENSEL.

I was over at The Lambs the other day lunching with a friend and inasmuch as he is an actor we talked about plays and players, operas and opera singers. Among other things my friend said:

"I am a great booster for 'The Three Georges'—George Cohan, George Ade and George Hamlin. We have many pictures of this royal trio here in the club house. Each is a leader in his particular field. George Cohan made a million writing songs and plays; George Ade made a million writing 'Fables in Slang' and George Hamlin has made at least a million friends by his singing.

"You know," continued my friend the actor, "I believe George Hamlin is the greatest tenor America ever produced. I don't say this because he happens to own one of the finest theatres in this country, nor because all his folks have been identified with the show business, nor because he is a friend of mine, but because he has always made good. I first heard George as a church singer, later in oratorio, then as a lieder singer and finally in grand opera, and his 'forward march' proclaims him both an artist and a genius."

Every manager enjoys hearing people say nice things about the artists he is presenting to the public and it was especially pleasing to hear our foremost American tenor so warmly praised by a fellow clubman. The success attained by George Hamlin is due to his ability to work. I do not believe I know any one who enjoys work like he does. Possibly this is because his family did not seem to think much of the idea of having one of its members appearing as a professional—the managerial end of the business being more in their line.

John A. Hamlin, father of the tenor, was a hard headed business man and when his youngest son declared he intended to become a singer, parental opposition stalked across the stage. Hamlin pere mentioned something about having wasted considerable money trying to make the other Hamlin boys musicians. For a time it looked as if the parental demurrer was about to be sustained, but the youthful George had a will of his own. Also he was a good stage manager, for he entered his father's offices and took great interest in his father's business—but he studied music during his time off. I often wondered how he accomplished this, for his first musical attempt was with a cornet and cornet practice is hard to keep secret. But it is known that he became so proficient on the cornet that he played for the Sunday school of a big South Side church in Chicago. He also played the piano—rather well, too.

Along about the age of sixteen young Hamlin discovered he had a voice and with this discovery the piano and the cornet were cast forever into the discard. The dream of being a future Herbert Clark or a Paderewski came to a full stop. He would be a tenor, he decided, but being a wise youth, he kept his own counsel. His great hobby was to get hold of all the good songs and learn them, which was the beginning of his present great repertoire.

The coldest night of last February George Hamlin sailed for Europe and while I was sitting with him in the salon of the Kronprinzessin Cecilie he talked to me about his beginning as a singer.

"All through my early experience," began Mr. Hamlin, "I was trying to please my father by showing an interest in his business. I like business and I want to say right here that I believe every musician should be a business man or woman. I have no patience with these alleged 'artistic temperaments' who pretend they know nothing of business. I hate shams. I have noticed that these temperamental people who assume the grand air and try to impress every one with the fact that they are lacking in financial judgment usually exhibit splendid business sense when collecting their fee. Some of the most artistic of these must have the fee in hand before the temperamental stuff begins to unwind.

"Every one," continued Mr. Hamlin, "should do the thing he likes best. Art is the expression of a man's joy in his work. If he enjoys singing, let him sing—but he can be a business man, too. The mere fact that a man is a singer by profession need not stunt his business ability."

George Hamlin was born in Chicago long enough after the great Chicago fire to disqualify him eternally from attending the "old settlers' picnic," but the exact date does not matter as he is growing younger each year. His early youth was passed in the Western metropolis and when he was eighteen years old he entered Phillip's Andover Academy in Massachusetts. Here he made his debut as a singer, for he was selected as one of the first tenors for the glee club. After he graduated at the academy he returned to Chicago and was engaged as soloist by one of the big churches. Singing in church brought about in the natural order of events appearances in cantatas and oratorios, and as a result of this training the Hamlin oratorio and cantata repertoire numbers over a hundred.

Although George Hamlin had been almost raised in a theatre and knew every actor and actress that ever appeared in America he never had been "on the stage," nor had he ever taken part in any amateur theatricals. When he entered grand opera and made his first appearance in "Natoma" he found that although he had never had any stage training he had lived so long in the atmosphere of the theatre that he was an acting singer from the very start. There are plenty of actors who cannot sing and plenty of singers who cannot act, but this American tenor can both sing and act admirably.

One thing that makes George Hamlin so popular and successful is his sense of humor. He has a most delightful personality and no matter what happens he never has a "grouch." I am told there are singers who have cross-grained dispositions and who make all kinds of trouble for the local managements with whom they appear, but in all our experiences with Mr. Hamlin we have found that he has made one continuous procession of friends wherever he has been engaged throughout the United States and Canada.

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Advice from George Sweet.

New York, August 1, 1914.

To the Musical Courier:

Following my last letter to the MUSICAL COURIER I have received numerous communications requesting me to offer a comprehensive explanation of my ideas on correct enunciation, which I most cheerfully forward, trusting that the MUSICAL COURIER will accept and publish same for the benefit of the many young students who aspire to become artists.

To quote a portion of the paragraph in my preceding letter: "As singing is an idealized form of speech or a higher order of declamation (the tone being more beautiful than when speaking), we are naturally governed by the first rule in language, which is to pronounce properly." The question is often asked by the young student, "Why did the old masters of singing use 'ah' for the fundamental sound in their methods of tone placing?" Simply for the reason that they recognized that "ah" is the only natural sound heard when we come into the world and the last at time of death. Consequently, the pure, uninterrupted flow of the breath concentrated while passing through the vocal cords, causing them to vibrate; that vibration was termed "vocalized breath," or "una vocale" (or vowel), which we are taught is an open sound, a natural, direct sound, made without effort (or articulation), and in the words of Brown, the old grammarian, "A sound produced from the human vocal organs, without interruption by the tongue or lips." The basic principle of tone placing being that the vocal (or vowel) "ah" throws the throat open, naturally, to vocalize properly.

With the mother sound "ah" we have two articulations, viz., by the tongue and by the lips, one movement of each member, pronounced in the Oriental, Greek and Latin languages e (Eng.) as ch, i (Eng.) as ih, o (Eng.) as oh, u (Eng.) as ooh, direct and as exclamations.

In articulating eh, a (Eng.) the tongue is pressed forward, and ih, e (Eng.) brings the tongue farther forward to the front of the mouth, between the teeth. Oh, o (Eng.) and ooh, u (Eng.) are articulated by the risibles (the two facial muscles), bringing the upper lip toward the center of the face, the aperture (or mouth) being more contracted in ooh than in oh. We are then taught that the consonants through analyzing the word, con-sonant, sonant from suono, sound (in this sense the voice) or vocalized breath (vowel); con, a preposition, with; hence we get with sound. Anything with another would naturally be a helper, or better expressed in this case, an auxilliary articulation, which united with any of the five vocals (vowels) form what are termed syllables; the syllables combined form words or intelligible sounds, which express our thoughts as parts of speech.

In the English language there are no vowels; our so called vowels are diphthongs or double sounds, all being interrupted, as a is pronounced a-e; e, as e-e; i, as ah-e; o, as ooh; and u, as you. Hence the obvious reason why the English speaking people are the poorest linguists, owing to the fact that they are never taught the Latin sounds or the inflections of the foreign or continental languages. In our country the collegian is taught what is called Anglicized Latin or Greek, which cannot exist, and when he meets the forcigner, especially the Italian, where, even today, the Latin tongue is spoken by the priesthood as it was spoken in the Roman era, he finds his quotations, etc., from the classics absolutely unintelligible. For instance, caeli (the heavens) in our colleges is pronounced see-lie, and as the last vowel of the Latin diphthong pronounced the syllable, correctly pronounced cha-lee, and Cæsar, cha-zar (the letter c is pronounced as cha and only hard before a, o, u).

In enunciating, the average singer is taught to open the mouth very wide with every syllabilization, and cannot realize that he is not following the rule of articulating properly with the tongue and upper lip; otherwise, that which was intended by nature, and to better express it, quoting Shakespeare in the lines of Hamlet, when haranguing the players: "Speak the speech, I pray you, as I pronounce it to you, trippingly on the tongue; but if you mouth it, as many of you players do, I had as lief the town crier spoke my lines. . . . Suit the action to the word, the word to the action; with this special observance that you o'erstep not the modesty of nature; for anything so overdone is from the purpose of playing; whose end, both at the first and now, was and is, to hold, as 'twere, the mirror up to nature."

Most of the actors and singers of today would do well to consider seriously the above quotation from "Hamlet," as it is certainly deplorable to witness the mouthings and facial contortions of the majority of players and singers, which make it absolutely impossible to render their performances intelligible. Yours very truly,

GEORGE SWEET.

Decreus and Tourret on Shipboard.

The accompanying picture was taken on board the steamship George Washington, May 16. In it are shown Camille



CAMILLE DECREUS AND ANDRE TOURRET EN ROUTE TO EUROPE.

Decreus, pianist, and Andre Tourret, violinist, who will appear in joint recital under the management of R. E. Johnston next season through the courtesy of Senator and Mrs. W. A. Clark.

Marcella Craft's Plans.

Advices from Milan state that Marcella Craft spent three days early in the month in that city on a visit to her old maestro of acting, Francesco Mottino, and left later for Paris. In October she will go to Munich to give a farewell concert, after which she goes to the United States to fill her engagement with the Chicago Opera.

Tietjens Marooned Here.

Paul Tietjens, the composer and pianist, who was to have sailed for Europe last week, is marooned in New York and has decided to stay here until the foreign war clouds roll by—or burst. Mr. Tietjens will do teaching and some comic opera work during his enforced New York sojourn.

California Composer Making a Tour.

Grace Adele Freebey, the California composer, has been in the East, and is now on a tour through the United States.

Thibaud in London.

One of Jacques Thibaud's most interesting engagements since his tour to America last season was an appearance in London, at which he played a program in part quite out of the ordinary. For his first number the French violinist played the Vivaldi-Nachez concerto in A minor, accompanied by a double string quartet and organ, the ensemble being conducted by Jackson Byles. Mr. Thibaud's second offering was the Chausson concerto in D major, a work calling for a string quartet accompaniment as well as piano. The concluding number following the Schumann fantasy was the Bach concerto in E major, again with double string quartet and organ accompaniment.

Thibaud followed this unique appearance with a recital which proved no less popular. The London Telegraph declared: "We can hardly recall an occasion when the spell of his grave and delicate art was more potently exercised." The Morning Post spoke of the violinist as "one of those sympathetic players who never fail to give pleasure to their hearers," while the Times stated: "Thibaud played with a wonderful amount of spirit and his usual delicate accuracy."

"The beauty of his tone is practically unrivaled," said the Pall Mall Gazette. The Globe concluded a highly commendatory criticism by declaring: "There is always room for an artist like Mr. Thibaud. His reading was perfect in its decision and refinement. His tone was seductively pure, and the chastened spirit of his interpretations showed the scholar and not the sentimentalist."

Thibaud's return to America under the management of Loudon Charlton is scheduled for early December. The violinist will go to the Pacific Coast and will be heard in the principal cities of the South in addition to filling return engagements in many places where he was heard last season.

Malkin Music School Activity.

After a brilliant season, which in its results exceeded the most sanguine hopes of its many well wishers, the Malkin Music School of New York is at present very busily occupied in completing arrangements for the coming year. Owing to the fact that last year's enrollment was so heavy and that the faculty was taxed to its utmost to satisfy the demands made upon its time, Mr. Malkin, who is spending the summer at Newport, R. I., has already added a number of well known teachers to his capable staff.

Judging by the results of the past season, Mr. Malkin's ambition to make his school an ideal institution is being realized. Instruction in the various departments was most efficiently rendered, and Mr. Malkin's spirit of indefatigable energy seemed to imbue all connected with the school. The feeling among the director and teachers as well as betwen the teachers and pupils was one of enthusiasm displayed in the work. A series of fifteen concerts was given at the school, pupils and teachers alternating each week. The parents of the pupils were kept in constant touch with the school, and at the close of the year each student who had been examined by the faculty at the June examination received a certificate bearing the marks obtained.

Arrangements have been made for the coming season for the accommodation and convenience of even a greater number of students than last year. Several additional features have been planned for the school and will be made public through the catalogue which will be issued very shortly.

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XAVER SCHARWENKA.

Tali Esen Morgan at Ocean Grove.

Ocean Grove, N. J., August 1, 1914.

Tali Esen Morgan is conducting a most successful musical season at Ocean Grove, N. J. The magnificent auditorium with its almost 10,000 seats has been filled time and time again. The Ocean Grove organ and its talented player, Clarence Reynolds, draws thousands daily to hear the recitals, as does also the famous Ocean Grove "Storm," pronounced to be the most wonderful and realistic organ piece ever put together. The fact that it is drawing thousands every day, and for the fourth year, all paying 25 or 15 cents admission, proves that it must be something unusual, to say the least.

The "popular" concerts every evening have been very well attended, better than ever before. Among the artists who have appeared may be mentioned Edna Fassett Sterling, Alice Louise Mertens, Mrs. George Reardon, Anna Ballard Lewis, Marie Seville, Lillian Sharpe Woerle, Martha Steele, Cecelia Joachim, Harvey Hindermyer, Horatio Rench, Donald Chalmers, Gilbert Wilson, George Reardon, Ida Divinoff, violinist; Arthur Parker, violinist, and several others.

Maximillian Pilzer, the violinist, created a most favorable impression at the concert a week ago. Dostal, the Bohemian tenor, created a sensation with his remarkably high voice and pure tenor quality. Orville Harrold drew a tremendous house last Saturday night and met with an ovation. He was recalled again and again, and gave altogether fifteen songs. He was assisted in the concert by Lydia Locke, soprano, and Carl H. Tollefsen, violinist, both artists being well received.

Next Saturday night, August 8, the annual Children's Music Festival will be held, when it is a foregone conclusion that every last seat in the house will be sold. This chorus has a thousand voices, and the singing is wonderful. Among the numbers will be the "Romeo and Juliet" waltz, the "Soldiers' Chorus" from "Faust," "The Lost Chord," and several of the songs from the latest operas. The big finale will be based on the war in Europe, and will be a most thrilling spectacle.



TALI ESEN MORGAN,
Director of Music at the Ocean Grove Auditorium.

Mendelssohn's "Elijah" will be given by the same chorus of a thousand voices that gave that wonderful production of "The Messiah" two weeks ago. The date is Saturday, August 15. The soloists will be David Bispham, Dan Beddoe, Myrtle Thornburgh and Alice Louise Mertens. The Pennsylvania Railroad will run special trains both morning and afternoon, leaving Jersey City at 8.18 and 1.40, Newark at 8.35 and 1.58, Elizabeth at 8.45 and 2.08. The round trip fare will be $1, or $1.50 for a combination ticket, which includes a dollar reserved seat to the performance. Mr. Morgan promises one of the greatest performances of the "Elijah" ever heard in this country.

Sousa and his band will give four concerts at Ocean Grove on Friday and Saturday, August 21 and 22. On the night of the 21st, the Asbury Park Carnival Queen, Titania XIV, will be crowned in the Auditorium.

The Children's Fairyland Pageant will be given on Wednesday night, August 26. This will be the most elaborate production ever given at Ocean Grove. and will close the season's concerts.

The Tali Esen Morgan Musical Bureau will be opened on September 1. Mr. Morgan has been contemplating this move for several years, but circumstances have prevented it up to this time. He is going to retire as a conductor and devote all his time and his energies to the musical bureau. He has already booked some of the best artists in this country to be under his management. For years he has been in close touch with the conductors, concert managers, organists, clubs, etc., of the United States, so that he is fully equipped to enter this branch of the musical business. He will not only book artists, but will take the active management of concerts. He will probably retain his leadership and management of the Ocean Grove summer concerts. Mr. Morgan will retain his present offices at the Hotel Gerard, 123 West Forty-fourth street, New York, for the present, but will later move to more commodious quarters.



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LAUSANNE NOTES.

Lausanne, Switzerland, July 28, 1914.

Arthur Mayer, baritone, of New York, is here for a rest and the study of languages. He has a repertoire of sixteen operas, in German.

I hear that J. D. (Giovanni) Sample has made his "audition" before the Ricordis in Milan and has been placed on their favored list. He will appear soon in "Otello" and has abandoned his intention to go to America this season. as he wants to devote another year to singing at various places in Italy.

Martin Richardson, tenor, an old pupil of Lombardi, sang recently at two concerts in London previous to leaving for America.

Mrs. George Earle Baker, of London, soprano, who was ill at Naples, has gone to London and will return to Sydney as soon as she is able to travel. She will make her home in the latter city, having retired from the stage.

Mrs. Van Dyke, who was here about ten days ago, has left. She is a soprano and engaged in active study while in Switzerland.

J. Allen.

Must Avoid Ragtime.

[From the New York Globe.]

At the conference with principals of vacation playgrounds, held Saturday, August 1, Dr. Edward W. Stitt, superintendent of vacation schools and playgrounds, advised that the use of ragtime, whether as solo or chorus, be avoided.

The following songs were approved for singing in the playgrounds: "Annie Laurie," "Auld Lang Syne," "Old Oaken Bucket," "Home, Sweet Home," "Old Folks at Home," "My Old Kentucky Home," "Last Rose of Summer," "My Bonnie," "Old Black Joe," "Loch Lomond," "Sweet and Low," "Upidee," "Jingle Bells," "Massa's in the Cold, Cold Ground," "Juanita," "Rocked in the Cradle of the Deep," "Santa Lucia," "Arrow and Song," "Love's Old Sweet Song," "Robin Adair," "Slumber Boat," "America," "Star Spangled Banner," ,'Battle Hymn of the Republic," "Tenting on the Old Camp Ground," "Dixie" and "My Maryland."

James Liebling in Falmouth.

James Liebling, the cellist, who sailed on the Prinz Adalbert from Philadelphia, bound for Germany, where he intended to fill concert engagements next fall, is in Falmouth, England, the Prinz Adalbert having been turned aside by British cruisers and forced into an English port, where she is a prize of war. Mr. Liebling will proceed to London and thence return to America as soon as he can secure passage.

Vittorino Moratti Takes Vacation.

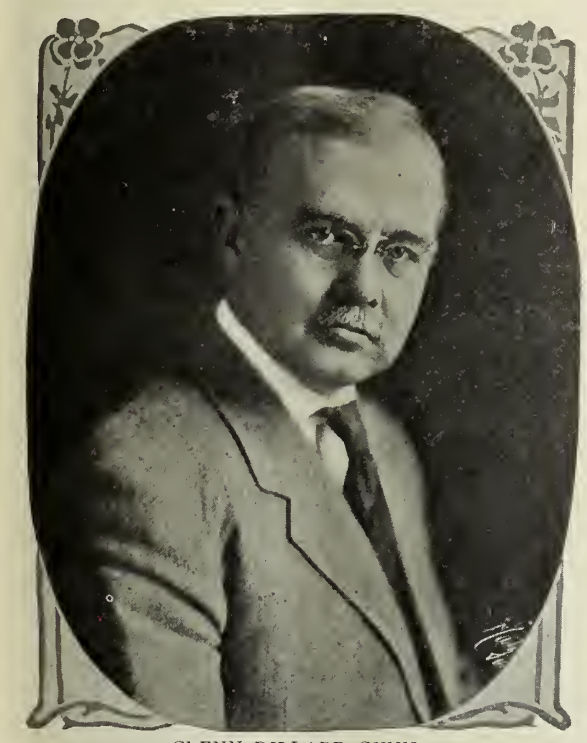
The distinguished singing teacher, Vittorino Moratti, of Berlin, is summering at the seashore. During his absence his affairs are being attended to by G. C. Weitzel at the Moratti studio, Motz strasse 53, Berlin, W., and all communications can be addressed to him until the latter part of August. Mr. Weitzel, like Moratti, was a pupil of the late G. B. Lamperti.

The Casino at Evian, Switzerland, employs a fine orchestra and the programs, which contain selections of the best class of music, are posted daily in all the hotels on the nearby lakes. Large audiences are in attendance.

Glenn Dillard Gunn's Artist-Pupils.

An interesting figure in the musical life of Chicago is Glenn Dillard Gunn, whose service to the art has been varied. As a pianist he has been heard in recital throughout the territory tributary to Chicago, also as soloist with many of the important orchestras. As a lecturer upon musical subjects his services have been in equal demand. For thirteen years Mr. Gunn has been one of the influential critics of the country, having served the Chicago Journal, the Chicago Inter Ocean and the Chicago Tribune as musical editor, retiring from the last named position this summer after five years of service.

Mr. Gunn made his debut as conductor of orchestra last season, when he gave two programs with the Chicago Symphony Orchestra devoted to American music. Such was the interest of the public that Orchestra Hall was sold out



GLENN DILLARD GUNN.

for both events, and he is able to announce a series of three concerts with the Chicago Symphony Orchestra for the coming season, which will be devoted to the encouragement of the American composers and the resident executive artists of Chicago.

But it is as a teacher of artists that Mr. Gunn has made the most brilliant and enduring record. The following young pianists have gone forth from his studios in the Fine Arts Building during the past ten years, to win distinguished recognition in the concert halls of the country:

Sarah Suttle, who has studied with Mr. Gunn for the past nine years, has assisted Mme. Schumann-Heink as soloist on two tours; has appeared twice as soloist in the Campanini Sunday concerts given in the Chicago Auditorium by the forces of the Chicago Opera; has been heard with the Chicago Symphony Orchestra under Arthur Dunham and Glenn Dillard Gunn; with the Minneapolis Symphony Orchestra and the Chicago Philharmonic Orchestra.

Moses Boguslawski, director of the piano department of the Kansas City Conservatory, prepared for that position with three years' study under Mr. Gunn, having previously studied two years with Rudolph Ganz. His talents and attainments are winning him a brilliant position among American pianists.

Prudence Neff, whose entire training has been received in Mr. Gunn's studios, is well established among Chicago pianists. She played the brilliant piano concerto by Felix Borowski for the first time at the second of Mr. Gunn's American concerts with the Chicago Symphony Orchestra last season; has been heard as soloist with the Minneapolis Symphony Orchestra, the Russian Symphony Orchestra, and gained especial recognition as an ensemble player with such artists as Hugo Heermann, Ludwig Becker, Robert Ambrosius and the Felbers, father and son.

Mae Doelling was chosen to represent Chicago pianists at the biennial convention of the National Federation of Musical Clubs, held in Chicago, May, 1913. She was heard as soloist with the Chicago Symphony Orchestra in the first of Mr. Gunn's American programs last season. She has studied with John J. Hattstaedt, in Dresden, and with Fannie Bloomfield Zeisler. For the past three years she has coached with Mr. Gunn.

Martin Bruhl, who has done all his serious study in the Gunn studios, played 125 concerts last season, many of them return engagements, and is booked for a similar number next year.

Helen Desmond made her debut during the season 1912-13, playing the Saint-Saëns G minor concerto with the Chicago Symphony Orchestra, Mr. Gunn conducting. She is booked for 100 recitals for the coming season.

Belle Tannenbaum made her debut during the season 1912-13 with the Chicago Symphony Orchestra, Mr. Gunn conducting. She has supplemented her success with two recitals in the Fine Arts Theatre, winning enviable recognition from the Chicago press.

Mary Anderson was another successful debutante of the season 1912-13. After an admirably played recital in the Fine Arts Theatre, she was engaged for sixty concerts with the famous Paulist Choristers, of Chicago, an engagement which was renewed last season.

Among the successful students of former years may be mentioned: Edwin Schneider, accompanist to Mme. Gadski and John McCormack, and Charles Lurvey, accompanist to George Hamlin and assistant conductor of the Chicago Opera.

Mr. Gunn was born in Topeka, Kan., in 1874. He was educated chiefly in Leipsic, where he enjoyed a scholarship at the conservatory for five years and for three years was assistant to Prof. Robert Teichmuller. He went to Chicago in 1899 at the invitation of John J. Hattstaedt, president of the American Conservatory of Music. In 1901 he joined the faculty of the Chicago Musical College and was appointed lecturer in music of the University of Chicago extension. The latter position he still holds.

Mme. Hudson-Alexander Visits Cleveland.

Although certain snapshots which Mme. Hudson-Alexander has sent recently to her friends might lead some to infer that the soprano is summering in Africa, the fact remains that the pictures were taken in the Zoo, at Euclid Beach Park, near Cleveland, Ohio, where the singer is



MME. HUDSON-ALEXANDER VISITING THE OSTRICHES IN THE ZOO, NEAR CLEVELAND.

visiting relatives. It is the ostriches in which Mme. Hudson-Alexander is especially interested, and she has visited them on several occasions, not only for photographic purposes but to study the habits of the birds. For this purpose the keepers have extended special privileges to the singer.

Mme. Hudson-Alexander's plans for next season include a long period of concertizing under the management of Loudon Charlton.

Key's Works.

[From the Newark, N. J., Star.]

"Did the author of 'The Star Spangled Banner' write any other poems? S. T. H."

The author of the celebrated song was Francis Scott Key, of Maryland, and he wrote quite a number of poems, which were collected and published in book form in 1857. He was the author of several sacred hymns, including the national Thanksgiving hymn, beginning "Before the Lord We Bow." This was written for the Fourth of July, 1832. He also wrote the hymns beginning, "Lord With Glowing Heart I'll Praise Thee," and "When Troubles, Wave on Wave, Assailed," and others. He died in 1843, while United States District Attorney at Washington. He should not be confounded with Philip Barton Key, who also became district attorney of Washington, and was killed in 1859.

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WICHITA NOTES.

Wichita, Kan., August 1, 1914.

The present season here demands only music "con calore," and in consequence little of it (music) is in evidence. The major part of the musicians' activities is now focused on picnics, a few brave summer private musicales, and in quiet contemplation and laying plans for next season's opening work. Wichita has enabled Otto H. Tiede, of Kansas City, to publish a fine musicians' directory, the first ever gotten out. It shows a total of seventy-four piano teachers, which the Beacon blandly comments on as "not nearly so many, judging from the practice heard in every section of the city, as one would think we had." The directory, however, shows the local music colony to be amply large, a generous percentage of the teachers being of foreign and also highly acceptable American training, not a few with enviable reputations and, withal, a list of real live musicians, who have gradually forced Wichita to an acknowledged and forceful position in this part of the musical firmament. Not a few loudly heralded musicians have come (and gone), finding that competition with artists of established reputation and ample ability to back that reputation up, was too strong. The "weeding out" process has virtually passed, the ranks are well filled. It is again "the survival of the fittest."

The chautauqua season is on. Redpath-Horner circuit is furnishing the talent for Wichita. Surrounding towns, Wellington, Belle Plaine, Arkansas City, and Winfield, with its long established assembly, have been carrying on the work. Carrie Jacobs-Bond was the musical attraction at Winfield on July 19, the final day, and she gave one of her inimitable recitals of her own works, both songs and unaccompanied verses.

Bruno Kuehn, formerly at the first desk of the second violins of the Thomas Orchestra, and his company, was also an attraction on this course.

Louise Stevens, for four years head of the expression department in Wichita College of Music, resigned, and has returned to Chicago. She plans to study at the American Academy of Fine Arts in New York City next year.

Otto L. Fischer, head of the piano department of the W. C. of M., has gone to New York for his annual summer visit at home.

Mr. and Mrs. Ralph Brokaw leave this week for Chicago and points up the lake region. They return about September 1 for next year's work at Powers-Myers Conservatory.

The success of the reciprocity day program given by the Wichita Musical Club, the final program for this season, was so great that a similar program is to be given early in the fall, with only works by local composers. The following was the program presented, all the numbers except the cantata, being compositions by local musicians:

Ave Maria.....Mrs. Laura Dye Carpenter
In Springtime.....Mrs. Laura Dye Carpenter
(For violin and piano.)
Gordon Bradt and Margaret Bradt.
Absence.....Mrs. E. Higginson
A Mountain Vigil.....Robt. H. Just
Marcia G. Higginson, soprano.
Humoresque (for piano).....Simon Buchalter
Baird Hamilton.
When Thou Art Near.....Mrs. Fode Stanley-Hatton
In My Garden.....Mrs. Fode Stanley-Hatton
Sing Good-Morrow.....Mrs. Fode Stanley-Hatton
Zelma Fisher, soprano.
Improvisation (for piano).....T. L. Krebs
T. L. Krebs.
Last Night and This.....Mrs. Laura Dye Carpenter
If You Were Mine.....Mrs. Laura Dye Carpenter
Florence Cubborn, soprano.
Song of Spring (cantata for women's voices).....Carl Busch
Wichita Musical Club.

Both Mr. Just and Simon Buchhalter were former Wichita musicians.

Jessie Clark, supervisor of music in the public schools of Wichita, has been in St. Paul and Minneapolis attending the National Teachers' Association meeting. She will spend the summer vacation with Leida Mills, of Portland, Ore., at some of the Minnesota resorts.

Mr. and Mrs. Lucius Ades are studying in Chicago this summer, having recently made the trip by automobile.

A midsummer musicale was given by Mrs. E. Higginson at her home on Seneca avenue, July 15. The program was given by Marcia Higginson, soprano; Miss Bradt, pianist, and Deane Moon, tenor. Miss Higginson sang the aria from "The Pearl Fishers," by Bizet, and a group of songs, "My Heart is in Bloom," by Brahms, and two modern songs. Her encores were written by Mrs. Higginson. Miss Bradt played Liebling's "Feu Follett," Stojowski's "Prelude," and a tocatta by Bojardi. Mr. Moon gave songs by Huhn, Liza Lehmann and Strauss, and was also heard with Miss Higginson in "Barcarolle," by Chamina.

The Country Club is giving programs every Friday morning, the numbers being largely by local amateur talent.

Mildred Nelson, a graduate in the certificate class in voice at the Power-Myers Conservatory, is studying with Mr. Clippinger's normal class in Chicago this summer. She will remain all summer taking regular voice work after the completion of the regular normal course.

RALPH BROKAW

Is the Concert Field Worth While?

"Indeed it is," emphatically answered Oscar Seagle when the above question was put to him. "I do not mean worth while in a money sense, though it is remunerative when artists are sincere concert artists. Notice that I say concert artists. The average opera singer is out of his element on the concert stage, and the public is slowly coming to a realization of this fact. In all that it means the concert is much more worth while than the opera field.

"Consider a well balanced program, and any of the outstanding operas. The singer may choose masterpiece after masterpiece from both old and new songs—yes, there are masterpieces among the modern ones; no matter how high his ideals, how wide his range of interest, he will find something to meet it. That something may be a mood or a story, but it will be complete in itself, and in order to present it directly to the public, every phase of the art of singing is called into play. Consider the contrasts, the climaxes, the refinements, the remarkable variety possible in a program arranged by an artist.

"On the other hand, opera never can attain the uniform excellence of a well constructed program. Dull spots are



OSCAR SEAGLE, THE AMERICAN BARITONE, ON THE DOORSTEPS OF HIS SUMMER HOME, "THE NEW HOUSE," SUSSEX, ENGLAND.

inevitable, and a singer must sacrifice his artistic feelings dozens of times in order to fill in between well constructed numbers that give the singer an opportunity to reveal himself—not display his voice, not merely satisfy his desire for the limelight, but truly to satisfy his desire to interpret great music. The broader vocal treatment necessary in opera is only one of the requirements for the concert stage, as the failure of opera singers in concert has proved, also the reinforcement of action and scenery habituates the singer to assistance he is lost without in recital. It is an artistic satisfaction to create a mood or scene alone, and there is no question that such satisfaction can be the result only of training to that end.

"The public is learning this fact. There is more and more satisfaction in a fine program. There is a feeling on the part of persons who are interested only in a small way that it is a hardship to listen to one person a whole evening, but the genuine growth in music is causing the public to lost sight of the 'one person' and to look for its enjoyment in the music—to look for it in the same place the artist finds his satisfaction."



PART OF THE AMERICAN COLONY WITH OSCAR SEAGLE IN SUSSEX, ENGLAND, ON A TRIP TO ARUNDEL CASTLE.

Cincinnati College of Music.

The College of Music of Cincinnati has just issued its catalogue and prospectus for the thirty-seventh academic year, beginning September 3. The book is well prepared and bears a handsomely embossed cover, the pages being printed on a rich cameo tint. The various departments are set forth in a concise and authoritative way, while the advantages are described with becoming dignity. Especially noticeable is the fact that the list of certificate students in the last academic year was the largest in nineteen years. New halftones and up to date press notices of the recent artist series feature the publicity of the faculty. The executive committee of the board of trustees, consisting of Julius Fleischmann, president; L. A. Ault, vice-president; J. G. Schmidlapp, treasurer; Adolph Klein, secretary, and Frank R. Ellis, member, remain the same.

Three new artists appear in the faculty, in Emil Heermann, the eminent concertmaster of the Cincinnati Symphony Orchestra, added to the violin department; Walter Gilewicz, the celebrated pianist, and Hans Schroeder, a noted German lieder singer and former operatic star, who will be added to the vocal corps. The clerical committee includes Revs. John F. Herget, F. L. Dorn, Hugo Eisenlohr, George A. Thayer, Charles E. Schenck, David McKinney, Louis G. Hoeck, Father A. Hemmersbach and Rabbi David Phillipson. Two new departments have also been announced, one for the teaching of the progressive series, which is a standardization of piano teaching indorsed by some of the world's leading pianistic masters, and a department for the practical training of piano teachers. The latter will be under the instruction of Albino Gorno, principal of the piano department and dean of the institution.

September 3 the College of Music will open its doors to what it is earnestly hoped will be another of its years of brilliant artistic activity. Plans already are afoot for another performance late in the fall of some standard work by the Springer Opera Club. Many encomiums were showered upon the student organization and its directors by the patrons of the notable presentation of "The Tales of Hoffmann," so that even greater acheivements are confidently expected. Walter Vaughan, Gretchen Morris and several other of the young singers whose talents were so illuminatingly displayed are expected by their teachers to return for further development, and music lovers may well expect another delightful presentation of the artistic efforts of locally trained talent calculated to offer infinite pleasure. The strides that have been made by the College Opera Club have been such as to excite keen admiration from its patrons and adds to the sanguine hopes held by loyal Cincinnatians that this is the city in which grand opera in English will receive encouragement and impetus for everlasting triumphs.

Arthur Burton Is a Busy Teacher.

Arthur Burton, the well known vocal teacher of Chicago, will be out of town all during the month of August, taking



Photo by Dana Hull, Chicago.
ARTHUR BURTON.

a well needed rest. Mr. Burton has had a most successful season and the prospects for the coming season look very good. He will return to Chicago about the first week in September and will open his studio in the Fine Arts Building on September 8.



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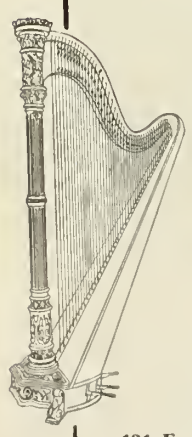
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CECIL HART.

mezzo soprano voice and with a very promising artistic future in grand opera; Clara Davis and Madge Me sler are all with him during the summer continuing their vocal study.



MR. BUZZI-PECCIA AND MAESTRO GIORDANO AT HIS VILLA FEDORA ON LAGO MAGGIORE DISCUSSING MME. SANS GENE.

Mr. Buzzi-Peccia is living at the Hotel des Iles Borromées, where he will remain until about September 20. On his way to Stresa he stopped in Milan on a visit to his



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personal friends Puccini, Giordano, Ricordi, Toscanini, Caruso and many other prominent artists.

Mr. Buzzi-Peccia will devote his time during the summer to composing a new opera, some songs and a symphonic poem. He expects to resume his teaching in New York at his studio, 33 West Sixty-seventh street, about the first week in October.

Our National Hymn?

Germans who can't get home are parading the streets of American cities singing "Die Wacht am Rhein." If Americans in German cities are doing any parading and singing their favorite air is probably "Home, Sweet Home."—Newark (N. J.) Star.

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—London Morning Post, March 22, 1909.
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Protest Against Lemare.

The Society of American Musicians has issued the following circular:

"Whereas, It has come to the knowledge of the Society of American Musicians that there is to be held in the city of San Francisco in the year 1915 an exhibition called 'the Panama-Pacific Exposition'; that in its many exhibits of American products there is to be a magnificent organ built by American builders, and that many concerts and recitals are to be given thereon; and,

"Whereas, The director of Liberal Arts has appointed to the post of director of music at this exposition an American, George W. Stewart, who has taken full charge thereof and appointed a foreign artist to give a large number of recitals thereon, virtually making him official organist of the exposition; and,

"Whereas, America can and does boast of a large number of talented and distinguished organists who would fill this place with honor; and,

"Whereas, This exposition is to celebrate the completion of a great American undertaking, the Panama Canal, we believe that in so far as possible Americans should have full charge of American exhibits; therefore, be it

"Resolved, That we, the Society of American Musicians, do hereby protest against the appointment of a foreign artist to the position of official organist of this exposition, and that we use all honorable means to bring this matter to the attention of the proper authorities, appeal to their loyalty, patriotism and reason, that the action of Mr. Stewart be rescinded and that one of our own illustrious American organists be selected for this post; and be it further

"Resolved, That we call on all loyal and patriotic Americans for their support in this matter.

"Society of American Musicians,
"WALTER SPRY, President.
"WILLIAM BEARD, Secretary and Treasurer.

"Walter Spry, George Nelson Holt, Glenn D. Gunn, William Beard, Allen Spencer, Board of Directors."

On Board the Venezia.

The accompanying snapshot was taken on board the steamship Venezia a couple of weeks ago, when that boat



THE SAMETINIS AND THE CAPTAIN EN ROUTE TO NAPLES.

was bound for Naples. It shows, from left to right, the captain of the Venezia, Mrs. Sametini and Leon Sametini, the well known violinist and head of the violin department at the Chicago Musical College. Mr. Sametini is dressed as an officer and is standing right behind the gun and carrying a long distance telescope.

Mr. Sametini will be back in America early in September, when he will resume his teaching at the Chicago Musical College and will also appear in many cities in recital. His tour is now being booked by Alma Voedisch, of Chicago.

Another Engagement for Horatio Connell.

Horatio Connell has been engaged for the fourth consecutive season to appear with the Philadelphia Orchestra, March 5 and 6. He will sing the bass role in Gustav Mahler's symphony and this occasion will be the symphony's first performance in America. For this event the orchestra will be increased to 125 musicians and will be augmented by a chorus of 1,000 voices.

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WASHINGTON MUSICIANS ARE PREPARING FOR ACTIVE SEASON.

The Summer Months Are Being Employed to Good Purpose—Personal Mention.

The Roydon Apartment,
Washington, D. C., July 31, 1914.

This week a music critic reports that the musicians remaining in town have settled into the "usual midsummer lethargy." If this same critic will study the situation closely she will find that the musicians who are remaining in town are very busy preparing for the fall and winter opera, concert tours, recitals, etc. One singer is working up songs for talking machine records.

WHAT THEY ARE DOING.

Up on the "hill" is Alice Eversman and her friend, Yelena von Sayn, preparing for a "Pan-American tour," to include Canada, the United States, Central and South America, a tour that is practically booked. These two remarkable women, Alice Eversman, prima donna of the Chicago Grand Opera Company, Montreal Opera Company, Grand Ducal Opera, Karlsruhe, and now engaged for appearances with the Century Opera Company, of New York, and Yelena von Sayn, violin virtuosa and considered by some Russia's foremost woman violinist, are living quietly here in Washington during the summer and working out a series of interesting and unusual concert recitals, which will be given from coast to coast during the coming season. Apropos the remark made to the writer by a young Washington voice student, to the effect that she "would not study with a teacher who kept her on tone work," Miss Eversman studied for three years just that very thing, which accounts for her well placed and equalized voice.

Then there is Gretchen Hood, whom some seem to think quite satisfied with her triumph this spring with the Aborn Opera Company. As a matter of fact, Miss Hood is deep in study under her teacher, Mrs. Goodhue, and if she follows the latter's advice will surely "arrive." Managers are keenly alert for good material, and Miss Hood has the satisfaction of knowing that her services are sought by some of the best in the country.

Marie von Unschuld is another musician seldom without opportunity to reveal her energy. After a tour of the West and Middle West this spring she has of late been heard in piano recital at Trinity College; she also gave her illustrated lecture with the assistance of her five year old daughter, Madelene, before the summer school for sisters at Trinity College. Mme. von Unschuld is now on a recital tour in Ohio and bookings are rapidly being made for the coming winter.

As for Helen Donohue DeYo, Washington's ever popular soprano, the constant demand for her services keeps right up throughout the summer. Mrs. De Yo's second recital at Hollins College, Hollins, Va., in May, resulted in a repetition of the enthusiasm and triumph occasioned by her first appearance. The Hollins Magazine has this to say of Mrs. DeYo's recital:

The recital of Helen Donohoe De Yo, on Wednesday, May 13, was a double pleasure to all members of the Hollins community who had heard this gifted singer here just one year ago. For, in addition to the immediate pleasure of hearing a naturally beautiful soprano voice, backed by temperament and magnetic stage presence, we had the satisfaction of noting the growth of an artist who is also a conscientious worker and student. Mrs. De Yo showed marked improvement in concentration and brilliance of tone, and in a certain richness and maturity of style. She has lost, however, none of the qualities which made her former recital such a delight to her audience here and in Roanoke. The following interesting program was given:

Vissi d'arte	Puccini
Widmung	Schumann
Ich grolle Nicht	Schumann
Im Mai	Schumann
Die Nacht	Strauss
Die Lorelei	Liszt
Adieu, Forets	Tschaikowsky
Romance	Debussy
Last Night I Heard the Nightingale	Salter
Soft-footed Snow	Sigurd Lie
A Spirit Flower	Campbell-Tipton
Unmindful of the Roses	Schneider
The Fairy Pipers	Brewer

Franceska Kaspar-Lawson is summering at the lovely home of her father, in the Blue Ridge, and getting in form for the winter's work, which, in her case, is a long list of new and reengagements for concerts and recitals. A fundamental principle of interpretation is to "sing mentally between rests," and this is what Mrs. Lawson does, the "rest" being between seasons. One has only to know the Kaspar-Lawson family to realize that there is a "musical atmosphere" right here in America. This is a clever family of travel, culture and unity of purpose.

Mildred Rider, a young teacher and constant student of the piano, is now in Boston for the summer. Miss Rider has studied the "Fletcher Method" in Boston and wonderful results have been obtained by her with her large class of young pupils.

Grace Mabel Cramer, soprano, and a pupil of Mary Cryder, made her debut as a public singer last week at

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a concert given in the Vienna Opera House. Two soloists from Baltimore assisted.

Mrs. Warner Gibbs, a well known and reliable singer of Washington, sails August 1 (if the war does not prevent) for Europe and will study in Paris while visiting friends near there.

The declared intention of Mr. and Mrs. Otto Torney Simon was to remain in Washington during the summer, but ill health of Mrs. Simon caused them to change their plans, and they sailed for Europe on the steamship Oskar II for Copenhagen, there to be the guests of an old friend, Sir Asgar Hamerik.

Elizabeth Reeside returns next week from Paris and other European cities, where she has appeared in opera and studied. Her appearance with the Boston Opera Company in Paris has caused comment, and Miss Reeside, after the season, studied with Oscar Seagle at his home, and from her mother, Mrs. Howard Reeside, the writer learns that a joint concert tour of the United States will be made by Miss Reeside and Mr. Seagle early this fall.

DEATH OF MRS. WILLIAM BRUCE KING.

Washington has suffered greatly this summer and spring through loss by death of several prominent musicians. The passing of Mrs. William Bruce King takes from our midst a woman of wide musical culture and experience and the effect will be far reaching, as Mrs. King was identified with the best music clubs and societies of the city. Mrs. King was formerly Edith E. Gilbert, of New York State. The services, which were held in the beautiful music room of the King home, on Nineteenth street, were most affecting and were opened by a violin solo by Roberta Allen, now musical director of the Friday Morning Music Club, who played Handel's "Largo" very beautifully. After the prayer by Rev. Dr. Pierce, Mrs. Lawson (nee Kaspar), an active member of the Friday Morning Club and an old personal friend of Mrs. King, sang "Come Unto Him," from "The Messiah," with exquisite purity and simplicity. Mrs. Henry A. Robbins (nee McCallum), treasurer of the Friday Morning Club for many years, accompanied Miss Allen and Mrs. Lawson. Many of Mrs. King's friends and summer neighbors at Bluemont came down to pay the last tribute to her. DICK ROOT.

Sickesz a Brilliant Pianist.

Jan Sickesz, the Dutch pianist, whose American tour is being awaited with keen interest, comes to this country heralded as one of the leading artists of the day. When only eighteen years of age, he won the first prize at the Royal Conservatory, Amsterdam. In Vienna, Sickesz devoted himself to a thorough training under the direction of Leschetizky. Since then he has been received enthusiastically in the leading cities of Holland, Sweden and Germany, and on numerous occasions has delighted members of the royal family of Austria by his brilliant playing. Sickesz scored a remarkable success at the concert with the Berlin Philharmonic Orchestra. The young virtuoso received tremendous applause after his rendition of the Saint Saëns concerto. He responded generously to many encores. His highly developed technic allows the combination of delicacy and poetic charm of interpretation without loss of fire and brilliancy.

If Not, Why Not?

Grand Hotel, Catskill Mts., N. Y., August 4, 1914.

To the Musical Courier:

In the issue of the MUSICAL COURIER of July 29, I note that there is an article about Mme. Hassler-Fox, the American contralto, who appeared as soloist at one of my concerts at the Grand Hotel, Highmount, N. Y. In perusing said article I noted that I was designated as being assistant conductor of the Metropolitan Opera House orchestra. Permit me to state that I have not received that high honor, being only a humble member of the orchestra of the said opera house. I do not want an erroneous statement such as was published to go uncorrected, hence I would thank you if you would print this letter or the résumé thereof.

Very truly yours, SOL. ZAVELEFF.

Hamlin to Become a Pinkerton.

During the month of July, George Hamlin, tenor of the Chicago Grand Opera Company, appeared at Cortina, in the Austrian Tyrol, Munich, Nuremburg and Rothenberg. At present he is in Italy studying the role of Pinkerton in "Madame Butterfly," which he is to sing in German, in Berlin.

A Miller-Hamlin Recital.

Christine Miller, the contralto, and George Hamlin, tenor, are announced for a joint recital in Aeolian Hall early in February.



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Max Pauer's London Recitals.

The four recitals given in London this season by the distinguished pianist, Max Pauer, prove him to be among the few pianists who receive unanimous praise from press and public alike. His playing displays remarkable pianism from many points of view. He presents his interpretations in a manner invariably attractive to the connoisseur as well as to those of a less exacting sense of appreciation, for added to his deep musical feeling is a finely balanced sense of the intellectual and the beautiful expressed, through a wonderful command of technical resources, which latter accomplishment, however, is never allowed to become the sine qua non of anything he does. The following excerpts from the London press may be interesting reading to his many admirers:

Mr. Pauer's fine gifts and splendid technical powers were utilized to the full in admirable performances of Schubert's "Wanderer" fantasia and Beethoven's C minor variations.—The Observer, June 7, 1914.

The same estimable qualities were to be noticed in Max Pauer's playing at Bechstein Hall yesterday afternoon that have been so conspicuous upon previous occasions—that is to say, virility and tremendous power, much beauty of tone, and, above all, a sense of bigness generally. He can roar like a lion and coo like a dove, but his roaring is not purely physical, nor does his cooing become the monotonous exercise some make it.

His dynamic outbursts are the outcome of a dominating personality rather than a desire to astonish. He hit the piano some cruel blows in Schubert's "Wanderer" fantasie, but the effect of them was always logical, and seldom, if ever, unmusical. Peculiarity is often mistaken for individuality, and there was much in the reading of the work which struck us as new, not to say strange, but at no time did we feel inclined to deny the player the possession of big ideas and a no less big habit of expression. Other good things were Beethoven's variations in C minor and smaller pieces by Brahms, Reger, Rubinstein, etc.—The Evening Standard, June 7, 1914.

The last of Max Pauer's programs at Bechstein Hall yesterday afternoon gave us a wealth of fine works finely played. Beethoven's thirty-two variations in C minor becomes a wonderful piece of expression under his hands; it was alive from the sensitive staccato touch of the early numbers to the torrent of scale passages at the climax. Schubert's "Wanderer" fantasie gave him a great opportunity; to name only one point, the passage leading to the first entrance of the "Wanderer" theme was a remarkable piece of rhythmic control giving the feeling of prescience which led eloquently to the poetic slow movement.

A group of Brahms' pieces was equally interesting, though there were one or two wrong notes at the beginning of the rhapsody in G minor, and a mistake in the harmony of the intermezzo in E flat (op. 117, No. 1) showed that even Mr. Pauer's memory is not impeccable. Reger's variations and fugue on a theme by Bach, one of the finest of his works for the piano, was beautifully played; while one wondered at the strength of the technic in the "Martellato" variations, the clean contrapuntal playing in the fugue which reserved the climax to the last moment was the part which showed the highest musicianship.—The Times, June 6, 1914.

It was satisfactory to note that the attendance at Max Pauer's last piano recital at Bechstein Hall yesterday was better and represented genuine appreciation, since the free list, the usual factor in the size of an audience, was entirely suspended. His program was again of absorbing interest, taking cognizance of all schools of piano writing, from Schubert to Max Reger. The former was represented by his "Wanderer" fantasie, which has never been so convincingly played in recent years. Herr Pauer showed what a great work it is, for he revealed its meaning. Brahms was represented in the scheme by two of the rhapsodies, two of the intermezzi and the C major capriccio. Their interpretation was masterly, not merely in the representation of the rugged spirit, but in the conquest of the technical points in such a way as to show the construction clearly and unmistakably. The beauty of his "una corda" tone in the E flat intermezzo was nothing short of wonderful, more especially in comparison with the volume of tone heard elsewhere. His fine technic and power of displaying the details of the harmonic structure were shown in the Bach variations and fugue of Max Reger, and there were delicacy and charm in the other numbers. Herr Pauer shortly leaves London for a space, but on his return he should, on the ground of his musical as well as technical ability, have no difficulty in taking his place in the esteem of British musicians as the foremost pianist of the day. His reception yesterday was a ready and spontaneous recognition of his powers.—The Morning Post, June 6, 1914.

On two such recent occasions have the praises been sung in these columns of Max Pauer that it would savor of repetition to dwell upon his playing at the recital he gave in Bechstein Hall yesterday afternoon. This was the pianist's third appearance, and it was pleasant to note the presence of a far more numerous audience than on the previous occasion. Beginning with Beethoven's C minor variations, Mr. Pauer's program was confined very largely to the familiar, and not the least impressive performance he gave was that of Schubert's "Wanderer" fantasie—one of those things which only the truly elect among pianists ought ever to play. Clearly such a condition would be no bar to its performance at the hands of Mr. Pauer, and upon it he lavished his fine interpretative gifts and his great technical powers with complete success. His hearers were very enthusiastic.—Daily Telegraph, June 6, 1914.

Rather belatedly London amateurs have woke up to the fact that Prof. Max Pauer is a pianist of high distinction and there was a much larger audience at his third recital at Bechstein Hall on Friday afternoon than at the two which had preceded it. His program included Schubert's "Wanderer" fantasie, and his reading was big in outline and virile and feeling in expression. Beethoven's C minor variations and Max Reger's Bach variations and fugue gave further illustration of his masterly technic and authoritative interpretation. Sunday Times, June 7, 1914.

Max Pauer has set his face against the deadhead system, and as far as could be judged yesterday afternoon at Bechstein Hall, with wholly satisfactory results. In fact, the no pay-no play embargo

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seemed to have fired the public with the desire to hear Mr. Pauer, and there was a capital audience in consequence.

A remarkably powerful and highly individual performance of Schumann's "Wanderer" fantasie was a feature of the program, Mr. Pauer's playing being tempered as occasion demanded by a rare and charming reticence and great tonal beauty. Vivid as were some of the contrasts, they were never theatrical.

Mr. Pauer has a powerful personality, and he does not seek to suppress it.—Daily Express, June 6, 1914. (Advertisement.)

A Fisherman's Luck.

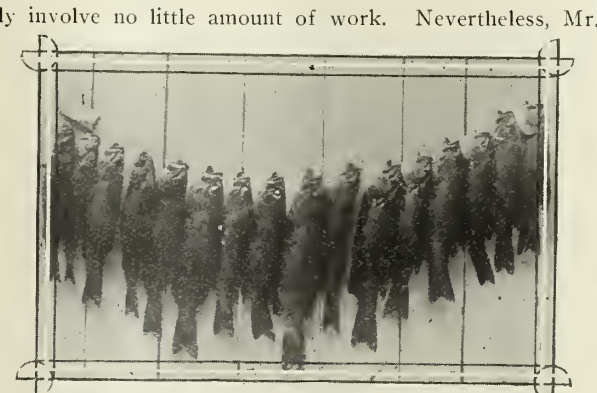
These are real fish, and all caught by a real fisherman. C. Mortimer Wiske, director for many years of the Paterson, N. J., annual music festival, and recently engaged to direct the music festival to be given at Newark, N. J., next spring, is not only a musician of national repute but is also a sportsman of no little prominence. At his camp in Maine, Mr. Wiske indulges in the numerous outdoor sports



A MORNING'S CATCH.
Picture taken on the landing in front of C. M. Wiske's camp.

that are so common at a place of this sort. Fishing, of course, is his favorite summer pastime and his luck in this line is one of the sensations of this section of Maine.

Mr. Wiske is preparing for one of the busiest seasons he has ever encountered. Two music festivals must necessarily involve no little amount of work. Nevertheless, Mr.



A NEARER VIEW OF THE SAME FISH.

Wiske is thoroughly capable of handling even a still larger task, and with the coopcration of the two cities—Newark and Paterson—great things are to be expected next season.

Last Goodman Recital in Von Ende Summer Course

The last Wednesday afternoon recital at the von Ende School's summer course presented Lawrence Goodman in an interesting program which gave him ample opportunity to display his qualities as an artistic performer.

The Bach-Taussig toccata and fugue in D minor were played in a dignified, yet spirited manner, and Chopin's nocturne in D flat and polonaise, op. 53, formed a strikingly beautiful contrast. Schumann's "Warum" and Schumann-Taussig's "Contrabandiste" received a musicianly reading, and the final group, consisting of Olesen's "Butterflies," Sibelius' "Romanza" and the Appassionata etude of Liszt, brought the well attended and warmly appreciated recital to an effective close.

An Arrigo Serato Criticism

The following press criticism has just been received from Milan:

The first concert gave us an opportunity to hear the violinist, Serato, again, accompanied by Busoni. He played that wonderful Beethoven concerto which we heard him play last winter at the Augusteum, and again he was rewarded by clamorous applause and recalls. It was a complete, warm and fully deserved success and confirmed his famé as a violinist gifted with a perfect style and an exceptional mastery of technic and sentiment.—L'Arte Lirica, Milan. (Advertisement.)

John Rebarer's Concert, November 5.

John Rebarer, the well-known concert pianist, and Miss Marie Dentscher will give a joint recital on November 5 at Aeolian Hall, New York.

I am not saying that this "Francesca da Rimini" (Zandonai) is outrageously bad. On the contrary, it is distinguished by a sincerity of purpose and an excellence of technic which are all to the good. But it is none the less irredeemably dull.—London Truth.

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THE MUSICAL COURIER EXTRA
Published every Saturday by Musical Courier Co.
Devoted to the interests of the Piano Trade.

What a concert of the Powers!

David Bispham will sing as a free lance this season in concerts and all-English lecture recitals, which means that all managers will book him, and he is represented by none of them in particular.

Louis Blumenberg, president of the Musical Courier Company, and Mr. and Mrs. John McCormack are in London after many hardships endured during the passage from Ostend, Belgium.

Frederick Stock, conductor of the Chicago Symphony Orchestra, was aboard the Kronprinzessin Cecilie, which was forced to put into port at Bar Harbor, Me., after vainly attempting to cross the Atlantic to Europe.

Antonia Sawyer will present the following artists during the season 1914-15: Julia Culp, Albert Spalding, Katharine Goodson, Emilio de Gogorza, Jan Sickesz, Cordelia Lee, Eleanor Spencer, Helene Koelling, Artha Williston and Angelo Cortese.

A cable received from Otto Goritz, the baritone, by New York friends, requests them to sublet his apartment here and to put his furniture and other belongings in storage, as he is eligible for military service in Germany and expects to be sent to the front.

Pittsburgh has abolished "Dot Leedle Cherman Band" as a street nuisance, beggary and needless noise. It is a step in the right direction, and New York should follow suit by prohibiting itinerant musicians from infesting the thoroughfares and courtyards of the metropolis.

A series of articles running in the New York Tribune and written by its music critic is called "The Last Days of Beethoven." We are afraid that the last days of Beethoven will come quickly if the critic is encouraged to go on, for more unqualified drivel rarely has been published.

Andreas Dippel, lately in Carlsbad, is said to have been drafted into the Austrian army. It is difficult to say in what manner his New York enterprise of giving a season of light opera will be affected. Fritz Kreisler is another musical personage who has been called upon to battle for Emperor Franz Joseph.

An important news item, which was suppressed by the censor and had to be supplied by our imagination in the same way that most war reports are furnished at present, is to the effect that a very popular number on the programs of the transatlantic liners is Mendelssohn's overture, "A Calm Sea and a Prosperous Voyage."

War clouds notwithstanding, Bayreuth announces that it will hold its usual Wagner festival in 1915, and as an additional attraction will break with its old custom of presenting only one other work beside "Parsifal" and the "Ring" cycle. Next summer's "extras" will include "Meistersinger" and "The Flying Dutchman."

About two-thirds of the members of the Boston Symphony Orchestra are in Europe at the present time. As the absentees nearly all are foreigners it is a serious question as to what would happen in Boston if the missing players are detained abroad until after the war is over. Dr. Muck finds himself in the same predicament as his marooned players. The other American orchestras are not in the same plight as that in Boston, for they employ a large proportion of native and regular resident players.

A cablegram has been received from Dr. William C. Carl, dated August 5, from Switzerland, where he expected to spend the summer, saying he "is very well." It is to be assumed, therefore, that Dr. Carl will finish his vacation in Switzerland, oblivious of the "horrid heads of war" which are raising their grim visages all about the little republic.

For sentimental reasons easily understood a great part of the musical world on this side of the Atlantic sympathizes with Germany and Austria in their present troubles. It is but natural that the lands of Bach, Beethoven, Brahms, Schubert, Haydn, Mozart, Schumann, Weber, Liszt, Gluck, Wagner, should win responsive sympathy from our followers of the tonal muse, especially those who spent their study years in Berlin, Vienna, Munich, Leipsic, etc.

In Chicago announcements crept into the papers to the effect that in France, Germany and Austria singers are exempt from military service and therefore "none of the male foreign singers of the Chicago Grand Opera Company would be compelled to join the flag of his nation." The Chicago dailies published the story in good faith, but evidently did not look into the matter very closely. It is a mistake to say that in the aforementioned countries singers are not required to do military service. They are, and why should they not be? Generally speaking, singers are in very good health, athletic (even if some of them have a little too much avoirdupois), and therefore they must be considered combatants. While it is to be hoped that the European war will not have any effect on the Chicago Opera Company, it is wrong for the papers in that city to print statements which are absolutely misleading. If the announcements were made from the press bureau of the Chicago Opera, the step is even more unwarranted.

The Detroit Orchestral Association and the Detroit Symphony Orchestra are in a flourishing condition for next season and each will give six concerts. It is understood that the executives of the organizations had their hands full to secure the necessary financial guarantees, but their perseverance and energy finally conquered the apathy of the Detroit business and financial representatives. As an instance of the lack of appreciation and culture with which the committee had to deal in some quarters, it need only be mentioned that Henry L. Ford, the multimillionaire automobile manufacturer, refused to contribute to an orchestral fund saying: "I wouldn't give you five cents for all the art in America." That is a dreadful sentiment and one with which many other Detroiters of wealth and refinement certainly are not in accord. It is the Henry L. Fords all over the country—and every city has them—who stand in the way of enabling the larger communities to obtain endowed permanent symphony orchestras. The solidarity of Detroit's musical interests is established, and the proof lies in the fact that Newton J. Corey is manager for the city's two orchestral institutions. However, without the support of the big financial and business interests, Detroit cannot hope to take a place musically with such cities, for instance, as Minneapolis, Cincinnati, St. Louis, San Francisco, St. Paul, etc. The guarantee fund of the Detroit Symphony Orchestra is only $15,000 for the season.



WAR MUSIC

BY

CLARENCE LUCAS

That famous comment made by one of the French generals concerning the charge of the Light Brigade may well be applied to military marches. "C'est magnifique," said the Frenchman, "mais ce n'est pas la guerre":—It is magnificent, but it is not war.

When the band in uniform swings through the streets with banners flying and brazen instruments resplendent in the sun, the feet of boys keep step to the resounding tunes and the dominating rhythm of the drums.

Young men see visions of a holiday parade with sisters, wives and sweethearts waving handkerchiefs, and their companions cheering them as they march home again behind the band with victory on their standards and medals on their breasts.

This is the tale the music tells; this the sentiment the old tunes rouse within the heart. Banners, uniforms, parades and music—these are for piping times of peace when

> Grim visaged war hath smoothed his wrinkled front.

But even war itself is often made attractive by the poets. Othello says:

> Farewell the neighing steed and the shrill trump,
> The spirit-stirring drum, the ear-piercing fife,
> The royal banner, and all quality,
> Pride, pomp, and circumstance of glorious war!

Shakespeare's words have here the spirit of the military march. They are music, and they stimulate the same emotions that the melodies and harmonies of music rouse. But England's greatest soldier, Wellington, had a different version of war. He saw no poetry in it, and he cared nothing at all for military bands and peace parades. The victor of Waterloo wrote in his dispatch: "Nothing except a battle lost can be half so melancholy as a battle won." He knew that when those invisible and leaden messengers of death began to whiz and whistle through the air the awful hour had come for music and festivity to cease.

That grim and terrible tragedy cannot be set to music. The horrors of the battlefield cannot be put on paper for an orchestra. Even the soldier in the firing line can hardly comprehend it; for it seems a kind of waking dream to him in which he does mechanically what he has been trained to do. When a whirring bullet hurtles through his brain or rips his heart apart he drops, and all is over. Victory and defeat are all the same to him. He answers no more the trumpet's summons to duty. And when the battered regiment returns with the proud, high step of conquerors, and the band plays old and familiar airs of home, there will be aching hearts among the cheering throngs, and many a streaming eye will look in vain for faces that are never to be beheld again.

What consolation will a military march bring then?



Or who can write or play the music that will soothe the agony of those who fall with ghastly wounds and lie unaided on the ground, with parched tongue stiff with thirst and every heart-beat thundering in their temples? What symphony can express the unutterable longing for the dear ones far away and for the touch of a gentle hand to ease the intolerable pain and close the staring eyes when the silent stars shall have faded into darkness and the interminable night becomes eternity?

And what do those rollicking songs of the sea amount to when the monster guns begin to bellow and belch their tons of steel? "A life on the ocean wave" is a capital song for sailors on shore. But when the cruiser starts to sink and the dreadnought's magazines blow up even the staunchest mariner may be excused if his manly bosom quivers and his thoughts fly homewards over the briny waves that are soon to be his watery shroud.

The jaunty crew of Gilbert and Sullivan's "Pinafore" sing "We sail the ocean blue"—as if the ocean was a sunny lake and men-of-war were excursion steamers. And the concert basso in kid gloves and immaculate white linen sings a smooth ditty about the joys of being "Rocked in the cradle of the deep." His stage valor would quail before a current of air that might endanger the velvet of his larynx. What would he do on the deck of a gunboat smashing through the billows and scudding over the foam, with the hideous death song of machine guns shrieking overhead and the rhythm of exploding shells for a tremendous bass? The sweet voice of music has no place among these jarring sounds. It more becomes the rustic pipe of Tityrus lying in the beech tree's shade and singing of his darling Amaryllis. It may re-echo in the flowery vales of Arcady, but its small voice is silenced in the din of battle.

There is another scene, however, where music is in place.

When the vast cathedral opens its portals to receive the dead who fell in defense of those who stayed at home, the deep and solemn tones of the organ are a fitting requiem of peace and tranquil glory after the riotous discord of the fighting deck and battlefield. But the dead march is for the living to hear, not for those who sleep in their eternal slumber. It may perhaps bring consolation to the mourners and it may make serious those who merely came to see. It cannot thrill again the gallant men who marched away with banners and a band, with loved ones smiling through their tears, and comrades clasping their hands in silence when the last goodbye sticks in their throats.

But the greatest of death marches is a mockery at best.

C'est magnifique, mais ce n'est pas la guerre—it is not war.

AMERICA'S COMING SEASON.

The war clouds which are bursting in Europe and emptying their deadly contents over a terrified population find an answering echo of horror and of sympathy in this country, and musical circles are especially affected both because of the many Americans now abroad and because of the almost certain absence of a number of European artists who were expected to be part of our coming tonal season in this country.

There is no need for alarm, however, either as to the safety of neutrals now in Europe, or on account of conditions to come in our American musical affairs. Careful inquiry conducted by the MUSICAL COURIER during the past few days reveals only optimism in the ranks of American artists, teachers and managers. The places of the absent Europeans will be taken by artists now in this country and by others soon to return here from abroad. Everywhere there is hopefulness. The outlook is most promising. This is the moment for America to rally around the standards of its native musicians and break the spell of long indifference under which some of them have been suffering. While all announcements of the "musical independence of America" are childish and premature, the present moment seems likely to develop at least the self reliance and the vast local resources of our native music makers and music purveyors.

In order to sound the situation thoroughly, the MUSICAL COURIER sent a representative to all the New York managers for an expression of opinion, and despatched telegrams to many of the out of town managers. The results of our efforts are as follows:

R. E. Johnston, when questioned as to the possible effect of the present European war on music conditions in America for the coming season, waxed enthusiastic over the possibilities which will necessarily be open for the American artist in his own country as a direct result from the situation. Briefly, his views on the subject ran into this form: "Now is the time for Americans. I am for the American artist at every stage of the play. The whole sum and substance of the concert world for decades past, and especially so in the last few years, has been the matter of a name. I at present know of dozens of American artists in the concert field who are only getting a hundred dollars per engagement and are without a doubt much better than some of our European friends who get their thousand and more a night. There is not the least reason in the world why we should not use our own talent. America overranks all other countries in its mercantile productions and in every business way, and I myself don't see why it can't do the same in the artistic line of production also. It is safe to predict (that is, if the present state of warfare continues to exist in Europe say for three more months) that European musical activities will be seriously wounded, in fact killed for the next ten years to come. The awfulness of the situation is simply incomprehensible, and the resulting devastation must necessarily be so great that my aforesaid prediction of future musical conditions is bound to eventuate. As a natural result of this, there will be a general stampede to this country of European artists, and I expect to be engaging many of these same artists in francs, marks, shillings and florins as against dollars previously paid for their American engagements. I foresee American artists (in instances where they are really capable) stepping rightfully into their own positions, and I prophesy a general revision of the order which has so long made for the supremacy of foreign talent. Also the European artist will have a little more respect for the pursestrings of the American manager's pocketbook, and not demand a ten times greater fee here than the one awaiting him at home—a ridiculous state of affairs to which Americans have subjected themselves far too long. Of course, America now should take it upon herself to set about manufacturing its own artists, and for this purpose mainly a more serious condition of study is sadly needed. This is greatly aided abroad by what we call 'environment.' Nevertheless, with the marvelous accomplishments already existing in our country as ample proof of the remarkable versatility of our people, it can and will be a very simple matter to make our own 'environment.' With this accomplished it will be only a matter of time when America shall stand supreme in the artistic world."

F. W. Haensel, of the firm of Haensel & Jones, on being questioned as to the effect here of the all European war, said: "Grim visaged war always leaves its mark, and yet every one who believes in progress must needs hope for better things in the future. I believe that unless the war clouds of Europe are dissipated soon that America will be overrun with musicians during the coming season, and if this is the case the prices of some artists must tumble to their actual box office value. With the artists on our list there is not a single inflated value. People who want Slezak will pay for him, war or no war, as he is a bargain at his present selling figure, because he is a procurer of financial results that are well known. He should experience no difficulty in getting away from Europe, as he is court singer to the Emperor and can be granted a safe conduct at any time. He is due here on Christmas Day. Carl Flesch is in Holland, but as he is not to return until late in December I anticipate no trouble as to filling his dates. Margarete Matzenauer is in Italy, and as she is to make a number of phonograph records in the near future I am confident she will be among the early arrivals. George Hamlin and Arthur Shattuck are not expected in America until the first of the year, so they have plenty of time to put in their appearance. Paul Althouse cabled me August 7 that he would be here on time. Christine Miller is in Germany, but any one who knows Miss Miller at all knows that she will come home long before her first recital date, as she is a young woman of infinite resources. And so on all our artists can safely be accounted for. Of course if a large number of musicians are detained in Europe the artists of America who have previously been denied recognition will naturally come to the front, but I cannot conjure a situation which would keep world famed artists bottled up in Europe."

The Hanson agency, at present under the direction of Mrs. Lewis during the absence of M. H. Hanson (who, when last heard from, was being detained at Ostend, Belgium), viewed the situation in a very optimistic light. "We rest with the greatest assurance over the safe return of all our artists who now happen to be in the affected European war zone," said she, "and then, too, luckily enough, we have on our list many American artists, so any possible detention by the European governments of their subjects will not seriously affect our activities for the coming season. We think undoubtedly that the American artist will be benefited more or less by the conditions which are bound to arise from the European conflict, this depending, of course, on the real ability of the artist in question, but now is most assuredly his time, and we really expect to see many new names entering the temple of fame as America's own products ere the season reaches its close. In considering the present outlook as to the success of our coming musical season we can say that never before have the indications and conditions been in a more favorable form. The progress of arrangements both with the artists and the managers is continuing with marked steadiness, and thus far nothing has arisen which would intimate in the slightest manner that any unstableness exists in our country as a result of the European state of affairs."

The Wolfsohn Bureau seemed satisfied that nothing harmful to us possibly could grow out of the European imbroglio. The present bright outlook for the coming music season in America will be realized, says the Wolfsohns. One of the chief members of the firm added: "It is true that many of the prominent artists on our list now are marooned in various sections of the war clouded continents, but the splendid resourcefulness which invariably is constituted in the makeup of any great artist will succeed in overcoming any minor technicalities which might stand in their way, and we are positive that all our people will be on hand in good season for their opening engagements, most of which, at the earliest, do not come due until a month from now, anyway. All our signed contracts mean good American dollars to the artists possessing them, and presumably they are even more anxious to get back here than we are to have them. We see not the slightest reason whatever for any uneasiness concerning the future American music conditions and, if anything, we imagine that they will materially profit by the outcome of the issue. The present state of war cannot possibly continue through more than a very few months, and a speedy readjustment of affairs over there will soon take place; but be that as it may, more certain now than ever before are the chances of the American artist in cases where he has genuine ability to get into his rightful position and the odds will be slightly in his favor at that. Individually, our 1914-15 season promises to be a huge success, and at present it is impossible for us to see where the European situation of today can hinder its materialization in any way."

Antonia Sawyer states that business "never was as good nor prospects so bright as they are at the present time" and that her agency is busily preparing to handle one of the most strenuous season it ever has encountered. In voicing her views further on the subject she remarked: "Of course we experience some little uneasiness as to the present whereabouts of a few of our artists who are abroad, but feel confident that they all will manage to get transportation back to this country in ample time for the commencement of their respective tours. Whether our American musical activities at large will be affected by the deplorable state of affairs now existing abroad I really do not know, but should all our great artists who happen to be foreign citizens be compelled to remain in their respective countries I think that the result would not be very disastrous to our music welfare. Any such action would be quite out of the question though, for in Europe an artist when he does finally become recognized comes near to being idolized by the populace, and ideas of even endangering the lives of their favorite musicians would be the last thing thought of. As it is, the more prominent in this set of artists are held in high esteem by the different royal families, and a protected departure out of the afflicted countries will be assured in all cases, I am certain."

The Foster & David agency reports that they luckily (with but one exception) have the satisfaction of knowing that all their artists are already safe and sound here in America. The exception lies in the person of the young American violinist, Alex-

ander Block, who when last heard from was still in Dresden, where he had been coaching with his former teacher, Leopold Auer. They also state, that from the present outlook, "the European situation can in no way interfere with musical activities in America during the coming season; in fact, it looks as though, if anything, America would be benefited musically in many ways."

Views in entire concordance with those expressed by the other New York managers were voiced also by Mrs. Sutorius, Walter Anderson, G. Dexter Richardson, Annie Friedberg, Loudon Charlton, L. M. Ruben, S. E. Macmillen and others.

Out of town orchestral and concert managers who could not be reached as they are away on vacation were K. L. Roberts (Cincinnati Symphony Orchestra), C. A. Ellis (he is in Europe), Ralph Edmunds (Philadelphia Symphony Orchestra) and W. A. Fritschy (Kansas City).

The other managers to whom the MUSICAL COURIER telegraphed wire as follows:

Chicago, August 8, 1914.

Editor Musical Courier, New York:

Eight million dollars spent this summer for Chautauqua talent combined with banner season and high prices for crops foretells record breaking season in Central West. Our advance outlook warrants increase of office and field force and addition of feature list of artists for Chautauqua for next summer. Will extend our territory to Northwest and to Southern States.

ERNEST BRIGGS,
For Briggs Musical Bureau.

Chicago, August 8, 1914.

To the Editor, Musical Courier:

All signs point toward best all-round musical season America has known. Many new substantial clubs and subsidized series have been organized, and the general demand is not only larger but also for higher grade artists. Do not anticipate any reaction account European belligerency. Musical horizon brighter and field of activity larger now than at any past period.

HARRY CULBERTSON.

Cincinnati, Ohio, August 9, 1914.

Editor Musical Courier:

College and conservatory anticipate largest enrollment in their history and smaller institutions will reflect same conditions. Symphony orchestra increases its number of concerts to forty-two extending to May 1. Clubs will have their usual seasons and plans are being perfected for series of Sunday afternoon concerts by visiting artists.

HERMAN THUMAN.

Editor Musical Courier: Detroit, August 8, 1914.

Honest treatment of the public by giving them the best available in music has had its effect wherever it has been practised. The outlook in Detroit and in Ohio, Indiana and outside territory never has been brighter. The sane policy of the MUSICAL COURIER is doing much to place music on a better basis throughout the country. JAMES E. DEVOE.

St. Louis, Mo., August 8, 1914.

Editor Musical Courier:

Hesitate to express an opinion upon outlook in American musical field during coming season. No one can tell to what extent conditions will be affected by European wars. We are much concerned as to whereabouts and safety of conductor Zach, who was last heard from in Vienna, July 23.

ARTHUR J. GAINES.

The Messrs. Aborn state that they do not anticipate much trouble on account of war conditions in assembling their leading artists for the coming season at the Century, beginning September 14. Most of the principals are Americans, and many of them are already in this country. When the situation began to look serious over a week ago cablegrams were sent to all Century Opera singers who happen to be in Europe instructing them to take passage on the first ship available to America. Replies to these messages indicate that the few Century artists who still are in Europe are in neutral countries and do not expect any trouble in reaching New York.

AMERICA'S HOST ABROAD.

Arranged alphabetically, this is as complete a list as it is possible to compile at this time of our native and resident musical personages now in Europe, most of them within the war zone itself. Included also are the names of some of the foreign artists who were expected here for American tours this season:

A

Arthur M. Abell, Mariska Aldrich, Luella Anderson, Arthur Alexander, J. Allen, Leonora Allen, Paul Althouse, Richard Aldrich, Cecil Ayres, Pasquale Amato, Paolo Ananian, Frances Alda.

B

Louis Blumenberg, Alexander Bloch, Hannah Butler, W. L. Blumenschein, Mrs. Marc A. Blumenberg, Birdice Blye, Alice L. Bryant, Mrs. Noah Brandt, Enid Brandt, Mrs. H. H. A. Beach, Charles Bowes, Eddy Brown, Thuel Burnham, John Braun, Alice Bingham, Mrs. George Beck, Helen Blain, Lillian Blauvelt, Carlo Buonamici, Rudolf Berger, Carl Braun, Alessandro Bonci, Ferruccio Busoni, Willy Burmester, Amadeo Bassi, Lucrezia Bori.

C

Enrico Caruso, Julia Claussen, Cleofonte Campanini, Anna Case, Dr. William C. Carl, Gertrude F. Cowen, Shanna Cumming, Mr. and Mrs. King Clark, Arthur M. Curry, Claude Cunningham, Augusta Cottlow, Pauline Curley, Lucy Call, Grace Cole, Marian Clark, Kittie Cheatham, California University Glee Club, Gertrude Cleophas, Jane Noria-Centannini, Maria Cavan, Julia Culp, Florencio Constantino.

D

Frank Damrosch, Mildred Dilling, Laurette Duval, Vernon d'Arnalle, Adamo Didur, Charles Dalmores, Norah Drewett, Andreas Dippel, J. F. Delma-Heide, Jenny Dufau, Emmy Destinn.

E

Annie Ellermann, Albert Elkus, Emma Eames, Edwin Evans, Rudolph Engberg, C. A. Ellis.

F

George Fergusson, Truman Fassett, Mrs. E. Potter-Frissell, Benjamin Fabian, Geraldine Farrar, William Förster, Anna Fitzhugh, Carl Flesch, Edoardo Ferrari-Fontana, Flonzaley Quartet, Martha Falk-Mayer.

G

Giulio Gatti-Casazza, Frank Gittelson, Louise Gunning, Leopold Godowsky, Katherine Golcher, Katharine Goodson, Esperanza Garrigue, Hedwig Glomb, Emily Gresser, Mary Garden, Paolo Gruppe, Emilio de Gogorza, Alma Gluck, Ossip Gabrilowitsch, Clara Clemens-Gabrilowitsch, Aristodemo Giorgini, Heinrich Gebhard, William J. Guard, Paolo Gallico, Albino Gorno, Johanna Gadski, Otto Goritz, Dinh Gilly, Elena Gerhardt.

H

Julia Hostater, Kathleen Howard, Victor Harris, David Hochstein, Ellis Clark Hammann, Sara Heineman, M. H. Hanson, W. H. Henderson, Sue Harvard, Margaret Huston, George Hamlin, Edwin Hughes, Ada Soder-Hueck, William Hinshaw, Edward Hargreave, Karleton Hackett, George Nelson Holt, Gustav Holmquist, Elmer G. Hoelzle, Edna ver Haar, Allen Hinckley, Genevieve Houghton, Ragnahild Holmquist, Alfred Hertz, Heinrich Hensel, Frieda Hempel, Marie Hertenstein, Josef Hofmann, Hans Himmer, Edna Hoff.

J

Sascha Jacobson, Anna Taylor Jones, Karl Jörn, Edward Johnson.

K

Grace Kerns, Mme. Rider-Kelsey, Marie Kaiser, Louis Koemmenich, Earle G. Killeen, Sergei Kotlarsky, Morgan Kingston, Mr. and Mrs. Knupfer, Georgia Kober, Adele Krueger, Fritz Kreisler, Dr. Ernst Kunwald.

L

Vida Llewellyn, Felice Lyne, Albert Lindquist, Kathleen Lawlor, Leslie Loth, James Liebling, Cordelia Lee, Lucille Laurence, Marie White Longman, Josef Lhevinne, Tina Lerner, Georges Longy, Frank la Forge, Theodor Latterman.

M

Charles Henry Meltzer, Alice Garrigue Mott, Florence MacBeth, Zettali Martin, Adolph Muhlmann, Marguerite Melville, Beulah Munson, Alma Moodie, Francis Maclennan, Florence Easton Maclennan, Christine Miller, Riccardo Martin, Harry Munro, Marie Mohler, Francis Macmillen, Isolde Menges, L. H. Mudgett, Dr. Karl Muck, Ottilie Metzger, Lucien Muratore, Vanni Marcoux, Margarete Matzenauer, Andre Maquarre, Elisabeth Mack, Yolanda Mérö, Hans Merx, John McCormack.

N

F. Wight Neumann, Louise Nikita, Emma Nevada, Mignon Nevada, Hildegard Nash.

O

Luella Chilson Ohrman, Hendrikje Ohlsen, H. O. Osgood, W. B. Olds, Prof. Otto, Mrs. Charles Orchard, W. B. Olds, Margarete Ober, Emil Oberhoffer.

P

Elizabeth Kelso Patterson, Paul Petri, Carroll Badham Preyer, Louis Persinger, Mrs. Dolly Pattison, A. Buzzi-Peccia, Henry Perry, Daniel Protheroe, Eleanor Pochler, Harry Phillips, May Esther Peterson, Ignace Jan Paderewski, Lucille Peck, Eleanor Peocock, Kathleen Parlow, Giorgio Polacco.

Q

Alfred Quinn.

R

Titta Ruffo, Kate Rolla, Claude Reddish, Meta Reddisch, Leon Rains, Anita Rio, Max Rabinoff, Ettore Ruffo, Otto Roehrborn, Elizabeth Reeside, Léon Rothier, Henry Russell, Marie Rappold, Albert Reiss.

S

Helen Stanley, Gaston Sargent, Viola Gramm-Salzedo, Gladys Seward, Arnolde Stephenson, Leon Sametini, Carl Stasny, Wager Swayne, Irma Seydel, Louis Victor Saar, Arthur Shattuck, Kurt Schindler, Ernestine Schumann-Heink, Ernest Schelling, Sigismund Stojowski, Philip Spooner, Leopold Stokowski, Olga Samaroff, Albert Stoessel, Paul Steindorff, Theodore Spiering, Oscar Saenger, Andrea de Segurola, James Sauvage, C. Wenham Smith, Ethel C. Smith, Pitts Sanborn, Oscar Seagle, Katherine Stevenson, Herman Sandby, Ella Spindler, Alexander Savine, Frank Steen, Edgar Stillman-Kelley, Eleanor Spencer, Louis Victor Saar, J. D. Sample, Leo Slezak, Mario Sammarco, Jan Sickesz, Arrigo Serato, Sevcik Quartet, Antonio Scotti, Max Smith, Mr. and Mrs. Otto T. Simon, Josef Etransky.

T

Louis Campbell-Tipton, Louise Gerard-Thiers, Della Thall, Adolph Tandler, Arturo Toscanini, Jacques Thibaud, Luisa Tetrazzini.

U

Otto Urack, Josef Urban, Jacques Urlus.

V

Mr. and Mrs. Arnold Volpe, Daniel Visanska, Otto A. Voget, Edna ver Haar, Coenraad von Bos, Luisa Villani.

W

Felix Weingartner, Herbert Witherspoon, Helen Bixby Wetzel, Mrs. Stacey Williams, Edyth Walker, Charles L. Wagner, Howard Wells, Hermann Hans Wetzler, Clarence Whitehill, Marie Louise Wagner, Nancy White, G. C. Weitzel, Louise St. John Westervelt, Helen Warrum, Coral Wait, Carolina White, Priscilla White, Frank Waller, Howard Wells, Beatrice Wheeler, Herman Weil, Anton Witek, Vita Witek.

Y

Eugen Ysaye, S. Costantino Yon, Pietro A. Yon.

Z

Fannie Bloomfield Zeisler, Alice Zeppilli, Katherine Ziegler, Efrem Zimbalist.

R. E. JOHNSTON'S ANNOUNCEMENT.

R. E. Johnston's office announces, for the benefit of local managers and others who are undecided owing to the European situation, that his office can furnish the following artists, several of whom now are in America: Frances Alda, soprano; Marie Rappold, soprano; Mabel Garrison, soprano; Germaine Schnitzer, pianist; George Dostal, tenor; Louis Siegel, violinist; Frank la Forge, pianist; Ludwig Schmidt, violinist; Sousa and his band.

A CONCERT TOUR OF THE VOLGA.

By Arthur M. Abell, Special Representative of the Musical Courier on the Tour of the Volga Made by Sergei Kussewitzky and His Symphony Orchestra.

V.

[The pictures accompanying this article will be found on another page.—Editor.]

Samara is so situated on the left bank of the Volga that we could see practically the entire town on our approach. It is a much more modern place than Simbirsk or Kasan, and is the terminal of the great Trans-Siberian Railway, and an important commercial and industrial town. Vast grain stores are situated there. On the surrounding hills are the establishments for kumyss (mare's milk), which have become famous throughout Russia for their treatment of chest and lung complaints. Invalids come here from all parts of the country to take the cure and also to go into the steppes and live with the nomads. Samara originally was founded to guard the Russian frontier against the Calmucks, the Bashkirs and the Crimean Tartars. In a later article of this series I shall describe the Calmucks, whom we paid a visit at their settlement near Astrakhan. At present they are a peaceful, indolent, nomadic tribe, but in olden times they were very troublesome and a great menace to the advance of civilization in Russia.

Very interesting at all these towns along the Volga is the life of the harbor. I never saw so many river steamboats together as at Nijni-Novgorod. Nearly 100 big sidewheelers were moored along the banks of the Volga and Oka, for it was just the beginning of the shipping season. On the wharves of Nijni, Kasan and Samara were stored up huge quantities of dried fish in kegs, naphtha, hides, grain and other merchandise. At Kasan hundreds of wagons driven by Tartars were waiting along the banks of the river to carry the freight brought by the steamers to the town proper, five miles distant. As there are not wharves enough along the river banks to accommodate the steamers which are plying up and down, the boats moor alongside each other, and frequently our Imperator found as many as three other steamers at our landing. We simply lay alongside and crossed over all of these boats to the landing proper.

Of great interest was a visit to the station of the Siberian Railway, where we arrived just as an emigrant train pulled in. Such types of humanity as were here disclosed I have never seen before.

The journey from Samara to Vladivostok over the Siberian Railway in the ordinary Russian trains must be an exceedingly tedious undertaking, for the first class compartments are not as good as the second class in Germany, and most of the windows are hermetically sealed. Indeed, this is true of the windows of most of the homes in Russia, and the problem of getting sufficient air in winter must be a very serious one. We were not at all impressed by the Russian train service. Ordinary trains make about fifteen miles an hour and the fastest expresses do not run more than twenty-five. Later, after becoming more familiar with the Russian railway service, Mrs. Abell and I decided that if we ever went to the Far East it would not be via the Siberian Railway, but via the Suez Canal. Aside from its charming location on the banks of the river and a couple of beautiful churches, Samara offers little of interest.

Samara numbers 100,000 people, being about the size of Nijni-Novgorod, so it was found to be necessary to give two concerts. This was the program of the first:

Eroica symphony ..... Beethoven
Concerto for violin in E major .....Bach
L. Zeitlin, first concertmaster of the orchestra, soloist.
Excerpts from the opera Chowanschena Anskaya, Moussorgski
Excerpts from the opera Sorotsch Yarmarka, Moussorgski
Symphony, Manfred, first movement .....Tschaikowsky
Spanish Rhapsody ..... Rimsky-Korsakow

Several of these numbers we had heard before, but the Bach concerto and the Moussorgski excerpts were performed on this evening for the first time during this tour. Zeitlin, the concertmaster of Kussewitzky's orchestra, gave a very fine rendition of the Bach concerto, proving that he is not only an admirable leader of the violins, but also an excellent soloist. He draws a beautiful tone, his technic is true and his attitude towards Bach was thoroughly classic. The two Moussorgski numbers are beautiful and effective, the second, in particular, being a very charming dance. Kussewitzky is a great Moussorgski enthusiast, and one could not possibly hear his music better interpreted than we heard it at Samara at this first concert. They were live, vivid renditions that he gave, and the Russian coloring which is such a characteristic feature of this composer's music was forcibly brought out.

The program of the second concert, the following evening, consisted of the Scriabine symphony, the prelude to "Parsifal," the Beethoven E flat concerto and Liszt's "Mazeppa." Despite the many intricacies of Scriabine's music, the public seemed to enjoy it immensely. Indeed, there were cries of "da capo" after each movement. Risler made a tremendous hit with the audience in this town and was tendered an unusual ovation. He played encores for half an hour and the public seemed in a mood to keep him playing all night.

From Samara to Saratow, where the next concert was given, is over 300 miles. For a time after leaving Samara the river is quite narrow and exceedingly swift. It turns first sharply to the south and then as sharply eastward, and continues in this direction for fully sixty miles. From Syzran, a town of 45,000 inhabitants, came numerous requests for a concert, so we stopped to inspect the place. The city proper affords little of interest, but it is picturesquely situated on a high bluff. Kussewitzky found the concert hall inadequate for his purpose, so the idea of playing there was abandoned. The river here flows south again, and from Syzran to the Caspian Sea it is never less than two miles wide. The right bank continues to be high, while the left is for the most part quite flat. Meanwhile, since turning to the south, spring had come quite suddenly and the verdant green of the banks was very refreshing.

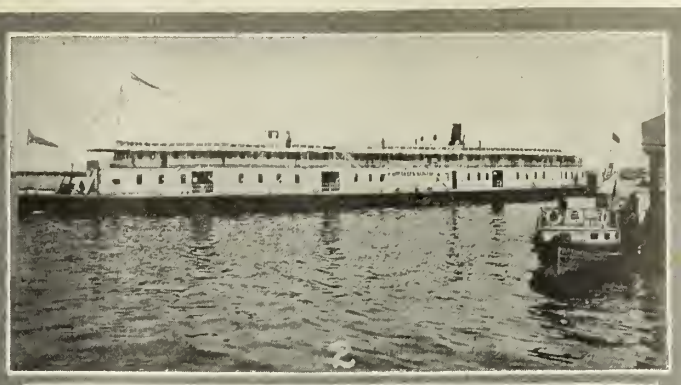
Saratow, our next stopping place, is the largest city on the Volga, numbering 250,000 souls. It is a modern town, surrounded, as with an amphitheatre, by hills. There are some very fine buildings here, including a large new university and a fine big modern railway station. Some few of the streets in the center of the town are also well paved, but we found on taking a drive in the suburbs the same wretched conditions prevailing as in all the other cities—no pavements, primitive wooden houses, poor sanitary conditions and absolutely nothing in the way of modern comforts. The volume of water is as great at Saratow as it is at the mouth of the Volga, for from here on there are few tributaries, little rain and continual evaporation. On the left bank of the river, opposite Saratow, is a large German colony numbering 60,000 souls, all the descendants of a few settlers placed here by Catherine the Great. These colonists are still to be distinguished from their Russian neighbors by their religion, dress and language, most of them still speaking fairly good German. The settlement does not look very prosperous, however, and presented a bleak, cheerless appearance. We found Saratow—a Tartar name meaning "yellow hill"—the least interesting of any of the cities we had seen on the Volga. Musically, however, the town is more advanced than any of the others. Artists occasionally come from St. Petersburg and Moscow to give concerts here, and the city boasts of a flourishing conservatory. The founder and former director of this school of music, the only one at present existing along this mighty waterway, visited us on our steamer. He told us of the many difficulties he had, financial and otherwise, in establishing this school. It is now doing well, however, and is frequented by several hundred music students.

The municipal theatre, where two concerts were given, is a modern building, and so far as its exterior is concerned, it might be a Stadttheatre of any of the medium sized German towns. The interior arrangement, however, is somewhat different. Both concerts at Saratow were largely attended. Naturally the music students were out in full force and the audience as a whole was musically more intelligent and appreciative than in the other Volga cities. The programs were the same as those given at Samara. The orchestra was in splendid form on both evenings. Kussewitzky always had an electrifying effect upon his men. He reminds me more of Nikisch than does any other living conductor. The daily papers of Saratow wrote most glowing eulogies of Kussewitzky's conducting. In fact, the papers all along the route vied with each other in extolling this great apostle of Russian music.

Risler created a furore, and if he were to go to Saratow, or, in fact, any of the other Volga cities next season and give recitals, he would be sure of full houses. His great powers as an interpreter and his wonderful command of the piano surprised us more and more as the tour progressed, for he did almost no practising, yet he never missed a note. His technical infallibility is positively uncanny.

By the way, the present director of the Saratow Conservatory is Josef Slivinsky, the Polish pianist, who toured America some years ago. The conservatory has a beautiful, good sized concert hall. On his last tour of the Volga Kussewitzky gave his concert here, but this time, on account of the many demands for tickets, it was found necessary to give


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SCENES AND SIGHTS ALONG THE VOLGA.

(1) The conservatory at Saratow—the only school of music on the river. (2) The sister ship of the "Imperator," which we passed at Samara. (3) The beautiful Greek Catholic Cathedral at Samara. (4) The fine new theatre at Samara, where the Kussewitzky concerts were given. (5) The busy wharf life at Saratow. (6) A train on the Siberian Railway. (7) Eduard Risler and A. M. Abell driving about town at Syzran, a small Russian place on the Volga, where no concert was given. (8) Syzran, a small town on the Volga that clamored for Kussewitzky concerts, but which had no suitable hall. (9) Kusscwitzky snapshotted while snapshotting. (10) The station of the Siberian Railway at Samara. (11) Principal business street of Saratow. (12) The great Alexander bridge over the Volga between Samara and Saratow. (13) The Jewish Synagogue at Samara—a rare sight in Russia. (14) M. and Mme. Kussewitzky and their guests on the deck of the "Imperator." (15) The Municipal Theatre at Saratow, which was crowded at both Kussewitzky concerts. (16) Peasant men and women unloading wood from a Volga towboat.

it in the large theatre. Several times during our journey down stream so called "wonder children" were brought to play for Kussewitzky, for the purpose of hearing his opinion and soliciting his financial aid; for it is well known in Russia that Mr. and Mrs. Kussewitzky spend many thousands of roubles annually in educating young musical talents. At Saratow an eleven year old violinist played for us De Beriot's G major concerto and several smaller pieces. He had not studied at the Saratow Conservatory, but had had private instruction from a violinist who looked almost exactly like an American Indian. Although he had been very badly taught, the child revealed such pronounced talent that Kussewitzky decided to have him sent to Moscow to study there at the conservatory.

We found several large music stores in Saratow, where all kinds of musical instruments were sold. The balalaika and the gussli are the two favorite instruments of provincial Russia. M. Andrejew, of St. Petersburg, did a great work for the country in reviving the balalaika. More than 1,000 years ago it was the favorite instrument of the Russian peasants, but after the introduction of Christianity it was pronounced by the priests an instrument of the devil, and the poor country people were forbidden to play it under penalty of death. For this reason it became practically obsolete. Andrejew not only resurrected it, but he perfected it and created a complete balalaika orchestra, by manufacturing altos, tenors and basses. The balalaika has something in common with the American banjo, although it is tuned differently and has only three strings. One hears in Russia some remarkable virtuosity on this instrument and on the gussli. The violin is not played to any great extent among the Russian peasants or among the poor inhabitants of the towns. The successes of violinists like Elman, Zimbalist and Heifetz have led many to think that genius for the instrument might be found in every Russian village. But these three artists and, in fact, nearly all those who have distinguished themselves on the violin, are Jews and not Russians at all in reality. The full-blooded Russian has hitherto revealed no special adaptability for the violin. With the balalaika, however, this is different. It is the national instrument of the people, and all of the best performers I have heard on the instrument were Russians.

[NOTE.—This article on the Kussewitzky Volga tour was received by the MUSICAL COURIER on Wednesday, August 5. The series is to be continued, but at the present moment it looks doubtful whether Mr. Abell will be able to forward mail from Berlin. Since the cutting of the German-Atlantic cable, near the Azores, no direct communication between the MUSICAL COURIER and its Berlin representative has been possible.—EDITOR MUSICAL COURIER.]

A POLACCO TRIBUTE.

Giorgio Polacco has been winning golden opinions this summer for his excellent baton work at Covent Garden. One of his admirers was Max Smith, critic of the New York Press, who is in Europe at present. In last Sunday's Press appeared the following Polacco appreciation, signed by Mr. Smith:

That Polacco has won many admirers in London is perfectly evident. Under his direction I recently heard a first-rate performance of "Falstaff"—clear cut, well balanced and finely worked out. Even the extremely difficult final fugue was sung without a single musical slip, without the slightest rhythmical disturbance—a result particularly surprising if one considers that only two members of the cast had sung Verdi's opera before and that rehearsals had been few.

What surprised me even more than his "Falstaff" was Giorgio Polacco's performance of "Louise." In listening to Charpentier's score, presented in a way that revealed a thousand and one delightful details which had not been brought to the surface in Hammerstein's and the Chicago Opera Company's production, I could not help regretting that Giulio Gatti-Casazza had not given "Louise" instead of "Julien" in the Metropolitan Opera House.

NOTIONS.

This photograph shows what American opportunities can do for a man.

This Bach is more expert at counter display than counterpoint. He is also more of an organizer than an organist. Had he remained in Leipsic he might have no more money in his pocket than the other Bach had—J. S. Bach is meant.

It does not necessarily follow that an American composer with counterpoint, but without other means of support, can make a department store succeed in Leipsic—not by a bargain list!

A department store is an American institution, and Bach is to be congratulated for finding a better paying job than writing organ fugues and unaccompanied sonatas for violin alone.

If the other Bach—that is to say, Johann Sebastian—had come to New York in his day it is safe to say he would not have been a great composer.



WHAT'S IN A NAME?

Those were Colonial and Puritan times. New York was not quite as rigid and frigid as New England, but the baleful blight on art and music was felt throughout the colonies. The Puritan preachers thought that Quakers should be destroyed as heretics. When Bach was a boy the gentle folk of Massachusetts were hanging witches and those who had devils. Boston, Mass., was certainly no place for the B minor mass. It was a judicious move on the part of J. S. B. to stay where he was.

One composer Bach is enough, however. The other Bach did right in departing from the service of the muses and serving the masses with a department store. Musicians pin their faith to Bach, but they may have faith in the other Bach's pins.

MYRNA SHARLOW'S EXCITING VOYAGE.

Myrna Sharlow, the singer who went abroad with the Boston Opera Company last spring and has been appearing since then in Paris and at Covent Garden, London, returned to New York last week on the Kaiser Wilhelm II. Miss Sharlow tells a most interesting story of her adventures on the homeward trip, which was accomplished with constant fear on the captain's part that the ship would be captured by enemies. At one time a French cruiser was within fifteen miles of the liner. That vessel made a quick detour, and running as far south as Florida, managed to elude its pursuer. During the entire voyage shutters were kept over the port holes at night, and the passengers had no idea whether they were to be landed in New York, Halifax or Havana. As Miss Sharlow went abroad on the Lapland on the occasion of the memorable crush of persons which resulted in the injury of many in the crowd at the pier, she feels that her sea trips seem destined to be eventful. The artist is none the worse for her exciting experiences and tells the MUSICAL COURIER that she is delighted to have escaped from the perils of Europe and to be here for the fulfillment of her American engagements next fall and winter.

ATLANTA'S BACKSLIDING.

At a recent meeting of the Atlanta (Ga.) Musical Association board of directors, it transpired that the organization had not been successful in raising a fund sufficient to induce Mortimer Wilson, the orchestral leader, to reconsider his resignation. It developed that there were no further funds in sight, and that the association would continue upon a curtailed basis, employ a local man as conductor, and cut down the strings and otherwise reduce the number of players. Furthermore, it was decided to limit the character of the programs to a lighter vein and to feature a prominent soloist at each concert with piano accompaniment (while the orchestra sit with instruments in their laps, one presumes).

It is difficult to believe that a cultured city like Atlanta is content to let such musical conditions prevail. What with the example set by a score of other cities and the general advancement made by Atlanta in other lines, it seems that after listening for two and a half years to the best that could be done with the material on hand, the community ought to have some pride in sustaining a standard.

An Atlanta music lover reports that it was due to Mr. Wilson's being asked repeatedly by the board to place on his programs (which were already as light as dignity would permit) such dessert pieces as "Pinafore" and works by Suppé, etc., that the conductor decided their ideals and his to be in disharmony, and "seeing no reason for prolonging the agony, sang his swan song."

Mortimer Wilson, however, has done the Atlanta association and the musical community there a valuable service, and he can take satisfaction in knowing that at some future time his work will bear artistic fruit. During his Southern sojourn he has been able between programs to write two violin and piano sonatas, a symphony and some smaller works, so his time was well spent.

MARCELLA CRAFT ARRIVES.

Marcella Craft, soprano of the Royal Opera, Munich, arrived in New York on Monday on the steamship New York and is at the Hotel Biltmore. After her final performance in Munich in "Madama Butterfly," on June 26, Miss Craft went to Paris expecting to remain there about six weeks, but on the advice of her manager, M. H. Hanson, who was with her in Paris, she decided to take the first steamer to the United States on which she could secure passage. Her concert tour of America (which is her first) will open in November on the Pacific Coast. Miss Craft said that she doubts whether most of the artists now in Europe will be able to leave there before the war is over. She obtained passage only with the greatest difficulty and at an exorbitant rate.

STILLMAN KELLEY IN LONDON.

Edgar Stillman Kelley has reached London from Ostend. It will be good news to his many American friends to know that he is safe in the English capital.

CONSOLATION FOR BUFFALO

It will be remembered that last spring, or in March, to be exact, the editor of the MUSICAL COURIER paid a visit to Buffalo, N. Y., where he spent a short time in the study of local musical conditions. His observations were not complimentary to Buffalo, a city of wealth and professed enterprise, and his published comments in the MUSICAL COURIER disappointed the musicians, the musical public and the newspapers of Buffalo. Letters of protest were sent to the MUSICAL COURIER, and with the sense of fairness which this journal always exhibits, were printed in these columns. Some of the letters and some of the articles in the Buffalo newspapers resented the fact that three or four pages of MUSICAL COURIER space were devoted to Pittsburgh—a city greatly envied by Buffalo for its commercial and artistic superiority—and contained pictures of the musicians whose work received well merited enthusiastic discussion. One of the imputations made public in several quarters by disgruntled Buffalonians was to the effect that the MUSICAL COURIER had received pay for the publication of the pictures of the Pittsburgh musicians and for the space devoted to the articles about them.

A Buffalo woman, formerly connected there with musical matters, wrote to a prominent Pittsburgh vocal instructor as follows:

Buffalo, N. Y.

DEAR ———.—If you still read the MUSICAL COURIER you may have noticed the attitude toward Buffalo, which has caused some controversy and the publication of protests on page 22 of last week's edition of the paper. Also, that Mr. Liebling refutes the accusation that Pittsburgh musicians paid for their pictures in the recent Pittsburgh article.

Furthermore, he challenges the writer of the protest to prove that the pictures were paid for. As you are the only Pittsburgher with whom I am acquainted, I am writing to ask what arrangement was made.

Parties here wished me to try to learn how Mr. Liebling consented to publish pictures free (?) of charge. That is not the usual policy of that journal. Was there not some plan suggested by which the musicians paid, either by a new subscription, a renewal, or a promised "ad"? There is money involved, as you will see, if you read the article "Buffalo Up In Arms." Buffalo claims only to be a manufacturing center; its slogan, "Buffalo Means Business." Music is a diversion; its concerts patronized and sustained by wealthy people; but we have hundreds of musicians, composers and earnest students, none of whom care about advertising in a New York paper, and the lack of patronage for the MUSICAL COURIER causes that paper to jeer at our finely equipped musicians and teachers.

You will greatly oblige me if you can spare the time to let me know if the Pittsburgh musicians did not give some guarantee of patronage, even if it were to be later on.

Wishing you every success, I remain,

Very truly,

——— ———.

To the foregoing letter the recipient replied as attached:

Pittsburgh, Pa., May 1, 1914.

DEAR ———.—The conference between Mr. Liebling and myself occupied but a few minutes and was chiefly taken up with conversation about Emil Liebling, of Chicago, recently deceased, an uncle of Mr. Liebling, of the MUSICAL COURIER, and an old friend of mine.

During our conversation there was no suggestion of any kind as to an advertisement or a renewal or consideration of any nature; indeed I did not know until the close of our interview the object of Mr. Liebling's visit to Pittsburgh. I have not talked with any of the musicians of Pittsburgh whose pictures appeared and therefore can only speak for myself.

Cordially yours,

——— ———.

After the Pittsburgh pedagogue forwarded to the MUSICAL COURIER the letter he had received from Buffalo and his reply thereto, the Musical Courier Company commissioned J. Albert Riker to send to all the Pittsburgh musicians whose pictures had appeared in Mr. Liebling's article the appended letter:

New York, May 9, 1914.

DEAR ———.—We have received from Buffalo an intimation to the effect that it is believed by some musicians of that city the pictures of Pittsburgh musicians, which appeared in Mr. Liebling's editorial, following his visit to the latter city, must have been paid for.

I would appreciate your answering by return mail this question (it can be answered either "Yes" or "No"): Were you asked to pay for the appearance of your picture, inserted in Mr. Liebling's editorial, following his visit in your city, which was published in the MUSICAL COURIER, issue of April 8?

The pictures were published as a compliment, and, as in your case, there was no charge to any one.

With kind regards, I am,

Sincerely,

J. ALBERT RIKER.

In due time the following replies were received, and they are reproduced herewith in their entirety:

DEAR MR. RIKER.—Answering, in behalf of Anthony Jawelak, your question of recent date, I wish to say that the publication of the boy's picture in the MUSICAL COURIER of April 8, was not paid for. In fact, the appearance of the "cut" came as a surprise to him and to me. I may say, incidentally, that no money has ever been paid by Jawelak, or for him, for any "write up" or "cut" that has appeared in the MUSICAL COURIER at any time. Whether or not he inserted his "card" in the advertising columns, he has always been given more than was bargained for.

With kindest regards to you and Mr. Liebling, I am,

Yours, CASPAR P. KOCH.

May 18, 1914.

DEAR MR. RIKER.—To your question, I answer unqualifiedly, *No.* JAMES STEPHEN MARTIN.

May 12, 1914.

MY DEAR MR. RIKER.—No, I was not even told that my picture would appear in the Pittsburgh editorial of Mr. Liebling. The picture and the article both were a surprise, for which I have meant to write my thanks. Nothing of "payment" was even mentioned. I shall call to express my thanks to you and Mr. Liebling in person.

Cordially yours, CHRISTINE MILLER.

MY DEAR MR. RIKER.—The MUSICAL COURIER is even better than ever. This number was especially appreciated by us of the cult on account of the large space you gave us in publishing our photographs and the large amount of letter press space you gave us as well. Every one with whom I have spoken is delighted and very appreciative of the MUSICAL COURIER'S generosity.

We were not asked to pay for the appearance of our pictures, for which reason we are enthusiastic over the MUSICAL COURIER'S scheme of advertising music and the musicians in the different localities.

With very kind regards to Mr. Liebling and yourself,

Yours faithfully,

FRANK MILTON HUNTER.

May 11, 1914.

MY DEAR MR. RIKER.—The question you ask, "Were you asked to pay for the appearance of your picture in Mr. Liebling's editorial?" can be answered by me with a most positive *"No, I was not,"* and further, I was somewhat surprised to see so many pictures of our prominent musicians in your paper following his visit and can account for it no other way than by the fact that your able editor, having met with such a cordial and hearty reception by our people that the manager of the MUSICAL COURIER wished to return the compliment in the way of a surprise by inserting pictures of our leading artists.

As one of my friends remarked, "It pays to be progressive rather than 'grouchy.'"

With kind regards, I am sincerely yours,

WALTER C. EARNEST.

May 14, 1914.

DEAR MR. RIKER.—I was not asked to pay for the appearance of my picture in the recent Pittsburgh article in the MUSICAL COURIER, and its appearance was a complete surprise to me, and so far as I know there have been absolutely no financial arrangements whatever in regard to the Pittsburgh article in the MUSICAL COURIER.

Thanking both Mr. Liebling and yourself for the many pleasant things said about Pittsburgh musicians and myself,

Yours very truly,

CHARLES N. BOYD.

May 11, 1914.

MY DEAR MR. RIKER.—I most certainly did not pay anything for the picture of myself which appeared with Pittsburgh musicians; in fact, it was as much of a surprise to me as to all the others who were included, and a source of much gratification.

I have nothing but the highest appreciation for the MUSICAL COURIER in all their dealings with me as an advertiser, and even before I became an advertiser. I have much to be thankful for in the way of publicity you gave me.

With cordial good wishes,

ZOE FULTON.

May 12, 1914.

MY DEAR MR. RIKER.—I did not pay for the appearance of my picture in Mr. Liebling's editorial of Pittsburgh; in fact, the article and picture were a delightful surprise, for which I wish to express my appreciation.

Sincerely yours, CARL BERNTHALER.

May 13, 1914.

DEAR MR. RIKER.—I am hastening to answer that my picture, published among Pittsburgh musicians in the MUSICAL COURIER, was there through the courtesy of the MUSICAL COURIER and was not paid for.

Believe me, sincerely,

ANNE GRIFFITHS.

May 11, 1914.

DEAR MR. RIKER.—I neither paid for my photo in your paper, nor the article. Yours sincerely,

GERALDINE DAMON.

May 16, 1914.

MY DEAR MR. RIKER—It gives me pleasure to state for the benefit of any whom it may concern that the cost of the "Pittsburgh Page," so far as I know, was absolutely nothing. It was a complete surprise to me, and one which I thoroughly appreciated.

Sincerely yours,

GRACE HALL RIHELDAFFER.

May 18, 1914.

DEAR MR. RIKER.—Was I asked to pay for the appearance of my picture in Mr. Liebling's editorial on Pittsburgh? Most certainly not. I think, perhaps, that I was more surprised than any one else to see it in the MUSICAL COURIER. I am, very truly yours,

ROSE LEADER.

May 21, 1914.

MY DEAR MR. RIKER.—No. I was not asked to pay for the appearance of my picture in Mr. Liebling's editorial.

Sincerely yours,

SUE HARVARD.

May 12, 1914.

MY DEAR MR. RIKER.—Father (Joseph H. Gittings) requests me to say that he knew absolutely nothing about his picture appearing in Mr. Liebling's editorial, and that it was a great surprise to him when he saw it. So far as to any pay for the appearance of the picture, I can positively say "NO."

With kind regards, I am respectfully yours,

MAUD J. GITTINGS.

May 12, 1914.

DEAR MR. RIKER.—I was Not asked to pay for the appearance of my picture in Mr. Liebling's editorial.

I am, with best wishes, yours very truly,

ALBERT D. LIEFELD.

May 11, 1914.

DEAR MR. RIKER.—Positively, "NO!"

Sincerely yours, W. R. GARDNER.

DEAR MR. RIKER.—Both Romaine Smith-Russell and myself wish to thank the MUSICAL COURIER for its generosity in using our pictures in the issue of April 8. It was certainly very good of Mr. Liebling to extend such a favor to us.

It was a complete surprise and we were not asked to pay a cent.

Again I thank you and Mr. Liebling for the kindness.

Truly yours, DALLMEYER RUSSELL.

May 13, 1914.

DEAR MR. RIKER.—In regard to the Pittsburgh issue of the COURIER, would say that Mrs. Davenny, J. Warren Erb and I were not asked to pay for pictures in

issue; in fact, did not know that they were to appear until we received the paper.

Sincerely, HOLLIS EDISON DAVENNY.

May 13, 1914.

MY DEAR MR. RIKER.—It was with pleasure and surprise to me that my picture appeared in the April 8 issue of the MUSICAL COURIER. As it was entirely complimentary, I wish to thank Mr. Liebling and Mr. Riker for their great kindness, Yours most sincerely,

MARTHA S. STEELE.

May 27, 1914.

DEAR MR. RIKER.—I WAS NOT!

Sincerely yours, RICHARD KNOTTS.

DEAR MR. RIKER.—Regarding the inserting of my photograph, I can only say "No." I did not pay to have it put in. Very sincerely.

REBECCA DAVIDSON.

May 11, 1914.

MY DEAR MR. RIKER.—The picture of my daughter, Hazel Lucille Peck, was not paid for. I am sure nothing could be farther from the truth and am at a loss to know where such a story could originate.

Trusting your Buffalo friends may be convinced of the error, and wishing you continued success,

I remain, sincerely, VERNON W. PECK.

May 11, 1914.

MY DEAR MR. RIKER.—I certainly did not pay the MUSICAL COURIER one cent for the insertion of my picture in the "Pittsburgh" number.

Very sincerely, MAY MARSHALL COBB.

May 12, 1914.

DEAR MR. RIKER.—NO. I was not asked to pay for the appearance of my picture.

Very sincerely, EDITH HARRIS SCOTT.

We trust that Buffalo now will rest easy and instead of wasting its time in assailing Pittsburgh, devote some of its fine energy to accomplishing things worth while in music—sufficiently worth while, in fact, to merit a future page in the MUSICAL COURIER as achieved by the Pittsburgh musicians.

EDITOR OF THE MUSICAL COURIER.

IS IT TO LAUGH?

We were called up over the telephone one morning last week and "called down" through it, or by it, for talking about ourselves and Shakespeare and Milton in the same breath in a squib called "Pizzicato con fuoco" in our last issue. When it comes to breath, however, we consider ourselves vastly superior to Shakespeare or any other dead man who has been without that useful commodity for years.

It may have been the fear that we might be sent to the front as war correspondents which caused our usual easy humor to be lacking in its customary illuminating sparkle. We thought that our reference to devil's trills and cat's fugues was sufficient to show that we meant to be frivolous, even though our attempt should appear tragic. We expect to be informed that Wilhelmj is dead at present. Perhaps some one will rush in to tell us who Alberto Bachmann is. Now, if any one feels disposed to spread the name and the fame of Alberto Bachmann, a violinist of France and an international writer on music, let him go to some of the papers that have not kept abreast with the times. The MUSICAL COURIER had a full page cover picture of this artist and a biographical sketch of him as long ago as December 10, 1913. What we really want to know is: Do they mean Ysaye when they talk about the King of the Belgians in these latest war reports? At any rate, we do not know him—never even heard of him. We also have been asked by an American composer to find out if songs with German harmonies and English lyrics are contraband?

Dresden's Royal Conservatory had 463 pupils last season, which is not much when compared with the registration of some of the American and Canadian schools of music.

HIGHER MUSICAL EDUCATION.

In this country, where every endeavor lays itself open to instant severe competition and therefore must be more or less commercialized in order to "make it pay," the music teachers and conservatories often have been forced to compromise with conscience and to give music pupils the kind of instruction many of them desire instead of the kind they ought to have.

It is reassuring to know that in proportion to the growing general culture of America there has been a corresponding improvement in the standards set by music teachers and music schools, and through the associations formed by professionals much incompetence and even quackery was done away with, for the worthy teacher, in maintaining a rigid high standard and being supported by similar action among his colleagues, soon made the community realize the difference between thoroughness and superficiality, no matter how attractive the latter might be made to appear at first blush.

However, while much has been accomplished toward elevating the standards and requirements in music teaching, and even legislation has been suggested as a permanent safeguard against the depredations of the poorly equipped musical pedagogue, some of our leading educators feel that the music schools have not done everything that is possible in arousing a desire for complete tonal education on the part of the students. As Herwegh von Ende, head of the von Ende School of Music, said in a recent address:

"At various times this past year we have read about the standardization of teaching methods, of efforts to secure governmental legislation, etc. Would we not reach our goal sooner by beginning with the standardization of our own teaching methods, and not to wait until legislation is secured for our successors, admirable and helpful as that legislation undoubtedly might be? If all our institutions and private instructors would begin their reforms at home instead of preaching what they themselves do not practice, it would not require many years to see a marked improvement. In two generations we could boast of possessing a real standard of musical instruction, but if we persist in continuing to regard musical education—musical art—as incapable of taking a firm stand and adjust existing evils by constant compromise, we are not alone hindering our educational and artistic progress, but also are responsible for fostering an attitude toward musical education and musical educators in this country that will require many generations to overcome."

Those are excellent thoughts, well expressed, especially the idea that although the uprising against questionable teaching is late in coming, no more time should be lost in following the right course. Those educators who have no regulated teaching standards should each and individually take the much discussed step in advance at once without further talk about it. Without thorough musical education no real music can be produced. Every music teacher should say to himself: "Is my musical education backed by fundamental solidity of knowledge?" If it is not he should set about immediately to rectify the condition.

Musical education should command the same respect as that enjoyed by other branches of learning; the musical profession should stand in the scheme of the world's culture as high as other dignified callings; and graduation from a musical institution should mean as much to music as graduation from a university means to general education. At present there often is a compromise somewhere. The pianist who excels merely as a pianist frequently is graduated without being able to lay claim to thorough musicianship; likewise the violinist, the singer, the cellist, and even the composer.

There are certain well understood requirements that make up the qualities of a thoroughly equipped musician, and it seems only just that a musician who has not mastered those requirements should not be given a diploma of graduation. Mr. von Ende, as a warrant of his earnestness in the matter, has compiled a new schedule of requirements which hereafter will be in force at his music school, and the list of studies and manner of their application will be published by him in the MUSICAL COURIER, beginning with this issue. On another page will be found the first of the series, which should prove to be of unusual interest to teachers and students, as showing how high the obligatory requirements are to be made at the von Ende School of Music in connection with the issuance of diplomas. If all those music schools which now are too lax in their requirements will combine with the von Ende institution to set and maintain the high standard of study as outlined by that institution there can be no question of an immediate striking and general improvement in the standard of music teaching in our conservatories throughout the country. In particular, the New England Conservatory (Boston) and the Peabody Institute (Baltimore) are advised to study the von Ende schedules closely.

BELGIUM IN MUSIC.

The little kingdom of Belgium, which at the present moment is fighting so desperately for its life, was part of the possessions of the House of Hapsburg as long ago as 1477. In 1555 it passed with Holland under the sway of the Spanish throne. Holland threw off the Spanish yoke in 1568, and in 1596 Belgium freed herself.

The list of Flemish, Dutch and Belgian artists is long and illustrious. Such names as Rembrandt and Ruysdael, of Holland, and Rubens and Van Dyck, of Flanders, are alone sufficient to place the painters of the Netherlands on a plane with the composers of Germany.

In music the Netherlands have played an important part. The Flemish polyphonic writers are credited with having taught Europe how to compose, although the early school of Flanders has left no composition of importance. From 1370 to 1430 is the first period of the Flemish school of music, and the fourth school came to an end about 1596.

Dufoy, of Chimay, went to Rome in 1380 and became a member of the Papal Choir. Adrian Willaert was the founder of the Venetian school, and Orlando di Lassus was one of the greatest musicians of his time.

In more modern times Belgium has given the world the composers Grétry, born at Liege in 1741, and César Franck, born in the same old famous city in 1822.

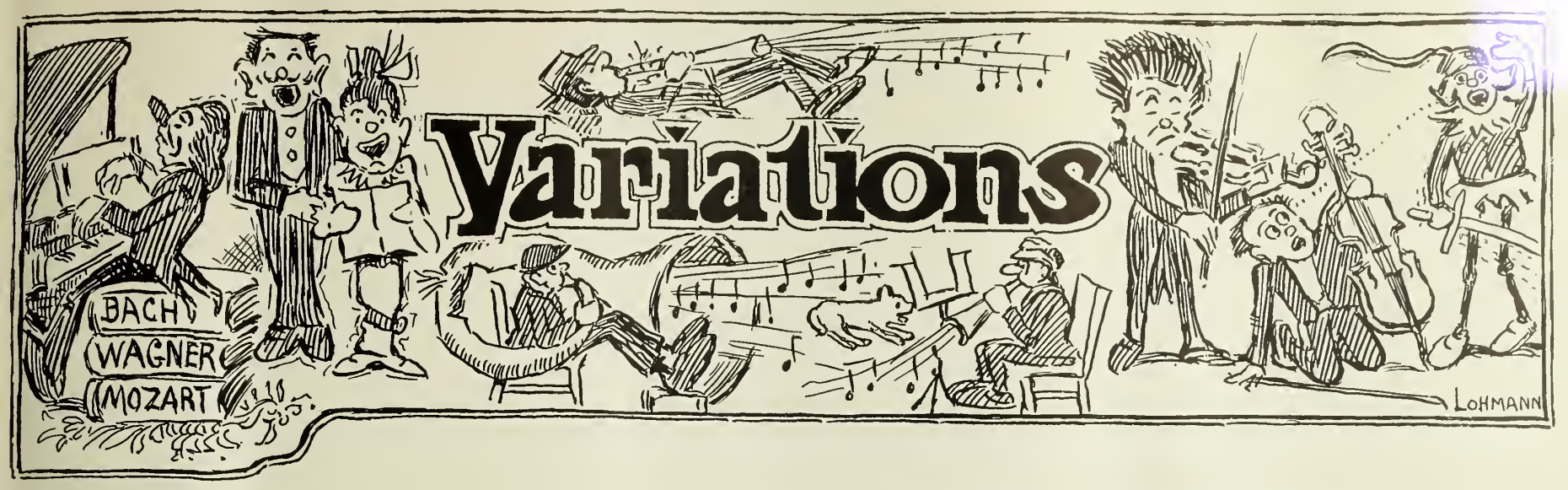
César Thomson, born in 1857 at Liege; Henri Vieuxtemps, born in 1820 at Verviers; Ovide Musin, born in 1854 near Liege, and Eugène Ysaye, born in 1858 at Liege, make a pretty good quartet of violinists for so small a country.

How strange is the irony of fate that the greatest musical nation of the world should find it necessary to attack Liege, the greatest producer of Belgian musicians!

And all this fighting, too, is in Brabant, where the lovely Elsa lived and was wooed by the Knight of the Swan, Lohengrin.

From these same lowlands came the progenitors of Ludwig van Beethoven. We are living in historic times today, and the schoolboys of the future will read about these wars. The map of Europe will then be colored after a different pattern from the one we now pore over.

Current hotel registers in Salsomaggiore, Italy, show the names as guests of Emma Eames, Emilio de Gogorza, Titta Ruffo, Riccardo Martin, Leopold Mugnone and Enrico Caruso.



ilver Threads.

In the New York Times of August 8, enough space was aken from the war news to print an article of world-wide mportance. It was called "Why Hair Grows Grey," and laborated a scientific explanation as to the effect on bristle f air, drying of pigment, etc. We read the treatise with special interest, because last week we discovered our own rst grey hair and wondered whether it signified the approach of autumn in the season of our existence. We had iagnosed the solitary sprout as a manifest of our mental gony because—

Conductors play Bruckner.

Novelists write about music.

Schönberg writes against music.

"Madame Butterfly" is heard more often than "Carmen."

Some critics handle the subject of German and Italian nusic as though the question involved the heavyweight onal championship.

American newspapers give more space to the death of a treet fiddler than to the birth of a new symphony.

People telephone to the MUSICAL COURIER offices asking vhether Caruso or Borwick is greater, whether Spalding lays cello also, why a score of "The Spring Maid" is more xpensive than that of Brahms' first symphony, when Garilowitsch had his hair cut short, and what Busoni played s his second encore at Fargo, N. D., four years ago.

A Wilde Shot.

James L. Ford, the precious literary critic, refers to Oscar Vilde (in the New York Herald of August 8) as "the famus Irish charlatan." Why admit his fame, James?

What's What?

The following appeared in the Portland (Ore.) Journal f August 2, 1914:

"Voice instruction given for real estate, piano, furniture, lentistry, or what. H-989, Journal."

They Roast Well.

The discoverer of the famous sign, "Grand Opera and Music," may be interested to read the caption over an article in the New York Sun: "Austria-Hungary Home of Good Music and Good Food."

Discovered.

From the Smart Set comes this rugged estimate of an ancient and more or less honorable calling:

"Of all the beaux arts, whether graphic, symbolic or onal, the American has his doubts and suspicions, holding hem to be enervating and effeminate, and their practitionrs no better than they should be.

"For example, the notion that a grown man, sound in vind and with hair on his chest, should make a living playng the piano is to him a horror and an abomination. Such ricks are for milksops and scoundrels. Even that fellow vho dallies with the keys for the mere fun of it, and without open claim to applause and reward, is one who purues perilously a corrupting vice. Taking one day with another, he clings faithfully to his theory that piano playing s a saccharine and unmanly pastime, fit only for women nd machines, and to be abandoned even by a woman, if he would be thought wholly decent, after her first child."

How It Is Viewed Elsewhere.

F. T. Marinetti, the head of the Futurist movement in taly, sends to this department a manifesto directed against English art, in which he says that he admires it passionately but wishes to cure it of "that most grave of all naladies—passéism."

In order to understand what "Passéism" is, one must now the things Signor Marinetti objects to in English art, nd some of them are: "The worship of tradition, the onservatism of academies, the commercial acquiescence f English artists, the effeminacy of their art and their omplete absorption toward a purely decorative sense, the essimistic, sceptical, and narrow views of the English ublic, who stupidly adore the pretty-pretty, the commonplace, the soft, sweet, and mediocre, the sickly revivals of medievalism, the Garden Cities with their curfews and artificial battlements, the Maypole Morris dancers, Aestheticism, Oscar Wilde, the Pre-Raphaelites, Neoprimitives and Paris, the perverted snob who ignores or despises all English daring, originality and invention, but welcomes eagerly all foreign originality and daring, the indifference of the King, the State, and the politicians toward all arts, the English notion that art is a useless pastime, only fit for women and schoolgirls, that artists are poor deluded fools to be pitied and protected, and art a ridiculous complaint, a mere topic for table talk, the universal right of the ignorant to discuss and decide upon all questions of art, the old grotesque ideal of genius—drunken, filthy, ragged, outcast, drunkenness the synonym of art, Chelsea the Montmartre of London, the Post-Rossettis with long hair under the sombrero, and other passéist filth, the sentimentality with which they load their pictures—to compensate, perhaps, for the utter lack of sentimentality in their life, pioneers suffering from arrested development, from success or from despair, pioneers sitting snug on their tight little islands, or vegetating in their oases, refusing to resume the march, the pioneers who say, 'We love progress, but not yours,' the wearied pioneers who say, 'Post-impressionism is all right, but it must not go further than deliberate naïveté' (Gauguin), and the mania for immortality (a masterpiece must disappear with its author; immortality in art is a disgrace)."

It appears, then, that English music and English music making are all right, for Signor Marinetti says nothing specific against it. On, then, with the oratorio, the ballad concerts, the children's fiddle orchestras of 3,500 players, and Sir Edward Elgar's formidable lucubrations.

Musical War Notes.

Caruso has offered, in the event that Italy clashes with Austria, to don his famous (and unforgettable) Faust costume and sally forth single handed to frighten the foe.

What Russia really is afraid of losing is her caviar crop.

Opera in German will not be sung in England, France or Russia; opera in French and Russian will not be sung in Germany or Austria; the fate of opera in Italian remains doubtful as yet; and opera in English—but pshaw! where is opera in English sung at any time?

One point which agitates us considerably is the attitude of Costa Rica. It is the only country which so far has not shown signs of declaring war against Germany.

It is said that Ysaye, the Belgian, enraged when he heard of the German attack on Liege, at once murdered the Beethoven concerto.

The English troops marching to the strains of Elgar's "Pomp and Circumstance" are reported to be moving backward.

Clarence Lucas, censoring his own war messages, sends us these thoughts:

"The Peace Palace at The Hague is said to be too small



HABITS OF COMPOSERS, III: BEETHOVEN HAD THE HABIT OF BEING DEAF AND OF DYING IN 1827. HIS AURAL AFFLICTION WOULD BE RATHER A BLESSING WERE HE ALIVE NOW.

for the present concert of Europe. It had better be called Carnage Hall.

"All the nations of Europe are up in the air at present fighting in gasbags and aeroplanes. When will the 'Flying Dutchman' join in the chorus?

"Travelers on the continent of Europe will be less likely to lose their baggage if they travel by one of the trunk lines."

We are curious to know what will happen when Toscanini attempts to direct the German orchestra at the Metropolitan next winter.

A cablegram which, singularly enough, passed the censorship lines, informs "Variations" that both Germany and France protest against the appearance on neutral American concert programs of the Bach-Gounod "Ave Maria."

The war has made the New York Times dizzy. In its issue of August 8, that enterprising journal says: "Arthur Nikisch, the leader of the Boston Symphony Orchestra, is in Europe without funds."

The French are importing from America 200,000 Singer sewing machines with which to hem the Belgian border.

A German chorister from the Metropolitan writes to a friend that he never again will eat French peas and Italian olives, or drink Russian vodka and English ale.

This is the time for the English and Germans to write new national anthems and finally to divorce themselves from the tune they have shared in common so long. Suppose a German band played "Heil Dir" at the same time that an English band performed "God Save the King." How could either nation have the heart to fire on the other?

A friend of ours calls Servia's little Balkan ally, the Mountednegroes.

American composers should declare a permanent moratorium.

Siegfried Herz writes from Toronto: "Poor European artists! In place of piano, pencil, brush and chisel, they now are busying themselves with gun, rifle, sabre and bayonet. It is sad beyond words."

Near the Forty-second street subway station a newsboy urchin was crying out war extras last Thursday containing news (later denied) of the loss of nineteen warships by the Germans. The youngster gravely droned the cry: "Here y'are, here y'are, your war extry! War extry! Kaiser loses nineteen boats! Nineteen boats lost by Kaiser! Better luck next time! Here y'are, here y'are."

LEONARD LIEBLING.

Emil J. Polak, Accompanist and Coach.

Prominent among authoritative accompanists and coaches of Greater New York stands the young American pianist and composer, Emil J. Polak, who has been prominently identified with the American concert world for the past several years. Polak's earlier music studies were accomplished in New York City. Thereafter he was enrolled for a period of four years at the Conservatory of Music at Prague, where he won marked honors both in the piano and composition classes. Following his graduation from the conservatory the next two years were spent in concertizing throughout Europe. During this tour he was heard in one hundred different European cities, and everywhere accredited with rare musicianly qualities and fine talent, gifts that later led to his selection and appointment to the post of principal coach for the Royal Opera at Prague.

After his return to America Mr. Polak's services were accordingly much sought after in this country, especially by the operatic artists, as his knowledge and wide experience in the operatic work increased his pianistic value. His work with the late Putnam Griswold during the last three years before that lamented American basso's demise brought him into worthy recognition throughout America. In 1910, by special request from the Journalist Society of Prague, he was invited to return there and conduct an orchestral performance of his "Symphonic Poem" and several song numbers. This guest appearance at Prague proved to be one of the most successful periods in the young man's career thus far, and was an experience well worthy of pride on the part of a young American artist.

A recent example of Mr. Polak's splendid work was witness on Saturday evening, August 1, at the Auditorium in Ocean Grove, N. J., when Orville Harrold, the tenor, appeared in recital, and the Polak accompaniments were furnished in a flawless manner, and all from memory. On the Friday evening previous to this, in the same hall, a similar performance was heard, when he accompanied the prominent Bohemian tenor, George Dostal.

The report that Atlantic City tangoed to the tune of "Onward, Christian Soldiers" suggests a necessity for the revision of the words. This, perhaps:

Tango, Christian soldiers;
Tango as to war;
With the Vernon Castles
Gliding on before.

—Puck.

PUBLICATIONS AND REVIEWS

NOTICE TO PUBLISHERS.

This department is devoted to a review of old and new music publications, musical works, musical literary works and anything pertaining to the publishing of matters in music.

Only such publications and compositions will be reviewed as are deemed worthy of notice, and the MUSICAL COURIER *reserves to itself the privilege of rejection. It is also understood that any work or composition or book reviewed in this column relinquishes its copyright to any part or all of its parts so far as a review of the same can be applied. This does not mean that the* MUSICAL COURIER *assumes or claims any interest in the copyrights; it merely means that we are not to be held for any infringement of copyright by handling copyright publications or works in this department.*

Particular attention given to works of American composers and their products.

John Church Company.

"La Favorita Tango," a piano solo, by Charles Willeby, is a well written and really melodious dance with a good deal of Spanish character in it. The Tango dance is in the same rhythm as the famous Habanera from "Carmen."

"Harlequinade," a piano solo, by G. P. Centanini, reminds one at first of Grieg's "Butterflies." But the resemblance is only in the rhythmical figures and not in the melody. This charming composition is by no means easy; it is well worth the study of the better class of amateurs and advanced students. It ought also to have considerable vogue among teachers.

Two piano compositions by A. Walter Kramer, "Rhapsody," "Valse Triste," are additions to this composer's growing list of works in small forms. The second one is sad and simple, and the first one is bright and more difficult to play.

"Elves at Play," an easy teaching piece in the nature of an etude, is the name of a little piano composition by Edward A. Mueller. Its principal phrase is like the first theme of Mendelssohn's "Midsummer Night's Dream" overture.

"Scenes de Valse," three pieces for the piano, "Aveu," "Coquetterie," "Rêve Réalisé," by Reginald de Koven, op. 369. These works are all characterized by that melodious ease and unforced harmonic manner so long associated with the music of Reginald de Koven. They are likewise well within the powers of most of the good amateur pianists of the day, and they are edited with more than usual care. There is hardly a phase, or even a note, that is devoid of an expression mark of some sort.

Two compositions for the piano, "Picciola," "Pandora's Imps," by Ruth Vincent, are melodiously simple, straightforward, and unpretentious pieces for young pianists. There is no atmosphere to puzzle them or subtlety to comprehend. But this music has a pleasing surface and is playable.

Organ Music—"Grand Cœur Militaire," by G. H. Federlein; "Serenade," by C. Demarest; "Concert Prelude in D Minor," by A. Walter Kramer; "Finale in B Flat," by Frederick Maxson; "Canon in B Minor," by R. Schumann; "Gavotte," by G. B. Martini; "Meditation," by Th. Bubeck; "Berceuse" and "A Song of Joy," by G. Waring Stebbins, and "Marche Nuptiale," by Ethelbert Nevin. The new additions to the list are the last four. Th. Bubeck's "Meditation" has some impassioned and powerful moments which are unusual in a meditation, but the musical value of the passages justifies the experiment. The "Song of Joy" and "Berceuse," by G. Waring Stebbins, are both good organ music which will surely find its way to the programs of recitalists. Ethelbert Nevin's "Marche Nuptiale" is a slender work without the strength and pomp of marches in general, but it has the charm and sweetness which were Nevin's birthright.

"A Dreaming Rose," a song, with words by Alfred Hyatt and music by Victor Harris, could hardly be more simple and direct. It is full of tenderness and genuine feeling and is very vocal.

"Mignonne," a song, with French words and an English translation, by F. H. Martens, and with music by M Wagniere Horton, has much to recommend it, for it is not complicated or far fetched. The accompaniment is attractive and the voice melody has a lilt that is altogether pleasing. If the time signature had been 9-8 instead of 3-4 it would not have been necessary to mark so many triplets.

"Sérénade Créole," a song, with words by Frederick H. Martens and music by Reginald de Koven, is fully worthy of the reputation of the authors. The composer has long been known as one of the most fertile and melodious of American composers, and there seems to be no sign of exhaustion after more than twenty-five years of incessant output.

"Lovely Katie," a song, by Harry Rowe Shelley, is a pleasant and graceful waltz setting of an Irish ballad, in which the composer has made no forced attempts to write Irish music.

"Mother o' Mine," a song, with words by Rudyard Kipling and music by Arthur Claassen, has a good deal of the tragic sentiment of the poem in the music, but not enough of its bitterness to kill the sweetness of the melodies and smoothly flowing harmonies. The poem can hardly be called attractive from a musical point of view, but the composer has succeeded in making a satisfactory song nevertheless.

Antonia Sawyer's Attractive Artists.

Antonia Sawyer will present the following artists during the season 1914-1915: Julia Culp, the world's famous lieder singer and the exceptional demands from all over the country for this great artist necessitates her returning to America the early part of November, while heretofore her season did not begin until January. Coenraad von Bos will be her accompanist as usual.

Albert Spalding, after a successful tour abroad, is also under this management. Mr. Spalding will be heard in several joint recitals with Mme. Culp in New York and other large cities. Mr. Spalding's tour will begin early in November. His first appearance will be in recital November 11 in Carnegie Hall, after which he will go as far south as New Orleans and west to the Coast. Andre Benoist will be Mr. Spalding's accompanist.

Katharine Goodson, pianist, returns to America January 1, and will have a long tour, playing with many of the leading symphony orchestras in all the prominent cities.

Emilio de Gogorza, baritone, will open his tour in Maine. He will sing at the Maine festival concerts in both Bangor and Portland. Emma Eames, Mr. de Gogorza's distinguished wife, will make but two appearances this season, one at Portland and one at Bangor in connection with the Maine festivals. This prima donna will sing the first note in the new auditorium in Portland, the construction of which is now being completed.

Jan Sikesz, the Dutch pianist, will return in October to fill a number of bookings throughout the Middle West. Later Mr. Sikesz will make an extended tour through the South and Canada.

Cordelia Lee, violinist, who is at present in Russia, will begin her American tour at the Maine festival also. This talented artist has been spending her summer abroad preparing extensive repertoire.

Eleanor Spencer, pianist, whose fine reputation has made her an artist to be warmly welcomed, will be heard with several symphony orchestras.

Helene Koelling, colorature soprano, is considered a strong attraction by the Sawyer management. This artist is being booked throughout the country, and will be heard in recital the early part of the season.

Artha Williston, dramatic soprano, will begin the season at the Maine festivals. Mme. Williston will sing in "Elijah" both at Bangor and Portland. She will appear on the same program with John McCormack in Springfield later.

Angelo Cortese, harpist, well known in the South, is also an added attraction to the Sawyer management.

Secured the Interview.

A new method of securing news seems inadvertently to have been discovered by a London newspaper man, who recently called upon Mme. Melba with the object of unearthing some facts about a projected Australian tour.

The diva, seldom disposed to loquacity or profound self-revelation under the circumstances of an interview, had little or nothing to say on this occasion, particularly as the details of the tour had not yet been arranged. But at this juncture the reporter was abruptly provided with matter for a paragraph, at least, of the sort of news designated as of "human interest" in journalistic circles on this side of the water. The unusual scrivener had—whether by chance or with a purpose is not made clear—brought his seven year old son with him. So the prima donna, who is described as "passionately fond of children," after refusing to satisfy the professional curiosity of her interrogator, presently launched into a chat with the youngster who declared with naive bluntness that he was "not old enough to go to the opera to hear you sing." Whereat the diva took the hint, sat down at the piano and sang "Caro Nome." Must father pay you for the song?" queried the boy. Father did not have to, and the London paper which published the account headed it "Melba Refuses Fee."—Exchange.

Liege is to dedicate a Cesar Franck statue very soon.

Cadman on "Rag-time."

To the Musical Courier:

Some weeks ago you brought forward a very interesting curiosity in that example of "ragtime" culled from Frederick Keel's collection of "Elizabethan Love Songs."

The example may well keep company with its sisters and brothers in syncopated rhythm (otherwise ragtime, since you, classic MUSICAL COURIER, use this term yourself), as, for instance, those of Oriental, early Occidental, traditional Celtic, primitive African, and primitive American—otherwise Indian.

How can a student of comparative folksong be blind to the fact that the "soil-element"—for want of a better term—dominates true folk melodies, incidentally giving birth to a co-ordinating syncopation? There are, of course, exceptions, and I shall include in this category the old French, German and Italian folksongs, with a few English examples thrown in; but I speak of those infant forms of folksong, those of a more primitive contour—with regard to my contention of related "soil-element" and syncopation. An examination of hundreds of American Indian songs of various tribal origin and comparison with Hindu, Chinese, Moorish, Australasian, early English and Celtic, Scandinavian, and Slavic songs gives rise to a conviction that the underlying principle of human musical expression, regardless of age or evolution, is subjectively the same.

It is the objective form which alters, and that aided by intellect and human ingenuity. One may find the soul of music in these exotics of musical expression, as he may find it in the more evolved forms culminating with the modern school, although we regret many of the moderns have lost sight of this vitalizing principle.

Did you ever stop to think that "soul" and "soil," though etymologically at variance, are singularly, philosophically, related? The most vital music, the music which has come down through the past three centuries, and which is accorded a place of honor, is tinged with a simple folk-element, and this in turn by syncopation or almost syncopation. The present Broadway ragtime is dangerously (?) near to corroborating my contention, although highbrow brethren will scoff at this.

Please remember that underneath all the inanity, the asininity of most of the Broadway output, the elemental emotional appeal, is found the germ of a national expression. It may be quite embryonic, quite crude, quite primitive, but it is obviously pregnant and needs but intelligent guidance to lead it to fruition and development.

So far as the writer is concerned, the study of aboriginal songs has brought with it the firm conviction that syncopation is a dominant and therefore dynamic concomitant in the development of a healthy national music. This does not in any way mean that in order to have an unmistakable American music it is necessary to insert literally Indian, Negro, Creole or idealized ragtime tunes, nor is it necessary to have syncopated rhythms in every single composition turned out. Such a procedure would be absurd; it would make us a laughing stock. There are many ways, many forms of employing these dynamics, and it remains for future composers to find them.

I am not sufficiently bold, sufficiently erudite to compound a recipe for the use of my brother composers, so that all we can hope to do is to work out the problem each in our own way.

The question of ethnological relationship is not argued for or against. What is implied is that the beginnings of a healthy, red-corpuscled American music may be achieved by employing certain idealized and dignified forms of syncopation, coupled with a proper sense of balance and sanity in the creation of such music. The restless energy and indomitable will of America is somehow symbolized in terms of an intelligent syncopation, and this statement is not made in any jingoistic spirit either.

Such a musical form will, of course, be merely the inception and not the solution. A few American composers have consciously or unconsciously cast certain large orchestral and chamber works in this pattern and have achieved a relative success. Why not experiment still further?

With anticipation of your own views of this question, which seem pertinent at this time, I am

Sincerely yours,

CHARLES WAKEFIELD CADMAN.

Drake, Colorado, July 25.

Eleanor Spencer's Popularity.

"When a young artist has captured the critical publics of Berlin and New York she may be proclaimed as one who has arrived." Eleanor Spencer, the noted American pianist, is one of a very few performers among her sex who has gradually advanced to the foremost ranks. Last season was her first in America, after her seven years abroad. Through her recitals in New York and Boston she leaped at once bound to solid fame and her manager, as might have been expected, was interviewed concerning dates for the season of 1914-15. Bookings have been closed with the New York Philharmonic Society, at Carnegie Hall, New York; with the Cincinnati Symphony Orchestra, in Cincinnati, and with the Minneapolis Symphony Orchestra. Miss Spencer has likewise been engaged for several prominent club concerts.

Miss Spencer's European triumphs include appearances with the Berlin Philharmonic Orchestra (three concerts), under the direction of Dr. Ernst Kunwald; with the London Symphony Orchestra, under Arthur Nikisch; the Brighton (England) Orchestra (three concerts); the Gewerbehaus Symphony Orchestra of Dresden (three concerts); the Amsterdam (Holland) Instrumenten Verein; the Blüthner Orchestra of Berlin; the Cologne Orchestra, under Steinbach; the Munich Concert Verein Orchestra; Queen's Hall Orchestra, in London, under Sir Henry Wood.

The intellectual and emotional qualities are wonderfully combined in Eleanor Spencer's art; that accounts for the strong impression she has made upon the most critical audiences in America and Europe. In playing the works of Bach, Beethoven and Brahms, there is rare masculine breadth in Miss Spencer's playing, and in the romantic music of Chopin, Schumann and Mendelssohn one is entranced by the poetry of her performance. Miss Spencer is one of the great women pianists of today, and the fact that she is an American has not diminished the value of her name.

ILLINOIS MUSIC TEACHERS' ASSOCIATION OFFERS PRIZE.

Contest Open to American and Naturalized Composers Resident in the United States.

One of the first and foremost among American organizations to encourage and foster native born talent among musicians has been the Illinois Music Teachers' Association. For nearly thirty years this body of the leading musicians of the State of Illinois have neglected no opportunity to exploit the work of Illinois composers, as well as those by other American writers. A feature of every yearly convention has been a concert devoted exclusively to works by Americans.

Now that the Panama-Pacific Exposition will be held in San Francisco in 1915 the I. M. T. A. has found a larger scope for its aims in that direction and has instituted a prize contest open to the American and naturalized composers resident in the United States. The particulars, terms and conditions of this contest will be found below.

The Illinois Music Teachers' Association offers a prize of $500 for the best orchestral composition in large form—symphony, fantasie or suite—by an American composer, native born, or naturalized, under the following conditions:

1. The orchestral work entered in the contest must be a new composition, never before played in public.

2. Scores must be accompanied by complete parts for symphony orchestra.

3. The association reserves right for public performance of the successful composition in Chicago during April, 1915, at the Centralia convention in May, and at San Francisco, as often as the conductors of the Exposition Orchestra desire to give it a pubic hearing—otherwise the work is to remain the property of the composer.

4. The association also reserves the right to select for public performance at the Chicago concert, and for 1915 convention, any of the other compositions entered in contest.

5. All compositions to be handed to the chairman of the prize contest committee on or before March 1, 1915.

6. Those intending to enter compositions in competition should notify the president of the Illinois Music Teachers' Association at earliest date.

All requests for further information should be addressed to Glenn Dillard Gunn, chairman, Fine Arts Building, Chicago, or E. R. Lederman, president, Centralia, Ill. The committee is as follows:

Glenn Dillard Gunn, chairman.
Edgar Nelson.
Thomas M. McBurney.
Maurice Rosenfeld.
Adolph Weidig.
Walter Spry.

David Bispham's Plans.

David Bispham, the distinguished American baritone, will sing as a free lance this season in concerts and all-English lecture recitals. There will be distinct periods which he will devote entirely to concertizing. The managers, all of whom will book Mr. Bispham, will be advised of these periods, so that he will be able to apportion his time in his different fields of endeavor.

Last season was Mr. Bispham's most successful one, he being far busier than in any previous one in his wonderful career. He sang in a great many concerts in the intervals of his vaudeville engagements and he will do the same this year.

Nature's Orchestra.

From the maples in front of the house you hear [illegible] through the long hours of the afternoon the strident song of the cicada, which continues until the sun goes down and through the mellow twilight. His last notes are invaded by the cheerful chant of the cricket, a sundown chorister, whose melody continues through the night, to cease only when "the sun in russet mantle clad walks o'er the dew of yon eastern hill."

To these has been added a new musician, whose first notes have just been heard, and whose monotonous repertoire will be with us each night until the first frost. This performer is the tree toad or tree frog. He deserves an annual notice quite as much as the robin. Though he never molts a feather, he sings, as does no bird in this latitude, all night long, and may be called the Hoosier nightingale, says the Indianapolis News.

Step out into the backyard and try to locate him. When you stand beneath the plum tree you are certain that he is in the apple tree a dozen steps away. You stand under the apple tree and his music comes from the cherry tree. One more remove and you cannot tell where he is; he seems to be everywhere. He is, indeed, a ventriloquist. If you chance to determine the tree in which he may be and place your hand upon the trunk his music ceases.

Neither cicada nor cricket is a vocalist. They are instrumentalists. The cricket and the cicada are fiddlers. The cicada carries his musical apparatus at the base of the abdomen, the cricket makes his music by rubbing the border of one front wing against a horny ridge or file on the under surface of the other. Other fiddlers need to rosin their bows, but the cricket among fiddlers seems to be in a class by himself, and is not disturbed by any fluctuations in the rosin market.

The name cicada means "tree cricket." The insect, in its perfect state, lives but a few weeks. Its eggs are laid by the female in slits cut in the bark of live twigs, and it is, say naturalists who have studied the insect, by cutting these slits and not by feeding on the foliage that the cicadas cause injury to trees. The young, which are hatched in about six weeks, do not feed on the green leaves, but drop to the ground and burrow down to the roots of the tree, where they live by sucking the juices of the roots for nearly seventeen years. The cicada then crawls up out of the ground, molts for the last time, and then we hear him in the tree tops. It is thus the longest lived of insects, requiring seventeen years for development. The eggs are eaten by ants and other insects and the larvæ are devoured by birds, especially woodpeckers, and by toads, frogs and other reptiles. There are some broods of cicadas that mature in thirteen years.

The tree toad or tree frog attains a length of two inches and is green, gray or brown above, with irregular dark blotches and yellow below. His croaks or trills are not sounds of revelry, he belongs to no musicians' union, and frequently works for hours and hours overtime.—Philadelphia Bulletin.

Carl Flesch's Plans.

War has changed the concert plans of Carl Flesch, the eminent Hungarian violinist, who was booked for an extended European tour, prior to his American season, which was announced for the months of January and February, 1915.

Owing to the fact that probably at least three of the noted violinists will be engaged in military duty, Carl Flesch, who is a citizen of Holland, will come to America early in October for the entire season. Although Flesch is a Hungarian by birth, he became a citizen of Holland during his residence in Amsterdam.

A cablegram from Flesch states that he and his entire family are at Zandzoort, Holland, having a delightful summer holiday beyond the war zone.

A Wonderful Drummer.

Probably the most remarkable drummer who ever lived was Jean Henri, the famous tambour major of the Emperor Napoleon. One of his feats was to play on fifteen different toned drums at the same time in so soft and harmonious a manner that instead of the deafening uproar that might have been expected the effect was that of a novel and complete instrument. In playing he passed from one drum to the other with such wonderful quickness that the eyes of the spectators could hardly follow the movement of his hands and body.—Mt. Vernon, Ohio, Daily Banner.

Nothing Doing.

"Madame, the musicians want something more to drink."

"Certainly not! Do they think they are paid to make the bottles dance?"—Le Rire.

Bogert a Talented Motorist.

Walter L. Bogert is back in New York although not for long. His recent invasion of the New England States proved such a satisfactory one that he is to try part of it again. In his own automobile this well known New York



WALTER L. BOGERT.

vocal instructor traveled 1,640 miles without a puncture. "What you can do once, you can do again," is his motto—hence the second trip.

On his way north, Mr. Bogert took the inland route, traveling via Hartford, Conn.; Brattleboro, Vt., thence through the Green Mountains to Bennington, Vt., and from there to Saratoga Springs, N. Y., where he attended the New York State Music Teachers' Convention, held in June.

After the convention, Mr. Bogert toured across the Green Mountains again, on over the White Mountains to Gorham, N. H., thence to Belgrade Lakes, Me., on through Augusta, Me., Bangor, Me., thence down to Kennebunkport, Me., thence over to Provincetown, near Cape Cod, and from there took the south shore route to Music Colonly, R. I.

During his tour Mr. Bogert met many well known musicians, among whom were Mr. and Mrs. Richard T. Percy, at Plymouth; Mr. and Mrs. Francis Rogers, at Saunderstown, R. I.; Carolyn Beebe, at Mystic, Conn., and the numerous members of Music Colony.

Mr. Bogert will motor to Peterboro, N. H., on August 17, to attend the MacDowell Festival, which is to take place August 19-23.

Perception of Music.

Perception of musical sounds appears to be a very uncertain power. In the observations on sound of Dr. Marage, as told to the French Academy, it was decided to change a faulty piano after a certain musical performance, and of twenty musicians who requested to be present at the repetition of the same program, all noted the superiority of the new instrument. But it hapened that, for some unknown reason, the piano had not been changed. Suggestion had much to do with the musical effects, and it is inferred that critics may be often influenced by the special disposition and condition of their auditory nerves.—Columbia, S. C., State.

Spalding Tells When to Get Rid of Theories.

Whenever Albert Spalding, the celebrated violinist, is asked to give his opinion on any phase of his art, or concerning any other subject of human interest, one is certain to get a clear statement from this intellectual and gifted artist. Mr. Spalding quite evidently is not given



ALBERT SPALDING AND HIS ACCOMPANIST, ANDRE BENOIST.

to theorizing about schools of music. In speaking with a friend not long ago, he said:

"One spends the first eight or ten years of study, learning the rules of music, technical, phrasing, tonal, interpretative, etc., but the rest of one's life must be spent in learning the exceptions. The last time I was in Russia, which was the past winter, I had the pleasure of being invited to a dinner at the home of Professor Leopold Auer, where Glazounow, the composer, and Mengelberg, the Amsterdam musical director, were among the guests. On this rare occasion, I was privileged to hear these distinguished men, including the host, discuss music in a way that resulted in an explosion of many of the the-ories—theories to which they themselves dedicated many years.

"Theories are the stumbling of the analyst. And, as a theory to be practicable has to be limited to the scope of the human being's narrow vision—and to exclude the possibility of the imagination—the artist always rejects them from the moment that they cease being counsellors and seek a more usurping position on the mind. The-ories are the scaffoldings, by the aid of which the House of Art should be built, and that are to be destroyed (or discarded) with the fulfillment of the mason work."

American Song Writers.

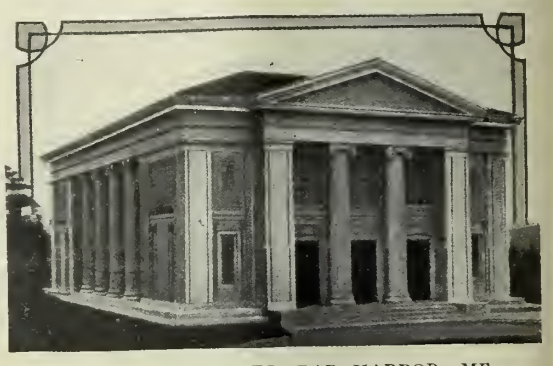
The American song writer is rapidly coming into his own. Several distinguished foreign artists have lately added numerous songs of American origin to their repertoires, while many of our own artists have long given practical proof of their appreciation of the work of their colleagues.

It will be recalled that Mme. Nordica rarely sang a program on which songs of American composition did not figure; and so representative a singer as George Hamlin has, from the beginning of his career, given the stanchest support to the American composer. An interested glance at some of Hamlin's back programs discloses the following names: Horatio Parker, Jessie Gaynor, Frederick Root, Dudley Buck, Walter Spry, Frederic Beale, W. G. Hammond, Beardsley Van Der Water, John West, Victor Harris, James H. Rogers, Ethelbert Nevin, Walter Morse Rummel, Henry Hadley, George Chadwick, Arthur Nevin, Winter Watts, Margaret Ruthven Lang, Charles Fonteyn Manney, Mrs. H. H. A. Beach, Louis Campbell-Tipton, Walter Damrosch, Carl Busch, Ernest Kroeger, W. W. Gilchrist, Gena Branscombe, Grace Wassall, Arthur Foote, Clayton Johns, Sidney Homer, George Colburn, Holwell Atkinson, William Arms Fisher, Eleanor Everest Freer, Clough-Leiter, G. A. Grant-Schaefer, William R. Chapman, Mary Turner Salter, John Alden Carpenter, John Palmer, Frederic Ayres, etc.

Francis Rogers Sings at Bar Harbor.

Accompanying this article is a picture of the unique Building of Arts at Bar Harbor, Me. At this hall, Francis Rogers, baritone, and Edward Morris, pianist, gave a concert on the afternoon of August 1. Mr. Rogers' excellent voice was heard to good advantage and his audience was delighted with his selections. To designate any particular number as being better sung than the rest, would be to do Mr. Rogers an injustice, for each was sung with excellent diction and thoughtful interpretation. This was his part of the program:

Das Veilchen	Mozart
Die Ehre Gottes	Beethoven
Ein Ton	Cornelius
Aufenthalt	Schubert
L'Amour de moi	Old French
Castle Song	Old French
Since First We Met	Rubinstein
Cradle Song of the Peasant	Moussorgsky
Love Song of the Idiot	Moussorgsky



BUILDING OF ARTS, BAR HARBOR, ME.

Sylvelin	Sinding
The Fairy Pipers	Brewer
Border Ballad (Scott)	Cowen

Mr. Morris was heard in five Chopin numbers and the Bach-Busoni prelude and fugue in D major.

Precision in Music Terms on Increase.

After studying for seven years to learn why music teachers ought to call a beat a "beat," a note a "note" and not designate a "pulse group" as a "measure," the committee on terminology of the department of music of the N. E. A. made its report this morning.

"There has been a great change of attitude during the past few years among professional people with whom I have come in contact regarding the importance of precise and systematic statement about the various phenomena of music," said Charles I. Rice, chairman, director of music in the public schools of Worcester, Mass., who presented the report.

"Some practical people have been trying it, and find that the singing of their classes is in no wise impaired. On the contrary, they have found that logical, consistent statement has given the pupils a far clearer knowledge, and a firmer grasp of the subject.—St. Paul, Minn., Dispatch, July 7, 1914.

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(And Others)

NEW YORK

A NUMBER OF CHICAGO MUSICIANS ARE IN EUROPE.

Frederick Stock's Premature Return on the Steamship Kronprinzessin Cecilie—Conductor of Chicago Symphony Orchestra Lands at Bar Harbor Instead of in Europe—Current Brevities.

Chicago, Ill., August 8, 1914.

Among the many Chicago teachers and singers who have journeyed this year to Europe may be mentioned the names of Hanna Butler, soprano; Karleton Hackett, head of the vocal department at the American Conservatory of Music and critic on the Chicago Evening Post; Louise St. John Westervelt, soprano and conductor of the Columbia Chorus; Leonora Allen, soprano; Albert Lindquist, tenor; Gustav Holmquist, basso; Rudolph Engberg, baritone; Adolf Muhlmann, Ettore Ruffo and Mr. and Mrs. Knupfer, all teachers at the Chicago Musical College; Georgia Kober, pianist and president of the Sherwood Music School; Della Thal, pianist; Daniel Protheroe, conductor of the Irish Choral Society; Otto Roehrborn, violinist and member of the Chicago Symphony Orchestra and the Beethoven Trio; Fannie Bloomfield Zeisler; George Hamlin; Vida Llewellyn; Leon Sametini, head of the violin department at the Chicago Musical College; Mrs. Stacey Williams, vocal teacher, and Katherine Stevenson, soprano.

Frederick Stock's Premature Return.

Frederick Stock, who sailed on the Kronprinzessin Cecilie for Germany, was one of the most surprised parties on the boat when informed by the captain that they would land in Bar Harbor, Me. Mr. Stock will return to Chicago very shortly and will have to wait a year or so before going abroad again to get novelties for the Chicago Symphony Orchestra. Probably Mr. Stock's new material will have to come from his own output. As he is a prolific writer, Stock numbers should be inscribed on the programs this winter with more frequency than heretofore; only once or twice during the season is the public given a chance to hear one of his foremost compositions.

Evelyn Hopper in Chicago.

Evelyn Hopper, the well known Omaha manager, soprano, and for several years the correspondent for the Musical Courier, has been in Chicago for the last three weeks. Miss Hopper left for her home last Sunday. Miss Hopper will, as usual, present excellent artists in her Omaha course, which this year will include Busoni, Kreisler, Gerville-Reache, George Hamlin and Mme. Schumann-Heink.

A representative of the Musical Courier informed Miss Hopper that during his tour around the country last fall Leonard Liebling, editor in chief of the Musical Courier, was very sorry to have missed meeting her in her home city, but after traveling in vain in a taxicab for many miles through muddy streets, he was obliged finally to return reluctantly to the station to catch a train, thus being deprived of a rare pleasure. Miss Hopper answered that she, too, was very sorry, but said that the studios in Omaha are out of convenient reach from downtown, but that this season she would locate nearer to the center of the city. She was informed by the writer that next fall she would probably be visited and her views would form part of an article to be devoted to Omaha and its musicians.

Tenneys to Give Operetta.

Mr. and Mrs. George Lee Tenney will present next season an interesting novelty to their audiences in the form of a one act operetta, "Clarissa's Rival." The libretto is by Josephine Trott and the music by Eric Delamarter. The operetta is thirty minutes long and will comprise the second half of the program.

A. J. Gantvoort Passes Through Chicago.

A. J. Gantvoort, the popular and successful director of the Cincinnati Conservatory of Music, was one of the callers at this office during the week. Mr. Gantvoort is enjoying a well deserved vacation and passed through Chicago on his way to Muskegon, where he will spend two weeks fishing. Mr. Gantvoort left Cincinnati the latter part of July and stopped several days in Mackinac Island, where he visited his daughters. The astute director will be back at his desk at the Cincinnati Conservatory of Music about August 20 to get ready for the free scholarship examination which will take place at school on September 1, and the partial scholarship examination, which will be passed on September 2. On September 3 the school will open and Mr. Gantvoort hopes for a big season.

Chicago Composer a Bride.

Helena M. Bingham, a Chicago composer, was married on July 10 to Warren Edgar Burton. Mr. and Mrs. Burton will be at home after December 1, in Monarch, Col.

Mary Lindsay Oliver's Vacation.

Mary Lindsay Oliver, the well known impresaria and instructor, of Moline, Ill., is enjoying her summer vacation at Crystal Lake, Ill., where she is resting, yet practising for her programs during this coming season. Daily she can be seen horseback riding on the road. Several pupils wanted to go to her summer home with her, but she had to decline and only accepted two vocal students, who were so persistent in their eagerness to remain with Miss Oliver that she acceded to their desires.

Since going to Crystal Lake Mr. and Mrs. Heniot Levy have rented a cottage and they, too, are enjoying their summer in that beautiful Illinois spot.

Vocal Department of the Von Ende School of Music.

The selection of a faculty for vocal instruction is a task requiring judgment both penetrating and discriminating. No instrument is as delicate as the voice. No teacher is taxed with greater responsibility than the voice builder. To have enlisted in the singing department of his school four artists and teachers representing distinctly different styles of singing, is a matter upon which Herwegh von Ende, director of the von Ende School of Music, New York, is to be congratulated. Such a faculty makes for a wise and generous eclecticism, for that application of the personal equation which is one of the essential features of all modern education.

Mme. Adrienne Remenyi-von Ende, whose exquisitely beautiful soprano and artistic interpretations are remembered by many music lovers who heard her concertize with her father, the late Eduard Remenyi, one of the most famous violinists of his time, has had an extraordinary opportunity for study and makes her pupils profit by it. Among her teachers was Edmond Duverney, late director of the opera class at the Paris Conservatoire, and among the distinguished musicians who warmly appreciated her talent were Ambroise Thomas, Bernard, Gounod, Godard and Massenet. Thus equipped she came to the United States to appear with her father on the concert stages of all the larger cities, and a few years later settled in New York to devote herself to teaching.

The results which Mme. von Ende has achieved in voice placing, voice culture, in the correction of defects and in the development of the musicianly qualities of her pupils, have amazed many an audience at the recitals and concerts of the school. Students who have left her studio to enter upon engagement in concert, church and opera have been so highly commented upon for their mastery of vocal technic, their diction, style and interpretation, that her reputation has spread far over the country. Mme. von Ende is considered a teacher of rare conscientiousness and honesty, and her work never fails to appeal to the serious and intelligent student who knows that thorough artistic development is not a rapid, forcing process, but a slow and gradual growth.

Beatrice McCue, the contralto, who is a familiar and much appreciated figure on the concert stage of New York, and has extensively and successfully sung under the management of Haensel & Jones throughout the country, has been associated with the school for several seasons and will continue her teaching.

A new acquisition is Alfred Ilma, formerly of the Hammerstein Opera Company. He is the possessor of a rich and sympathetic baritone, and of a repertoire of eighty-four operas and a large number of songs in five languages. Mr. Ilma is a kin to King Menelik, was born in Mt. Lebanon, and educated in the musical centers of Europe. He has had an extraordinarily successful career in concert and opera throughout Europe, South America and this country



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and has been favorably received by musical critics of Berlin, Paris and wherever he has appeared.

The latest addition to the faculty is Henri La Bonte, the eminent tenor and accomplished pianist. Mr. La Bonte is of French descent, but of rarely cosmopolitan training, having studied with the famous Sbriglia in Paris, Hugo Heinz in London and other noted teachers in Berlin. Mr. La Bonte has an enormous repertoire of English, German, French and Italian songs, the artistic interpretation of which has earned for him the reputation as an artist of rare distinction.

The cooperation of such forces, along with the high standards inaugurated by the school in its schedule of work and final tests for graduation, is likely to insure to vocal students rare opportunities of training—professional or otherwise.

Louise Gartrelle Returns to Chicago.

Louise Gartrelle, soprano, who has just returned to Chicago after an extensive stay in Europe, where she studied under Jean de Reszke, and later under Gabriel Lapiere,



LOUISE GARTRELLE.

will, this year, appear in many concerts and recitals throughout the Middle West.

Mrs. Gartrelle, with her husband, left Chicago last week for a month's motor tour and upon her return to Chicago she will make her first appearance, since her return to this country, at a private recital.

Carrie Louise Dunning and Her Class.

Carrie Louise Dunning, the eminent teacher and exponent of the Dunning System of Music Study for Beginners, is shown in the accompanying picture, together with the members of her Portland, Ore., class. This class, which closed the end of July, was composed of Colleen Foster, Anna D. Campbell, Lulu M. Keller, Alice R. Fischer, Bernice Hill, Josephine Burnham, Frances Waldo, Emma McConaughy, Harriette Smith, Leslie Smith, Clara Lewis, and Louise Prentiss. Mrs. Dunning is most enthusiastic over the progress made by this class.

On Monday of this week (August 10) Mrs. Dunning opened her Chicago class, which will be continued for practically a month, after which she will be in New York, her large class in this city to begin work on September 18. Music circles of New York will be glad to hear of Mrs. Dunning's return from the Far West where she has been for some time.

Patti in Paris.

Baron and Baroness Cederstrom (nee Adelina Patti) are in Paris, trying to return to their home at Craig-y-Nos, Wales.

Anna Case Vacationing.

Anna Case is touring Switzerland and the Italian lakes, far from the seat of war.

Just Practicing.

"Son, you mustn't carve your name on the piano. Another such episode and I'll punish you severely."

"Dad, how can you expect me to carve my name in the temple of fame when you won't let me get any practice?"—Seattle Post-Intelligencer.

GIORGIO M. SULLI PRESENTS HIS IDEAS ON CORRECT SINGING.

Well Known New York Vocal Instructor Discusses His Theories and Practices—"The Art of Singing Must Be Absolutely Individual."

During these summer days, Giorgio M. Sulli, the well known vocal teacher of New York, is busy at his studio in the Metropolitan Opera House Building. Maestro Sulli is a gentleman of the old school, although this does not signify by any means that Mr. Sulli is old—far from it. His ideas and activities are those of a vigorous young man.

Recently a representative of the MUSICAL COURIER called for a little chat at his charming studio and was fortunate enough to chance upon a period between classes, when the eminent maestro was at liberty to give him a few moments of his valuable time. This representative was very much interested in a picture which he chanced to see in the studio, and he asked Mr. Sulli who the subject was. (This picture is reproduced on the cover of this issue.)

"That," answered Mr. Sulli, "is myself, and that picture was taken the day I was appointed assistant to Prof. Alfonso Guercia, of the Royal Conservatory of Naples, Italy. That was in 1880, when I was still in my teens and a student at that temple of music for piano, singing and composition. This shows me in the official dress of the students who attend the Italian conservatories. I had charge of a class of more than thirty pupils, both men and women, and it was my duty to teach and coach them on the day preceding that on which they received their lesson from Professor Guercia. As I gave them lessons three days a week, that kept me busy for three years, during which time I had an excellent opportunity to study human voices, a subject which offers extremely interesting investigation."

"But did you not devote many years to conducting orchestras in various grand opera companies?"

"Oh, yes. I have conducted in many opera houses of Italy, Spain, Austria and South America, my repertoire including over fifty operas. But wherever I went I found there were always applicants for singing lessons, so I may truthfully say that I have been teaching the art of singing for thirty-five years without interruption."

"With such a long and varied experience what method of singing have you decided upon as being the best suited to the voice, and have you published a method?" was asked of Mr. Sulli.

"How absurd!" replied Mr. Sulli. "I do not believe in methods. The art of singing must be absolutely individual. In fact, I tell my pupils at the time of their first lesson that I shall not endeavor to teach their voices, but, instead, my object will be to cultivate their mind, so that they can guide the movements of those muscles which are called for in the production of singing, and carefully observe what feelings they experience, and finally my task will be to train their own ear that they may become the most critical judge of their own merits. Many students take but one lesson a week, but even if they take three a week or more every day, they are left alone all the remainder of the day, and what could they do in their work, if they were not positive they were right?"

"So you do not believe that a standard method of singing can ever be established so that all teachers will use it?"

"No! Most emphatically no! As in painting and sculpture, one can follow the general lines, but it is only as individuality marks out certain ones that the artist becomes predominant. A great poet once said, 'Variety is the spice of life,' and truly this saying is nowhere proven to better advantage than in the realm of art. Busoni does not play exactly like Carreño, and Kubelik differs from Elman, although in both cases the instrument is the same; yet we enjoy hearing them both. Therefore, you must see what an immense difference there is in singing where the instrument is an invisible one, the sounds of which are produced by the good and intelligent use of those particular muscles called for in phonation, and which are not only guided by the mind, but must depend almost on one's own sensibility. In fact, I try to get my pupils to express their emotions, i. e., joy, sadness, terror, horror, hatred, love, disgust, kindness, etc., so that their feelings may be transmitted to their audience.

"A modern singer," continued Mr. Sulli, "cannot hope to make a pronounced success unless he is endowed with an extraordinary power of personal magnetism and an equal amount of intelligence which enables him to express these feelings and pathological emotions, presumed to have been felt by the personage he presents to the audience. Caruso's voice is such a wonderful one, not alone because his vocal organs are perfect, but because he has a great and generous heart as well as a voice which is rich with expressions of emotion. When, after a fair trial, I notice in any of my pupils the absence of those artistic qualities which make up the artist and am convinced that I am unable to develop their temperament, I frankly suggest to them the advisability of discarding the idea of studying for grand opera, and if the voice is a good one, I suggest that they concentrate their endeavors in the field of concert, recital, church singing, etc."

"Do you mean in substance that many of the disappointments experienced by some of our singers are due to the lack of frankness and honesty on the part of their teachers?"

"I certainly do. For the love of money many a teacher creates ambitions in the souls of students who have not a single quality to promise even the return of the money they spend during the period, while they are having their voice cultivated. It is a shame, for many of them make tremendous sacrifices in order to pay their teachers.

"Frequently," continued Mr. Sulli, "I have students call on me to examine their voices when I feel that the blame should all be put at the door of the teacher. To cite only one instance. At present there is a young lady studying with me who previously studied for two years under the direction of a teacher who had sung at the Metropolitan



CARRIE LOUISE DUNNING AND MEMBERS OF HER PORTLAND, ORE., CLASS WHO ARE STUDYING "THE DUNNING SYSTEM" FOR PIANO TEACHERS.
Mrs. Dunning is seated third from the left.



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Opera House for many seasons in Italian opera. With him this girl studied the aria from 'Rigoletto,' using a score which, by mistake, is printed with D sharp instead of B natural. Well, she was never corrected in that error, which simply goes to show that the teacher did not care enough for himself to give that for which he was paid. So while he was getting her money, he kept encouraging her to try for an operatic career, and allowed her to use her voice in falsetto only, singing flat most of the time, because she did not know how to breathe correctly. He never alluded to a psychological effect during all these lessons; he never told her how to express her emotions; he never even told her how to stand correctly. Just think of it! Never, in two years of study!

"I could relate many cases similar to this, did time permit, and could also tell you of teachers who make their pupils learn the roles of old operas without the usual cuts and traditional cadences and special effects, so that when this pupil is engaged to sing, he notices how much time he has lost in learning useless music, and then he must spend more time and more money learning how the part is sung according to custom."

"What is your opinion about having opera sung in English in our country?" was the next question put to Mr. Sulli.

"One year before the Association for the Promotion of Opera in English was started, I sent out circulars, promoting an association of American singers with the idea of giving grand opera in English, but I did not receive the encouragement I expected, and was forced to abandon my project. I am a firm believer in the idea that we will eventually come to that. Opera is one of the best means for the education of a nation, but in order to make that education thorough, it is necessary to understand the words, especially because of the fact that darkness reigns during the performance, and hence one cannot follow the libretto. In France they sing the works of Wagner and the Italian operas in French; in Italy the works of foreign composers are sung in Italian; and the same is true in Germany. Why should America, which is the country which spends the most for music, have opera in a foreign tongue? Only a few opera houses, like the Metropolitan, for instance, can afford to engage cosmopolitan singers, for that costs money. But should this great idea of opera in the vernacular be carried out, we could then give our native singers an opportunity to become truly great artists."

"Do you think it possible for a law to be passed, making it necessary for vocal teachers to obtain a license from the Government or the State, similar to that which a physician is required to obtain?"

"I do wish that something of the kind could be arranged, but I am equally sure it will never happen. About fifteen years ago I proposed, through the press, practically the same thing to the Italian Government, stating that the prevailing condition of decay which was seen in the art of singing was due principally to the many fake teachers. I even went to Rome and had long talks with the Minister of Public Instruction, who, at that time, was Signor Baccelli, and while he admitted that I was right, he also said that professionals of fine arts are free to teach as they wish, and the only way to prove their real value is through their pupils. I agree with him, although a good pupil is not the real proof of a clever teacher, because, as I said before, a student can do a good deal for himself if he is intelligent, sensitive and is possessed of a strong, vivid, artistic temperament."

Before the caller could launch another question, he was interrupted by the ringing of the Japanese bell, which announced that the next pupil had been prompt in putting in her appearance for the lesson. Mr. Sulli invited his visitor to stay and witness that he put into practice those theories about which he had been speaking, as well as ardently preaching their cause.

Carl Bernthaler's Success.

Reports from Pittsburgh say that the series of concerts being given there by the Festival Orchestra is more popular than ever before. This organization, under the intelligent direction of Carl Bernthaler, has been playing to immense crowds who gather on the Schenley lawn to listen to programs full of interest and variety. Mr. Bernthaler comes in for his full meed of praise, and is indeed to be congratulated upon the success with which he has thus far met and a continuance of which is practically assured.

Teachers' Travels.

Mme. Sembrich recently spent a week at Lausanne, Switzerland, where she was followed by most of her pupils.

They Flung All Right.

Wonite Stanz—When I'm acting I throw my personality at the audience.

De Roads—Then I'll bet they have their fling.—New York Globe.



Carl Friedberg

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Grade.	Principal Subject.	Secondary Study.	Theory.	Supplementary Theory.	Lectures and Hist. Mus.	Languages.	Opera Work.	Church Work.	Diction. Style. Interpretation.
I.	Voice.	Piano.	1st Year, Harmony (3 terms).	Elements of Theory, Rhythm, Solfeggio.	Literary and Art Lectures and Mus. Hist.	Italian.	Opera Chorus	Protestant, Catholic, Hebrew services.	English Diction. French Diction. Style. Interpretation.
II.	Voice.	Piano.	2d Year, Harmony (3 terms).	Ear Training.	Literary and Art Lectures and Mus. Hist.	Italian, French.	Opera Chorus	Protestant, Catholic, Hebrew services.	English Diction. French Diction. Style. Interpretation.
III.	Voice.	Piano.		Musical Form.	Literary and Art Lectures.	Italian, German, French.	Opera Chorus and Class (Solo parts).	Protestant, Catholic, Hebrew services.	English Diction. French and German Diction. Style. Interpretation.
IV.	Voice.	Piano.				French, German.	Opera Class, Solo Parts, Stage Dep.	Oratorio.	French and German Diction. Style. Interpretation.
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THE FINAL TEST FOR CERTIFICATES. (SINGING)

The final test for certificates of the Regular Department for singers of the Prescribed Course requires the musicianly performance, including perfect vocal mastery, diction, style and interpretation of an Italian and French aria, several German and French songs, a sight reading test, an average of ninety per cent. in the theoretical work, a condensed transcript of the principal points of the libretto as well as musical content of three complete operas, and one oratorio to be selected from the repertoire studied the past season, these transcripts to be made from memory during the final examination. An average attendance record of ninety per cent. at Lectures, Classes and Recitals of the school as assigned.

SCHEDULE OF WORK REQUIRED IN THE ARTISTS' AND TEACHERS' DEPT. OF THE PRESCRIBED COURSE FOR SINGERS

Grade.	Principal Subject.	Theory. Pedagogy.	Languages.	Opera Work.	Church Work	Diction. Style. Interpretation.
VI.	Voice Repertoire.	Harmonic Analysis (Grade III).	French, German, Italian.	Opera Class, Operatic Repertoire, Stage Dep.	Oratorio.	English Diction. French and German Diction. Style. Interpretation.
VII.	Voice Repertoire.	Pedagogy.	French, German, Italian.	Opera Class, Operatic Repertoire, Stage Dep.	Oratorio.	English Diction. French and German Diction, Style. Interpretation.
VIII.	Voice Repertoire.	Pedagogy.	French, German, Italian.	Opera Class, Operatic Repertoire, Stage Dep.	Oratorio.	English Diction. French and German Diction, Style. Interpretation.

THE FINAL TEST FOR DIPLOMA OF GRADUATION. (SINGING)

The final test for a diploma of graduation of the artists' and teachers' department for singers of the Prescribed Course requires a musicianly performance, including perfect vocal mastery, diction, style and interpretation, of an entire song recital consisting of Italian, French, German and English compositions, as well as a performance of a complete operatic role, including stage deportment, and an oratorio, to be selected from the repertoire studied during the past season. A condensed transcript of the principal points of the libretto and musical content of five complete operas selected from the students' operatic repertoire, but not including the three operas used in securing the Certificate of the Regular Department. These transcripts to be made from memory during the final examination. An average of ninety per cent. in the theoretical work and an attendance record at Lectures, Classes and Recitals as assigned of ninety per cent.

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Christine Miller Charms Her Hearers.

Christine Miller, the well known American contralto, received the appended press criticism, one of many, following her recent appearance in Erie, Pa.:

Tuesday evening Christine Miller delighted a large and representative audience at Masonic Hall, when she gave the third program of the Artists' Course, arranged by Eva McCoy. Her program was a notable one in its arrangement, in the presentation of great names and in the numbers given that were new. The first group of songs, with the Bach and Handel numbers, followed by the infectious joyousness of the "Come, Lasses and Lads" (seventeenth century) and the "Green Bushes" (sixteenth century), closing with the verse from Shakespeare, was a most effective grouping of old masters, possessing also the merit of novelty. Miss Miller charmed her audience with her singing of them, and seemed very pleased with the lovely bouquet of gorgeous pink roses that came to her, and rested for the remainder of the evening on the piano to gladden the eyes of the people. The German songs, by Gustave Mahler, included a wide range of sentiment. The singing of them was made more delightful by the brief explanation of the themes which Miss Miller gave. In her greatest number, "Adieu, Forets" (from "Jeanne d'Arc") she gave a powerful interpretation. The group of Indian songs, new—which Miss Miller made more interesting by her introductory remarks—were very beautiful and brought more of an impression of the music of the Indian melodies than we are accustomed to associate with their musical productions. Miss Miller sang with some of her best interpretations the song by one of our most popular local composers, Albert Dowling, Jr., whose works are always marked by their grace and fine inspiration. The song, "God's Smile," is dedicated to Miss Miller, and the ovation given it was for singer and song. Her closing numbers included one from an old Japanese text. This singer, who has been heard in Erie for three successive seasons, and each one bringing her more recognition and deeper appreciation, increased her hold upon the people in her concert of last evening. She was encored with enthusiasm after each appearance and was very generous in responding.—The Erie Daily Times, March 25, 1914. (Advertisement.)

Nelle Bryant Busy.

Nelle Bryant, the charming young dramatic soprano, until recently the prima donna of Stadt Theatre, Ulm, Germany, was heard not long ago in a musicale at the home of Mrs. Benjamin J. Buckingham, in the Bryn Mawr Highlands, Chicago. As usual, Miss Bryant captivated the hearts of her listeners with her winning personality and her supreme vocal art. She is a most satisfying singer. Her interpretation of German lieder is really ideal.

Miss Bryant is among the few who possess much power and dramatic fire, and who can also sing so beautifully those tender, pathetic little gems that pull the heartstrings and cause the tears to start.

In nothing was she heard to better advantage, however, than in the aria from "Cavalleria Rusticanna. It is not surprising that Miss Bryant is especially at home in the opera, as she has the voice, figure and temperament combined, and whether she chooses to continue in opera or not, her arias will always be a delight on any concert program.

Automobiling in London.

The accompanying snapshot was taken in front of Julia Claussen's home in London. Those in the machine are: Rudolph Engberg, the Chicago baritone, who is seated just beyond the chauffeur, and in the rear seat, holding the little dog, is Mrs. Spoor, Mr. Engberg's sister; in the center is Rosa Raisa, prima donna of the Chicago Grand Opera Company, and Julia Claussen, contralto, with the same organization.



WELL KNOWN OPERA STARS SNAPPED IN LONDON.

Stokowski Leads in Munich.

Leopold Stokowski was scheduled to lead an orchestral concert at Munich August 11. The program included Beethoven's "Leonore" overture, No. 3; Brahms' first symphony in C minor, and Berlioz's overture to "Benvenuto Cellini." The soloists were Olga Samaroff in the Schumann piano concerto, and Mme. Charles Cahier, in three songs by Wagner, "Im Treibhaus," "Träume" and "Schmerzen."

A Bruckner monument is to be erected at Linz.

Carl Friedberg's Coming Tour.

Carl Friedberg, the distinguished German pianist, who will arrive in America for a three months' tour, early in October, will not only be heard with the majority of orchestras and in recitals throughout the country, but will also be assisting artist to some of the leading chamber music organizations.

Friedberg keenly enjoys playing chamber music and frequently assists the noted string quartets in Europe, such as the famous Bohemian Quartet Rose in Vienna, the Fitzner and others. Friedberg was the founder of the famous Frankfurt Trio with Rebner and Hegar and has toured with that organization all over Europe. He will bring with him some new chamber music compositions, all of them unknown to American concert goers.

New York Military Band at Columbia.

Students of the summer session at Columbia University heard the last concert of the season to be given by the New York Military Band, Edwin Franko Goldman, conductor, when this excellent organization performed the following program on August 4:

Marche Militaire Francaise, from Algerian Suite.....Saint-Saëns
Overture, Merry Wives of Windsor.....Nicolai
Barcarolle from Tales of Hoffmann.....Offenbach
Excerpts from Lohengrin.....Wagner
Waltz, Artists' Life.....Strauss
La Lisonjera .....Chaminade
Fantasie, The Pirates of Penzance.....Sullivan
Ode to the Sun, from Iris.....Mascagni
Parade Militaire (characteristic).....Massenet
Grand International Fantasie.....Tobani

Zoellner Quartet to Remain in America.

Although the members of the Zoellner Quartet had anticipated an European trip last June, two contracts, made last February, have been the means of holding the quartet here all summer. Now that war conditions in Europe are likely to prohibit such a tour, the Zoellner Quartet has postponed its trip indefinitely and will remain in this country.

On June 26 last the quartet gave a concert at the summer school of Wooster University, Wooster, Ohio, and on July 2 it was heard at the County Music Teachers' Convention, at Garnarville, Iowa.

LOUIS BLUMENBERG IN OSTEND.

Ostend, Belgium, July 28, 1914.

There is considerable interest taken in music here. At the Kursaal, Director León Rinskopf gives an interesting program nightly with a large orchestra. Among the distinguished soloists last week Mme. Matzenauer scored a great success; her husband, Ferrari-Fontana, also was appreciated. They sang last Saturday evening and I was present at the hotel Sunday morning when M. Rinskopf tried to persuade them to remain over for another concert, but they could not be induced to do so, as their previous arrangements interfered.

Titta Ruffo sings here on August 10.

At the Theatre Royale a well attended symphony concert is given every Friday afternoon by the same orchestra as the one at the Kursaal.

The soloist last Friday was Georges Enesco, who played the Brahms violin concerto. It was with some surprise and pleasure that I found Leopold Godowsky in the audience, and with him was Louis Sigel, the violinist, who will make his American debut this coming autumn under the management of R. E. Johnston.

Arthur Nikisch and Elena Gerhardt (who will go to the United States again this season) were among other artists greeted.

At the Kursaal last night I came across Giorgini, the tenor, Carolina White and Longone, all recently of the Chicago Opera Company. They are here for a performance of "Tosca."

Edgar Stillman Kelley, the American composer, fresh from his triumph at Altenburg, is here. He has found a quiet temporary home where he is finishing some of his works. Mr. Kelley also is preparing some essays which will appear in the MUSICAL COURIER, and it is needless to say that his articles will be thoroughly interesting.

While very few Americans are in Ostend, the various European countries are well represented. It is to be regretted that in the United States we have no summer resorts that offer any really first class musical diversion. While we Americans spend large sums of money on music, yet the entertainments are crowded into a few winter months, whereas here in Europe high class concerts and soloists can be heard in all the better summer places. At our resorts we are regaled with "ragtime," even though some of the hotels print advertisements containing the alluring announcement that they have a "symphony orchestra," when there are in reality only from three to five performers and in very few cases more than that number.

It is nothing to be proud of that in Greater New York we cannot maintain a fine orchestra from May to October. Since the days of Anton Seidl, when he gave those interesting concerts at Brighton Beach, there has been no good music given at any resort near the metropolis.

Although Nahan Franko, I hear, is drawing great crowds to his Central Park concerts, yet those entertainments are free. There ought to be some hall in or near New York where Franko could provide a fine program at a reasonable admission. Among the thousands of stay at homes there certainly must be enough educated people who can appreciate art. LOUIS BLUMENBERG.

[The foregoing article was written by Mr. Blumenberg before the outbreak of war in Europe. He now is in London and will return to America shortly—Editor MUSICAL COURIER.]

"The Messiah" Sung at Columbia.

Under the efficient direction of Walter Henry Hall, the University Chorus of Columbia University, New York, gave its annual "Messiah" performance on August 6. The soloists were Agnes Alsop Ward, soprano; Mme. Benedict-Jones, contralto; Dan Beddoe, tenor, and T. Foster Why, bass noble. The work of Mr. Beddoe was, as usual, on an elevated plane and replete with serious thought. Suffice to say that his singing was excellent and much enjoyed by his many admirers.

Of unusual merit were the interpretations of T. Foster Why. This is the second time within six months that he has sung with this organization, and it is easy enough to see why he is a favorite.

The work of the chorus was up to its usual high standard and enthusiastically received by the immense audience, which not only filled the chapel in which the oratorio was given, but overflowed into the grounds surrounding it and some were to be seen in the windows of adjacent buildings, listening to this great work of Handel.

Saenger Studio Soprano's Success in the West.

Another coloratura soprano from Oscar Saenger's New York studio has made good in the West, where she is located at present. Irene Audrey, who as Irene Kelly Williams, made her debut in San Francisco recently as soloist with the Philharmonic Orchestra, aroused great enthusiasm with her unusual voice and charming stage manner. She also sang at a concert before an audience of four thousand music lovers whom she won with her first number, the waltz song from "Romeo and Juliet," which displayed her art at its best. Miss Audrey has accepted some prima donna roles in light opera, which work has been arranged so that it will not interfere with her concert engagements.

Dostal at Ocean Grove.

George Dostal, the Bohemian tenor who now is being heard for the first time in America, promises soon to make for himself an enviable reputation. Mr. Dostal appeared at Ocean Grove, N. J., during the week of July 25, and, according to Tali Esen Morgan, who engaged him, scored one of the most brilliant successes yet recorded at the popular resort by a new artist. Two of his appearances, of the eight which comprised the Ocean Grove engagement, were made as soloist with the United States Marine Band. Dostal has taken a prominent part in Italian opera abroad for three years previous to his return to America. The range of his fine lyric voice, which includes E and even F sharp in alt, enables him to give original settings to many of the older French and Italian arias, and which are frequently subjected to transposition. He also possesses remarkable voice control and coloring ability, a prolonged dimuendo and a sustained, powerful cresendo.

Mr. Dostal was received with great enthusiasm by the large audiences who heard him at Ocean Grove and at



GEORGE DOSTAL,
Bohemian tenor.

each concert had to respond to encores many of which latter had to be repeated as they were, as a rule, well known English ballads that appealed especially to his admirers. Although Dostal is Bohemian, he was born in America. His musical education was gained altogether in Italy. He not only sings, but speaks fluently German, French, Italian, Bohemian and English, and above all, his singing in English is such that every one can easily understand every word. His manager, R. E. Johnston, places great confidence in him, and many important engagements in this country already have been booked for his 1914-1915 season.

Irma Seydel in Europe.

A recent communication from Mrs. Seydel, mother of Irma Seydel, the noted young violinist, who is at present in Germany, contains the information that Miss Seydel played her sixth engagement with the Cologne Orchestra on July 23 and met with great success. She was engaged to appear again with this orchestra on August 7 and was to have played at two of their winter concerts. On July 19, Miss Seydel was heard with the Royal Orchestra at Sondershausen with her usual success.

Mrs. Seydel further states that Miss Seydel's tour was booked up to January 12, but, of course, now, owing to the war, they do not see what else they can do except return to America as soon as they can get a steamer.

Sokoloff with the Music League.

The Music League of America has secured through Johanna Sherrick, the distinguished young Russian violinist, Nikolai Sokoloff, as one of their leading artists for a number of important engagements.

Fanning at Beverly, Mass.

Cecil Fanning and his accompanist, H. B. Turpin, gave the musical program which marked the opening of Mrs. R. W. Evans' new music room at Beverly, Mass., on Saturday afternoon, July 29. The affair, which was one of the important society events of the present summer season, was attended by many of the foremost members of the North Shore elite, and Mr. Fanning, who is a great favorite in this circle, was received with pronounced enthusiasm. Enthusiastic comment was aroused by his singing of Heine's version of "Die Lorelei," by Liszt, in which number the baritone's splendid artistic resources are given full play. Also the group of old English and French songs were especially well received, calling forth three encore numbers. Fanning's art and success seem to be ever on the increase. His voice at present is in superb condition and the versatility of the artist, always in evidence, seems also to have broadened greatly.

The program in full was as follows:

Le Cor (de Vigny)	A. Flegier
Romance (Bouget)	Debussy
Air from Herodiade	Massenet
Niemand hat's Gesehn	Loewe
Die Lorelei (Heine)	Liszt
Le Cycle du Vin	Old French
Les Belles Manieres	Old French
To Mary	Maude Valery White
Dame Durden	Old English
'Tis Not in Seeking (Sill)	Percy Lee Atherton
Little Boy Blue (Eugene Fields)	Ethelbert Nevin
A Fairy Love Song (Ella-Higginson)	Charles Willeby
The Last Leaf (Oliver Wendell Holmes)	Sidney Homer

Artha Williston Engaged for Maine Festival.

When Rossini was asked what he considered the greatest requisite for a singer, the composer of "William Tell," "The Barber of Seville" and "The Stabat Mater," replied with moving earnestness: "First, voice; second, voice, and third and last, voice."

It is due first of all to the beauty of her voice that Mrs. Artha Williston, who has been engaged to sing at the coming Maine Festival, has enjoyed popularity in New England, a section where her singing first attracted notice. Critics have declared that she possesses one of the loveliest voices heard in recent years, a beautiful soprano, with the unusual range and flexibility that allows the widest latitude as to styles of singing.

Mrs. Williston is a graduate of Holyoke, Mass., College. With her liberal education, musical tastes and lovely voice, the American concert stage has been enriched by another artist, who is certain to adorn the profession.

Mrs. Newkirk's Active Summer.

The studio of Lillian Sherwood Newkirk has been very active this summer. Mrs. Newkirk has taught every day but Saturday all summer, having students from eleven different States. Many of these singers go to Norwalk, Conn., for the summer class, taking cottages or boarding. Clara Marie Jaeger is to be with Mrs. Newkirk all of September after the 10th, as is also Freda Williams, of Indianapolis, who expects to study in New York all next season. Miss Jaeger, it will be remembered, is one of Mrs. Newkirk's pupils who, having studied many seasons with her, was in Paris last winter perfecting her French. Mrs. Newkirk will leave in her motor for the Adirondacks and Maine in two weeks, to enjoy a well-earned rest of three weeks, and will resume work at 1425 Broadway, New York, her new studio, on September 30.

Louise Jansen-Wylie in Maine.

Louise Jansen-Wylie, the well known soprano, is spending the month of August at Ogunquit, Maine. Mme. Wylie is an enthusiastic swimmer and each day from eleven until twelve o'clock can be found battling with the breakers as they roll in on the rocky coast. After the ocean dip follows luncheon and an hour on the piazza, then Mme. Wylie writes, "the real work of the day begins, for I am working on new songs with my coach for my tour of the West this fall."

Mme. Wylie has been engaged as soloist for one of the six concerts of the Wichita Symphony Orchestra. Other soloists are Maud Powell, Louise Barnolt, of the Montreal Opera Company, and Andrea Sarto, formerly of the Metropolitan Opera Company.

Norah Drewett in Viareggio.

Norah Drewett sends greetings from Viareggio, Italy, and says: "Best greetings from the seaside! Puccini is just now here in his villa. Titto Ruffo is staying at the hotel next door, Eleanora Duse at another one. But we are idling delightfully. Yours,

"NORAH DREWETT."

ORGANISTS' CONVENTION.

Seventh Annual Series of Programs Given at Ocean Grove and Asbury Park.

The seventh annual convention of the National Association of Organists was held at Ocean Grove and Asbury Park, N. J., August 5 to August 12. The national headquarters were at the North End Hotel, Ocean Grove, the recitals and lectures at the First Methodist Episcopal Church, Asbury Park. President Dr. J. Christopher Marks being forced to be absent, Homer N. Bartlett acted as chairman in his place. Several of the members of the executive and other committees were also obliged to be absent, much to the regret of the members of the Association who gathered at this convention.

A representative of the MUSICAL COURIER was told "that the arrangement had not proven satisfactory this year, as the Methodist Church in which the meetings were held was out of the way and difficult to reach and too far from the North End Hotel, which was used as the headquarters." It was learned from other sources that only a very few of the visiting members of the Association stopped at the North End Hotel, and that there was not the same cohesion this year among members as in former years when the convention was held at the Auditorium in Ocean Grove. At the business meeting on Saturday morning, about sixty members of the Association were present in all. It is believed that the Association comprises a total membership of between twelve and fifteen hundred.

The program was as follows:

WEDNESDAY, AUGUST 5.

2.30 P. M.

Convention called to order by the president, Dr. J. Christopher Marks.

Address by the president.

In the absence of Dr. Marks, a short address was delivered by Mr. Bartlett, who then read the president's address.

4.00 P. M.

Organ recital by Mary Chappell Fisher, of Rochester, N. Y.

This was an error on the program, as Mrs. Fisher gave her recital on the following day, her place being taken by Richard Keys Biggs, who proved to be a very remarkable organist with a splendid conception of the tone-color possibilities of the instrument.

8.00 P. M.

General reception in the sun parlor, North End Hotel.

THURSDAY, AUGUST 6.

10.00 A. M.

"The Mental Study and Reading of Music," Henry Harding, of Freehold, N. J.

"The Organist as the Leader of Musical Effort in the Smaller Towns," Roscoe Huff, Williamsport, Pa.

3.00 P. M.

"The Anthem: Its History and Development," William D. Armstrong, Alton, Ill.

"The Calling of the Organist," Arthur Scott Brook, New York City.

4.00 P. M.

Organ recital by Frederick Schlieder, Mus.Bach., official representative of the American Guild of Organists, was scheduled, but Mr. Schlieder was unable to be present, owing to a death in his family, and his place was taken by Clifford Demarest, F.A.G.O., organist of the Church of the Messiah, New York.

FRIDAY, AUGUST 7.

10.00 A. M.

"The Two Rs in Organ Playing—Rhythm and Registration," Arthur H. Turner, Springfield, Mass.

Debate: "The Concert Organist—Program Making—Orchestral Attributes of the Organ," introduced by Dr. Edward Young Mason.

3.00 P. M.

"The Organist's Literary Field," Dr. William A. Wolf, Lancaster, Pa.

"Random Thoughts on Organ Playing," William Moss, Providence, R. I.

Organ recital by Francis Cuyler van Dyck, Jr.

8.00 P. M.

Lawn party at the residence of Dr. and Mrs. Bruce S. Keator, Asbury Park.

SATURDAY, AUGUST 8.

10.00 A. M.

Business meeting. Reports of national secretary and national treasurer. Reports of State presidents. Report of committee on constitution and by-laws.

8.00 P. M.

Children's festival, Auditorium, under the direction of Tali Esen Morgan.

SUNDAY EVENING, AUGUST 9.

The cantata, "The Christ Child" (Hawley), was given by the choir of the church under the direction of the composer, the organist being Mrs. Bruce S. Keator. The soloists were Ethel Crane, soprano; Mary Jordan, contralto: Dan Beddoe, tenor; Donald Chalmers, baritone.

MONDAY, AUGUST 10—PHILADELPHIA DAY.

10.00 A. M.

"The Chorus Choir—A True Missionary Adjunct," J. Henry Francis, Charleston, W. Va.

"The Material Welfare of Organists in Our Country," James Francis Cooke, Philadelphia, Pa.

3.00 P. M.

"Organists' Clubs as a Factor in the National Association," Dr. John McE. Ward, Philadelphia, Pa.

4.00 P. M.

Organ recital, Henry S. Fry, Philadelphia, Pa., official representative of the Organ Players' Club of Philadelphia; assisted by John Jay Joyce, basso cantante.

TUESDAY, AUGUST 11.

10.00 A. M.

"A Visit to the Choir Room of Southwark Cathedral, London, in the Year 1908," A Madeley Richardson, M.A., Mus.Doc. (Oxon), F.R.G.O.; assisted by Mary, Hester and Elfrida Richardson.

3.00 P. M.

Report of nominating committee, and election of officers for the ensuing year.

4.00 P. M.

Organ recital, Carl Rupprecht, Chicago, Ill.

7.30 P. M.

Reception and annual banquet, North End Hotel.

WEDNESDAY, AUGUST 12.

10.00 A. M.

General meeting for various purposes.

Closing exercises.

The most successful portion of this program was the cantata, "The Christ Child," given on Sunday evening. It was excellently given by the choir of the church, which developed a good quality of tone and was well supported by the organ.

Of the soloists, Mary Jordan's excellent contralto was greatly enjoyed. Dan Beddoe in the tenor part was in his usual splendid form and created great effect with the opening solo, "The Voice of Him That Crieth in the Wilderness," "Hail Thou That Are Highly Favored Among Women," and the various incidental solo parts in Part II. Donald Chalmers' magnificent bass-baritone proved wonderfully convincing in the opening bass recitative, "The People That Walked in Darkness Have Seen a Great Light," and in the later solos, "Behold a King," "Fear Not," and the incidental solos in Part II. The power and sonority of his voice and the excellence of his interpretations caused considerable favorable comment.

Much expectation was felt for the address of Dr. A. Madeley Richardson on "A Visit to the Choir Room of Southwark Cathedral, London, in the year 1908," and it is to be regretted that this address was given too late in the week for a notice of it to be included in this issue of the MUSICAL COURIER.

Yvonne de Treville Discusses War.

"How do you do this lovely day, Mlle. de Treville," said a representative of the MUSICAL COURIER, meeting that charming artist not long ago and wondering at the anxious look on her face, "the war is in Europe, you are in America, so why do you worry?"

"Ah, yes," replied Yvonne de Treville, "the war may be in Europe and I am very glad it is not in America, but I cannot help thinking about my home in Brussels which is filled with priceless souvenirs of my European appearances, and I have passed many an anxious hour fearing that it may become a prey to the army of the invaders."



Photo by Frank Scott Clark.
YVONNE DE TREVILLE.

"Then your sympathies are naturally with Belgium at this crisis."

"Of course, my first anxiety is for Belgium and the great and brave monarch who is at the head of affairs in that little country; but my interests are cruelly divided, for I have sung in all of the countries now at war and have appeared before the crowned heads who are now leading the various armies.

"While the present King was Crown Prince of Belgium, he was a frequent visitor at the Royal Opera, much more so than his uncle, King Leopold, who only cared for the 'music of cannon balls.' When I went to Ostende to sing, my first auditors were the present King and Queen of the Belgians. The latter is particularly devoted to music and personally directs the music lessons of her children.

"'The Kaiser,' as the Americans call him, was in Cologne at the time I sang the role of Mimi at the festival performances there, and in referring to my diary of that time, I find my recorded impression to be that of a 'real war-lord.'

"I have often sung at Vienna and at St. Petersburg, and have thus had ample opportunity to compare the personalities of the valiant old Emperor Franz Josef, and of the retiring Czar," continued Mlle. de Treville.

"Don't you think 'retiring' is a peculiar adjective to use in describing the Czar?"

"Not at all, quite the contrary," protested Mlle. de Treville, "Indeed, it is applicable to more than one royal personage. The present King of Sweden is actually easily embarrassed in ordinary social life, although when a question of state arises, he is the strong and self possessed monarch.

"Apropos of Austria," she added, "I have many friends who are commanding battalions in the Austrian army. Among these is General Schemua, whose return from Mostar, Herzegovina, to join the Austrian Cabinet was like a triumphal progress, so devoted are all his soldiers to him. During my visit to Dalmatia, Bosnia and Herzegovina, my party was feted and most kindly treated by the generals and their families. One of my most delightful recollections is of singing without any accompaniment, there being no piano, on board a cruiser, to General von Hortstein, his officers, and the men of the fleet guarding Cattaro, that beautiful port of the five bays, now horribly desecrated by war and bloodshed."

"Have you met the rulers of any of the Balkan States?"

"Yes, King Nicholas of Montenegro, who, as you know, is the father of the present Queen of Italy, has a delightfully democratic mode of holding his court out of doors, a sort of informal, free for all affair, which is really charming.

"Then, too, the King of Roumania signally honored me by presenting to me the gold medal of Benemerito during my last visit to Bucharest."

"Is not that honor conferred only upon officers for bravery on the field of battle?" was asked with some surprise.

"Yes, but there are a few women who have received it, as I am in a position to vouchsafe," said Mlle. de Treville modestly.

"And," she continued, "although I sympathize with each and all of them, I cannot help thinking of my home in Brussels, where I have a remarkable collection of folksongs of all nations, many of these songs being in manuscript. Should the war be concentrated on the field of Waterloo, as it is feared, Brussels, which is but a pleasant automobile excursion from there, will certainly suffer. Should such a thing happen, music would sustain an immense loss in the possible sacking of the Conservatoire de Musique with its wonderful collection of old musical instruments, many of them dating as far back as the sixteenth century. These instruments are still used in the Conservatoire concerts and have been played upon by such great artists as César Thomson, Eugen Ysaye and others, while professors at the Conservatoire. I have often been a soloist at these concerts under the baton of Gevaert.

"Another notable temple of music at Brussels is the Theatre Royal de la Monnaie, the royal opera house, which was the scene of the performances of several Wagner operas before the Paris premieres. Only recently I was prima donna there, and, indeed, I was to have sung there the beginning of September at the gala performances in honor of the Italian sovereigns," she ended with a sigh.

"Well, Mlle. de Treville, you have indeed much to think of that is harassing, but all this may be useless work, so try to think what an excellent season you are going to have over here and how fortunate you are to be on this side of the Atlantic. Many musicians in Europe would give much to be in America now, even if they did have to sacrifice a great deal."

A Letter from Hans Merx.

The MUSICAL COURIER is in receipt of the following letter, which is so characteristic of the many received and so pathetic in its ignorance of the impending troubles, that it is herewith published in full:

Steamer "Berlin,"
July 22, 1914.

To the MUSICAL COURIER:

I left on the Steamer "Berlin" for Europe after a most successful series of five recitals at the Catholic Summer School, Cliff Haven, at Lake Champlain. I intend having my first recital of German lieder in London on July 26. Will also sing for the Columbia Phonograph Company there. On August 2, I am booked for my first recital in Cologne (Germany). Will do a good deal of concertizing there in cities and health resorts like Cologne, Aix la Chapelle, Dusseldorf, Bern, Coblenz, Wiesbaden, Ems, Neuenahr and also in Amsterdam (Holland), returning to America next season.

Yours truly,
HANS MERX.

This letter was postmarked in London July 27.

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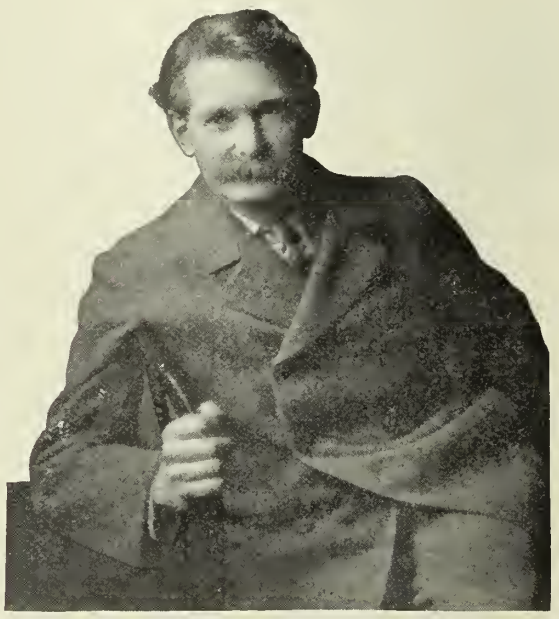
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Some Borwick Biography.

Leonard Borwick was born in 1868 at Walthamstow, near London, in the county of Essex. He showed great musical aptitude at a very early age, and as his talent developed, and brought him into wider notice, signal marks of favor and encouragement were bestowed on the child by such distinguished musicians as Mme. Norman-Neruda and Piatti, who played with him when he was only eight years old.

After his schooldays in England were over, his training as pianist was undertaken by the illustrious Mme. Schumann, widow of the great composer, and for six years he remained her pupil at the Hoch Conservatory in Frankfurt-on-the-Main. The advantage of such a thorough schooling in the piano method derived from her father, Friedrich Wieck, was apparent enough; but it is probable that so young a man would but dimly realize, at the time, the great influences working within him for afterlife through the association and intercourse he enjoyed, during all those years, with so pure souled an artist, and with a character so truly venerable and lofty as that enshrined in the presence and personality of Clara Schumann.

Young Borwick's successes at the conservatory were so outstanding that, in view of the eminence he was likely to achieve as an offspring of one of the chief educational institutions of their city, the Museums-Gesellschaft in Frankfurt decided that his formal entry into public life should be made under their auspices. At their hands, then, the young English student received not only his first public engagement, but the rare—if not, indeed, the unique—distinction of a "first appearance" with the society's famous symphony orchestra in Beethoven's E flat concerto.



LEONARD BORWICK.

This was followed quickly by engagements in London, where, after making his debut with Schumann's concerto at the Philharmonic Society, Borwick played, at one of the Richter series of concerts, Brahms' opus 15 in D minor. At a performance of the same concerto in Vienna—Richter again conducting—the composer himself was present, and the words are worth quoting that the great master wrote on a postcard,* at the concert, to his lifelong friend, Mme. Schumann:

"I write in a state of great delight to say that Borwick played admirably, with a fine freedom, warmth, energy, passion—everything that could be wished for, in short. But I couldn't help thinking how much the goodness and beauty of it all were due to his teacher! Honestly, it couldn't have been better or finer, and you needn't hesitate to believe whatever your friends report on the subject."

That was on February 22, 1891; and no more searching ordeal could have awaited a musician at the threshold of his career. In Vienna, fittingly—the famed centre of music in the past, and the home, at that hour, of the great genius who now, so to speak, stood sponsor for the young Englishman—the trial by fire had been undergone. The strain had been withstood. The metal showed no flaw. Tested by the master craftsman of the age, the product was declared to be well and truly tempered to the great service of musical art.

Leonard Borwick retains a singular hold on the affections of his first public—that of music loving Germany—as many glowing press tributes show which have been reprinted from time to time in the MUSICAL COURIER.

For the rest, it may be added that no less warmth of appreciation has attended his appearances in France, England, America, Italy, Norway, Sweden, Denmark and Australasia, and submitting himself again to the judgment of audiences in this country Borwick's course will be watched with warm sympathy and interest by not a few friends and admirers in foreign lands besides those in his English home, who, mindful of the great tradition he inherits and of his own innate qualities of musicianship, wish their countryman Godspeed on his path to new conquests over seas.

*Given, later, to Mr. Borwick by Mme. Schumann. The text may also be found in Litzmann's Life of Clara Schumann, Breitkopf & Härtel, Leipsic.

Some More Larkin-Weber Engagements.

The Larkin-Weber recitals will be heard next season in the artists' course at Keokuk, Ia., under the auspices of the Woman's Club of Kenilworth, Ill.; the Woman's Club of Riverside, Ill., and the Amateur Musical Club of Peoria, Ill.

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IN ALL THE KEYS.

Mrs. John W. Nichols, the talented pianist of New York, has been reengaged for a concert at Columbia University, March 19, 1915. Earlier in the season she appears in a joint recital with her husband, the tenor, at the university. A beautiful "Waltz Caprice," for piano, has just been dedicated to Mrs. Nichols by Frank E. Ward, the New York composer and organist. Mrs. Nichols has a large class of pupils this summer at the University of Vermont, Burlington, Vt. This artist pair gave their second recital there July 31, a program of two dozen songs and piano compositions making a fine variety.

A. Hellberg was reelected president of the Houston, Tex., Saengerbund at the annual election.

A library of organ music was recently placed on the shelves of the Kansas City, Mo., public library, which is available to all organists who have library privileges. Among the books are works by Carl, Dubois, Guilmant, Mendelssohn, etc.

A piano recital, in which twenty-eight pupils took part, showed careful training and reflected credit on their teacher, Miss Sidels, of Petersburg, Va. Medals for excellency were awarded to Dorothy Allen and Elsie Cizek.

Berta Mills, soprano, appeared in a recital in her home city, St. Joseph, Mo., after an absence of four years in Paris, where she has been studying.

Flora Howell Bruner, first soprano; Louise de Salle Rath, second soprano, and Pearl Hossack Whitcomb, contralto, are known as the Lorelei Trio. Assisted by Frances Buckland, pianist, they were heard recently at Berkeley, Cal. These musicians are well known in San Francisco.

A delightful program was given at the dedication service of the organ recently installed in a church in Evansville, Ind. Louise Fischer, of Oxford College, has been selected as the organist.

Selections from the works of Verdi, Puccini, Bizet, Donizetti, Mascagni, etc., were sung by the advanced pupils of John T. Hand, tenor, of the Italian School of Art, Salt Lake City, Utah. The accompaniments were satisfactorily rendered by Professor McClellan.

Lumley, Ont., music students did well in the recent examinations, among those taking honors being Maggie Habkirk, Myrtle Kyckman and Rossie and Gladys Broadfoot.

Under the able direction of William H. Stacy, the choir of the First Methodist Church of Austin, Tex., has been presenting a series of Sunday night concerts. These concerts have been greatly enjoyed and largely attended.

At the home of Addie R. Covell, in Bedford, Mass., her pupils were heard recently in a song recital, among the participants being Sara Lewis, Grace T. Buchell, Ethel M. Pemberton, Alice P. Grenache, Marguerite E. Habicht and Helen D. Stafford. The program included selections from the works of Bemberg, Debussy, Chaminade, Lehmann, Spross, Schumann, Liszt, etc.

Warren D. Allen, organist, and Mrs. Allen, vocalist, recently gave a recital at Berkeley, Cal.

For the first time in a number of years, Boone, Ia., is enjoying Sunday afternoon concerts in the park.

Hans Sittig, cellist, and his sister, Gretchen, violinist, are two interesting children, who recently gave a recital at Utica, N. Y. Their father, Prof. Frederick Sittig, played their accompaniments. The work of the little ones was very commendable.

Frances Cullen Moffett, who has been instructor of piano at the Athens School, University of Chattanooga, Tenn., has gone to Indianapolis, Ind., where she intends to teach and at the same time continue her studies. What is one city's loss is the other's gain.

Moose Jaw, Saskatoon, has been selected as the venue for next year's Provincial musical festival, and naturally local interest in matters musical has been greatly accelerated.

Mrs. George N. Walker presented in a piano recital Vera Fraser, of Dallas, Tex. She was assisted by her brother, Leo Fraser, and a younger sister, Louise Fraser.

Residents of Florence, S. C., were treated to an excellent organ recital by Prof. Paul de Launey, of Columbia, S. C., his program being varied and full of interest to the musical Florentines.

Agnes McManus, of Ottawa, Canada, was the winner of a gold medal in the piano examinations of the Dominion College of Music.

Geneva College Glee Club was heard in concert at Topeka, Kan., where they scored a decided success.

A special committee composed of Frank H. Blackledge, John F. White and Frank W. Olin, has been appointed to arouse interest among the business men of Indianapolis, Ind., in the work of the Indianapolis Orchestra Association and the People's Chorus.

Pupils of Elsie Johnson, teacher of piano, at Worcester, Mass., were heard recently in recital, assisted by Christina L. Davis, reader.

Mrs. Edward Wells Collins sang recently with the Denver Philharmonic Orchestra. She was heard in an aria by Debussy and a composition by Landon Ronald.

Bennie Jones, a pupil of James Stephen Martin, the well known vocal teacher, of Pittsburgh, sang at the open air church concert of the First Baptist Church in Pittsburgh.

Under the direction of Prof. Robert Hentschel, the orchestra of Grand Rapids, Mich., gave an interesting concert at John Ball Park.

Ellen A. Kennedy, piano teacher, of Worcester, Mass., presented a number of her pupils in recital at her studio. Reno M. Flardo, soprano soloist, was a delightful addition to the program.

Mrs. Brabason Rutherford was the assisting artist at the recital in Pittsburgh, Pa., of the pupils of Matilda Orr Hays.

Assisted by students from the Wilbur-Leland Dramatic studio, the pupils of Louise Gertrude Crook were heard in recital, at Sacramento, Cal. The program was well selected and of interest to all.

Edward Everett Adams, of Lowell, Mass., was heard in recital at his studios. Margaret McDonough, Maerose C. O'Neil, Idola DuBay, Mary H. Cherry, A. Mildred Ware, Germanine E. O'Leary, Edmund A. Preston and David C. Boyle were pupils who assisted to make the occasion a most enjoyable one.

Demonstrating her worth for the honor of attaining the highest average in music examination in the seventh grade, section B, Marguerite B. Reilly, a student at the parochial school at Allentown, Pa., was heard in a rendition of Weber's "Invitation a la Valse." Other prize winners were Anna Coyle, Florentia Kimmet, Nellie Bickel, Rachel Ihm and Marie McDermott.

Vocal pupils of Carolyn Kiel-Staff, soprano, were heard in an interesting musicale at Worcester, Mass.

Class pins were awarded Ruth Johnson, Annazelle Monroe, Bernice Atterbery, Edythe and Halle Wilmans and Marjorie Robinson, of Dallas, Texas, by their piano teacher, Annie Gregg Caldwell, for excellent practice. Selections from the works of Saint-Saëns, Schiller, Beethoven, Schumann, Mendelssohn, Nevin, Verdi, Donizetti, Paderewski, Chopin, Mascagni, Liszt, etc., were performed.

A recital was given recently in Springfield, Mass., by the pupils from the piano classes of Ellen M. Donohoe.

Assisted by Althea Talbott, soprano; W. E. Grinner and Paul Bindley, baritones, a dozen pupils of Anna M. St. John were heard at the Studio Building, Kansas City, Mo.

Maple Grove is a little town in Barry County, Mich., which boasts an excellent church choir, the director of which has held that position for fifty-eight years. This gentleman, Close R. Palmer, is now seventy-eight years of age, and he was chosen to lead the choir when he was but nineteen, at at time when the church was built of logs and people carried their guns to the meeting house to be prepared for any attack by the Indians.

Arthur Howard, Ralph Bezanson, Earl Cottle and Fred Hansell, who make up the male quartet, and William Goodwin, violinist, and Alfred Haughton, cornetist, by their musical offerings add to the interest of the services at one of the prominent churches of Brockton, Mass.

C. P. Garrett, of Los Angeles, Cal., gave a very interesting program on the new organ of the First Church of Christ, Scientist, Riverside, Cal.

At a dance given by Mr. and Mrs. Stuyvesant Fish at Newport, R. I., recently, the modern dances were interpreted to the music of a soloist. This odd accompaniment was furnished by Victor Irving Fisher, tenor, of New York.

Prof. B. W. Merrill, of the musical department of the college, Waterloo, Ga., gave a recital at which a number of his pupils appeared.

Under the direction of Bert A. Dole, the male chorus of a prominent Cleveland, Ohio, church gave a most enjoyable concert. This chorus is made up of twenty-one members.

George Root's cantata, "Bethlehem," was given recently by the pupils of Heber Coleman, of Pasadena, Cal., assisted by a number of other musicians. Piano accompaniments were furnished by Golda Morr.

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At Green Mountain Falls, Col.

The accompanying picture taken at the Willis summer cottage, at Green Mountain Falls, Col., shows, from left to right: Wilhelm Schmidt, Mrs. Persinger, Mrs. Willit Willis and Alma Voedisch, the Chicago manager. Miss Voedisch is booking her artists on the Coast and in the West.



AT THE WILLIS SUMMER COTTAGE, GREEN MOUNTAIN FALLS, COL.

Renie C. Boice Combines Work and Pleasure

Renie C. Boice, the well-known New York vocal teacher, is at Stewartsville, N. J., visiting her niece on a fruit farm, where, surrounded by plum, peach, apple and pear trees, so laden with fruit that their limbs almost touch the ground, she is enjoying the beautiful scenery of this section of New Jersey. Motor rides have proved an additional attraction and many interesting spots have been visited, including Pocono and the famous Delaware Water Gap.

After a short visit recently in Metuchen, N. J., Mrs. Boice returned to Asbury Park, N. J., where she has opened a studio for the summer. Both Mr. and Mrs. Boice will leave very soon for a trip through the Wyoming (Pa.) valley, where they will visit Kingston, Wilkesbarre, Pittsburgh, Scranton, and the surrounding country.

Early in October, Mrs. Boice will go to Maine to attend the music festivals there. Florence Anderson Otis, one of her pupils, will sing. Mrs. Otis is now in New Hampshire taking a much needed rest and preparing for the numerous engagements booked for next season.

Katherine Bickford Self and Jessie Rowe Lockitt, both pupils of Mrs. Boice, are spending their vacations together in Maine. They also have numerous engagements for the fall.

Grace Douglas Bell is in Pleasantville, N. Y., but will be heard in Brooklyn on Sundays during August.

Pupils from the Boice studios in New York recently gave a well attended concert at the Ocean Grove Auditorium; nearly three thousand persons, it is said, were present. Mrs. Boice anticipates a very busy season, beginning early in the fall.

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Jenny Dufau's Coming Concert Tour.

Jenny Dufau, who will sail for America on September 18, will open her American concert tour under the management of Harry Culbertson, October 2. Miss Dufau is already booked for thirty-four concerts and song recitals before the holidays.

Miss Dufau's annual New York recital will be given in January, and after her operatic engagements in January and February, she will open her spring concert tour. Her Chicago recital will be given in November. Most of the engagements for the coming season are song recitals, assisted at the piano by Charles Lurvey, but in several instances Miss Dufau will appear in joint recitals with Maud Powell, and at Columbus, Ohio, she will appear jointly with Katharine Goodson, the English pianist.

For her Texas engagements Miss Dufau will have the assistance of Hugo Kortschak, the former assistant concertmaster of the Chicago Symphony Orchestra. The coming season promises to be the busiest of Miss Dufau's career.

Lavoie-Herz Dates.

Djane Lavoie-Herz, the Canadian pianist (under contract with M. H. Hanson to tour Canada and the United States this season) will begin her series of appearances at Toronto, October 6; Hamilton, October 14, and London, Ontario, October 16. There are other Canadian concerts between those dates and immediately after will follow the opening of the Lavoie-Herz tournée on this side of the border line. The distinguished pianist is in excellent trim and is adding constantly to her already unusually large repertoire.

Clarence Eddy's Summer Activities.

Clarence Eddy, the noted organist, is spending most of his summer in the country near Ossining, N. Y. He has been touring this week through Massachusetts, stopping at Allston and his native town, Greenfield. On September 3 and 4, Mr. Eddy will dedicate the large four manual organ in the First Baptist Church at Syracuse, N. Y., Mrs. Eddy assisting him in the second recital. On September 10, Mr. and Mrs. Eddy will give a joint recital at Lawrence, L. I.

Hanna Butler in Lucerne.

Hanna Butler, the Chicago soprano, is shown in the accompanying snapshot, on top of the Rigi Mountains of Lucerne, where Mrs. Butler was escorted by Mr. and Mrs. Hull. From there Mrs. Butler intended to go to the Italian



HANNA BUTLER ON TOP OF RIGI MOUNTAIN, LUCERNE, SWITZERLAND.

Lakes, from whence she thought she would motor back to Paris with her pupil, Mary Harris.

Under the present cloudy conditions, the whereabouts of Mrs. Butler are unknown and her plans must necessarily have been altered to fit circumstances.

Cincinnati Band Troubles.

The strike of the American Federation of Musicians, in Cincinnati, is at an end and the local association has won over the non-association members. The trouble started when the Board of Park Commissioners awarded the First Regiment Band (a non-union organization) six park concerts. The association took up the matter and decided that the association players either furnish all the concerts or none. The Park Board insisted that the First Regiment Band be allowed to play six concerts. The consequence was that the non-association bands were awarded all the concerts. The Eden Park concerts were given out by the directors of the Schmidlapp Fund, and John C. Weber was awarded the contract and his band was the only association band permitted to play. The concert season began and the music furnished by the non-association bands was so poor that the Board of Park Commissioners cancelled all contracts with non-association bands and awarded all concerts to association bands led by Esberger, Hahn, Weber and Hefer.

George Everett Returns Safely.

George Everett, the accomplished and successful American baritone, returned to America last week from Europe, after a series of impressive appearances with the Boston and Covent Garden Opera Companies this summer. Mr. Everett, while he still is under contract with the Boston Opera, has been approached since his return with tempting offers to go into comic opera, but up to the present moment has withstood the alluring inducements.

A Second Kubelik.

Jan Kubelik announces that his son, born a few months ago, already "reveals distinct traces of talent for the violin." Hully gee, Jan, you're stringin' us.—Newark, N. J., Star.

OBITUARY.

Henry R. Austin.

Henry Ritchie Austin, a teacher of music, with a studio at 1336 Greene avenue, Brooklyn, died on July 30, in the Cancer Hospital, Manhattan, following an operation for cancer of the throat. He was born in Greensborough, N. C., forty-one years ago, and had been a resident of Brooklyn for twenty-one years. He is survived by his mother, his stepfather, Frederick J. Deverall, who is connected with the Brooklyn Park Department, and two brothers. Harold Percy Austin, who is in the Hospital Corps stationed at Fort Hamilton, and Ernest Austin, of Sacramento, Cal.

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[In the accompanying article, the Musical Courier for once departs from its usual custom and prints a story, a fantastic piece of fiction, called "A Musician's Dream." The reason for its publication may be found in the story itself, a delightfully conceived and splendidly executed bit of musical fooling, not without a moral of a convincing kind. The author of the notion is Florizel von Reuter. Under the name of "Florizel" he toured America as a violin prodigy, but now has ripened not only into a matured artist whose performances are winning high praise in Europe, but appears also to have developed literary powers which should encourage him to cultivate the pen as assiduously as he is wielding the bow.]

A MUSICIAN'S DREAM.

A Musical Fantasy, Presented with Apologies to Those Mentioned Therein.

WRITTEN FOR THE MUSICAL COURIER BY FLORIZEL VON REUTER.

Introduction.

Dr. Richard Strauss' day had been a busy one, and he elt quite worn out when at last he found himself free to etire to rest.

He had risen early that morning and had spent several edious hours in the final proof correcting of his great ew operatic production, the anticipation of which was rovoking such a hubbub in the musical world. The ini- ial performance of the doctor's latest achievement was o take place during the coming month; rehearsals took lace thick and fast, and excitement reigned supreme. All the high priced seats had been sold a year before, and fter many postponements the date for the performance eemed to be securely fixed. There was no doubt in the inds of all interested that the day of Strauss' fifth great peratic triumph was at hand.

A few particulars regarding the new work may not be miss. A special opera house had been constructed in Dresden (this being one of Strauss' latest conditions— e., a new opera house for each premiere), the new build- ng being a triumph of architecture and warranted fire- roof, earthquake proof and Strauss proof.

Four great orchestras had been engaged to reinforce the small" band of 110 which comprised the regular Dresden Opera phalanx.

The Berlin Philharmonic, the Queen's Hall organization (London), the Colonne Orchestra (Paris) and the Vienna Musikverein, each under its respective chief, were com- ng to assist their Dresden colleagues in the execution of he new Strauss work.

The orchestral pit was built to accommodate five hun- red men and descended in tiers to a depth of fifty feet elow the parterre, thereby permitting the most ingenious and novel graduations of sound to issue from the mighty orchestral army.

Four principal conductors and six subconductors were in charge of the five united orchestras. Arthur Nikisch, Gabriel Pierné, Ernst von Schuch, Sir Henry Wood and Ferdinand Loewe each had his respective orchestra to look after, while such musicians as Karl Muck, Leo Blech, Karl Panzner, Toscanini, Mancinelli and Frederick Stock were also important factors in the drilling of this valiant garrison.

It was rumored that Fritz Steinbach and Camille Chevillard, highly indignant at not having been offered posts of honor, had been loud in expressions of disapproval and had engaged passage for South America forthwith, so that they might under no conditions be likely to hear anything of the mighty din which it was expected the performance would bring forth.

It had even been noised abroad that Strauss himself, mounted upon a pedestal high above the other conductors, intended to marshal his orchestral forces, as a sort of demigod or musical Napoleon; but this rumor had been swallowed with a pinch of salt. However, every one knew that Strauss had realized the dream of Berlioz; even the twenty pianos (to be played upon by Bauer, Borwick, Paderewski, Godowski, Sauer, Lhevinne, Bachaus and other great pianists) and the thirty harps being included in the monster orchestra he had scored for in his latest masterpiece.

The public had not seen the interior of the gigantic new theatre, nor did any one know the name or nature of the work to be produced, but all this merely served to whet the public curiosity, especially as it was rumored that the cost of production was estimated at $3,500,000, and that four great prima donnas had been engaged for the principal role, Strauss having written a part that ranged from contralto to coloratura and necessitated a change of singer after each act.

All the best seats had been bought by the world's famous millionaires, the only people who could afford to pay the fabulous prices demanded for stalls and boxes at the premiere.

To the best of these money kings music was little more than a noise, but they were desirous of having their names handed down to posterity for having cheerfully paid the $2,500 demanded for each parterre seat.

People were already standing in line for the cheaper seats, whole families in turns, the men at night, the women by day.

Small wonder, therefore, that the provoker of all this excitement should feel some slight pride over the commotion for which the creation of his brain was responsible.

To return to his day's doings, he had, after dinner, received a visit from his publishers, who brought him the latest royalties of his former operas.

The sum due him unfortunately did not exceed $250,000, and the great man almost burst into tears, for it looked as if there might be a decline in the drawing power of his masterpieces; but his publishers reassured him by telling him that the entire musical world was saving up to make the pilgrimage to Dresden, every seat for the first hundred performances, excepting those in the top gallery, having been sold long ago.

The doctor then gave audience to his lawyers, who came to confer with him about a case to be brought against a young composer who had recently written a theme alleged to resemble one of Strauss' own.

Later in the afternoon he visited the instrument factory, where his two new instruments, the hullabulloola-



VALSE-HUMORESQUE.

tone and the discordanzia were in process of manufacture.

He spent the evening with the ten conductors previously mentioned, in whose company he partook of so much Münchener beer that it is just possible his brain was slightly befogged and his head inclined to swim when he parted from his genial colleagues and turned his steps toward his bedroom. This may account for the strange experiences he underwent that night, or again there may be quite a different explanation for those curious adventures which wrought such an impression upon him and seemed destined greatly to influence his future compositions.

Dr. Strauss Has Visitors.

It seemed to Strauss that he could not have been asleep very long before an incessant hum of voices, apparently proceeding from the adjoining room, awoke him.

Angry that his well earned slumber should be disturbed, he sprang up, uttering a string of good German expletives, and prepared to annihilate the peace breakers.

The door communicating with the next room stood ajar, and he could see that the place was brilliantly illuminated.

Peeping through the crack he perceived, to his great surprise, that the room was much larger than he had thought, and considerable changes in the placing of the furniture had been made. But most surprising of all was the large number of persons gathered together there in earnest discussion.

Who were they? Surely he knew those faces. Had they not been familiar to him since his earliest student days? Was he dead and in a world of shades? There before him, apparently in flesh and blood, were the mighty, world-famed musicians of the past. That stately and portly elderly gentleman, with his magnificent powdered wig bore the features of the pioneer of music, Johann Sebastian Bach.

Seated near him was another of much the same build, whom Strauss immediately recognized to be Handel.

With curiosity and interest he eagerly scanned the many faces and was able to place nearly all of them.

That splendid leonine head, those piercing eyes and the scowling brow could belong to none other than Beethoven. Talking to him was a genial looking old gentleman, with thick hair and a massive chin, who, of course, was Wagner.

Haydn and Mozart also were present and several Italian musicians, Rossini and Bellini were among them.

The door at the farther end of the chamber opened, and Schubert and Verdi sauntered in, arm in arm.

The doctor trembled with excitement. He who had lorded it over all other living composers felt himself overawed in the presence of those mighty dead, in comparison with whose musical achievements his own dwindled into insignificance. What were these great men assembled for? Had not their appearance something to do with himself? He would wait and see before going in to greet them.

J. S. Bach Speaks His Mind.

The musicians had been chatting most amicably, but Bach, who was seated at a large table, suddenly rapped sharply with a gavel, whereupon there was immediately silence.

"Gentlemen, are we all here?" he asked. Haydn replied that all those invited to the private counsel had arrived, but a great many lesser celebrities of all kinds were outside, clamoring for admission. There also were a King and Countess among them, inquiring for Wagner and Beethoven, concluded Haydn.

"It is well," said Bach pompously; we will have need of them all ere long. Beloved colleagues," he continued, "as I have been unanimously elected president of this distinguished gathering, an honor, however, which I would gladly yield to my illustrious contemporary (here he bowed courteously to Handel, who tried to look becomingly modest and unconscious), I shall proceed to state clearly and concisely what has called us together.

"In the interests of music, we who have labored, each in his own individual way, to lift to the greatest heights that glorious art which we represent, do still continue to take a lively interest in the doings of our successors, and always have kept ourselves informed, by ways known to us, of their progress in the field of art, of their strivings for fame, their successes, their disappointments, and of their ultimate triumphs or undeserved failures.

"Handel and I, being two of the oldest occupants of this our heavenly abode, have welcomed you all in turn to our ranks, made you members of our holy brotherhood, and congratulated you upon your earthly achievements; and you have joined the circle of watchers over the destinies of musicians yet unborn or still in the cradle. We all have some claim upon one another's admiration. Although our work often differs so totally in style that we can never agree in all things, yet are we linked together by one bond and we belong to one great family, the most noble and divine of all art families. I, for one, heartily admire the ingenuity and perseverance of our illustrious colleague, Richard Wagner, and am inclined to believe that had I lived many years later his ideas might have been mine (here Wagner looked rather dubious), as we were both revolutionists in our way. I also congratulate my esteemed neighbor, Handel, for the excellent manner in which he followed my principles and carried out my systems (here Handel looked displeased at this reflection upon his own creative powers) and I compliment dear Haydn upon that happy little idea of his, the 'Sonata Form.'"

"That 'little' idea certainly was not inspired by your music, mein lieber Bach," muttered Haydn, a trifle ungratefully.

Rossini whispered to Bellini: "The same fault in his conversation as in his music, tedious, too elaborate and long drawn out."

"I now arrive at the principal subject," continued Bach, "this somewhat lengthy introduction being quite in the style of our dear friend, Beethoven. You shall now hear the reason for our rendezvous."

"Gott sei Dank," ejaculated a fat old gentleman who occupied a huge armchair in a corner, and was the possessor of a large and rather untidy white beard.

"Cheer up, Johannes," whispered Schubert encouragingly. "The others are going to be let in directly, and I caught a glimpse of your dear chum, Joseph, as I came through the ante-chamber."

This information seemed to please the old gentleman immensely, for he smiled and shut his eyes, while he lay back comfortably in his big armchair, and prepared to listen patiently to the proceedings.

Strauss Hears Little Good of Himself.

"For several years," Bach went on, "the world has been humming and seething with interest in a certain individual whose name we are all familiar with. This musician's name has been, so to speak, a theme with innumerable variations, such as several of the present company were exceedingly fond of." (At this point Beethoven and Brahms pretended not to be listening, and Handel, from whom Brahms had borrowed a theme for the purpose of making an endless string of variations on it, winked at the latter gentleman, who smiled genially and shut his eyes again.)

"By means familiar to us," resumed the speaker, "we have many of us been present in spirit during the various performances of this composer's works. Gentlemen, you will all have divined to whom I refer, namely—Richard Strauss."

(The listener at the door shivered with excitement and gratification.)

Wagner now arose and craved permission to make a few remarks, and this being graciously accorded by the president, he addressed the company as follows:

"I must admit, gentlemen, that upon hearing the earlier orchestral works of the composer in question I was favorably impressed. He seemed to be a man who understood my methods and knew how to make use of them. Breadth of idea and great orchestral resource were his; in short, he seemed thoroughly qualified to be my successor."

"My dear sir," interrupted Rossini petulantly, "I never could make head or tail out of anything he ever wrote. Frightful noise and horrible discords, nothing else."

"Caro Rossini," retorted Wagner stiffly, "his style in his earlier works too closely resembles mine to allow such a remark on your part to be in good taste."

Rossini shrugged his huge shoulders and the two rivals darted anything but pleasant glances at each other, but Beethoven, with great presence of mind, called out: "O Freunde, nicht diese Töne!" whereupon the two composers consented to be appeased. Wagner then continued his discourse.

"It was not until 'Don Juan,' 'Tod und Verklärung' and 'Till Eulenspiegel' were old favorites and 'Zarathustra' and 'Don Quixote' were presented that I began to be disappointed. The man was not quite fulfilling my expectations. The prodigious science and orchestral command were still there, but he seemed to be using them to less noble purposes.

"You all know that in my lifetime money and success never were my chief considerations. I labored to ennoble art, to uplift the drama, revise the totally insufficient and unnatural opera form (some commotion and energetic signs of dissent occurred among the Italian section of the committee during this oration).

"I determined to make my music 'the music of the future' and I succeeded, as you all know."

"Unfortunately for my operas, you did," muttered Bellini, sulkily.

"Now my suspicions regarding Strauss are practically confirmed," Wagner continued; "I greatly fear he is too commercial and calculating to be absolutely sincere in his art."

"I quite agree with you," interrupted Beethoven, who had been eagerly awaiting a chance to speak. "Descriptive music I always approved of, my symphonies being the proof. I feel that you, dear confrere, were my legitimate successor. You paid my music proper tribute, and your performance of my 'Ninth' in London has seldom been equaled, the fact of my having been just behind you on the conductor's platform, though you knew it not, doubtless inspiring you."

(Here Wagner must needs clasp Beethoven warmly by the hand, to the ill-concealed impatience of some of the company.)

"But when that daring and misguided musician, Strauss, begins to degrade the ideas coined from my 'Pastorale,' and introduces into his work sounds of Nature calculated to resemble the braying of asses, the bleating of sheep and the screaming of peacocks, then I withdraw my approval."

Here Bach again took the floor, saying: "Still, the culminating indignity to art was not reached until 'Salome' and 'Elektra' were produced and the 'Domestic' symphony was a familiar concert number.

"In this last perpetration the composer not only debases the noble art of fugue by a howling, screaming cacophony, but also drags from its time honored slumber that lovely instrument which we ancient composers alone understood. I refer to the oboe d'amore. 'Salome' and 'Elektra' are crowning insults to music as I, Johann Sebastian Bach, understand it," he continued, working himself into a fit of indignation, "and yet he is not satisfied in his desire to attract public notice and amass wealth. He must needs drop from the heights of ultra-modern music, the last word in Wagnerian music-drama, to the depths of comic opera, in which he deliberately encroaches upon the territory of our esteemed brother, Johann Strauss, who will presently be here to speak for himself. 'Rosenkavalier' is a medley of Viennese waltzes à la Johann Strauss, and yet people are eagerly flocking to hear it. My masses, my cantatas are neglected; that noble work, 'Fidelio,' from our dear friend Beethoven's pen, is in some cities almost forgotten; this Richard the Second, as he is pleased to style himself, is coining money and storing up wealth to an extent that we, in our lifetime, never dreamed of."

All present now became greatly excited. Wagner danced around the room shouting: "He abuses my methods, he degrades the art of dissonances, he dares to call himself Richard the Second!"

"Keep calm, my dear sir," remonstrated Bach. "He has indeed done all this and even much more. Now he is about to produce another of his extravagances. It is not to be tolerated. In the interests of Art, and also in his own interest, it is necessary that we make an attempt to bring him back to the right path, that we open his eyes to


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his mistakes. We are here to pass judgment upon him, in the hope that he may mend his evil ways."

"Hear, hear!" shouted every one.

"Gentlemen, the jury is without, and awaits our call. Let us appoint our lawyers and agree upon the accusations before sending for the accused, who is near at hand."

The Lawyers.

Doctor Strauss would fain have fled from the room, as he watched the ominous preparations for his discomfiture, but he saw no way of exit except through the tribunal chamber. He could only stand still and await with some anxiety the result of the company's deliberations.

"With the permission of all present," announced Bach, "I will retain my position as president and judge, it being more fitting to the dignity of the 'Father of Music.' Let those who desire to accuse forthwith submit their plaints."

An excited argument now began, each composer having grievances of his own; but finally it was decided that Beethoven and Wagner were most fitted to be principal accusers, on the ground that their music had been the most offended by the accused.

Haydn and Mozart emphatically refused to join actively in the proceeding, saying that Strauss' music had absolutely nothing in common with theirs; therefore their rights had not been infringed upon. Mozart furthermore stated that the accused had always professed to a great admiration for his music and he, Mozart, would not take any active part in Strauss' condemnation.

Bach, therefore, appointed him clerk of the court, and Haydn consented to act as usher. Strauss fervently blessed these two distinguished ghosts for their forbearance. He had enough accusers as it was.

To everybody's surprise, Verdi insisted upon handing in an accusation. "As you know," he explained, "it has often been said of Strauss that he has an extremely lyrical tendency, and from the heights of musical extravagance and unmelodious chaos often swoops down to an almost Italian melody, which, in my opinion, he has no right to do, the two adverse styles not mixing well together. I desire to argue this point with him."

The question now arose as to who should present the cases of the three official plaintiffs.

Wagner and Beethoven, energetic and impulsive as in life, wished to do most of the talking themselves, but the judge refused to permit them to try their own cases.

Some one suggested Brahms, who was fast asleep in his corner, but this proposal was overruled, that great man being considered too heavy and slow for such a spirited procedure. A man of Hebraic features, who hitherto had remained silent, though attentively following the proceedings, now arose and signified his willingness to try the case, with counsel from Handel.

"Just the man," exclaimed several. "Let Mendelssohn undertake it." He was, therefore, appointed chief prosecuting attorney and was seen to shoot a humorous glance of triumph at Wagner, author of the pamphlet "Judaism in Music."

"Stop," cried Bach, loudly; "we must be fair in all things. Who will defend the accused?" His eagle eye searched the room as he spoke.

"Not I," announced Rossini.

"Nor I," chimed in Bellini.

"Nor I," boomed out Brahms, waking up.

"Come, come, this will never do," said Bach in perplexity, scratching his head.

"Aren't there any other learned theorists here to whom we could apply? How about Nietzsche? I hear he is outside, asking to be allowed to report this meeting."

"No good," replied Handel, shaking his head. "He's never forgiven Strauss for 'Zarathustra.'"

"There is no help for it, then," said Bach. "The prisoner will have to plead his own case, unless a defender can be found immediately."

The unfortunate "prisoner," listening anxiously behind the door, felt his heart sink into the region of his boots (or where his boots would have been, if he had been dressed), as he waited for a defender to offer himself.

Of all these distinguished people, would not one say a good word for him? Was it mere jealousy, blind ignorance or crabbed pedantry which made them all hate him?

At this moment Mozart, who had left the room a short time ago, returned, dragging with him another Semitic individual.

"Behold, a counselor for the defense!" cried he.

"Good evening, Herr Meyerbeer," said the judge; "are you willing to undertake the task of endeavoring to present Dr. Richard Strauss' misdeeds in a less unfavorable light?"

Meyerbeer, for it was he, smiled somewhat superciliously, shrugged his shoulders, and asked: "Who are the plaintiffs?"

"Wagner, Beethoven and Verdi are accusing, and the prosecuting attorney is our friend Mendelssohn," answered the president.

"We are sure to have some fun, then," returned Meyerbeer, with hauteur. "Well, so be it. I never did get on with Wagner, while Strauss and I certainly have many points in common. In fact, he comes nearer approaching my music than any one else since my time. I like the way he uses the bass drum, cymbals and triangle."

"Idiot," growled Strauss, disgustedly.

"That settles the matter, then," said Bach. "Let the jury be summoned."

V.

The Jury. The Audience. The Trial.

Now it seemed to the culprit that the room became much larger and took on the aspect of a court room. There were tiers of seats for the public; the box where he, as accused, was soon to stand; the twelve chairs for the jury, and the dais and desk for the judge. The door was thrown wide open and the twelve jurymen filed solemnly in.

Strauss knew them all. They represented the music of six great nations.

The foreman was Schumann, and he was followed by Weber, Gluck, Palestrina, Donizetti, Gounod, Rameau, Byrde, Purcell, Tschaikowsky and Grieg.

They took their seats amid an impressive silence.

A great mass of spectators were packed together densely behind the barricade. Every musician who ever had lived seemed to be there, and also there were a number of people whom history associates with the lives and emotions of the great musicians. An old man, with long white hair and a face besprinkled with warts, rushed up to Wagner and embraced him tenderly.

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Sitting in a private box, in great state, was the melancholy King Ludwig of Bavaria, evidently present on Wagner's account.

The pale, sad Minna Wagner smiled reproachfully but sweetly at her erstwhile husband, while the beautiful Mathilde Wesendonck eagerly sought the gaze of her Tristan. In sharp contrast to these loving faces was the scowling mien of Dr. Edward Hanslick, greatest of anti-Wagnerites.

Wilhelmj, Schroeder-Devrient, Carolsfeld and many others who recalled the first Bayreuth triumphs were present.

Beethoven also had friends in the audience. Gazing longingly and lovingly at him was the intense young Countess Teresa of Brunswick, beautiful as she had been when they first met, and the great man shed a silent tear as he surreptitiously blew her a kiss. His old friends, the Breunings, also waved to him.

There was Chopin, and by his side Georges Sand. Brahms spied an old friend and hastened to greet his lifelong comrade, Joseph Joachim, who had entered the hall with Halir.

Conductors hobnobbed together. Hans von Bülow, Anton Seidl and Theodore Thomas seemed to be on very good terms, and had beckoned Mahler and Mottl to join them.

Pianists were arguing together. Rubinstein and Clara Schumann were eagerly arguing on interpretation; Mac-Dowell, who had been looking rather lonesome, was buttonholed by Tausig.

Scores of violinists were there—Spohr, Vieuxtemps, Wieniawski, etc. Sarasate had hunted up Paganini, and the two technicians babbled endlessly about harmonics and pizzicati.

Many who had been enemies in life now chatted in perfect friendship.

Today all seemed banded together against one man, and he alone was alive among this host of dead, the dead who sat in judgment upon him; or was he also dead?

* * * * * *

Now four trumpeters, posted in a gallery above, blared out the famous C major fanfare from "Lohengrin."

Mozart, in his capacity of clerk of the court, read in a loud, clear voice: "Beethoven, Wagner, Verdi, versus Richard Strauss."

Thereupon a hum of expectation arose, and the jury sat up attentively.

"Let the accused appear!" commanded the judge. As by an invisible power Strauss felt himself urged forward. The door was flung open and he knew that his time had come. Luckily for him, he perceived that in some mysterious manner his clothes had suddenly draped his person (which almost proves that this story is no dream!), so he felt less compunction in stepping into public view, yet, as he realized that all eyes were focused upon him, his knees trembled a trifle.

He, the King of Modern Music, the Prince of Discords, the revolutionist, the most daring and successful of all living composers, felt as insignificant as the veriest amateur before that mighty assembly.

"Salome" and "Elektra" never had seemed so worthless to him as now, when he found himself in the presence of all the composers who ever had lived.

He began to ask himself what he was in comparison with all those gathered together to judge him. What had he done save follow in their footsteps? Theirs the true glory, the credit. How ill could the field of art have spared one of his accusers, yet would he himself be greatly missed?

Doubtless he underestimated his own truly great powers in this disconcerting moment, but he who had so long seen fortune smile upon him could well afford an instant of humility.

Mendelssohn now opened the case for the prosecution by reading the accusations. They were three in number:

I. Putting the sacred art of music to commercial use.

II. Abusing the art of descriptive music as set forth by Beethoven and Wagner.

III. Combining Italian lyricism with Strauss fanaticism, to the detriment of both.

Some difficulty was experienced in keeping the plaintiffs, Beethoven and Wagner, from interrupting the proceedings constantly, the judge, in his laudable desire for fair play, having to call them to order frequently.

Meyerbeer, as defending lawyer, scored several clever hits against the offensive gentlemen, but the sympathy of the audience was clearly with the plaintiffs. Strauss, from his position in the prisoner's box, was able to observe the strange scene. He noticed that the court reporter, who sat just below him, was the poet-philosopher Nietsche, Wagner's estwhile disciple and later denunciator. Goethe and Schiller were writing at a side table, as if preparing a journalistic account of the proceedings, and near them sat Molière, who was busily employed in sketching a caricature of Strauss.

The composer, Lully, who was not far from his collaborator of former times, leaned over and whispered something to Molière, something detrimental to the fame of Strauss' "Ariadne," but greatly in favor of his own long forgotten "Ariadne"; but Molière smiled, shook his head and replied cooly that he wished Strauss and he had been contemporaries, so that they might have written the "Bourgeois Gentilhomme" together, and left Hoffmannsthal out of the proceedings.

In this curious trial there were no witnesses. Each plaintiff was interrogated in turn, and gave his evidence with deadly directness.

The scores of "Salome" and "Elektra" were produced as pieces of damning proof. They were eagerly and solemnly examined by the jury, many of whom were manifestly horrified by the eccentricities of the music, notably such old fogies as Byrde, Purcell and Palestrina. Weber, who in "Freischütz" had tried his hand with some success at descriptive music, was rather impressed by the marvelous orchestration; but the majority could make neither head nor tail of it. Meyerbeer pointed out that Purcell, Rameau and the other old masters could scarcely condemn Strauss in these modern times for his use of fifths and false resolutions, as there was a man in Paris,

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by the name of Debussy, who even outdid Strauss in that respect. The jurymen, Grieg and Tschaikowsky, nodded approvingly, and a voice from the public—that of Hector Berlioz—was heard to exclaim, "Hear, hear!" to the great disgust of Bach, who called the room to order.

Meyerbeer then endeavored to prove that Wagner himself was a great lover of dissonances, and therefore unfitted to accuse Strauss, but the president overruled this.

Further excitement now was caused by the hurried and noisy entrance of an individual who was waving a bulky score.

"You are late, sir" said Bach, "and the trial is already in progress. Take your seat."

"Not before I've shown the jury this score," cried the intruder, holding it up. Lo—upon the title page was graven the name, "Der Rosenkavalier."

"'Der Rosenkavalier,' indeed," grumbled the newcomer. "If he had called it 'Die Fledermaus' it would have been more to the point. Look at this waltz, gentlemen, and see if it isn't another Johann Strauss waltz, only not so good. Did he not laughingly say that he was imitating his Viennese cousin? How dare he make money with my waltzes?"

The entire public now rose up, carried away by excitement. Liszt was heard to shout that it was a "howling shame." In vain the judge pounded on his desk. All talked at once, all lifted up denouncing arms, which pointed at the solitary man in the box, the cause of it all.

He could almost have found it in him to exult over the turmoil he was creating in the spirit world, had he not feared the ultimate outcome of all this excitement.

"Jealous fools," he muttered to himself, while Meyerbeer was vainly trying to make himself heard, shrieking: 'I object to this intrusion; give my client a chance."

The trumpeters in the gallery started up the theme of the street broil in "Meistersinger."

Finally order was restored and the judge fined Johann Strauss $2.50 for contempt of court.

The trial now proceeded, but things went from bad to worse for Strauss, and he gave himself up for lost.

Meyerbeer never had been a favorite with his colleagues —especially Wagner having every cause to dislike him— and although he spoke with great pompousness, his words were like his music, they did not reach the hearts of their hearers.

Presently Strauss heard himself called upon to address the court. All the illustrious company listened eagerly.

His courage returned to him and he spoke with dignity: "I know not how to answer the numerous accusations brought against me by the court. Let me try, however, to present my point of view. It seems that in your eyes I have been guilty of many lapses from the path of genuine art. Perhaps there is truth in what you say, for it is certainly not easy in the present age to be absolutely deaf to the voice of ambition and commerce, to sacrifice one's desire for wealth and fame at the shrine of pure art. Many think that the day of sincerity in art—be it painting, literature or music—is passed, and I have only followed the path which thousands are treading daily.

"My superior powers have enabled me to outdistance all others, and I have arrived at the pinnacle of my fame at an age when many of you present were in your time practically unknown. I do not wish to extol my own merits, neither do I desire to excuse myself; I merely state facts.

"That I am the greatest living composer is perhaps true, but that does not imply that I consider myself the superior of the distinguished company before me. I realize that I owe everything to my predecessors and it deeply grieves me that you are all in arms against me, for I would rather merit your esteem than bask in the plaudits of the common horde. I can neither plead guilty nor not guilty to the charges laid upon me. I have composed for the twentieth century and certainly have done all I could to attract the public eye. If these are crimes against art, then sentence me.

"I am highly honored that you should have so interested yourselves in my behalf, and I will ponder deeply over this experience. Gentlemen, I await your verdict."

He could not bring himself to appeal for mercy.

The judge ordered the jury to retire.

They had been absent but a short time when Schumann returned, bringing a verdict of guilty under extenuating circumstances.

Weber, Grieg and Tschaikowsky had voted in favor of the prisoner. It remained for the judge to pronounce sentence.

"Dr. Richard Strauss," he began, in deeply impressive tones, putting on a black cap as he spoke, "we are a merciful and a just court, and only we desire that you profit by what you have heard today, as we are fully convinced of your great merits. It is the decree of the court that you write no more musical absurdities. Let this new work which you are about to inflict upon a long suffering public be the last of what we consider to be gigantic musical swindles. Rather turn to work worthy of your genius. Follow the path upon which you first started and never forget that the approval of those who, though invisible, are ever near you, should be more to a true genius than the unenlightened plaudits of the masses. We cannot compel you to observe our decree, but should you persist in your evil ways you will be denied admittance into our glorious ranks when your earthly days are numbered, and you will forfeit the title of greatness which you will otherwise receive, and which, we are convinced, will then live after you."

The doctor heaved a sigh of relief. "The court is merciful," he said. "I thank the judge and I shall ever bear in mind his parting words. Let those who hear my future works be struck with admiration and pleasure rather than curiosity and astonishment."

Aftermath.

The facial expressions of all present had changed. Wagner and Beethoven were smiling, and extended their hands to their late adversary. Mendelssohn and Meyerbeer were laughing together. Brahms immediately went off to sleep again and started snoring. Schubert was seen to be scribbling on a sheet of foolscap a new theme, evidently destined for a heavenly chorus. The faces of the spectators became indistinct. Liszt, Ludwig of Bavaria, the Countess Teresa, the many musicians, faded away. Bach, Beethoven, Haydn and Mozart all became blurred and the whole scene confused and dim.

Upon the far wall of the courtroom appeared in letters of fire the "Fate" motive from Beethoven's fifth symphony.

Far away a choir sang part of a Bach cantata and deep toned bells in the distance tolled the familiar four note chime from "Parsifal."

A sharp and harsh muted trumpet call broke in upon the mystic tones and dispelled the illusion. Strauss recognized it instantly and sprang out of bed with a theme from "Salome" ringing in his ears.

The motive had called him back from the world of shades.

It was morning and he was still alive.

He rushed to the door.

There, where Bach and Beethoven, in company with hundreds of others, had sat in judgment upon him, were emptiness and silence.

All the incident of the strange night remained clear in his mind.

Here he had stood and listened to the denunciations of his

work. There had sat the judge, the accusers, the jurors. Almost he could hear again the sonorous voice of Bach.

"I suppose," he muttered, after long thought, "that the new opera will have to go on—but, Donnerwetter! I shall bear in mind the warning which my distinguished colleagues saw fit to convey to me. My next work will be something very different, or my name is not Richard Strauss."

Whether he kept this resolution remains to be seen.

Kelly Activity in Omaha.

Among the American musicians who are quite satisfied to be in the United States this summer are Mr. and Mrs. Thomas J. Kelly, of Omaha, Neb. This couple goes abroad almost every summer, and last year they spent four months in Europe, dividing the time between London, Munich,



THOMAS J. KELLY.

Vienna and Berlin, after a fortnight at the famous Curragh Camp, County Kildare, Ireland, where Mr. Kelly's brother is a chaplain in the army, and at a beautiful seaside place in County Wicklow. In Berlin the Kellys met some very interesting people outside of the American colony as well as in it and were the recipients of many courtesies, professional and otherwise. As they did not return to this country till late their season was necessarily shorter than usual, so they decided to prolong it into the summer. The weather in Omaha has been pleasant and so the artist pair spent the summer there, playing golf, doing some teaching, and for the rest, taking things easy.

Their being in Omaha was taken advantage of by several former pupils who happen to be in the vicinity at their homes and who are engaged in schools and other musical work elsewhere. One serious student who worked very earnestly during her stay in Omaha is now in Honolulu, Mrs. Captain Stone, and of her Mr. Kelly said recently: "She has a glorious voice and is possessed of brains and temperament as well. She has studied a great deal before she came to Omaha and left for her home keenly appreciative of the work she had done this summer."

Mr. and Mrs. Kelly gave their folksong program in Lincoln, Neb., and their "Anthology of Song," beginning with the twelfth century and ending with the eighteenth, and an epilogue in prospect of the nineteenth, before the Tuesday Musical Club of Omaha. This was in three programs, and Mr. Kelly delivered a running commentary, making each song a living human document, and not illustrations of a dry lecture recital.

Mr. and Mrs. Kelly will leave the First Methodist Church of Omaha this fall and take charge of the music at St. Mary's Avenue Congregational Church, one of the best known churches of the West. They will have only one service on Sunday and a few musical vesper services during the season. The church is so situated that the evening service has been abandoned as a public worship service. This will be the second time that a Kelly choir has furnished the music for this church, Mr. and Mrs. Kelly and choir having been there for four years before going to the Methodist Church for the second time.

The Mendelssohn Choir of Omaha started in seven years ago to try to improve local musical conditions; it met with opposition, as was to be expected, but it rehearsed seriously and with a purpose, which was to produce and present beautiful choral singing, regardless of whether any one ever heard it or not. There was no promise of a concert at any future time; and naturally this brought to the membership only those who were seriously in earnest and enthusiastic about the possibilities of choral singing. For two whole seasons the Mendelssohn Choir of Omaha, under Mr. Kelly's direction, worked without any public appearance, labored with enunciation, phrasing, true diction, tone quality, and gave a concert of unaccompanied singing at the end of the second season assisted by John Forsell, the Swedish baritone, who was then in America. It created a sensation.

Five years ago the Mendelssohn Choir of Omaha entered into a contract with the Chicago Symphony Orchestra (then the Theodore Thomas Orchestra) for a period of five years, giving three concerts each year in the spring. This coming April will close the five year series and Mr. Kelly is planning an interesting set of programs, to consist of the works, or parts of works, and special choral numbers which proved most popular during the preceding four years. Other works will be taken up for study in view of the future. Mr. and Mrs. Kelly are continually adding to their repertoire of interesting programs of various types and now are working up one entitled "Occasional Songs," or songs written on or about certain occasions; it brings a novel idea to the recital field and shows not only research but good judgment in the research.

Mr. Kelly gave several lectures last season, notably one before the Ministerial Union of Omaha, which presented some unorthodox but practical ideas under the caption, "Some Thoughts on Hymns." It provoked quite a bit of discussion pro and con, and the lecturer was the recipient of a very enthusiastic letter from the union.

Von Stein Recital.

On July 2 the von Stein Academy of Music, Los Angeles, Cal., gave its 357th students' recital at the Gamut auditorium. This was the occasion of the sixteenth semi-annual award of the Grand Prize, it having been the custom of this institution, since its inception, to give such a prize. Director Heinrich von Stein reports that he was greatly pleased with the showing made by the pupils before a crowded and enthusiastic house.

This was the program:

Ensemble for strings—
Arietta ..... Roht. Fuchs
Reverie ..... Robt. Fuchs
Scherzo ..... Robt. Fuchs
Misses Sprague, Rappaport and Baker, Messrs. Hellauer, Hall, Loring, Geissinger, Stockwell, Marker and Barnes.

Piano—
Gypsy Dance ..... Dutton
Hubert Tucker, class of Miss R. Mitchell.

Walzer ..... Rheinhold
Raymond Martin, class of Miss L. Carroll.

Minuet ..... Newton
Myrtle von Stein, class of Miss R. Mitchell.

Spinning Wheel ..... Dutton
Hazel von Stein, class of H. Hilburg.

Brilliants ..... Orth
Miguel Echezarreta, class of V. Nemechek.

Sonatina ..... Clementi
Beulah Whittington, class of Miss Mitchell.

Violin, Romance sans Paroles ..... Van Goens
Frances Sprague, class of Mr. Webster.

Voice, Calm as the Night ..... Bohm
Rebecca Christiansen, class of Mr. Welker.

Violin, Canzona ..... Bohm
Roderick Loring, class of Mr. Webster.

Piano—
Idyl Impromptu ..... Moore
Ruth Whittington, class of Mr. Hilburg.

Tarantella ..... Gurlitt
Mildred Dean, class of Mr. Hilburg.

Shadow Dance ..... MacDowell
Hazel Yoho, class of Mr. von Stein.

Fasching schwank ..... Schumann
Hazel Hammerton, class of Mr. von Stein.

Polish Dance ..... Scharwenka
Laura Tallman, class of Mr. von Stein.

Fantasie Impromptu, C sharp minor ..... Chopin
Perpetuum mobile, from sonata in C ..... Weber
Master Dorsey Whittington, class of Mr. von Stein.

Grillen ..... Schumann
Théme originale et Variations ..... Tschaikowsky
Reta Mitchell, class of Mr. von Stein.

Valse, C sharp minor ..... Chopin
Etude, C minor ..... Chopin
Caprice Espagnole ..... Moszkowsky
Loretta Payson, class of Mr. von Stein.

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Nana Genovese in Charming Recital.

Nana Genovese, the well known Italian mezzo-soprano, was heard recently in a brilliant song recital at the home of Mrs. J. Paterno, Rumson, N. J. Her program consisted of arias and songs, principally Italian and French, and also included some of Cadman's songs in English, "Moon of Roses," "Dandelions" and "At Twilight Time," also a "Slumber Song," by H. C. Gilmour, and "In My Garden," by Liddle. Her numbers were deeply appreciated, while her beautiful voice and clear enunciation made her delivery highly interesting. Mme. Genovese has at all times perfect control of her rich mezzo voice and she interprets with rare art the different composers' works. The whole program was exceedingly pleasing and the singer won special favor through her group of English songs, which charmed her audience.

Some comments on Nana Genovese's art follow:

In Mme. Genovese we met an artist with a voice of unexpected beauty, a voice whose full resonance charmed the ears as few voices can. The broad melodies of some of her songs showed the richness of her tones and made it delightful to listen. All the character songs were given in great skill so that with a mere occasional glance of the English text one knew exactly what was coming. Although



NANA GENOVESE
After her first morning musical, which was a brilliant success.

Italian, her English enunciation is especially commendable and does not show the slightest accent. Her program was highly interesting through the variety and put together very artistic. Numerous encores had to be given in answer to the spontaneous applause.—Red Bank (N. J.), Press.

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Von Ende School Piano Department.

"It is one of the most common fallacies encountered in the educational world," said Herwegh von Ende recently to a MUSICAL COURIER representative, "that any one method is the royal road to knowledge and success. Few are the schools that found their policy on the fact that, as there are many ways that lead to Rome, so there are many manners and methods that lead to artistic excellence, provided the students and the teacher have a fair degree of innate ability, the one to receive, the other to impart, and both are conscientiously concerned about doing their best. Moreover, if European tradition is to reign supreme in musical education, no policy could be wiser than to employ a fair percentage of instructors born and bred in Europe, and thus to relieve American students from the necessity of going abroad—especially in the present state of things.

"In both respects the von Ende School of Music is pursuing what I consider a commendable course, being eclectic in the matter of methods, and both European and American in the makeup of its faculty. This is particularly evident from the list of instructors in the piano department. All the great pianists and piano pedagogues of the present are represented by pupils; there are among those teachers men and women who studied with Liszt, Paderewski, Busoni, Godowsky, Lhevinne and Leschetizky, whose very name works like magic upon the aspiring pianist. But there are also men in that faculty who have not vowed allegiance to any one master and method, but who have absorbed many influences and devised their own system."

Continued Mr. von Ende: "Hans van den Burg, coming from the people that gave the world its first great masters of church music, the Dutch, studied with Dutch and German masters, and is a man of that broad cosmopolitan culture which is the flower of eclecticism. His ability in bringing out the students' individuality and leading them to understand and interpret the works of the great composers in a musicianly manner has been frequently commented upon in the recitals given by his pupils. No doubt not a few of them will some time rival his famous pupils abroad, among them Felix White, of London, and Marcuzzi, of Florence. Mr. van den Burg has an enviable reputation in his country as pianist, conductor and composer, and it is to be hoped that his works will be heard in New York soon.

"Albert Ross Parsons, the philosopher and scholar among American piano pedagogues, a man of universal vision and practically familiar with all piano methods and all piano literature, is chiefly concerned in developing musical individualities. In the many years of his experience as a teacher, Mr. Parsons has turned out not a few artist teachers of pronounced personality. Lewis M. Hubbard, who studied at the Royal Hochschule in Berlin and has been a pupil of Xaver Scharwenka and Franz Liszt, is another force to be reckoned with in any faculty, having been director of the Lachmund Conservatory, which has recently been taken over by the von Ende School. Lawrence Goodman has the distinction of being endorsed by Lhevinne, and has also proved his high standing as musician both as a brilliant pianist and as a conscientious instructor. Louis Stillman, the author of 'Concentration and Technic,' is also favorably known as a pedagogue.

"Sigismund Stojowski, the Polish pianist and composer," said Mr. von Ende, "has a reputation which attracts students from all over the country. Pianist, composer and teacher of exceptional qualities, the classes which he conducts at the school and which tend to sharpen in the students the faculty of criticism, have been particularly successful, and the individual pupils of Mr. Stojowski that have been heard in recitals have displayed abilities that do him honor. Mr. Stojowski is assisted by Elise Conrad, his former pupil, who conducts her technical work according to his principles and prepares pupils who are technically insufficiently equipped to study with him, for entrance into the masters' class in repertoire. Miss Conrad is an expert in her line and has conducted many teachers' classes.

"The special representative of Leschetizky," concluded Mr. von Ende, "is Jean Marie Mattoon, who for eight years was a pupil and teacher under the great piano pedagogue. She is not only intimately familiar with his artistic ideals, but has had years of experience in applying them to the pupils in her charge. She not only prepares students for public appearance, but also to become teachers. A representative of Godowsky has been recently added to the faculty in the person of Maurice Lichtman, who was Godowsky's assistant in Vienna and very favorably introduced himself to an appreciative audience at one of the last recitals of the von Ende School."

Helene Koelling "A Mozart Singer Par Excellence."

Salzburg is the home of Mozart. Here one finds the true lover of all that is best both in music and interpretation. It is the Mecca of all Mozart singers, but none need expect recognition except the truly great.



HELENE KOELLING.

Among the many who have appeared there is Mme. Koelling. She came unheralded and unknown, therefore the warm and spontaneous approval with which she was received is all the more notable. The following excerpts from the press of Salzburg indicate the standing of Mme. Koelling as a Mozart singer in Mozart's own town, often called the cradle of bel canto. Mme. Koelling ma[illegible] proud of her accomplishment as a true interpr[illegible] best there is in music that appeals to those who l[illegible] volume less but beauty more,

From the Salzburger Volksblatt the following is quoted:

Mme. Koelling is a most charming and exceedingly talented artist of rare ability. Grace and charm are not only revealed in her personality, but also in her singing. Her perfect technic and the beautiful quality of her voice aroused great admiration. In her singing of Mozart her great ability was clearly shown.

The Salzburger Tagblatt had this to say:

Mme. Koelling is a most interesting and talented artist—a Mozart singer "par excellence." She has the true classic style which fits her absolutely for the Mozart roles. Mme. Koelling's technic is phenomenal. She combines absolute purity of tone with the greatest facility in even the highest registers. (Advertisement.)

Borwick in Sydney.

Leonard Borwick continues to score striking successes in Australasia. One of the latest of his notices to arrive here is that from the Sydney Sun, of June 2, and it reads as follows:

There was nothing wrong with the audience that greeted Leonard Borwick last night at the Concordia Hall except that it was too hig for the premises.

Leonard Borwick is a pianist in whose proof armor of art it would be difficult for the most captious critic to pick a hole. There is much poetic fervor in the man, and he has such a fine sense of proportion that it is impossible to sit unmoved while he is giving speech to his instrument. He is anything but a showy player. He does not rattle the ivories with a heavy left, nor does he deliver ponderous blows with his right. He just sits down and plays with a perfect technic—a technic that is always a means to an end. From the beginning he becomes wrapt in the musical message he is delivering, his phrasing and rhythmical and expressive accentuation are faultless, and throughout there is the fine flavor of a high musical mentality.

He opened his evening's work with the Bach organ prelude in E flat arranged for the piano by himself. It was entirely grateful from a pianistic point of view. The rendition was a marvel of technic, and expressive in daintiness of phrasing and accentuation. In the Schumann group there were some delightful readings. The massive chords in the opening of the novelette in F were delivered with masterly incisiveness, while the vigorous accents in the coda came to the ear with the most compelling effect. The beautiful "Herberge," from the "Forest Scenes," was exquisitely restful and poetic, and very sweetly the birds sang their mystic song in "Vogel als Prophet." The square cut "Study in Canon Form" had all the romance of the days of silks and satins, swords and plumed hats, while the toccata in C major was played with the niceness of tonal balance. Schubert's impromptu, A flat, one of the daintiest renditions of the evening, opened the final section of the program. Scriahin's prelude and nocturne, for left hand alone, demonstrated that should the artist have the misfortune to lose one of his hands he would still be a pianist of remarkable attainments. The nocturne, with its sustained thrill before the codetta, was so well liked that the artist, usually so reserved in the matter of granting encores, was obliged to repeat it. Liszt's "Soirée de Vienne," based on some of Schubert's waltz melodies, brought the program to a close.

Mr. Davison Vacationing.

From B. M. Davison, of the White-Smith music publishing firm, comes a Hyamnis, Mass., post card showing a cool view of the Cape Cod Canal, and announcing: "The Pageant of Cape Cod," to take place on the banks of the new waterway, August 15, 17, 18, 19.

Old Woman (buying a parrot)—S'pose you 'aven't got one with any Caruso records, 'ave you?—Houston (Tex.) Chronicle.

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Flonzaley and Schoenberg.

A good sized book of anecdotes might be written about the Flonzaley Quartet's experiences with the Schoenberg quartet, which proved such an interesting feature of the organization's repertoire of last season. The Flonzaley members tell how difficult it was for them to practice the work in peace, and as its technical difficulties were well nigh appalling, much practice was necessarily required. In Chicago, for instance, at a hotel whose guests had never before raised the slightest objection to the quartet's rehearsal—looking upon it, indeed, as a decided treat—there was such a pounding on walls and dropping of shoes on the floor above when the Schoenberg work was tackled that for the time being the composition was abandoned. And this same experience was encountered in other cities where the Flonzaleys attempted to practice.

Nor were the members wholly free to practise without interruption in Lausanne, where they have a summer house built out in the woods solely for the privacy afforded there. For they had not counted on the comments that would be made by their three dogs, the only "persons" admitted to these important sessions. These dogs had been trained to listen to the quartet's ordinary rehearsing without a whine, but the moment that Schoenberg was attempted the four footed critics set up such a howling that they had to be ejected from the room.

Later, when the Flonzaleys were playing at Mannheim, the management actually begged the musicians not to give the Schoenberg piece, declaring that if the work were retained on the program the management would not be responsible for the consequences. This fear was occasioned by the fact that the works of Schoenberg had frequently been greeted with catcalls and interruptions when offered at various German cities. The Flonzaleys got around the difficulty by playing the work as an extra at the end.

Angelo Cortese a Brilliant Harpist.

Angelo Cortese, who is now known to his adopted country as one of America's greatest harpists, was born in the little hill town of Marsicovetere, near Naples, Italy. Perhaps by reason of this environment of his native country he comes naturally by that elusive something, "temperament."



ANGELO CORTESE.

Some one once said, technic without temperament is commonplace; temperament with technic is rare. Angelo Cortese possesses both temperament and technic.

He was reared in an atmosphere of music, his father, brothers and entire family being notable musicians. He was a student under the great master harpist, Alfonso Hasselmans, of the Paris Conservatory, who proclaimed Mr. Cortese "a truly great artist." The critics, press and public agree with this. There seems to be no intricate, technical flight that he cannot essay with ease. The exquisite beauty and delicate finish of his musicianship, added to masterly vigor, make Angelo Cortese a performer of unusual charm and distinction.

To the skill of the musician has been added the sympathy of the man, and Mr. Cortese plays with the artistry of one who loves his instrument, which responds with perfect sympathy and understanding.

Mr. Cortese has had wide experience as a soloist, both here and abroad. His repertoire is very extensive, and his unique and varied programs always satisfy the public.



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BAERNSTEIN-REGNEAS' FALL SEASON.

On account of the European war, which not only may keep Americans from going abroad to study for at least twelve months, but necessitates the return of American students to their native soil, as well as obliging those foreigners, who are in the midst of their preparations for professional careers to seek instruction and coaching in this country, the coming season of this prominent vocal instructor will break even the records he has established. From the Regneas studios each year go forth numerous singers into the fields of concert, oratorio, opera and church work, in addition to many who establish themselves in their home towns, as instructors, or who accept positions in colleges and other institutions of learning as voice teachers. The field of activities of these various singers is not confined to this country alone, inasmuch as in different opera houses in Europe there are artists engaged who have equipped themselves under this master.

It will be no simple problem for Baernstein-Regneas to take care of the vast number of new pupils who are now applying for time during the coming season in addition to his large class who reserved their time at the close of last season. Under these pressing conditions Mr. Regneas will be obliged to allot time to new students in the order of their application, and that work is now going on at his studio, 133 West Eightieth street, one of the most spacious in New York City.

Although in this and various other magazines there have been published from time to time many interesting incidents in the career of this well known instructor and artist there seems to be ever a new "by-path" which has been little traversed.

This week the MUSICAL COURIER reproduces Baernstein-Regneas' photograph as Hans Sachs in Wagner's "Meistersinger von Nürnberg." This role of roles found its first English rendition by Baernstein-Regneas, who was also the first American singer to portray this role on any stage. It is interesting to hear how this artist acquired, in nineteen days, the words and music of this lengthy part. Not yet having been abroad, he surrounded himself with photos of the quaint and ancient city of Nürnberg, of Hans Sachs himself, of his verses (which he invariably wrote on the soles of shoes, when returning them to their owners after repairs had been made, for Hans Sachs was by trade a shoemaker as well as an eminent mediæval poet), exhaustive reading of literature appertaining to this time; all these methods did the ambitious and conscientious artist use to fill himself with the atmosphere of the role and thus equip himself for the first English New York performances of this great work.



JOSEPH BAERNSTEIN-REGNEAS AS HANS SACHS.

The other members of the cast were artists now prominent in the musical world.

Mephisto in Gounod's "Faust" was Baernstein-Regneas' first operatic role, Hans Sachs was the second. There then followed in quick succession some forty-odd operas, the acquiring and sing of which developed young Regneas into the excellent instructor he has become, and enables him to equip singers for the difficult and serious profession of the "opera singer." The one thing above all others to which Baernstein-Regneas attributes his success as a singer of opera is the fact that before he attempted it he acquired a correct and sure vocal technic, which he put into practical use in his church and concert work, covering a period of more than seven years.

During this term of concert singing, there was hardly a singing club, oratorio society or orchestra of note with which Baernstein-Regneas did not appear. He was looked upon as one of America's foremost soloists, and his services were sought for the most important musical festivals throughout the country. He acquired all the standard oratorios, and no one is better equipped than he with all the best traditions of these works.

It was as a singer of songs that Baernstein-Regneas visited almost every city in the Union, and his programs were models which aroused the admiration and approval of public and critics, so that the return of this artist each season was marked with ever increasing enthusiasm. Thus the ties between himself and the conductor or manager became even more firm, and in many instances developed into a deep personal friendship. With this vast experience (as it is only through the actual doing that one acquires mastery of his art), conscientiousness in the extreme, an unusual capacity for concentration and application, patience, courage, independence and a deep understanding of and sympathy with the difficulties with which all students must contend, Joseph Baernstein-Regneas is one of the most prominent figures in the vocal world.

Frieda Hempel's London Success.

George Cecil, musical critic of the Morning Advertiser, London, England, sent the following laudatory press notice to Annie Friedberg, of New York, saying that he believed it might be of interest to show the world how wonderful Frieda Hempel's success was at Drury Lane, June 8, 1914, in "The Magic Flute."

The review in the Morning Advertiser was as follows:

Saturday night's special performance of "The Magic Flute" had a peculiar interest for those who flocked to Drury Lane. At the first representation it was found that the stupendously exacting air occurring in the second act, and the almost equally difficult one preceding it, did not receive full justice from the "coloratura" soprano of the occasion, while the singer who succeeded her a few evenings later failed lamentably in the "staccato" passages leading to the upper F natural. Sir Joseph Beecham, however, is an impressario who does not know the meaning of the word "defeat." So, searching the musical world for an artist who could be depended upon to do credit to his selection, he engaged Frieda Hempel, whose almost unequalled execution of runs, trills, turns, and so forth, has made her name a household one in circles where the art of singing is understood. Fortunately, Fraulein Hempel even more than came up to expectation, everyone who was present admitting that a finer rendering of the music would have been well nigh impossible, the flexibility of the singer's warm, even voice, and the extreme neatness and accuracy of her work being a revelation to those who were unacquainted with these attainments.

The Observer, by the way, laments the sorrowful fact that Fraulein Hempel has not been heard more frequently in London, referring to a former visit when she "played Eva in the 'Meistersinger.'" It may interest our contemporary . . . to learn that during the memorable season in question, besides singing Eva, she appeared in "Hansel und Gretel" and "Die Lustige Weiber von Windsor."

Three Songs Dedicated to Marie Morrisey.

Three songs by Sanford Ashley Pette have been dedicated to Marie Morrisey, and will be used by the contralto on her recital programs this coming season. Mme. Morrisey is having a busy summer, dividing her time between week end outings, motor trips and sundry engagements at points on the New Jersey coast. Her next engagement is with the Allenhurst Club on August 9. The contralto's Aeolian Hall recital is scheduled for Monday evening, November 9.

Katherine Noack Fique Rock Cod Fishing.

On the reverse side of the card upon which is printed the accompanying picture, this message is inscribed:



KATHERINE NOACK FIQUE'S SUCCESSFUL "CATCH."

"Greetings to the MUSICAL COURIER from Carl and Katherine Noack Fiqué, Astican, Mount Desert Island, Me. Katherine Noack Fiqué 'rock cod' fishing. August, 1914. Photo by Carl Fiqué."

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STEINWAY PIANO

Stuart-Strine Maine Tour.

Robert Patterson Strine, the Philadelphia impresario, accompanied by Mrs. Strine, his son Robert, Jr., and John Thompson, the young American pianist, is starting for a short Maine tour by motor. Mr. Thompson, who is an enthusiastic motorist as well as a brilliant pianist, will take his turn at the wheel. Upon their arrival in Maine they will be joined by Marion Stuart, the coloratura soprano, who with Mr. Thompson will give their first concert at the Kennebunk River Club, Kennebunkport, Me., under the auspices of the club, among the members of which are Booth Tarkington, the famous author; Abbott Graves, the American artist, and other prominent Americans who make up the summer colony there. The tour further includes appearances at Wiscassett, Rockland, Camden, Portsmouth, N. H.; York Harbor, Bar Harbor and other points in Maine. The appearance of these artists at Bar Harbor is by special arrangements with leading members of the summer colony at this fashionable resort, and will be in conjunction with the symphony concerts given by the Boston Symphony Orchestra players at the Building of Arts, a most beautiful structure strictly devoted to music and patronized by the members of Bar Harbor's exclusive set.

Mr. Thompson's achievements as a pianist are still fresh in the minds of the concert goers, including his sensational appearance at Aeolian Hall, New York, at which time he earned the unqualified endorsement of the leading New York critics, and also later appearances in London, where he was acclaimed one of the sensations of the season and classed as one of the leading pianists of the day. Marion Stuart, a native of Maine, and well known in that State by reason of her family and social connections, is making her American debut after appearances in drawing rooms of London and Paris. Her studies were pursued under the direction of Sbriglia, of Paris, and Mme. Ashforth, of New York.

Artha Williston a Sympathetic Singer.

That Artha Williston is successful in winning appreciation by the beauty of her voice, her excellent singing, and



MRS. ARTHA WILLISTON.

her sympathetic personality is shown by the following press comments:

Mrs. Williston has a lovely, clear, rich, sympathetic voice.—Holyoke Evening Telegram.

Mrs. Williston's beautiful voice gave pleasure to all.—Springfield Union.

Mrs. Williston delighted the audience with one of the sweetest renditions of "Elsa's Dream," by Wagner, that has ever been heard in this city.—Springfield News.

Mrs. Williston gave a noble interpretation of her songs.—The Boston Transcript.

People of Elmwood had the pleasure of hearing Mme. Artha Williston's singing. Her exquisite voice was a delight to the large audience. The full glory of her voice was shown in her first selection, "Elsa's Dream."—Springfield Republican. (Advertisement.)

David Robinson Returns from Honeymoon.

David Robinson, the well known violin virtuoso, and Sadie Goldstein, pianist, who were married on June 28, have just returned to New York from their honeymoon trip.

Why are the songs of Liszt so seldom heard in our concert halls? Because they are not only difficult to interpret, but also to play.—New York Evening Post.

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BUSY TIMES FOR SOUSA.

A New Opera, "The Irish Dragoon"—Other New Works—Several Important Additions to His Band—Sousa's Great Capacity for Work.

"One of the greatest blessings that can be vouchsafed to a human being is a capacity for work," says John Philip Sousa.

And Sousa himself demonstrated the fact that he possessed that capacity in convincing form on many occasions while on his tour of the world with his band. The force of the demonstrations is clearly manifest when one stops to consider that during the world tour, involving fourteen months of steady playing, two concerts daily, Sousa missed only one day's concert—that at Ballarat, Australia, where he was seized with a chill of such aggravated character that his physician enforced complete relaxation and rest for the day. In spite of two concerts daily and their unremitting exactions, Sousa during that tour proved his unlimited capacity for work by composing his now famous suite, "Tales of a Traveler," three parts, fully orchestrated; making several arrangements of band numbers, etc., in addition to accepting innumerable invitations to social events, official and civil.

This summer Mr. Sousa has been unusually busy at his new home on Manhasset Bay. He has nearly completed, in conjunction with Joseph Herbert, a new opera, the title of which is "The Irish Dragoon"; a new suite, "Impressions at the Movies," in which he musically describes certain



JOHN PHILIP SOUSA.

moving picture scenes. He has written a new march, "The Lambs," which is dedicated to his fellow members of the Lambs Club, and has also arranged a number of pieces for his band. He has imported all the latest and best things by the standard European writers. His audiences at Willow Grove during the Sousa engagement of twenty-two days there, and the two weeks at the Pittsburgh Exposition, as well as the succeeding Sousa tour westward and return to the East, will have opportunity to hear many novelties.

The personnel of the band is enhanced by the addition of Adolph Bertram, late solo oboeist of the Metropolitan Opera, New York; Maurice van Praag, late first horn of the St. Paul Symphony Orchestra; Richard McCann, a popular New York cornet soloist, and Frank Simon, of Cincinnati, a leading cornet soloist of the West. These are the newcomers in the band, the old and noted stars remaining, among whom are Herbert L. Clarke, the cornet virtuoso; Joseph Norrito, the clarinetist; J. J. Perfetto, Ralph Corey, Louis Fritze, Arthur Storch, Oscar Modess, and other artists composing the famous organization.

This season will be an unusually busy one for Sousa's Band, for outside of the usual engagements at Willow Grove, Pittsburgh Exposition, etc., a tour to the Western coast is assured, which includes a protracted engagement at the Panama-Pacific Exposition at San Francisco and return eastward by way of the Canadian Northwestern regions. The year will mark the longest tour Sousa's Band has made since 1912—on the return from the great world's tour.

The Worse?

Hocus—It must be a terrible thing for an opera singer to realize he is losing his voice.

Pocus—It's more terrible when he doesn't realize it.—Judge.



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Jenny Dufau Cables.

Jenny Dufau, soprano of the Chicago and Boston Grand Opera Companies, has cabled to Dr. P. Stoppani, professor at the University of Chicago, as follows:

All safe. House full soldiers. Everything spoiled. Moritz killed while crossing. Secured passage Swedish, Italian, Dutch lines.

The accompanying picture shows Miss Dufau in her Alsatian costume. The little village of Saulures, where Miss Dufau's father is one of the most prominent inhabitants, is seen in the distance with the factory of Mr. Dufau in the foreground. The cross shows the custom house and the dot the frontier, where in trying to cross to France, young Moritz and several of his friends were killed. In order not to cancel any of her contracts, Miss Dufau has secured passage on three lines, and she will be one of the earliest singers to return to America.

Mme. Von Klenner at Chautauqua.

Many readers of the MUSICAL COURIER who have spent their summer days at Point Chautauqua, and perhaps especially those who have studied there in the summer school of Katherine Evans von Klenner, will be interested to know of the continued success of this gifted teacher of the Garcia method. Mme. von Klenner had almost determined not to do any teaching this year, but she found upon her arrival at Point Chautauqua, July 1, a large class awaiting her, and she could not refuse them.

Among her pupils are: Edna Bauber Brewer, contralto, Rochester, N. Y.; Carmina Jackson, soprano, St. Louis; Rodger Wakefield, tenor, Missouri; Sherman Kimball, tenor, Jamestown; Elizabeth Brown, Kansas City; Mary Grace Downing, soprano, Texas; Minnie Brown, soprano, Greenville, Pa.; Agnes Kearns, soprano, Dubois, Pa.; Lee H. Barnes, tenor, Oil City, Pa.; Philip Kearns, tenor, Dubois, Pa.; Cherubina Christopher, contralto, Greenville, Pa.; Olivia Thomas, soprano, Pennsylvania; Eliza A. Fassett, soprano, Franklin, Pa.; James G. Kerwood, basso, North Carolina; William J. Downes, tenor, New York; Frances K. Black, contralto, Canada; Regna Ahlstrom, soprano, Jamestown; Elizabeth Kefer, soprano, New York; Josephine R. Smith, contralto, Mississippi; David A. Thomas, tenor, Syracuse, and Karl A. Brewer, bass, Rochester, N. Y.

Each Tuesday afternoon a recital has been given in the new Studio Hall. The season will close on August 20 and soon after that Mme. von Klenner, who has been forced to give up her proposed European trip, will probably take a rest at one of the Atlantic coast resorts.

An article in the Jamestown Evening Journal, of August 3, states that a concert was given on Saturday evening, August 1, at the studio of Mme. von Klenner, at Point Chautauqua, and that this concert was in every way a wonderful success. This paper continued: "Everything combines to make Point Chautauqua an ideal locality for the student of music. The Von Klenner studios are magnificently situated on a high elevation, overlooking the entire northern half of the lake, a scene of peace and pastoral beauty seldom surpassed on this continent."

The concert was followed by a minstrel show which was also greatly enjoyed.

SAN ANTONIO NOTES.

San Antonio, August 14, 1914.

The Tuesday Musical Club will present next season, among others, Ferruccio Busoni, pianist, and Louise Homer, contralto. Besides these attractions the club will give the annual organ recital and an "Old Folks' Concert." The officers elected for the year were: Mrs. Eli Hertzberg, life president; Mrs. W. M. Wolf, vice-president; Marguerite Guinn, treasurer; Zulime Herff, corresponding secretary; Mrs. Stanley Winters, recording secretary.

The San Antonio Musical Club will present next season Fritz Kreisler, violinist, and Yvonne de Treville, soprano.

Oscar J. Fox, organist and teacher, will present in recital Oscar Seagle, baritone, and Florence Hinkle, soprano.

H. W. B. Barnes, organist of St. Mark's Episcopal Church, is beginning rehearsals for "The Messiah," to be given some time near Christmas.

Arthur Claassen has come to San Antonio. He has charge of the Beethoven Männerchor and other German singing societies.

In May, 1916, the State Saengerfest will be held here. C. H. Mueller is president. Mr. Mueller is prominently identified with the German singing societies, having a fine baritone voice.

MRS. STANLEY WINTERS.

Caroline Hudson-Alexander Praised.

The appended press criticisms were published following the successful appearance in Schenectady, N. Y., on February 26 last, of Caroline Hudson-Alexander, who sang Verdi's "Requiem" before an enthusiastic audience:

There is very much demanded of the soprano by Verdi. The part is almost impossible to even the concert singer. But Mr. Curley knew he was provided for in the actions of the part when he engaged Caroline Hudson-Alexander. Mme. Alexander did some of the best work ever heard in this city and some remarkable artists have appeared here. Singing with the chorus, in quartet, or in solo passages, the flutelike beauty of her notes brought into the thoughts of very many of the audience the word "wonderful." In a remarkable performance of soloists, chorus and of orchestra, the artistic success of Mme. Alexander is still most conspicuous. Her range is marvelous and the sweetness of her voice most notable.

While she was previously thoroughly established in the good favor of Schenectadians, her praises will be more strongly spoken now than ever before.—Union Star.

Caroline Hudson-Alexander has a soprano voice of rare beauty, which floated out into the great auditorium with angelic sweetness.—Gazette. (Advertisement.)

Marie Sundelius' Summer of Work and Recreation.

Caught for a few minutes' telephone chat before her departure for the North Shore on Wednesday of last week, Marie Sundelius told the MUSICAL COURIER Boston representative of the delightful summer she has been spending at North Bridgton, Me., with occasional trips elsewhere to fill summer engagements. Recent among these were appearances as chief soloist at the Maine Saco Valley Music Festival, August 1; a recital at the Temple of Arts, Bar Harbor, Me., on August 11, and her appearance at the final of Mrs. Hall McAllister's North Shore musicales, on August 14.

Mme. Sundelius' fall season, too, starts unusually early, with the first date booked for September 1, at Syracuse, N. Y.

News from Cordelia Lee.

From Manager Antonia Sawyer's office comes the first news of Cordelia Lee, the violinist, who is one of her artists, and is abroad at the present time. She will sail on the Bergens Fjord, which is expected to leave Christiania on September 2.

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LINCOLN SUMMER NOTES.

Lincoln, Neb., August 1, 1914.

One of the finest piano recitals ever presented by a student at the University School of Music was that given by Edith Lee Bagnell, graduate with Lura Schuler Smith. A large and enthusiastic audience greeted this charming young lady, whose playing was of a nature such as to attract so cultured an assembly.

It is a delight to hear the beautiful and characteristic etude in B flat major by Chopin given with such insight into the real beauties of this romantic composer; and the Beethoven sonata was presented with a mastery most unusual.

While every number on the program gave pleasure, it is doubtful if the Rubinstein concerto in D minor has ever been better played by a student in point of both technic and interpretation. Her friends predict a brilliant career for this talented and persevering pianist. She is to be a member of the faculty of the University School of Music during the coming year. The following was her program: Sonata, Op. 57, Beethoven; prelude, B flat major, Chopin; "Soirees de Vienne," No. 6, Schubert-Liszt; "Vogel als Prophet," Schumann; "La Campanella," Paganini-Liszt; concerto, D minor, Rubinstein. Orchestral parts on second piano were supplied by Mrs. Smith.

VISIT OF FORMER LINCOLN GIRL.

Mr. and Mrs. August Hagenow are enjoying a visit from their daughter, May Belle Hagenow Furbush, pianist and resident of Boston for the last ten years. She has achieved marked success as a musician of culture, having studied piano with Mrs. Will Owen Jones and Carl Stasny, violin with Emil Mahr, pipe organ with Henry Dunham, harmony and theory with Blanpied and Louis C. Elson. Lincoln is indeed proud of her talents and welcomes her return.

LINCOLN NOTES.

The various bands are busy discoursing summer out of door music, which is thoroughly enjoyed by every one.

The latest fad, the roof garden concerts and dances, are quite the style and will doubtless be a prominent affair for the summer months.

A successful summer school has been carried on by the University School of Music and considerable work is being done.

Many Lincoln teachers are out of town enjoying a much earned rest. Miss Klinker is in Europe; Louise Zumwinkel is taking university work at Boulder, Col., thus combining duty and pleasure; Sidney Silber is enjoying the lake breezes in Wisconsin; Edith Lucille Robbins is resting in Northern Minnesota; while Mr. Frysinger is renewing old acquaintances in Pennsylvania; Mr. Mills is in Michigan, and Messrs. Carder, Cornell and Roseborough are in Colorado.

Hazel Kinscella, the successful pianist, is teaching in the summer school of the University School of Music, and played at the convocation of the State University on Friday. She has recently received a letter from Helen Jeffy, saying her father was very much improved in health. They are at Bradley Beach, N. J., at present.

Annette Abbot was the soloist of the celebration at Doane College, Crete, in honor of Dr. Fairchild's forty years of service. She sang "Roses," the poem of which was written by Mrs. Fairchild and set to music by W. I. Andrus, who was director of the conservatory for several years.

ELIZABETH EASTWOOD LUCE.

Music Born of Sorrow.

There is no nation naturally musical; it is because it has passed through such tribulation that it has been driven to express its sorrow and anxiety in its airs and compositions. Bach, the writer declares, is the culminating expression of sufferings induced in Germany by the thirty years' war fifty years before Bach's time. People sing "like cowards," he continues, to keep up their spirits in bad moments, and he finds that the real countries of music are nearly all frontier provinces exposed to external vicissitudes. England he finds exempt to a large extent from the occasions in which poets "learn in suffering what they teach in song" because it is protected from invasion by the girdle of the seas. Music, then, he argues, is not an art of peace; it originates in strife and anxiety, not in tranquillity and concord. The overprosperous countries, he discovers, "not only have no history; they have no music."—Chicago Inter Ocean.

Park Bands Vindicated.

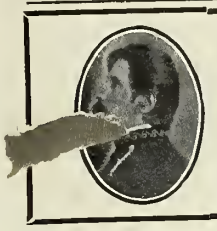
Now that summer is with us and music is almost at a standstill, says the Saturday Sunset, of Victoria, B. C., music pupils should not neglect the opportunity of listening to the military bands in the parks in the evenings and Sunday afternoons, as the one, two, three; one, two, three of the dreamy waltz, and the varied rhythms of the operatic potpourri will keep them refreshed at least in a few musical ideas, and help them to remember much that has been taught them during the active season of study.

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Press Praises Ward Lewis.

Ward Lewis, the accompanist, is the recipient of the following praiseworthy press criticisms:

It was one of the most finished quartet appearances Wichita has ever had. To Ward C. Lewis, pianist, is due much credit. . . . Mr. Lewis gave two piano numbers very satisfactorily. His work as accompanist was very noticeable.—Wichita (Kan.).

Ward C. Lewis, as accompanist, did exceptionally well. He is an artist as a pianist.—Eau Claire (Wis.) Leader.

The two piano numbers, given by Mr. Lewis, were very enjoyable. His liquid scale passages, and the shading, especially in the toccata, were worthy of mention. Too much cannot be said of Mr. Lewis' accompaniments. There was not a single moment when he was not thoroughly in sympathy with the singers. Indeed, his work as an accompanist was just what such work should be—so sympathetic that the listener does not feel conscious of the accompaniment until attracted to it by its very art.—Galesburg (Ill.) Evening Mail.

Mr. Lewis proved himself an adept accompanist, and his solo numbers met with marked favor, he being recalled.—Galesburg, Ill., Republican-Register.

Ward C. Lewis, the accompanist, rendered pastorale by Scarlatti-Tausig and toccata by Theodore Hoeck in a masterful manner.—Marion (Ohio) Daily Star.

Mr. Lewis, as accompanist, was self effacing. As a soloist, delicate handling of his music characterized him. The Scarlatti-Tausig encore number was a pastorale that was beautifully done.—Hutchinson (Kan.) Gazette.

Ward Lewis, the accompanist, played the accompaniments and a couple of solos in an accomplished manner.—Aberdeen (S. Dak.) Daily News.

Mr. Lewis is an accompanist of ability and contributed in large measure to the interest of the program.—Winona Independent.

A delightful atmosphere was created by the sympathetic accompanying of Mr. Lewis, who also played a number of solos. The response to each hearty encore was most generous on the part of the quartet and was appreciated by the audience who were most enthusiastic in their praise of the ability of the artists.—Freeport (Ill.) Journal-Standard.

Mr. Lewis, the accompanist, played with unusual skill.—Evansville (Ill.) Review.

Ward C. Lewis, the pianist who acted as accompanist, and also gave a piano number, is a factor not to be overlooked in the success of the quartet.—Marinette (Wis.).

Ward C. Lewis, as accompanist, deserves the highest praise for the capable manner in which he filled that difficult position. He adapts himself to the composer and artist alike and makes himself a worthy support to the singers. In solo work he proves to be the master of the instrument.—Traverse City (Mich.) Record-Eagle.

The accompanist, Ward C. Lewis, who pleased the audience with his solo work, added not a little to the quality of the entertainment by the aid he gave the singers in keeping in constant sympathy with them.—Muskegon (Mich.) Chronicle.

Accompanists generally draw scant notice from the audience, but Ward C. Lewis, beyond being applauded highly for two piano solos, certainly convinced the audience with his delicate and sympathetic playing of the accompaniments. Many of them held an important part in the ensemble, and Mr. Lewis was always able to draw the most out of them. He deserves much more than a mere passing consideration.—Manistee (Mich.) Daily News. (Advertisement.)

Louise Gerard-Thiers in Europe.

Among the prominent musicians in Europe for whom grave concern has been felt is Louise Gerard-Thiers, of Carnegie Hall, New York City. Mme. Thiers up to July 25 was in Munich, Germany, but on that date she left on a tour up the Rhine, with Cologne as her destination. After a short stay there she was to go to Paris. Several attempts to reach her by cable have been unsuccessful, and the State Department advised her representative at Carnegie Hall that American consuls have been cabled for information concerning her. Several years ago Mme. Thiers, while spending the summer in Berlin, was subjected to considerable annoyance on account of being mistaken for a Russian spy. Being of a distinct foreign type, and not having a passport at the time, she could not convince them of their mistake and that she was an American, until she appealed to the American consul. The last three years, however, she has always carried her passport and it is believed that the fact that she is an American will enable her to get out of Germany unhindered.

Bar Harbor Concert.

A concert will be given by the Bar Harbor Choral Society in the Building of Arts at Bar Harbor, Me., on August 27, under the direction of Maurice C. Rumsey. There will be a chorus of ninety voices and an orchestra of players from the Boston Symphony. The soloist will be Courtlandt Palmer, who will play the Liszt piano concerto in E flat.

The program will also include Coleridge-Taylor's cantata, "Hiawatha's Wedding Feast," for chorus, tenor solo and orchestra.

Explained.

Mrs. Bluffe—Melba sounded hoarse last night.

Mrs. Huff—Your record must have got cold.—The Smart Set.



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ELEANOR HAZZARD PEOCOCK TO MAKE AMERICAN TOUR.

Gifted Lieder Singer Will Present Attractive Programs on Tournee Through Her Native Country During the Coming Season.

Eleanor Hazzard Peocock, the noted American lieder singer, will make an extensive tour of her native land this coming season under the management of the Concert Direction M. H. Hanson. Mrs. Peocock has sung in Germany and England, but her appearances in this country have been confined to the Middle West. During the 1914-1915 season, however, she will be heard in the East, and then New York, Philadelphia and Boston audiences will have an opportunity to hear this fine artist in recital work and study the effect of the original ideas and methods that have made her work unique.

Mrs. Peocock was born in Detroit, Mich. She began her studies with Professor F. H. Pease of the Ypsilanti Normal College; three years with John Dennis Mehan followed, after which she came to New York to coach with Oscar Saenger. A little later she went abroad and worked in Paris with Jessie Baskerville, who was for eleven years the coach of Mme. Calvé. In Berlin Mme. Gadski heard Mrs. Peocock and being impressed by the beauty of her voice undertook its direction.

Mrs. Peocock's first European recital was given in Berlin at the Bechstein Saal and she was enthusiastically received both by the press and the public. The critics wrote of her "astounding versatility," her "great artistic temperament," her "vocal dexterity," and her "touching interpretations." A series of recitals in London followed which were equally successful.

Mrs. Peocock's programs are always interesting and unique, the following being one which she presented recently in Detroit and which shows the great range of the singer's art:

Se tu m'ami (arietta).....Pergolosi
Wonne der Wehmuth.....Beethoven
Charmant papillon.....Campra
Amarilli (madrigal).....Caccini
Zigeunerlieder, op. 103 (cycle of seven songs)....Johannes Brahms
  Hey There, Gypsy.
  High and Towering Rima Stream.
  Know Ye, When My Loved One.
  Loving God, Thou Knowest.
  Sun Brown Lad to Dance Is Leading.
  Art Thou Thinking Often Now?
  Rose Buds Three All on One Tree.
Angedenken.....Peter Cornelius
Veilchen.....Peter Cornelius
Wiegenlied.....Peter Cornelius
Folksong.....Old French
De mode Moder (Kolnish).....Arnold Mendelssohn
Sne.....Sigurd Lie
Folksong.....Brahms
Suicidio aria (La Gioconda).....Ponchielli
The Maiden and the Butterfly.....D'Albert
The Blue Bell.....MacDowell
The Little Red Lark.....Old Irish
Within a Mile of Edinburgh Town.....Old Scotch
Invocation to the Sun God.....Zuni Indian
Nymphs and Fauns.....Bemberg

The College News, of Ypsilanti, Mich., under date of August 6, 1914, has the following to say concerning the splendid art of Mrs. Peocock:

However greatly one may have anticipated hearing Eleanor Hazzard Peocock in a program of children's songs and stories, the rapture of the realization altogether exceeded expectations. From the moment that Mme. Peocock, in fresh pink and white, charming curls showing beneath a stunning little bonnet with long, broad pink ribbons, came down to the front of the large stage in happy child fashion, to the moment when she smiled and bowed her last recalls, the spell of the enchantment never lifted. All abandoned themselves to a season of pure joy, revelling in dolls and the voice of the wind and charming concerts about flowers and stars and being "skeered" with just an occasional note of the pathos which attaches to being little sometimes. The little pink and white girl recited little poems in a manner which makes "recited" a pale misnomer; rather she confided tales of her own happy, imaginative hours with the gingerbread man who was so irresistibly surgary and sweet with our hired girl, seen with juvenile eyes; with the squirrel meeting a lamented fate at the railroad track. It was fascinating to hear the experience of "seein' things at night," topped with the naive admission that it's "most allers when I'm bad" that the phenomenon occurs; of equal facination was the tale of the poor little doll who located her excruciating pain in her sawdust. It was verses like these over which people laughed till they wept, and the only reason they suspended applause was in order to hear more. In the wind piece Mme. Peocock displayed her transcendent art, which is, above all things, beautifully proportioned. The soft sighing of the wind was but a breath, delicate as the tracery of a cobweb or the etching frost upon the window pane.

Some of the numbers were purely beautiful and particularly in these the sweet reaches of Mme. Peocock's voice were heard. Enchantingly expressive were the shades and values of her voice, the ingenuousness of her manner, the archness of her looks and the way of her entrances and exits. It was a treat altogether such as no other could surpass, and the opinion was universal that it rested only with Mme. Peocock herself as to how wide should be her field of success in this astonishing and original line, for a sense of humor, broad, true and exquisite as Mme. Peocock's is a rare find, and rarer is found its union with such a voice and resources.

"So he praised her singing, did he?"
"Yes; said it was heavenly."
"Did he really say that?"
"Well, not exactly, but he probably meant that. He said it was unearthly."—Liverpool Mercury.



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A WEEKLY JOURNAL DEVOTED TO MUSIC AND ALLIED ARTS

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Where is opera war now?

This is preeminently the moment for the musical mobilization of the American musician.

"Opera tango" is the latest recorded official dance. The "symphony trot" ought to come next.

America has lost the tennis championship of the world, but retains the world's championship at ragtime.

What gain to have opened the Panama Canal if the Metropolitan Opera House has to remain closed?

Those musicians who were not able or did not care to go to Europe this summer, are feeling particularly happy just now.

Loudon Charlton has received a cablegram from Ossip Gabrilowitsch, who is at Zurich, Switzerland, stating that the distinguished pianist-conductor and his wife, Clara Clemens-Gabrilowitsch, are safe in the Swiss city. It is expected they will sail for America as soon as possible.

Manager Charles L. Wagner arrived at Quebec on Monday, August 17, on the Allan Line steamer Tunisian after a most exciting ten day trip. As the MUSICAL COURIER goes to press it is not known definitely whether John McCormack is on the same boat or not.

Oscar Hammerstein plans to open his Lexington avenue theatre next Saturday evening. Instead of performing grand opera there, as he had planned to do before the Metropolitan secured an injunction against the venture, he will display moving pictures interspersed with grand opera excerpts accompanied by orchestra.

Carl Flesch will sail from Holland at once for the United States instead of at Christmas time, as originally intended. His tour of the United States and Canada will begin October 1, according to a new schedule arranged by his managers, Haensel & Jones. Flesch is a naturalized citizen of Holland, although he was born in Hungary.

"After a most hazardous trip from St. Petersburg, Russia, across Germany and into the very heart of the war zone," says an account received in this office, "Anna Pavlowa, the Russian ballerina, has arrived in England and now is at her summer home, 'Ivy House,' just outside of London. Pavlowa and her entire ballet and symphony orchestra of close to 100 will positively come to America for the tour opening at the Metropolitan Opera House, New York, November 3. Pavlowa's tours of Germany and Austria and the English provinces have been cancelled. This will leave her free to come to America several weeks ahead of schedule."

M. H. Hanson, who was caught in the war regions, has succeeded in reaching London, and will remain there for a short time assisting his artists in their preparations to reach America. He has already arranged the transportation for some of them, and announces that he has in America at the present moment ready for early engagements: Marcella Craft, dramatic soprano (of the Royal Opera, Munich), who will open her tour in Southern California in early November; Myrna Sharlow (of the Boston Opera), whose opening concert is in St. Louis in November; Vera Barstow, the American violinist; Winifred Bambrick, the Canadian harpist; Luella Chilson-Ohrman, soprano; Florence Blumenschein-Rowe, soprano; Eleanor Hazzard Peocock, lieder singer; George Sheffield, tenor; Lucy Marsh, soprano, and Vida Llewellyn, pianist.

Arthur Hartmann, the violinist, now in Paris, announces his intention to undertake an American tour this season, beginning about October 1.

It appears from several letters received by the MUSICAL COURIER that the opinion quoted in the previous issue of this paper regarding the management of the recent organist convention at Ocean Grove, N. J., to the effect that the arrangements were not satisfactory because of the distance of the Methodist Church, where meetings were held, from the North End Hotel headquarters, and that there was not the same cohesion this year as in former years among the visiting organists, is not the opinion of the majority of those who attended the gathering. "There was much enthusiasm among the members of the association," says the most authoritative of the communications, "and this convention was generally voted to be the best we ever have held." The MUSICAL COURIER is glad to present both sides of the matter.

A unique point will arise in Boston should the Boston Symphony Orchestra be compelled to reorganize owing to the presence of a number of its players in Europe. The body as constituted now is non-union, but in the event of the engaging of new players, it is difficult to see how any but union musicians can be secured, for nearly all our competent resident orchestral players in America (except in the Boston Symphony) are union musicians and are not allowed to perform with their non-union colleagues. It will be interesting to see how Mr. Higginson, the founder of the Boston Symphony Orchestra, and Mr. Ellis, its manager, will circumvent the difficulty. They are men of resource, however and have proved their mettle on previous occasions In case Dr. Muck and most of the Boston Symphony Orchestra players do not return to this country in time for the regular season, it is possible that the concerts of the society may have to be abandoned for patrons hardly would accept the substitute leaders and men in place of the absentees. It is to be hoped that the war may cease before the fall, for a disbandment of the Boston Symphony Orchestra would mean nothing less than a musical tragedy for this country.

A contest is threatened over the will of the late Lillian Nordica, made on Thursday Island. The document was filed for probate here by one of the executors, who said that the "original will is in the possession of George W. Young, the husband of the decedent, or his attorney, John C. Tomlinson and although the same has been duly demanded of them they have declined to surrender it." The executor asks the court to issue an order for the production of the original. George W. Young, the late singer's husband, receives nothing under the will, but it refers to him in this way: "In the distribution of my property I am not forgetful of my husband, George W. Young, to whom I have advanced over $400,000 in cash, which I estimate as the full or more than full share to which he might be entitled in my estate." The value of the estate was not given, but those who are in a position to know estimate it at about $1,000,000. All of the residue is given to three sisters, Imogene Costillo of Los Angeles, Cal.: Annie Baldwin and Ion Walker, of Boston. Apart from some smaller bequests, $30,000 is left to E. Romayne Simmons who had been Mme. Nordica's accompanist and secretary for sixteen years. The will was drawn by ex-Governor Adams of Colorado, on board the steamship Tasman, which went ashore at Bramble Bay on December 28, 1913.



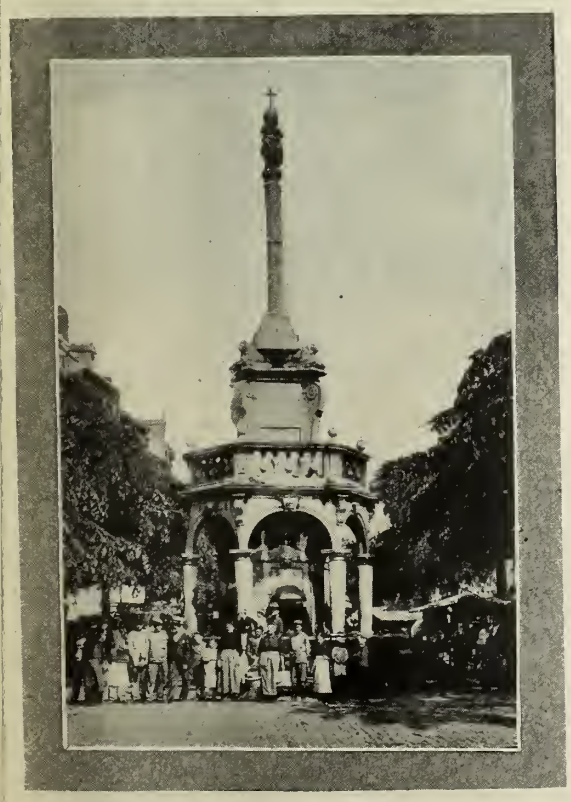
THEATRE PLACE, LIEGE, SHOWING STATUE TO GRETRY CONTAINING HIS HEART.

By the courtesy of the famous Belgian violinist, vide Musin, we are able to present our readers ith a number of photographs recently made in iege, Belgium, which city has been the birthplace so many musicians of world-wide renown.

The veteran violinist was just at the end of a ng day's work and his last pupil was putting his strument away when the MUSICAL COURIER repre- ntative called at Ovide Musin's Virtuoso School f Violin in Seventy-sixth street, New York, and sked for an interview.

Ovide Musin's comments on the war were worthy f a sturdy patriot and of an artist.

His admiration for the music and intellectual pre- minence of Germany is profound and sincere. But e keenly feels what he calls "the affront which the ggressive military policy of Germany's leaders has



LE PÉRON, LIEGE.

given my native land" and fears that "the priceless works of art and the ancient architectural and historical treasures of Belgium are doomed to partial or complete destruction, no matter which army wins."

Such buildings as the Church of St. James (Eglise St. Jacques), the Law Courts (Palais de Justice), the Cathedral could never be replaced. The church dates from the year 1016, and the Cathedral from 968. An exploding shell could shatter them and forever destroy the sentiments and romances that have put a halo of glory over the hoary buildings. The destruction of a New York skyscraper would mean only the loss of so much money. But those who have lived for years in Europe learn to revere the ancient landmarks as objects beyond all money value and which can be made press, many of these buildings that have taken centuries to finish may be shapeless heaps of stones.

WHAT LIEGE MAY LOSE.

only by the long, slow march of generation after generation of men and women for centuries.

"The scenery around Liege," says Musin, "is the finest in Belgium. In the spring time the cherry blossoms in this Meuse valley make an indescribably beautiful picture. No one could help but love a land that woos with such blushing glories."

The assembled armies now have other thoughts than to preserve ancient cathedrals and works of art or to respect the rights of cherry trees:

> Now for the bare-pick'd bone of majesty
> Doth dogged war bristle his angry crest
> And snarleth in the gentle eyes of peace.
> —Shakespeare ("King John").

These views (pages 21-24) show how Liege looked in July, 1914. Even now, while we go to



BUEREN MOUNTAIN, LIEGE. ABOUT 350 STEPS.

Charity often begins at At Homes, as the artist knows who has been foolish enough to appear there without pay.

Siegfried O'Houlihan says that he does not know whether to change his first name to Francois or Sergius.



PANORAMA OF LIEGE.



GOVERNOR'S PALACE, LIEGE.

OLD HOUSES AT VISÉ, NEAR LIEGE.



Photo by Aimé Dupont.

OVIDE MUSIN,
Belgian violinist.

REFUGEE HOWARD WELLS RETURNS.

Howard Wells, the Chicago pianist and pedagogue, who has been in Europe seven years, making his headquarters in Berlin, returned to this country last week on the steamship Philadelphia. Mr. Wells tells a remarkably interesting story of his experiences and adventures abroad. At the MUSICAL COURIER offices, where he called shortly after his arrival in New York, Mr. Wells said in substance as follows:

"When the political disturbances began between Austria and Servia, I kept a sharp eye on the situation, and, being interested in politics, I was enabled to see which way the wind was blowing. As soon as it became apparent to me that Germany would go to war in case of the rejection of its ultimatum by Russia, I made my arrangements to leave the city; and as a matter of fact, I accomplished my departure just one hour before war was declared officially. I had only two dress suit cases, and I caught the last train which left Berlin before the government dedicated all the railroads to the transporting of troops. Conditions in Berlin before I left were very bad so far as Americans were concerned. I tried to get some supplies to take on my journey, such as coffee, tea, bread, butter, etc., but could not



EUGEN YSAYE,
Belgian violinist.



ST. JAMES' CHURCH, LIEGE.

THE CATHEDRAL, LIEGE.



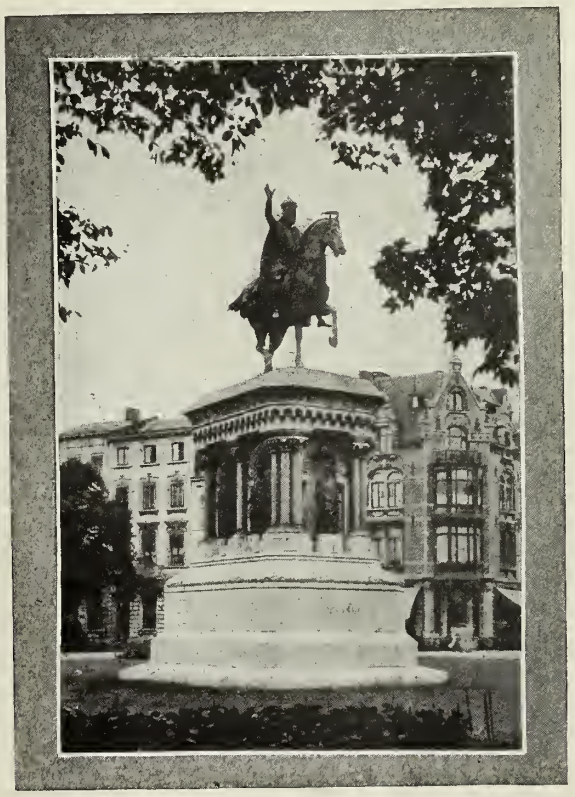
THE LAW COURTS, LIEGE.

CONSERVATORY OF MUSIC, LIEGE.

secure them, for I had only paper money and nobody would accept it. The largest bill that the shops were willing to change was five marks. The day I left the Reischbank had announced to the public that they would give gold for paper money, and I went there in order to get some currency. However, when I reached the building I found thousands of people standing outside and cluttering the streets for many blocks around. In fact, there was such a vast crowd that the Reischbank officials became doubtful about opening the bank, and I thereupon left and have not found out since whether the gold was paid out as promised.

"I had not much difficulty in reaching Harwich, England. The harbor was lined with English warships to the number of forty or fifty.

"Shortly before I left Berlin, I saw Leschetizky, with whom I had dinner. The operation on his eyes proved to be successful and he was doing very well in health. Helen Stanley and Mary Cavan also were in Berlin, at the Hotel Cumberland. Mr. and Mrs. William Hinshaw were in the German capital, quietly living in a flat of their own. Two of Mr. Hinshaw's three sons were my pupils. Just a few days before the declaration of war, the Hinshaws had cancelled their passage to America, which would have been for August 15. I have no doubt that they regret this step exceedingly now.



STATUE OF CHARLEMAGNE, LIEGE.

"Of my other Berlin friends, most of them were scattered at the vacation resorts. Mr. and Mrs. King Clark were in Switzerland; Theodore Spiering and his family were at some North Sea place; Tina Lerner and her husband were at the Brenner Pass, in Austria; George Hamlin was at Cortina, Italy; Hannah Butler was somewhere in Switzerland. One of the last musical experiences I had in Berlin was to attend a Wagner performance at the Royal Opera, wherein William Hinshaw and Mariska Aldrich took the leading parts.

"I arrived in London August 2 with about five pounds in English money and some German money in my possession. No one would take the German money. My English money was soon gone, and it was due to the generosity of Mary Münschhoff, the well known singing teacher of Omaha, that I was enabled to get a bit of money for necessities. She very generously loaned me three pounds and also helped out some other Americans who were as destitute as myself. She secured passage on the Celtic for herself and now is bound for New York.

"I saw Edgar Stillman Kelley in London. He has secured a sailing for some time late in September. He was in good spirits and did not seem to be worried. I attended the mass meeting of Americans at the Savoy. There were over two thousand present, and that did not by any means represent



ART GALLERY, LIEGE.

CANAL TO MAESTRICHT, HOLLAND, LIEGE.

the large number of our compatriots stranded in the English capital. Most of them are in need, but are being helped on all sides.

"In order to secure sufficient money to engage a steerage passage on the Philadelphia, I had to leave my watch as security. However, I felt that in spite of the various discomforts I had to inconvenience, I was extremely fortunate, and I have no complaint to make.

"I shall go to Chicago at once, my former home, and engage in teaching and concert playing there, because I see no immediate prospect of resuming my Berlin activities."

THE POINT OF VIEW.

Our Chicago office reports that the general musical topics on Michigan avenue at the present time seem to be exclusively military and warlike, and musicians in that part of the country had been wondering whether the season of 1914-1915 would be a poor one for the Middle West artists, until the MUSICAL COURIER "round robin" last week of the managers eased the minds of the guessers.

"Probably the coming season will be one of the best for the native or resident musicians," reports our Chicago representative, "and the managers in the Middle West at least are already using to good advantage the report that many of the foreign artists will be unable to fulfill their engagements here. From hearsay it might be added that the plan seems to be working especially well and the Middle West managers now are for the first time entering upon a musical season fully equipped to deal with the situation and to compete with their better established and older brothers from the East who, up to date, always had succeeded in securing for their talent the 'cream engagements' and left only 'sour milk' for the Western artists. Chicago, Cincinnati, Cleveland, Detroit, Minneapolis, St. Louis, Omaha, St. Paul, Kansas City and many other cities in the Middle West harbor talented musicians, many of them yet unknown to the musical public outside of their own territory and who will take this opportunity to be brought out and to make a name for themselves in a field in which many of them might have remained obscure figures. Even if war is a human curse and a universal calamity, it may do some good here if it helps the Middle West musicians to gain recognition and shekels."

ST. PAUL ORCHESTRA DISBANDS.

At a meeting of the directors of the St. Paul Symphony Orchestra, held August 12, it was decided to discontinue the orchestra. This decision was made necessary by the committee's inability to increase the guarantee fund to a sufficient sum to insure continuing the orchestra on its accustomed high plane. The guarantee fund, as it stood, was $45,000, but the organization was confronted with a deficit of at least $50,000 and no additional subscriptions could be obtained.

The situation was aggravated further by the present unfortunate European conditions and resulting financial uncertainty in this country, which made it seem hopeless to try to obtain subscriptions. It also caused doubt whether or not some of the St. Paul orchestral players and soloists engaged who are in Europe could return in time. Therefore in view of all the circumstances the directors decided that they had no other alternative.

LOS ANGELES CONDUCTOR IN AUSTRIA.

Henry Schoenfeld and Frederick Brueschweiler are being mentioned as possible substitutes for Adolf Tandler, the conductor of the Los Angeles Symphony Orchestra, who now is in Austria and probably will be drafted into military service there, for he is a native of that country.

OUR MUSICAL WAR MAP.

This map, shown on the opposite page, has not been accepted by any of the geographical societies of the world. It probably never will be accepted. From a cartographical point of view it may have its defects. It might even be modestly becoming on our part to assume that it is not perfect. It would unquestionably have filled the mind of Constantine Porphyrogennetos with awe. He never aspired to such accuracy. His map makes Turcia and Francia side by side without any inconvenient Servia, Austria or Switzerland in between. Shakespeare dabbled a bit in amateur geography and made Bohemia a seaside country—see "The Winter's Tale," Act III, scene III—"Our ship hath touch'd upon the deserts of Bohemia." Shakespeare did not refer to airships. He distinctly says sea in several places. Of course, Constantine Porphyrogennetos—his nickname may have been more concise—might have had his mind's eye fixed on the future.

Perhaps before the present war is over France and Turkey may be neighbors. Possibly the coast line of the Continent will remain somewhere near its present position. If the war lord levels the mountains of Norway to fill in the Dutch marshes and to make a dry road to England it will be necessary to bring the northwestern maps of Europe up to date.

Up to the time of writing, however, the remark of Julius Cæsar still holds: "Gallia est omnis divisa in partes tres"—all Gaul is divided into three parts.

The map we reproduce shows where some of the great and lesser musicians were born. Between these men there is no war.

Weber, Brahms, Mendelssohn, Spohr, Meyerbeer, Handel, Franz, Wagner, Bruch, Beethoven, Bach, von Bülow, Schumann, Moszkowski, Cramer, Gluck, Strauss, Henselt, Dvorák, Haydn, Schubert, Czerny, Liszt, Mozart are not in arms to slay and butcher Grétry, Franck, Guilmant, Field, Balfe, Purcell, Sullivan, Bizet, Gounod, Saint-Saëns, Berlioz, Godard, Debussy, Rameau, Massenet. If ever that great phalanx of German and Austrian musicians should invade France, Belgium or England, how would they be received? Not with shot and shell, or bayonet and mine; but with rousing cheers, long hand-shaking and embraces. "Hoch der Kaiser!" would be roared through the British Isles for the Emperor Beethoven, and the princes imperial of harmony and song would be carried to the halls of festival.

Imagine good old J. S. Bach with a rifle wasting his precious time for a temporary boundary line!

If Shakespeare, Newton and Darwin came back to life and set out for Germany today not one of the Emperor William's scholarly soldiers would level a carbine at three such musketeers. Dante, the gloomy bard of Italy, and Molière, the impersonation of the finest French wit, are not enrolled among the enemies of the Fatherland.

Those who wish to see the political map of Europe are referred to ordinary publications. This is a map of harmony, not discord. According to the commonplace political maps of Europe, Meyerbeer is the capital of Germany, Clementi the capital of Italy, Czerny the capital of Vienna and Gounod one of the capitals of France.

Sicily produced two famous composers. Sardines do not come from Sardinia. In fact, sardines do not come from anywhere; they have to be taken. Cans are provided for that purpose. Napoleon came from Corsica, however. In the moral philosophies of Artemus Ward we are told that "Napoleon tried to do too much and he did it." Certainly as an islander Napoleon was a failure; for the Italian island of Corsica, small as it is, is miles ahead of the British island of St. Helena, where he ended up.

If we made painting the subject matter of the map instead of music we should find Holland and Spain more conspicuous than Germany. England's painters, too, overtop her composers. Italy in painting has been as generous as in music.

In the art world today France leads, but we are concerned at present with music

Copies of this map, with MUSICAL COURIERS attached, are on sale everywhere.

THE WORCESTER FESTIVAL.

Worcester's (Mass.) fifty-seventh annual music festival will be given in Mechanics' Hall from September 21 to September 25, inclusive. According to the usual custom there will be five concerts and nine public rehearsals. For this festival the program committee has selected three choral works, one which has never before had a festival presentation, one grown familiar from many repetitions, and one which was given only a few years ago.

The new work is Wolf-Ferrari's "La Nuova Vita" and the others are Mendelssohn's "Elijah," which is to be given for the ninth time, and Bruckner's "Te Deum."

The soloists secured include the following: Sopranos—Alma Gluck, Florence Hinkle and Olive Kline; contraltos—Mildred Potter and Christine Shutz; tenors—Evan Williams and William H. Pagdin; baritone—Clarence Whitehill; bass—Herbert Witherspoon.

Efrem Zimbalist has been engaged as the solo violinist for the Thursday afternoon concert and Rudolph Ganz the pianist for Friday afternoon. Miss Hinkle, Miss Potter, Mr. Williams and Mr. Witherspoon are the quartet for "Elijah," and Miss Kline, Miss Shutz and Mr. Pagdin will sing in the "Te Deum." Mr. Whitehill and Miss Kline will be soloists for the new work, "La Nuova Vita" and the soloists for "Artists' Night," which always closes the festival, will be Miss Gluck, Mr. Williams and Mr. Whitehill.

Members of the Boston Symphony Orchestra and the Festival chorus, which numbers 450 voices in all, will assist.

WATCH AMERICAN MANAGERS.

A dismal voice comes from out of the editorial depths of the Philadelphia Press:

> Left to our own resources, the coming musical season is likely to be a dismal one. We have no great conductors to fill the places of those from foreign shores, not enough individual artists, not even choristers or musicians enough. An exclusively American season would be a makeshift and, like most makeshifts, far below the standard to which we are accustomed.
>
> Whatever else we may lack, we are not lacking in appreciation. We have been used to the best, and not even an appeal to our patriotism can make us satisfied with less than the best. The enormous musical appetite seems destined to remain unappeased this year unless the war is ended soon, or unless some way be found to transport that celebrated legion of foreign song birds and virtuosos to our shores.

The best answer to the pessimism of the Philadelphia Press is to watch the feverish activity of our American concert managers. They one and all are making preparations for a bumper season.

LATEST ULTIMATUM.

"If you want to know who we are:
We are gentlemen of Japan."

—Gilbert and Sullivan.



The Musical Courier War Map.

MORE MANAGERIAL VIEWS.

Laszlo Schwartz, manager for Helen Ware, expressed himself as follows to a MUSICAL COURIER representative upon the subject of the great war and how it may affect the European and American concert fields:

"Two years ago, while arranging for Helen Ware's concert tours from the Balkans up to Copenhagen, I had the good fortune to be able to make a general survey of the European concert field, just after and during the Balkan war at that time. In the southeastern part of Europe, where, outside of a few cities such as Budapest, Lemberg, Cracow, Warsaw, Sofia, Trieste, Bucharest, etc., but few concert series exist, the losses will not be so great, for at best, in comparison with other European centers in this part of Europe, there is rarely great activity in the concert field. Budapest, with its two symphony orchestras and two opera houses, will be the greatest loser of those countries. The tours of the National Symphony Orchestra will, of course, be abandoned, and, as during the Balkan war, the concert series managed by private managers will eventually have to be abandoned for lack of patronage. Out of thirty-two concerts in Hungary and the Balkans we lost twelve. Most of these were in the Balkans.

"Under present conditions, with Austria-Hungary's entire army mobilized, it would be impossible to give any concerts in that part of Europe. Austria-Hungary alone would hardly cause the situation to become desperate, but with Germany, France, England, Russia and all the smaller countries of northern Europe following the lead, annihilating the entire concert field for this coming season, we face a problem never before presented in the musical history of the world.

"The question is: 'What will become of all the European musicians?' Most of the men must fight, of course. But the women?

"An exodus of artists from Europe is unavoidable. Where will they go? Surely not to China or Japan, nor to South America, for a tour there would be a great risk, as the traveling expenses are great. Therefore, they will come here in great numbers—I mean all those who can possibly avoid military duty. Will our present and prospective prosperity suffice for the extra pressure? Is it the American artist's duty to reach out a helping hand to those worthy European artists who will find it impossible to eke out a decent living here in a strange land? Will it prove a happy compulsory invasion that will eventually give some of our small cities new teachers of merit, lending additional stimulus to local musical activities? Will the Musical Union help or will it pull up its drawbridges and hang out a sign: 'God helps those who help themselves'?

"On my recent trip throughout the United States I found conditions excellent in the Middle, North and Southwest. They have many a bushel of wheat and corn where hardly any grew for years. This should cause a liberal circulation of currency, so if the managers, as well as the clubs and the MUSICAL COURIER, put forth a grand effort to increase our musical activities during the coming season we may master the situation and rise to the occasion in a manner that will add new glories to the American genius, and incidentally enable us to reach out a helping hand to our fellow artists from the 'Lands of Trouble.'"

From Wendell Heighton, manager of the Minneapolis Orchestra, comes the following letter under date of August 11:

"When your wire came I was just starting home from San Antonio, Tex., arriving yesterday. Knowing that you publish on Wednesday I knew it was too late to wire you last night. Am sorry it happened so. Personally I am considerable of an optimist, and I believe this country will have an excellent musical season next year—this coming season. The Northwest especially is in good condition and we expect to have our most successful season here, and our orchestra is finer than ever. Several of our men are in Europe, including Czerwonky, but the latter is in London, and I think all but possibly one have escaped being dragged into the army.

"I think business conditions may be very satisfactory in this country for some time to come, but if the war continues for some months we must ultimately feel the effects of the tremendous destruction of so much of the world's wealth—a portion of the loss must fall on us, though less than upon Europe, of course.

"With best wishes, I am,

"Sincerely yours,

"WENDELL HEIGHTON."

A telegram received too late for insertion in last week's MUSICAL COURIER was this one:

"St. Paul, Minn., August 10, 1914.

"To the Musical Courier:

"In view of the fact that the great Northwest is about to harvest one of the greatest crops in its history and the attendant financial gain thereof, the coming season looks at the present time as though it will be the best ever. If European war does not prevent our conductor, concertmaster and several orchestra members from returning to this country and we can obtain artists engaged, this organization will have the most successful season in its career.

"EDMUND A. STEIN,

"Manager St. Paul Symphony Orchestra."

POL PLANCON DEAD.

Pol Plancon, the well known French basso, died in Paris, August 12, 1914, after an illness which dated from last June. He was born June 12, 1854, at Fumay, France.

Plancon first came into wide notice in Paris in 1883, when he appeared at the Grand Opera as Mephistopheles in Faust. He jumped into instant fame through his unique conception of the role, which he regarded as the personification of an Evil One cynical rather than ferocious, subtle rather than melodramatic, polished in a worldly way, and not without a literally diabolical sense of humor.

After establishing a connection with Covent Garden in 1891, Plancon came to the Metropolitan Opera House, November 29, 1893, and joined the company which included the two De Reszkes, Nordica, Eames, Calvé and Melba. He was found to possess, in addition to his ability as an impersonator of Beelzebub, a fine timbred and lyrical voice, flexible, resonant, excellently placed and splendidly managed in connection with that purity of diction and elegance of vocal phrase which constitute the main essentials of the best French singing style. A man of imposing physical presence, personally genial and well mannered, and gifted also with the tact and intelligence which helped him to steer clear of the usual intrigues and imbroglios which are a part of the intense life back of the operatic scenes, Plancon became very popular with his fellow artists and the public, and it was with real regret that New York parted from him in 1906. The reasons given for Plancon's retirement were his desire to be with his aged mother in France. Also he was said to have amassed sufficient means to permit him to live without further labor.

Aside from his successful singing of the chief basso roles in the French and Italian productions here (he sang in German, too), Plancon had endeared himself to the patrons of the Sunday evening Opera concerts, especially through his performance of "The Palms" and "The Two Grenadiers."

Some of the operatic parts which Plancon interpreted here and at Covent Garden (where he sang for thirteen summers) were, aside from Mephistopheles, St. Bris in "Les Huguenots," Joseph in "Cinq Mars" (Gounod), Eustache in "Etienne Marcel" (Saint-Saëns), Colonna in "Petrarch" (Duprat), Pittacus in "Sapho," Don Gormas in "Cid," Francis I in "Ascanio" (Saint-Saëns), Il Re and Ramfis in "Aida," the Friar in "Romeo and Juliet," King Henry in "Lohengrin," Garrido in "Navarraise," Ariofarme in "Hero and Leander" (Mancinelli), the Friar in "Much Ado About Nothing," the King in "Princess Osra," Phanuel in "Herodiade," the King in "Hamlet," Vulcan in "Philemon and Baucis," etc.



Photos copyright by Aimé Dupont New York.
POL PLANCON AND SOME OF HIS OPERATIC ROLES.

A VALUED COMPLIMENT.

The National Federation of Musical Clubs.

Mrs. Julius Eugene Kinney, president
737 Corona St., Denver, Colo.

Mrs. J. H. Smissaert
Corresponding secretary
Wolfe Hall, Denver, Col.

Mrs. Theodore Thomas
Honorary president

Mrs. J. S. Morris
Treasurer
Waupun, Wis.

Ninth Biennial Festival, Los Angeles, Cal., 1915.

American Music
Mrs. Jason Walker

850 McLemon Ave.
Memphis, Tenn., August 10, 1914.

To the Musical Courier:

Allow me to express the thanks of the American Music Committee of the National Federation of Musical Clubs, for the generous attitude of the Musical Courier toward the great work of the Federation—the $10,000 Prize Opera Competition. The steady support your paper has given this contest from the beginning has been of inestimable value. Conscious of honest intentions, actuated by the highest motives in planning all the details of this tremendous undertaking, the American Music Committee is satisfied to let all premature criticism be answered by the logic of events. It is the hope of the committee that all "lovers of America" will unite with it in the earnest endeavor to view the competition from the national standpoint, rather than the personal—from its inception to what we all feel sure will be a splendid conclusion.

Again thanking you for all courtesies shown this committee, I remain, Yours very sincerely,

Susan B. Walker.

Mrs. Jason Walker.

MACMILLEN'S WAR BUDGET.

Francis Macmillen has written to his American managers from Dresden, Germany, giving an account of himself since the beginning of the war. Macmillen takes a cheerful attitude concerning conditions and assures his manager that he anticipates no personal trouble. He says he can be expected in America by September.

"Now that the first great excitement occasioned by the declaration of war is a matter of history," writes Macmillen, "if it were not for the sad partings of wives from their husbands, lovers from their sweethearts and mothers from their boys—for all are on the way to the front—there is little in this city of Dresden to disturb our peaceful pursuits.

"Although martial law prevails as a matter of precaution, and despite the fact that Dresden is a hotbed of English speaking people—particularly Englishmen—there have been no anti-British disturbances here of any consequence. Naturally there have been heated discussions in the cafes and in the streets, but they have been quickly and effectively stopped by the police, who are showing no partiality.

"The German love of order and discipline has tended to peace and quietude. Englishmen and Germans walk side by side and even engage in free and open comment on the war, more like friends than foes. Germans have shown a most fair and tolerant spirit toward them. As for Americans, through the prompt and willing efficiency of German officials, they have suffered no real hardships here.

"As for my own experience, it warrants nothing but praise for the Germans. I didn't realize that it would be possible to live within the boundaries of the German Empire when she was at war with all but one of the great nations on her border, and be so little inconvenienced by it. All my fears about starving or being turned out of house and home were dispelled very early in the fray, when my good German friends began literally to bombard me with their hospitality.

"My first anxiety was to obtain ready funds. This, thanks to the prompt assistance of the German officials, I found to be comparatively an easy task, once my identity as an American citizen was established beyond doubt. Never before did I feel so secure in the fact that I was duly registered at police headquarters, according to a custom for which those who have nothing to fear from the law should give nothing but thanks. Being thus properly registered, doubly secure in the fact of my long residence in Germany from time to time, without a passport of any kind to aid matters, I was instantly counted among the neutrals and made secure against any possibility of arrest as a spy. As a neutral I was not only shown every courtesy, but the German officials went out of their way to look after my welfare. The Dresdner Bank, although its officials could not, as a war precaution, cash my draft on New York, they at once vouched for my integrity at the American consulate. Through this courtesy I was able to obtain ready money without a moment's delay. Later, I was handed ample funds by agents of our Government, which, I am told, came through to me with unusual rapidity, owing to the intercession of my personal friend, Mr. Bryan, the Secretary of State.

"In the hotel where I am living the proprietor, with a generous sweep of his arm, declared that I was his guest until I could obtain funds.

"My mother and I have, in consequence, met with little or no real inconvenience on account of the war. We are assured that in a few days, when the Government has finished the work of the first mobilization and the trains are running again, we will be permitted to leave the country at our leisure.

"At the American legation I hear nothing but praise for the manner in which the German officials have aided the American attaches. It is only through the prompt and efficient service of the Germans that the legation force has been able to render ready assistance to the many stranded Americans caught by the fortunes of war."

CHORAL PRIZE COMPETITION.

It is stated officially that fully two dozen choral and other musical organizations from as many cities will compete for the $25,000 in prizes at the international eisteddfod to be held the last week in July, 1915, at the Panama-Pacific International Exposition. At the 1914 eisteddfod, held in Pittsburgh, Pa., where there were over 40,000 paid admissions, the first prize was awarded to the Choral Union of Scranton, Pa.; the second to the Chicago Choral Society, and the third to Cleveland, Ohio. These three organizations, among which the greatest rivalry exists, all will be at the exposition to compete for the main choral prize of $10,000 and for choruses of 150 voices. The second prize will be $1,000 and the third $500. Some of the other prize competitions are as follows: Mixed choirs of fifty to sixty voices, $1,000 to $250; male chorus, $3,000 to $750; women's chorus, $1,000 to $500; military band, thirty to forty pieces, $2,000 to $1,000; children's choirs and various quartets, duets and solos, $50 to $250. For the best essays and poems in both English and Welsh eight prizes ranging from $100 to $300 are offered, the subject of the English poem being "The Meeting of the East and the West." All competitions are open to the world. Among the other cities which have planned to send choral or other musical organizations to San Francisco are Philadelphia; Johnstown, Pa.; Pittsburgh, Pa.; Boston; Chicago; Des Moines, Ia.; Denver, Col.; Granite City, Ill.; Canton, Ohio; the Tabernacle Choir of Salt Lake City; St. Louis; Butte, Mont.; Seattle; Tacoma, Spokane; Portland; Vancouver; Victoria, B. C.; Saskatoon, Can.; Los Angeles; Sacramento; San Diego, and Berkeley.

ALBERTO BACHMANN.

We have just learned to our regret that a recent article has injured the feelings of Alberto Bachmann. The article in question was written in a humorous vein, as any one who read it must have seen, and it could not have conveyed a serious impression to the mind of any one, unless a strained interpretation was placed upon it.

Probably owing to the fact, however, that Mr. Bachmann may not be very familiar with American conditions, and particularly is apparently not experienced in American journalistic methods, he may have taken this article in a much more serious sense than that intended to be conveyed to our readers.

However feeble our humor may have been, our intentions, nevertheless, were perfectly good. If Alberto Bachmann believes that his dignity as a serious artist has been affected by our levity, there is nothing left for us to do but to express our regret that his feelings were unintentionally hurt by an article which, when read in the right spirit, could not, we believe, convey any impression which would offend the average person, and we feel that perhaps Mr. Bachmann may be oversensitive in this matter, and that he has taken our article seriously, when we intended it to be taken humorously.

Let us briefly review the case:

Some weeks ago, the Musical Observer was enlivened by an animated, but more or less friendly, dispute, between Alberto Bachmann and Ovide Musin, concerning the performance and interpretation of certain works for the violin. We treated, or tried to treat, the whole matter in a jocular vein, suggesting that the two disputants fight a musical duel, one playing Tartini's "Devil's Trill" and the other performing Scarlatti's "Cat's Fugue," and that a reconciliation be effected in a Pleyel duet.

We also took occasion to poke fun at ourselves, by insinuating that we, as American journalists, were offended at the idea of being classed with Englishmen like Shakespeare and Milton.

If we were to say in the Musical Courier that Beethoven knew nothing about sonata form, that Wagner should have taken lessons in orchestration, that Schubert never had a melody in his head, we do not believe that any reader of such statements would take them seriously, particularly in view of the fact that the Musical Courier is the best known musical authority published in the world, and that the members of its staff are well known musical writers and reviewers, justly famed for their sound knowledge of music and musical conditions.

In these circumstances, in the case we have supposed, would any reader believe that the Musical Courier did not know that Beethoven knew something about sonata form, that Wagner knew something about orchestration, and that Schubert knew something about melody?

The supposed humor of the situation lies in asserting that which everybody knows to be the exact opposite of what we mean. Whether our readers

or the public would call this sarcasm, or satire, or humor does not make much difference. It is no slur on a violinist to tell him to play the "Devil's Trill," for that is one of the standard classics for the violin. Scarlatti's "Cat's fugue" is a harpsichord composition and is utterly unplayable on the violin. These facts are known to persons who have only a comparatively slight acquaintance with music, and, of course, are known to many of the readers of the MUSICAL COURIER, who, we trust, have seen the humor of the musical duel.

We cannot understand how such humor could induce Alberto Bachmann to believe that we intended to make fun of his artistic merits, or to lower his dignity. He has only to look through the files of the MUSICAL COURIER for years past, to find some kind of a caricature of all the great musicians, alive or dead. From what we have learned, in the course of our experience, many musicians in all parts of America and Europe, are pleased at the publicity which humorous articles give them and many receive these articles in the way, and in the sense that they are intended to be received, and in the spirit in which they are written.

There is no accounting, however, for human nature, which, at times, may become serious, and fails to regard in a light vein, what the average reader would consider to be merely light bantering humor.

It was with no little surprise that we learned that Alberto Bachmann had taken our good natured banter seriously, and imagined that we had intended to injure him.

As Shakespeare says, "A jest's prosperity lies in the ear of him who hears it, never on the tongue of him who makes it."

We feel confident that when Alberto Bachmann calls to mind our explanation, and the fact that many of our readers are musicians and music lovers, he will see that a much greater liberty of humor and latitude of pen are allowed us, than if we were writing to a wholly unmusical public, which is unfamiliar with musical facts, musical criticisms and reviews.

The MUSICAL COURIER reaffirms herewith what it previously published about Alberto Bachmann on December 13, 1913:

Alberto Bachmann is a versatile violinist, and not alone a virtuoso of ample gifts, but also a composer and author of international repute.

Since his arrival in this country but two months ago, Mr. Bachmann has traveled considerably and devoted much time to his literary and musical duties.

Mr. Bachmann's concert work, however, has not been neglected. He already has been heard on numerous occasions and bookings are being made rapidly for the remainder of the season.

On November 30, at the Princess Theatre in Montreal, Canada, Mr. Bachmann scored one of the most brilliant successes thus far credited to him in this country. In another part of this issue of the MUSICAL COURIER will be found an interesting press criticism commenting upon his success on this occasion.

Mr. Bachmann is a Frenchman in every sense of the word, although his parents were Russian. He was born in Geneva in 1875 and at the age of ten years won the first prize at Lille, France, for violin playing. He has studied with Ysaye, Thomson, Hubay and Petri and makes his home in Paris.

The success of Bachmann's numerous compositions—several hundred have been published—has won for this artist an international reputation. His books, too, are well known and widely read. A letter written by Jan Kubelik, which speaks for itself, is reproduced herewith, and is but one example of the esteem in which fellow artists hold this violinist:

DEAR MR. BACHMANN—I have just received some of your compositions and books on the violin and violinists, which I find very interesting. I must thank you most heartily for sending me those, and I hope to play your "Magyariana" as soon as time permits me to study same.

With kindest regards. Very sincerely yours,

JAN KUBELIK.

One of Mr. Bachmann's best known volumes is "Great Violinists of the Past"; this book, it is said, cost $4,000 to publish. He is at the present time busy on a new book, "How to Play the Violin," which he expects to publish in the near future.

[illegible] these circumstances we think that if Alberto [illegible]mann feels he has in any way been injured by [illegible]mor, we owe him an apology, and we hereby fully retract anything which was contained in any article that we wrote about him which he feels could possibly reflect on his ability or standing as an artist or man, as we had no intention of making any attack upon Mr. Bachmann. We do this even though we sincerely believe that no article appearing in our columns concerning Mr. Bachmann is susceptible on any reasonable interpretation of injurying or defaming him.

The policy of this paper has always been to act fairly and justly toward every one, and if we feel that any one about whom an article has been written can, by any interpretation of it (even by a forced or strained construction of the article), be placed in a light different from that which we intended to convey, we believe it is only fair to the person in question, as well as to our readers and the public, to avow our real intention in writing the article, and frankly to state that we did not intend the article to be accepted in any different light from that in which we had actually intended it to be taken.

FROM THE WAR ZONE.

The accompanying picture and letter were received by the MUSICAL COURIER, August 13, 1914:

Ostende, Belgium, July 31, 1914.

To the Musical Courier:

Although I may get into trouble for attempting to send a photograph out of this country at the present time, I shall take the chance. The snapshot



SNAPSHOT IN FRONT OF THE CONCERT HALL ON THE BEACH, OSTENDE.

To left of reader, Louis Siegel, the violinist; Leopold Godowsky and Louis Blumenberg.

was made at the time it became apparent that Liege, only a few miles away, was being attacked. Godowsky is much worried, as he has a number of pupils with him from Vienna, Americans being among them. By the way, I forgot to mention in my recent letter from here that Longone, husband of Carolina White, conducted the "Tosca" performance. Hastily, LOUIS BLUMENBERG.

BURKE ON MUSIC.

In the year 1750 Edmund Burke, who at that time had not yet become a famous statesman, published his "Philosophical Enquiry Into the Origin of Our Ideas of the Sublime and Beautiful." It is a work that once was widely read, but which has now very little influence on current thought.

Burke's opinion on the beautiful in music is hardly that of most of our modern composers. It is well worth reading, however, for it is not devoid of truth.

In the introduction which he wrote for the second edition of his essay in 1757 he says: "The most powerful effects of poetry and music have been displayed, and perhaps are still displayed, where these arts are but in a very low and imperfect state. The rude hearer is affected by the principles which operate in these arts even in their rudest condition; and he is not skillful enough to perceive the defects. But as the arts advance toward their perfection the science of criticism advances with equal pace, and the pleasure of judges is frequently interrupted by the faults which are discovered in the most finished compositions."

We find to our regret that our science of criticism keeps pace with the performances we hear in such abundance during the musical season. If we could get the pleasure from the fine performances we used to derive from even the most mediocre concerts our cup of joy as critics would indeed be full and overflowing. In Section XXV of the original essay Burke says concerning the sense of hearing: "In this sense we find an equal aptitude to be affected in a soft and delicate manner; and how far sweet or beautiful sounds agree with our descriptions of beauty in other senses, the experience of every one must decide. Milton has described this species of music in one of his juvenile poems ('L'Allegro.') I need not say that Milton was perfectly well versed in that art; and that no man had a finer ear, with a happier manner of expressing the affections of one sense by metaphors taken from another. The description is as follows:

—and ever against eating cares
Lap me in soft Lydian airs;
In notes with many a winding bout
Of linked sweetness long drawn out;
With wanton heed and giddy cunning,
The melting voice through mazes running;
Untwisting all the chains that tie
The hidden soul of harmony.

"Let us parallel this with the softness, the winding surface, the unbroken continuance, the easy gradation of the beautiful in other things; and all the diversities of the several senses, with all their several affections, will rather help to throw lights from one another to finish one clear, consistent idea of the whole, than to obscure it by their intricacy and variety.

"To the above mentioned description I shall add one or two remarks. The first is: That the beautiful in music will not bear that loudness and strength of sounds, which may be used to raise other passions; nor notes which are shrill or harsh, or deep; it agrees best with such as are clear, even, smooth and weak. The second is: That great variety and quick transitions from one measure or tone to another, are contrary to the genius of the beautiful in music. Such transitions often excite mirth, or other sudden or tumultuous passions; but not that sinking, that melting, that languor, which is the characteristical effect of the beautiful as it regards every sense. The passion excited by beauty is, in fact, nearer to a species of melancholy than to jollity and mirth. . . ."

If Burke came back to us from the shadowland he would find many changes in our modern music. In 1750 Bach died, Handel was sixty-five years old, and Haydn eighteen. Gluck was in the heyday of his powers and beginning to produce his masterworks. Mozart, Beethoven and Weber, with all the later composers, were as yet unborn. In those days it might do to preach that music should be "clear, even, smooth and weak."

But, shades of "Heldenleben," think of telling a modern composer that "the beautiful in music will not bear that loudness and strength of sounds which may be used to raise other passions; nor notes which are shrill or harsh, or deep."

Perhaps these modern works are not really beautiful—an opinion in which Burke would probably concur.

On second thought, however, we think we prefer our prickly Schönberg and our thorny Scriabine to the sugary charms of Fisher's "Minuet" and the watery wastes of Drs. Arne and Pepusch, which supplied the British public of Burke's epoch with so many of its musical thrills.

George Dostal at Rochester.

George Dostal, the Bohemian tenor, appeared at the eleventh annual open air festival in Seneca Park, Rochester, N. Y., on the afternoon and evening of August 13, as the principal soloist of the occasion. At the afternoon performance the tenor's singing of Wagner's "Preislied" revealed him immediately to his new friends as an artist of rare worth. The beauty of his lovely lyric voice led his hearers to become boisterously enthusiastic, and the encore, "O schöne Zeit," an old German lied, had to be repeated. The ariosa from "Pagliacci," and "Siciliana," from Mascagni's "Cavalleria Rusticana," together with the quartet from "Rigoletto," in which he was assisted by Mmes. Stoddart and Van de Veer and Mr. Curtiss, and several encore numbers, including "Then You'll Remember Me" and Sanderson's "Until," comprised his share of the evening performance. Dostal's remarkable voice was the subject of much discussion among the Rochester musicians and critics. One writer, in speaking, said: "He not only has an extremely beautiful voice, but he sings beautifully, and the most universal and universally condemned tenor faults do not mar his singing, which is of such an exquisitely pure, smooth lyric quality." The simplicity of style is a source of ever increasing surprise and pleasure for all audiences who have heard him. The appealing humanity of the man is none the less attractive, and present indications for his future career are most promising.

The tenor will be heard at Asbury Park, N. J., as soloist at the Elks' musical festival, on the evening of August 27.

Alexander Bloch Heard From.

Alexander Bloch, the American violinist, who is now at Loschwitz bei Dresden, where he has spent the summer coaching with his former teacher, Leopold Auer, cabled the MUSICAL COURIER recently to the effect that it would be impossible for him to forward communications out of the country after that date, August 3, but that everything was all right with him, and he expected soon to be able to leave the war zone.

Mr. Bloch had booked return passage on the steamship Grosser Kürfurst, sailing from Hamburg on August 29. At present he is accompanied by his cousin, Blanche Bloch, who had spent the season in Berlin as a member of the Schnable piano class.

Philip Spooner in Switzerland.

Philip Spooner, the young American tenor, is in Europe; at last reports he was at Interlaken, Switzerland, from whence he wrote as follows: "It is very cold here, but the air is bracing. I take long walks and automobile rides, despite the rain, and am growing fat. We went from Paris to Geneva and stayed there a few days."

While in Paris, Mr. Spooner was heard at a dinner musicale, and such was his success that he had several offers for next summer, should he go to Europe. Mr. Spooner's whole letter is written in a most cheerful vein, showing that he had no idea what the very near future would bring to pass in European affairs.

A Successful Deverell Pupil.

Lula Ogden, a bright young pianist of Alabama, returns to America especially well equipped for her future as a musician. She has studied five years with the well known pianist, Frances E. Deverell, director of the Severell School for Girls, which is situated next to the embassy in Paris, and two years with Philippe, the distinguished pianist and composer of the Paris Conservatoire. Miss Ogden is a very conscientious student and plays with much finish and delicacy of feeling, and both of her teachers predict for her a very successful career.

Robsarte Opens Season.

The war caused a sudden change in the plans of Lionel Robsarte, the New York vocal teacher. Mr. and Mrs. Robsarte have been taking a canoe trip in northern Canada. One of their guides, coming back with supplies, brought the first newspaper they had seen in six weeks, giving details of the war. Mr. Robsarte, intent on protecting his securities, made a bee line for the nearest railway and New York, and is now busy in his studio at the Hotel Woodward.

The Piersols in Canada.

Benton Piersol and his wife, Marie Ladue Piersol, are enjoying the cooling breezes of Lake Huron at Goderich, Ontario, after a successful season. With the Piersols are Mr. and Mrs. Wm. Mount, of Philadelphia (Mrs. Mount is a pianist and accompanist of more than the ordinary ability); also Mrs. Collins, president of the Matinee Musical Club, of that city. Mr. Piersol was the soloist at last April's concert of the New York Philharmonic Society under Josef Stransky in Detroit, and will open the season in November with the New York Symphony Society on a Wagnerian program. Marie Ladue Piersol has been engaged for the April concert with the Chicago Symphony Orchestra in Detroit.

THE "ELIJAH" AT OCEAN GROVE.

Huge Audience Hears Impressive Rendering of Well Known Oratorio—Soloists, Chorus and Orchestra Enthusiastically Received—Other Concerts Announced.

At the Ocean Grove (N. J.) Auditorium, under the direction of Tali Esen Morgan, an unusually impressive performance of Mendelssohn's "Elijah" was given on Saturday evening, August 15. The seating capacity of the vast Auditorium was taxed to its limit by the great audience which assembled for this work. The soloists were as follows: Elijah, David Bispham; King Ahab, Dan Beddoe; Widow of Israel, Myrtle Thornburgh; Queen Jezebel, Alice Louise Mertens; Youth, Anna Ballard-Lewis; organist, Clarence Reynolds; solo cellist, Julius Herner.

David Bispham's masterly interpretation of the role of Elijah is too well known to require any special comment in this place. He was in splendid voice and was greeted by an ovation from the appreciative music lovers present. Bispham's interpretations are, above all things, broad and intellectual and these characteristics are especially appropriate to this great oratorio. It was evident, too, that the Elijah on this occasion felt fully the religious intensity and import of the role and he delivered the recitatives and arias with an impressiveness, a solemnity, and a depth of spiritual fervor which no lesser artist could attain. One of the most impressive portions of Bispham's work on this occasion was the recitative and duet, "Give Me Thy Son," and his invocation to the people, "Rise, Then, Ye Priests of Baal," was wonderfully masterful and stirring, as was also his prayer, "Lord, God of Abraham." The allegro aria, "Is Not His Work Like a Fire," was done with tremendous spirit, and the coloratura passages in this were heard with unusual clarity and distinctness in spite of the vast dimensions of the auditorium.

Mr. Beddoe had, of course, less opportunity to be heard upon this occasion, but the beautiful quality of his tenor was greatly enjoyed. His singing of "If With All Your Hearts" was delicate and tender in the extreme, and the remarkable carrying power of his voice, as well as the beauty of the upper notes, was particularly appreciated and earned for the singer hearty applause. Mr. Beddoe was no less successful in the final aria, "Then Shall the Righteous Shine Forth."

The other soloists, including the quartet, which was placed high up on one of the smaller balconies at the side of the organ, were effective in their respective roles.

The work of the chorus was especially fine. The entire body of singers trained by Mr. Morgan was present and entirely filled the space allotted to them on the stage. The grouping of this chorus was effective, the men being placed in the center, and the ladies in a semicircle beside and behind them. The orchestra was in the center below and the organ console was between the chorus and the orchestra.

Mr. Morgan was greeted by prolonged applause upon his appearance on the stage, and the work of the chorus was so stirring, the beauty of tone so great and of such pure sonorous quality, that the audience was deeply moved and gave frequent expression of its appreciation. Mr. Morgan proved himself not only to be an excellent, careful trainer of voices, able to inspire singers and to get from them the very best quality of tone without any screaming or forcing, but he proved himself to be, above all things, a musician of learning. His interpretations are not only thoroughly musical, but are strictly traditional. Under his direction the works of the great masters are heard as one would have them heard.

Further entertainments are announced for Friday afternoon, August 21, and the following days, consisting of a grand opening concert, the coronation of Queen Titania, Sousa and His Band with the Ocean Grove children's chorus, and on Wednesday, the Fairyland Festival, announced to be the last big concert of the season under the direction of Tali Esen Morgan.

Wrong, by Heck!

Cleveland, Ohio, August 10, 1914.

To the Musical Courier:

It is not my custom to comment on articles I see in papers—but here is one I cannot resist.

My knowledge of farm life and the use of farm implements is that corn is usually cultivated and not "plowed" (as you said), especially when it gets to be as high as shown down on Mr. Kinsey's "old farm," a picture of which you published recently in your columns.

Who is the "farm editor" of the MUSICAL COURIER?

Yours very truly,

GAY DONALDSON.

Frances E. Deverell and Her Work.

Miss Deverell, the well known pianist, and director of the Deverell School for Girls, which is situated in a splendid building next door to the American embassy, Paris, is unusually well fitted for the work which she has in hand. Before opening her school, Miss Deverell was, for some years, busily engaged and widely known as a pianist and teacher, both in America and abroad. She received her musical education from William Sherwood, of Chicago, Felix Moreau, Wager Swayne and Harold Bauer, of Paris. All of these teachers speak in the highest terms of Miss Deverell's talent and attainments. Sherwood says: "She has real talent—she is a brilliant player and a fine teacher." Felix Moreau writes: "Her playing is filled with fine musical feeling and vital understanding"; and she has a large number of excellent press notices from various points of the Middle West and South: Chicago, Atlanta, Rome, Nashville, etc.

The war, of course, makes uncertain the date of the opening of the Deverell Paris school. Meantime, should that be delayed, Miss Deverell will continue her career as pianist and teacher in this country.

Polak at Elks' Festival.

Emil Polak, the prominent New York pianist and accompanist, will officiate in the double role of accompanist and soloist at the Elks' music festival, which will be held at Asbury Park, N. J., August 25-27-29. This young American pianist's efficiency as coach and accompanist has led him to a position of wide popularity in this country, and he already has served some of the world's most prominent vocalists and instrumentalists.

During the Asbury Park engagement, besides his piano solos on each of the three evenings, he will accompany the following artists: George Dostal, Orville Harrold, Florencio Constantino, Alice Nielsen, Rosa Olitzka and Miss Mylott. The festival, which is a new venture for the Elks of that city, promises to be one of the most important musical events of the present Asbury season, and lavish preparations are being carried out, which promise well to fulfill all expectations.

Roderick White Returns.

Roderick White, the violinist, has returned to his home in Grand Rapids, Mich. He left Europe on one of the last boats to reach New York after the war broke out. Although war was not declared until two days after sailing, the steamer—a German liner—took the precaution when stopping at Cherbourg of waiting for passengers three miles out, instead of entering the breakwater as usual.

Mr. White had before him an extensive tour covering Europe and England, with several Berlin appearances, but is one of the many who will be unable to fill his engagements abroad this season.

Dudley Buck Pupil Wins Success.

At the evening concert given in Woodside Park, Philadelphia, on August 10, Katherine Galloway, soprano, was the soloist. Her program number was "A Red, Red Rose," by Hastings, but such was the applause that Miss Galloway was compelled to add a number of selections as encores. Miss Galloway, who is an artist-pupil of Dudley Buck, the eminent New York vocal teacher, has an excellent voice and is blessed with a charming personality, which is instrumental in gaining for her instant favor with her audiences.

The McConnell Vocal Trio in Atlantic City.

The McConnell vocal trio, consisting of Marie McConnell, first soprano; Minnie McConnell, second soprano, and Harriet McConnell, contralto, are enjoying the invigorating ocean breezes at Atlantic City, N. J.

Harriet McConnell, the contralto of this charming trio, has accepted a position as soloist at the Church of the Blessed Disciple on East Eighty-ninth street, near Madison avenue, New York, beginning October 1.

Band Leader Dies.

Benjamin Wechsler, fifty-one years old, the director of Wechsler's Military Band of Brooklyn, dropped dead in the bandstand in Fort Greene Park, Brooklyn, Sunday afternoon while listening to applause for a selection his band had just finished playing.

Fortunate Restraint.

"Everybody rises to his feet when the band plays the 'Star-Spangled Banner.'"

"Yes," replied Miss Cayenne. "What a fortunate thing it is for our national dignity that the melody isn't brisk enough to permit the crowd to tango."—Washington Star.

ADELE KRUEGER TELLS OF EXCITING VOYAGE ACROSS THE ATLANTIC.

[An Interview.]

"IT was a wonderful trip and one I shall never forget." When the giant steamship Kaiser Wilhelm II steamed into New York harbor August 6, and finally landed her passengers upon American soil after a thrilling trip across the Atlantic, there was probably no one more anxious to be the first to step ashore than Adele Krueger, the well known dramatic soprano, who with her husband had been spending the summer abroad.

"After all it's nice to be back in America," said Mme. Krueger, and Mr. Krueger thoroughly agreed with her.

At their home in Staten Island shortly after their arrival, Mme. Krueger related quite in detail some of the most sensational incidents of their remarkable return voyage. It would be impossible to express in words the excitement that prevailed among the passengers, or of all the unusual happenings that took place. Nevertheless a few of the facts will reveal much of the mysteriousness in which the huge sea monster succeeded in evading the enemies' vessels.

"Tell me, Mme. Krueger, did you have a chance to see very much of Germany before your hurried escape from the war zone?"

"Considerable. We visited in Bremen, Hamburg, Dresden, Weimar, Wurtemberg, Nürnberg, Düsseldorf, and we also went to Holland, to Brussels and to London."

"How was it the Kaiser Wilhelm II did not leave from Bremen as usual?"

"It was because of an accident which the steamship met with when in a collision a few days before, that she was forced to put into an English port, and for this reason we sailed from Southampton. It was only by the merest chance that we succeeded in securing passage on this vessel."

"After you had pulled out of Southampton, your voyage became an exciting one from the very start?"

"No," replied the artist, "nothing unusual happened until we were a considerable distance out. From the time we left the Channel until we reached American waters, we never sighted another vessel. It seemed to be the policy of the captain to avoid all smoke, no matter what it might have proven to be. Only once did we sight smoke, and then we turned southward, continuing our course in a southerly direction for a large part of the distance. We must have gone as far south as Baltimore before reaching our destination."

"Were you in communication with any other vessels?"

"Yes, twice we talked with the Kronprinzessin Cecilie. We had understood that she was heading for Bremen by way



ADELE KRUEGER AND HER HUSBAND, ERNST KRUEGER, ON THE S. S. "KAISER WILHELM II," ARRIVING IN NEW YORK, AUGUST 6, 1914.

of northern England and the Irish coast, and were much surprised when we later discovered that she had returned and had successfully reached Bar Harbor, Maine."

"But your own trip, was it full of excitement?"

"Indeed, yes," continued the madame. "The third night before we reached New York we shaded every light and every precaution was taken to prevent being seen. On the last night out, most of the lights were extinguished, even the red lights in the gangways."

"You knew all the time, however, just what was going on in Europe? That is, by your wireless reports you knew how the war was progressing?"

"To a certain extent. Naturally, we could not get all the details or even all the news, yet we were kept well informed as to what was going on in a general way. We were able to pick up wireless reports continually. Our wireless operator was always busy."

"Then when you approached New York?"

"Well, our last day's run was the most exciting of all. Nothing of an alarming nature happened and in fact everyone made the best of the situation. Nevertheless war talk was on the lips of all and the majority of us expected hourly to be stopped and to be taken to some French or English port."

"Were you ordered to bed earlier than usual or did the captain surprise you with a speech of explanation?"

"No, quite to the contrary. We received no orders and except for the turning out and shading of the lights, little out of the ordinary took place. It was the constant watch for the enemies' vessels that kept us in a continual state of alarm, particularly those who were anxious to reach America."

"Now that you are back, safe in the United States, what is your general opinion of the present state of affairs in Europe?"

"I believe this war had to come, and that it was only a question of time. On several occasions in the past, the Kaiser has prevented hostilities, but with the natural course of events he was unable to prevent the present struggle."

"And what do you believe the result will be?"

"That I do not know, naturally, but I thoroughly believe that Germany is in this present struggle for her very existence, and for this reason alone she will never give up until completely and unquestionably beaten, or until she has succeeded in triumphantly defeating the allies."

Sibyl Sammis MacDermid and the Stray Dog.

Sibyl Sammis, soprano, and James G. MacDermid, composer, of Chicago, are now enjoying a week's cruise of the Great Lakes on the steamship South American.

The accompanying snapshot of Mrs. MacDermid was taken at Asheville, N. C., where she was introduced (as



SIBYL SAMMIS MacDERMID AT ASHEVILLE, N. C.

she was all through the South this summer) as "the girl with the million dollar smile." The dog strayed into the picture just before Mrs. MacDermid was "snapped."

Mrs. Williston to Sing at Lord & Taylor's

Mrs. Artha Williston, soprano, who will open her season at the Maine Music Festivals, has been engaged for one week's concerts at Lord & Taylor's department store, New York. These concerts will be in their beautiful new Chickering Hall.

Samuel Gardner at MacDowell Festival.

Samuel Gardner, the young American violinist, who came [illegible]ich prominence last season as a result of his splen[illegible], and also in view of the fact that he is an all American product, having studied only in this country, will be heard as soloist at the MacDowell Festival in Peterboro, N. H., on Thursday afternoon, August 20. Mr. Gardner is under Foster & David's management, and as he is one of the very promising members of the younger American violin fraternity, it is safe to assume that much will be heard of his activities during the coming season.

Julia Claussen's Children.

In the accompanying snapshot are shown from left to right, Huldah Voedisch, sister of Alma Voedisch, the Chicago manager, and Bojian and Sojior Claussen, the two



THE CLAUSSEN CHILDREN.

daughters of Julia Claussen, contralto of the Chicago Grand Opera Company.

Sheffield Knows Geometry.

George Sheffield, the Chicago tenor, paid New York a short visit last week, during which he perfected his Eastern bookings for next season, and spent some pleasant hours with his friends in the metropolis. Mr. Sheffield expects this winter to have the banner season of his career, and says that he would have even more dates if geometrical rules did not prevent a body from being in two places at the same time.

De Gogorza Believed to be En Route Here.

Antonia Sawyer, manager for Emilio de Gogorza, feels very much encouraged over the report from Hayden Eames (brother of Emma Eames-de Gogorza), stating that Mr. de Gogorza is probably on his way to America, as he was in Italy at the time the war began, and it is reported that the Italian steamships have been authorized to bring Americans across. This is especially good news, inasmuch as Mr. de Gogorza will sing at the Maine Music Festivals in early October.

Baroness Von Turk-Rohn's Engagements.

Baroness Olga von Turk-Rohn, the Austrian soprano, who returned this month from Vienna, where she had been called to participate in several festive musical occasions,



BARONESS OLGA VON TURK-ROHN.

is now busily engaged in preparing concert programs for her 1914-15 tour throughout the United States and Canada. The baroness is under the management of the Metropolitan Musical Bureau, the same agency which brought her into special prominence at her last season's American debut. She is the happy possessor of a remarkable voice and, above all, a personality that is most appealing. Her wide European experience as a member of the Vienna Royal Opera and in many concert tournees all over that continent has made her an artist who has much to give, and in the giving knows thoroughly how to best meet every demand made upon her gifts.

Baroness von Turk-Rohn will be heard at Asbury Park on the afternoon of August 22 and both in the afternoon and evening of the following day at the same popular resort. She will appear at Richmond, Va., during the week of October 5 as principal soloist at the festival to be held in that city.

Helen Bixby Wetzel in London.

Helen Bixby Wetzel, the well known soprano, left Milan, Italy, on July 21, for London, where she will continue her work until her return to Italy for the fall season.

The accompanying picture taken on the S. S. Berlin



HELEN BIXBY WETZEL ON THE STEAMER "BERLIN."
She is seated on lower step at the right.

shows Miss Wetzel seated on the lower step and wearing a broad smile.

Klibansky Summer Pupils.

Sergei Klibansky's summer session for vocal pupils has proven most successful, this teacher having been compelled to visit his studio, 212 West Fifty-ninth street, New York, daily, instead of tri-weekly, as planned. Many of the pupils are from the West, the majority being teachers themselves, who take this means of studying with an eminent authority during their own vacation period. The class has brought Mr. Klibansky in touch with earnest teachers and students from all parts of the country, eight States being represented, and one pupil from Australia. August 18 he left for the Adirondacks, where he will lead the "simple life" for a while, planning to resume teaching about the middle of September.

Following are the names of the summer students of this year: Arthur L. Tebbs, Dayton, Ohio; G. H. Lehman, Bluffton, Ohio; George Johnson, Cincinnati, Ohio; Betty Powers, Cincinnati, Ohio; Erick Lucas, Fort Smith, Ark.; Virginia Estill, Sweet Briar, Va.; Miss Dotson, Danville, Va.; Mrs. H. L. Simons, St. Paul, Minn.; Miss W. P. Bussey, Augusta, Ga.; H. Roger Naylor, Trenton, N. J.; Tracy J. Kingman, Munsey, Ind.; Myrtle Hambough, Poughkeepsie, N. Y.; Lillian Green and Dr. Kerbel, Brooklyn, N. Y.; Robert H. Marshall, Rochester, N. Y.; Charles A. Stebbins, J. M. Hemhagen, Mr. Copeland, R. S. Mosher, E. L. Mosher and Miss C. Dritz, New York; M. S. Miller, Fiji Island.

Diana Yorke Sings with Orchestra.

One of Oscar Saenger's young artists, Diana Yorke, is gifted with a lovely soprano voice and charming personality, which made an excellent impression on her audi-



DIANA YORKE.

ence at Briarcliff Lodge, Sunday, August 2, when she sang with an orchestra under the direction of Lucius Hosmer, formerly conductor of the Chicago Opera Company. Her numbers included the aria from "Madame Butterfly" and a group of English songs. Owing to her success at this concert, Miss Yorke has been asked to sing there again later this season.

Edmund Burke in "Dylan."

"Magnificent" is the term used by the Irish Times to describe Edmund Burke's performance of the Sea King in the new opera, "Dylan," recently given at Drury Lane. The Irish baritone's depiction of the role was warmly commended by all the London critics.

"Mr. Burke gave a very fine reading," said the Standard, while the Clarion declared that Burke's singing and impersonation were "the triumph of the evening."

"Mr. Burke fully deserved his cordial reception," was the comment of the Sunday Observer, agreeing with the Sketch, which stated that the baritone "added to his reputation and received a well deserved ovation." The Express called Burke's performance "the outstanding feature of the evening," while the Queen said: "Mr. Burke has never used his fine voice to better advantage than as the Sea King, and his dignity of bearing made the reading of the part memorable." (Advertisement.)

American Institute Recitals.

Leslie J. Hodgson, pianist, and McCall Lanham, baritone, teachers at the American Institute of Applied Music, summer session, each gave a solo recital at headquarters, the former on July 29, the latter, July 24. Mr. Hodgson, whose repertoire embraces the classics and moderns, played works ranging from Handel to the Americans, Griffes and Scott. Mr. Lanham sang fourteen songs, all by modern composers, and both artists were heard by the good sized gathering representing the summer student class which attends all these affairs.

Katharine Goodson's Dates.

Katharine Goodson, the English pianist, who begins her American tour in January, 1915, has been re-engaged by many orchestras, clubs and societies for which she has played every season when making her American tour.

This wonderful artist has the rare ability to hold the admiration and enthusiasm of her public from year to year by her personal charm as well as by her remarkable playing, which is "born in the heart," as the music of every true artist should be.

Miss Goodson's New York recital will probably take place in January. During this same month she will play at several concerts in Canada, beginning January 4; also at Auburn, N. Y., January 8; Aurora, N. Y., January 11; Ottawa, January 14; Chicago, January 18; a recital in Brooklyn, January 21, and in Birmingham, Ala., January 25. In February, Miss Goodson will go again to Canada. playing in Guelph, Ontario, on February 16; Detroit, February 18; St. Paul, February 25; Kansas City, March 2; Columbus, Ohio, March 9; Cincinnati, March 11; Detroit, March 16; Hartford, March 25, and Bridgeport, Conn., April 14.

"Before the War."

The accompanying picture shows the New York concert manager, M. H. Hanson, at Lucerne, with Arthur George,



M. H. HANSON AND ARTHUR GEORGE AT LUCERNE.

the American baritone. This photo was taken on July 26, before the war clouds broke over Europe.

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CHICAGO MUSICIANS REPORT FROM EUROPE.

Several Members of Tonal Fraternity Are Heard From in the War Zone—Midsummer Doings in the Big Western Metropolis.

Chicago, Ill., August 15, 1914.

Marie C. Bergersen, one of Chicago's popular and talented young pianists, who has been studying at the Imperial Conservatory in Vienna, Austria, is, according to a cable received from Rotterdam, Holland, on board the S. S. New Amsterdam bound for New York. Much anxiety was felt for her safety. Her father, Louis B. Bergersen, of 3269 Wrightwood avenue, was recently in Washington and sent funds through the State Department for her return.

Cablegram from Birdice Blye in Switzerland.

Mrs. Blye has been overwhelmed with telegrams and telephone calls inquiring about the safety of Birdice Blye in Europe. It is wonderful how quickly a chord of sympathy is touched in all hearts, and messages have been received from all over the country where Miss Blye has made friends by her playing and her attractive personality. Especially appreciated were a card from Vice-president Marshall and a telegram from James Hamilton Lewis, United States Senator from Illinois.

Miss Blye is very devoted to her mother and has written her every day since she went abroad. She has made an extensive tour covering many weeks in Italy, but at the outbreak of hostilities was in the south of France. Letters being delayed, fears were entertained that she and her friends had gone to Paris in the rush of thousands to that city during the panic, but a cablegram received last Wednesday reported her safe in Geneva.

Vida Llewellyn Safe in London.

Vida Llewellyn, the American pianist, who was in Berlin at the beginning of the war, cabled her father that she was well and safe in London. Miss Llewellyn will return to the United States as soon as possible in order to be back in time for the opening of her concert tour, which has been booked by the Concert Direction M. H. Hanson, of New York.

Greetings from the Bergeys.

Theodore S. Bergey and his wife are now motoring through Kentucky. They sent a postcard to this office from Mammoth Cave, Ky., after visiting the Marble Temple in that locality. The Bergeys said that were having a very fine trip and expect to be back in Chicago the first part of September.

Mabel Sharp Herdien at Midway Gardens.

The Midway Gardens management made such a flattering offer to Mabel Sharp Herdien, Chicago's well known soprano, that for the past week she has been heard nightly in several selections, meeting on each occasion with the full approval of the audience, which showed its appreciation by asking repetitions and encores after each number.

Rose Lutiger Gannon, contralto, will be soloist next week with orchestra.

Walter Spry's Interpretation Class.

Walter Spry has successfully maintained the Interpretation Class of the Walter Spry Music School since the foundation of the institution nine years ago. He devotes two programs a month to the pupils and plays two programs each month to the advanced students. Mr. Spry will give the following programs, beginning in September:

Prelude and fugue, G minor (Well Tempered Clavichord)....Bach
Andante from the Surprise Symphony.....Haydn-Saint-Saëns
Sonata in A flat, op. 26.....Beethoven
Chaconne in G major.....Handel
Tambourin.....Rameau-Godowsky
Scherzo from Scotch Symphony.....Mendelssohn
Nocturne, op. 9, No. 1.....Chopin
Polonaise, F sharp minor.....Chopin
Fantasie from sonata, C minor.....Mozart
The Linden Tree.....Schubert-Liszt
Hark! Hark! the Lark.....Schubert-Liszt
Romanza Intermezzo, finale from op. 26.....Schumann
Waltzes.....Brahms
Sonnette de Petrarce, No. 123.....Liszt
Concert Study in D flat.....Liszt
Hungarian Rhapsody No. 8.....Liszt

Lucille Stevenson Presents Pupil.

Last Wednesday, August 12, in the Auditorium Building, Lucille Stevenson presented her pupil, Margaret Stevenson, in a song recital. The program included selections by Schumann, Clara Schumann, Meyerbeer, MacFadyen and Foote, all of which were beautifully interpreted by the young soprano and reflected great credit upon her able and popular mentor.

Pittsburgh Ladies' Orchestra in Chicago.

The Pittsburgh Ladies' Orchestra, of which Albert D. Liefield is the able director, gave an interesting and well attended concert at the West Side Y. M. C. A. on Saturday evening, August 8. This orchestra is now on a three weeks' tour through Illinois.

Celene Loveland Appreciated.

Celéne Loveland, pianist and instructor, has been most successful since her return from abroad, receiving not only praise from the press and public alike, but also being the recipient of letters from her students who, in glowing terms, express gratitude to their capable teacher for the progress made or for positions secured. Miss Loveland will tour under the management of Gertrude V. O'Hanlon this coming season, and she will also maintain her piano studios in this city.

Henrietta Weber at Lake Chautauqua.

Henrietta Weber, the well known lecturer, has left for a series of operatic lectures at Lake Chautauqua. Irene Larkin, as heretofore, will preside at the piano. At the conclusion of the series Miss Weber will go to New York, where she will arrange the dates for her series of lectures in the metropolis for the coming winter. Before leaving Chicago, Miss Weber had signed one hundred and thirty-five engagements for lecture-recitals during the coming season—probably a record for any musician at this early date.

Maurice Rosenfeld Lectures.

The two lectures given during the summer session of the Chicago Musical College by Maurice Rosenfeld were largely attended by out-of-town teachers and students.

The first on "Parsifal" is considered one of the most concise essays on this subject. It was illustrated by Burton Thatcher, baritone, and by A. Leon Bloom, pianist.

The second, on "The Appreciation of Music," treated the art in a colloquial manner and was made up of anecdotes, short biographical sketches, and amusing incidents in the life of many distinguished musicians. Its particular feature, however, was the fact that music was not discussed from any technical standpoint.

This lecture was also illustrated. Sarah Irene Campbell, soprano, sang a group of songs by Schubert, Schumann and Brahms, and Annette Waxmann and Esther Ruekberg, pianists, played selections by Liszt, Ganz, Dohanyi and Rachmaninoff.

Mme. Olitzka's Vacation.

Rose Olitzka will leave this week for her vacation on the Jersey Coast and also to fulfil her concert engagements at Asbury Park. From information at hand, Mme. Olitzka's coming season will be one of her best.

Wichita Correspondent in Chicago.

Ralph Brokaw, the well known violinist, of Wichita, Kan., and the Musical Courier correspondent in that locality, called at this office recently on his way to Wabash, Ind., to which place he will motor from here. Mr. and Mrs. Brokaw will probably motor as far as Cincinnati, returning in about two weeks to Chicago, where they will remain until early in September, when they will return to Wichita to resume teaching at the Powers-Myers Conservatory, where Mr. Brokaw is head of the violin department.

Interesting Program at MacBurney Studios.

A program of unusual interest was given by Grace Ann Yeager, soprano, with the assistance of John Doane, accompanist, at the MacBurney studios on Monday evening, August 3, and was enjoyed by a large audience. The program comprised songs of the old "folksong" type—the first part consisting of Deutscher Liederschatz and the latter of Shakespeare songs. Miss Yeager has a charm-



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ing presence and a voice of rare richness which promises well for the future. Her diction was notably good in the German songs, and the entire program was given with considerable style. Mr. Doane gave the soloist splendid support at the piano.

ARTHUR MIDDLETON'S RECITAL.

On Monday evening, August 3, Arthur Middleton presented an interesting and varied program in Assembly Hall, Chicago University, and again demonstrated that he is one of the best equipped and most versatile artists in America. Mr. Middleton possesses a voice of unusual timbre, power and musical quality, which has grown in volume in the last few years until it is equal to any demand that may be made upon it. Unfortunately Chicago has been slow to realize a fact which the East has been quick to grasp, namely, that there are few voices of like calibre, also that the West can produce artists the equal of any in the world. Mr. Middleton has developed along interpretive lines, his enunciation is clear and distinct, and the text of the song is at all times of primary importance. Thus in the group of Kipling Ballads, the story of each one was impressed upon the listener with dramatic force and intensity, while the two Beethoven numbers were interpreted with a simplicity of style and a legato tone which could not be excelled. He was enthusiastically received and responded to several encores. He was handicapped by his accompanist, who was evidently not at his best, and seemed to be under the impression that he was the soloist at times.

Helen Ware's Philosophy in Life and Music.

Helen Ware, the talented young violinist, whose fine interpretations of Hungarian and Slavic music have gained for her a name whenever and wherever she has appeared, will probably be heard next season in joint recitals with Rudolph Ganz and Harold Bauer.

Not long ago the writer of these lines had the pleasure of visiting Helen Ware in the inner sanctum of her study, or "workroom," as Miss Ware calls it. While viewing the many trophies that decorate the "workshop" of this tireless worker, gathered from all corners of the world, he caught sight of a small card holding a place of honor be-



HELEN WARE.
Back to nature after a busy season.

tween the portraits of her two masters, Sevcik and Hubay. It was just an unpretentious little visiting card with only a few lines scrawled on it, and yet these lines told the tale of her whole life's work, of all her ambitions, and expressed her ideals and understanding of life and art as has no other visiting card that the writer has ever received from her numerous artist friends. These are the lines:

TEMPO MODERATO—POCO A POCO CRESCENDO.

"These much meaning words contain about all the philosophy I can live up to," said Miss Ware. "It is a splendid religion that fits most occasions and phases of life, especially in reference to an artistic career.

"American students of art would do well to pay homage to this safe and sane philosophy, for indeed in our feverish, madly rushing life one has to struggle not to be carried away with the tide. Art cannot be rushed, and the sooner a young artist can make up his mind that great things in life, among them an artistic career, can only be accomplished poco a poco—tempo moderato, the better it will be for all concerned."

If one is to judge by Miss Ware's brilliant career, then her little visiting card ought to be used as a charm by every worthy young artist, for Helen Ware has climbed high up the ladder of fame rung by rung with an eye fixed on the very top, and it does seem as if nothing could stop this plucky artist from getting there, after her own fashion—poco a poco.

Emma Loeffler at Riverhead.

Assisted by Margerite Murphy, accompanist, and Garfield Corwin, pianist, Emma Loeffler, the well known New York soprano, gave a recital recently at the Auditorium, Riverhead, L. I. She was well received and enthusiastically encored, her program being as follows:

Dearest ..... Sidney Homer
The Birth of Morn ..... Franco Leoni
Spirit Flower ..... Campbell-Tipton
Berceuse ..... Guy d'Hardelot
The Nightingale Has a Lyre of Gold ..... Benjamin Whelpley
Mimi aria, from La Boheme ..... Puccini
Mattinate ..... Fosti
Der Schmied ..... Brahms
Morgen Hymne ..... Henschel

The local press was enthusiastic in its praise of Miss Loeffler's work, commenting as follows:

The concert given last Friday evening at the Auditorium was a great success. There was a good audience present who by their frequent applause showed their appreciation of the high class program presented. Emma Loeffler, soprano, was one of the best ever heard in this village.—Riverhead County Review.

It is seldom that a Riverhead audience is treated to such good music as that given at the concert here last Friday night by Emma Loeffler, a soprano with a wide reputation. Charmed with every number on the program, the audience, and those not in attendance who have since heard of the merit there presented, join in the hope that at some not distant time these talented musicians will again visit Riverhead and confer another treat by their presence and their command of the technic and the soul of their noble art. —Riverhead News. (Advertisement.)

By direction of the King of Bavaria a bust of J. S. Bach has been placed in Walhalla at Ratisbon.—London Musical News.

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Falk Taking a Walk.

This is a picture of Jules Falk, the noted violinist. Such information is volunteered in case some of our readers might think that possibly it was one of the champion walkers, just starting out with his bow and arrow. Even if Mr. Falk has his bow, his arrow is not to be feared except by the "wild beasts" whose natures he would fain subdue by the "music of sweet sounds" which he would draw



JULES FALK RUSTICATING.

from this same "arrow." Mr. Falk is "busy" resting this summer in preparation for his coming season, which promises to be an extremely active one.

Martha Steele at Ocean Grove and Asbury Park.

Martha S. Steele, the well known contralto, of Pittsburgh, Pa., has been busy filling engagements since she has been in Asbury Park, N. J. On Sunday evening, July 26, she made her first appearance at the Auditorium in Ocean Grove in a special sacred song service before an audience of more than five thousand people. Mrs. Steele says this is the largest audience before which she has appeared, and also that the Auditorium is the most wonderful building in which she has ever sung.

On Wednesday evening, August 5, and Friday evening, August 7, she sang in concerts at the Auditorium, Ocean Grove, and later on Friday evening sang at a reception held at the home of Mrs. Bruce Keator, Asbury Park, given for the members of the National Association of Organists. On Sunday, August 9, she sang at the First M. E. Church in the cantata, "The Christ Child," by C. B. Hawley, when Mr. Hawley himself conducted the solo choir and chorus.

Mrs. Steele also appeared as soloist with the Bostonian Orchestra, Belle Renfrew, conductor, at the Arcade, during the week from August 8 to August 14 inclusive.

Before returning to her home in Pittsburgh, Mrs. Steele will visit in Baltimore and Washington, returning the latter part of August to her summer home at "Valley Camp," where she has a cottage among the picturesque hills of the Alleghanies.

Zoe Fulton with Festival Orchestra.

A record-breaking audience listened to the concert of the Pittsburgh Festival Orchestra, Carl Bernthaler, conductor, recently, when, with Zoe Fulton, contralto, as soloist, it gave the following program:

March from symphony, Leonore ..... Raff
Overture, Martha ..... Flotow
Waltz, Weanner G'muth ..... Komzak
Aria, O Mio Fernando (La Favorita) ..... Donizetti
Miss Fulton.
Excerpts from The Tales of Hoffmann ..... Offenbach
Selection, Il Trovatore ..... Verdi
In the Garden ..... Lund
Aria, O Don Fatale (Don Carlos) ..... Verdi
Miss Fulton.
La Lettre de Manon ..... Gillet
Grand fantasy, Madame Butterfly ..... Puccini

Miss Fulton was in excellent voice and her numbers were especially enjoyed by her hosts of admirers in the vast throng. After her first aria, she sang with delightful interpretation Homer's charming composition, "Dearest." Following her aria from "Don Carlos," she gave as an encore the barcarolle from the "Tales of Hoffmann," with orchestral accompaniment. This latter encore the audience would fain have heard again, but Miss Fulton could not be induced to repeat it.

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SAN DIEGO VISITED BY MUSICAL COURIER LOS ANGELES CORRESPONDENT.

Enterprise and Activity in Musical Fraternity—Los Angeles Brevities.

1110 W. Washington Street,
Los Angeles, Cal., August 1, 1914.

Following the recent convention of the music teachers of California at San Diego, the writer spent a few days visiting in this charming city, meeting many of the musical fraternity. I wish it were possible to speak at length of the many interesting people it was my pleasure to see, and it is my hope some time to be able to do this.

San Diego boasts many well equipped and capable musicians. The MUSICAL COURIER representative, Tyndall-Gray, who owns one of the large music stores, and his wife, Florence Schinkel-Gray, a most gifted pianist, are among the important members of the musical colony. Any newcomer to San Diego seeks first Mr. and Mrs. Gray, and always finds a cordial reception and helpful advice. Mrs. Gray is one of the most successful piano teachers in the Southwest and has charge of the music at the Bishop School, one of the largest girls' schools in this section. She teaches, besides, a large private class. The Gray home is the rendezvous for all artistic people; their Sunday afternoon musicales have become an established feature.

Among the others whom I had the pleasure of meeting and visiting with was Gertrude Gilbert, president of the Amphion Club and recently appointed to represent music on the Woman's Board of the Panama-California Exposition. Miss Gilbert is non-professional, but she gives lavishly of her time and energy toward all musical advance; she has been the president of the Amphion Club for eight



CATHERINE SHANCK.

years, with the exception of two years spent abroad, and has been very much engrossed in the success and the working of the club.

The Amphions bring most of the visiting artists to San Diego. The club calendar extends from October to April, and the local programs alternate with those of the international artists. These latter programs are given in the Spreckels Theatre, as beautiful a building as any in the Southwest. The former are given in the Wednesday Club House. Last season they presented Carreño, Charles W. Clark, Charles Wakefield Cadman and the Princess Redfeather, Emilio de Gogorza, Carrie Jacobs Bond and the Flonzaley Quartet; this gives a very fair idea of the quality of the concerts given.

Miss Gilbert is very popular by reason both of her ability and her genial personality. In the new position relative to the music of the exposition she must prove most efficient, and the choice has given universal satisfaction. The plans for the music of the exposition are still in embryo, but are forming.

Another of the musicians I very much enjoyed meeting was Paul Emmett McCarty, pianist, organist and teacher. Mr. McCarty, like many another, came West on a visit and has never returned to the East. He was a student at Syracuse, N. Y., and studied under such men as Dr. George Parker, Adolf Frey and Berwald. He played in church at Auburn, N. Y., and did a great deal of public work in the East before coming to San Diego, although he is still a very young man. He has been located in San Diego five years, playing all this time at St. Joseph's Church, where his monthly programs have been a feature. He has been very active in club work in San Diego; was director of the American Music Club and is on the board of the Amphion

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There were many others, such as Albert Conant, organist of the First Christian Science Church, president of the Music Teachers' Association of San Diego; Mrs. Zay Rector Bevitt, exponent of the Dunning system, who gives the courses in this work in many of the coast cities; Alice Farnham, who not only sings, but is a successful maker of violins; Willibald Lehmann, who came a year ago from Cincinnati and has established a good class in voice work and made an impression by his wonderful accompanying; Florence Norman Shaw, head of the Leipsic School for Violin and Piano; Claude Webster, formerly of Philadelphia, who is now one of the most successful piano teachers; Helen Engel Bosworth, violinist of rare ability; Chesley Mills, the interesting director of the Popular Symphony Orchestra; Blanche Lyons, soprano, for two years soloist with Ohlmeyer's Band at Coronado and now in charge of the voice department of the Bishop School; Aline Barnett Price, who has composed some of the most beautiful songs it has ever been my pleasure to hear. There are many others I would be glad to mention if space permitted, and it is my hope to be able to do this from time to time, when I visit San Diego.

MRS. SHANK'S PLANS FOR NEXT YEAR.

When seen in her Los Angeles studio on my return from San Diego, Catherine Shank, the popular soprano and teacher, spoke of her plans for next year. Early this fall Mrs. Shank will give a program herself. She is heard very frequently during a season at various affairs, but it has been some time since she has given an exclusive recital. Also she plans to give monthly pupils' recitals during the year and to do more ensemble work. This is a line in



GERTRUDE GILBERT,
Of San Diego, president of Amphion Club and chosen to represent music on the Woman's Auxiliary Board of the Panama-California Exposition at San Diego.

which she has been very successful and she will establish among the pupils some concerted combinations.

Mrs. Shank announces that she has purchased a lot at Point Firmin, overlooking the harbor, and will build a summer home and studio with the intention of spending each year the warm months there, taking with her a limited number of pupils. This is a plan which has been tried successfully in the East and in Europe, and in no place in the world could more beautiful spots be found for summer study than in California.

Things remain quiet with the Los Angeles musicians, not much of interest going on.

ELLEN BEACH YAW TO GIVE CONCERT.

For the benefit of the Lark Elen Newsboys' Home, Ellen Beach Yaw will give a concert at her home in Covina on August 8. The concert will take place in the Italian gardens of her villa. She will be assisted by Oscar Seiling, violinist; Josephine Williams, reader; Celeste Ryus, Edith Noble, Myrtle Gonzales and a pageant of young women. Mme. Yaw is noted for her philanthropic work, and the Newsboys' Home is one of her pets.

MRS. DREYFUS GIVES MEMORIAM CYCLE.

Estelle Heartt-Dreyfus, assisted by Prof. Louis Dreyfus, reader, accompanied by Mrs. Hennion Robinson, gave at the Beverly Hills Hotel, Sunday evening, the song cycle "In Memoriam," by Alfred Tennyson, with music by Liza Lehmann.

MRS. BRADLEY IN ITALY.

Mrs. Charles Bradley, whose recital in the spring prior to her departure for Europe was reviewed in these columns, has made an immediate success in Italy. Her phenomenal contralto voice could not help but attract attention and she has been engaged to make her debut as Azucena in "Trovatore" at Desio, Italy, early in September. Mrs.



PAUL EMMETT McCARTY,
Teacher of organ, piano and theory, San Diego, Cal.

Bradley is essentially fitted for opera and a bright future is predicted for her by her many friends.

JANE CATHERWOOD.

Edith Thompson Arrives After Exciting Trip.

Edith Thompson, the Boston pianist, who has been spending the summer in Holland and Belgium, reached home safely last week on the Hamburg-American liner Cincinnati after an exciting and eventful voyage. Miss Thompson was especially fortunate in returning on this boat, as it was the last steamer to sail from Hamburg before the port was closed. It was not until they were four days out that the passengers learned of war being declared, and after that there was a constant state of excitement and thrills. Miss Thompson tells of staying up all night the last night on board so that she might be sure to be on hand to witness the "capture," if there was one.

Miss Bispham Is Safe in Italy.

Vida Bispham, daughter of the celebrated American baritone, cabled her father that she is safe in the mountains in Italy after a visit in Rome with Mrs. Raymond Maude, daughter of the great Swedish prima donna of a past generation—Jenny Lind. Although thoroughly an American, Miss Bispham was born in Florence, Italy, while her father was finishing his studies there. She is an excellent linguist, pianist and singer, although her father refuses to allow her to consider a professional career. Mr. Bispham has cabled her to remain until travel is less uncomfortable, as he regards her as perfectly safe where she is.

Rock of Ages.

Ethel, when she was four years old, used to like very much to go to church and especially enjoyed the singing. One day the choir sang "Rock of Ages, Cleft for Me," and after she got home she was heard singing very seriously, "Rock the babies, kept for me."—Exchange.

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PUTNAM GRISWOLD, basso, formerly Metropolitan Opera Co., Berlin Royal Opera and Covent Garden.
*MARGUERITA SYLVA, Carmen in the guest performance of Caruso at the Berlin Royal Opera.
MARGARETHE MATZENAUER, mezzo-soprano, Metropolitan Opera, New York.
*HELENA FORTI, soprano, Dresden Royal Opera.
MARY CAVAN, soprano, Hamburg Opera and Chicago Opera Co.
HEINRICH HENSEL, Dramatic Tenor, Hamburg, Stadt Theatre.

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Marcella Craft Is Interviewed.

Marcella Craft is one of the American artists who has succeeded in winning laurels abroad. Nearly fourteen years ago she went to Europe as a young girl to study for opera, aided by a number of philanthropic persons of her home town, Riverside, Cal. She was soon found to be wonderfully gifted, and to possess every requisite for winning success in her chosen field; and by progressive steps through the smaller opera houses, she finally arrived at what must be considered the very top of the European ladder, being a regular member of the staff of the Munich Opera, or rather the two Munich opera houses, the Hoftheatre and the Prinz Regenten Theatre, where the festivals are held.

Miss Craft has now come to America to make a tour of this country under the management of M. H. Hanson. Her tour begins, or will probably begin (for the European war may necessitate some changes), at Riverside, Cal., there being a strong feeling among the people of that city that they should have the honor of first hearing their native daughter, and of starting her out with their best wishes on her tour, which will take her across the continent, and will present her to the best audiences to be found in America, including those of the principal symphony orchestras.

Miss Craft was seen recently while in New York by a representative of the MUSICAL COURIER, and she said



MARCELLA CRAFT.

among other things, that in spite of her many years spent abroad and her great success in foreign fields, she is more American than ever, "although," she added, "in perhaps a saner way."

"I have no patience," she said, "with the Americans who are so ignorant about other countries that they think their own the only country in the world, and that nothing not American is worthy of consideration. I think that too intense a spirit of nationalism in art is a thing to be feared, as being certainly dangerous to art's best interests, and those who claim that America can get on without Europe are more influenced by self-interest than by any real love of their art. The way to take Europe is to pick out and adopt all that there is good in it and leave the rest, but that does not mean that the American should be, or ever is, placed at a disadvantage, provided he possesses equal merit. I do not believe that any American is really at present handicapped here in America because of his nationality. The fact that an artist is an American works neither to his good or bad fortune. An American is just as welcome on the stages of our opera houses as a person of any other nationality, and if ever the time comes when an American is accepted here simply because he is an American, it can result in nothing but unqualified injury."

Miss Craft was asked whether she would not miss her European home, and in answer to this she acknowledged that, of course, she had been extremely well placed in Munich, but after all she was glad to get back to her native country for a while.

"My contract with the Munich Opera was for five years, and is just now about to expire. I was anxious to get back to America and requested that two months be taken from it, so as to permit me to be in this country in time to pay some visits before my tour should begin. After an enormous amount of red tape, the matter having even to be taken to the king himself, this was allowed."

"The Munich Opera," continued Miss Craft, "is in a precarious position. The court is very poor and the king is no friend of opera. The present year may be the end of the Prinz Regenten Theatre, as that theatre does not find favor with the king, who looks upon opera merely as 'Ein noetiges Ubel—und nicht so sehr noetig.' That is: 'a necessary evil, and not so very necessary.'"

Speaking of her life in Munich, Miss Craft said: "Of course, the work at the theatre kept me very busy all the time and I lived very quietly. I had a large terrace and amused myself doing garden work on it. I had a beautiful bed of flowers that I kept in order entirely myself. Of course, I will miss that, but even more than that I am anxious about my trunks, which are all in Munich,

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including all of my costumes, orchestra scores, and other things which would be very necessary to me just now. I do not know whether I will be heard in America in opera, although I have had several tentative offers. Opera has been my especial field and I know most of my roles, about forty of them, in three languages, French, German and Italian, so that I am ready to go on in any language that is required. Almost the only operas of which I do not know the leading roles are the Wagner works. In these I took only small parts as required by my contract with the Munich authorities. I was greatly shocked and distressed at the assassination of the Archduke Ferdinand, as I had appeared in a gala performance before him only two weeks earlier."

One of Miss Craft's pleasant reminiscences was her creation in alternation with another artist of the role of Suzanne in Wolf-Ferrari's "Secret," under the personal direction of the composer, the orchestra being conducted by Mottl. Wolf-Ferrari may almost be considered a resident of Munich, as he has spent many years there, and several of his works have been given their first performance in the Munich Opera. Miss Craft says that Mottl used to be an incessant cigarette smoker, and always had a cigarette in his mouth, except when he was on duty at the opera house where smoking is not permitted. During a rehearsal of the "Secret of Suzanne," smoking cigarettes was, of course, taking place constantly on the stage, as the artists had to accustom themselves to do it naturally, as if they were themselves inveterate smokers. Miss Craft, by the way, said that she had never smoked a cigarette in her life before, and had actually to practise the art just as she had to rehearse her role. During one of the rehearsals, Mottl watched them enjoying, or appearing to enjoy, their cigarettes on the stage, and finally remarked in a dry voice, "Sie haben es gut da oben"—"You're in luck up there."

During a rehearsal of this work, Miss Craft asked for some advice from the composer, but noticed as she spoke that Wolf-Ferrari was entirely absent-minded. A moment later he apologized for his impoliteness, saying, "I am hearing it for the first time." And at the end of the rehearsal, he exclaimed, referring to the orchestration, "Es ist eine Parfumierte Cigarette"—("It is a perfumed cigarette.")—an excellent description. Miss Craft adds that Wolf-Ferrari himself calls for modern costuming in this opera, as cigarette smoking became prevalent only in recent years.

At this point the interview had necessarily to be cut short, as this gracious artist had to leave to catch her train for the West.

George Hamlin Safe in Milan.

George Hamlin is shown in the accompanying snapshot, standing in front of the house where Tiziano is said to have been born in 1477.

The picture at the present time is doubly interesting, as it was taken in Cortina, Tyrol, just before the European war broke out. A cable received from the popular American tenor announces that he and his family are safe in Milan, Italy.



GEORGE HAMLIN IN CORTINA, TYROL.

A man who thinks extremely well of himself is an egotist; a man who can make the world think extremely well of him is a genius.—Winnipeg Town Topics.

Vera Barstow at Beverly.

Vera Barstow, the noted young American violinist, is spending the month of August at the home of Mrs. Robert Evans, Beverly, Mass.



A NEW SUMMER PHOTO OF VERA BARSTOW.

Marie Kaiser in Italy.

Manager Walter Anderson has been much concerned about his soprano, Marie Kaiser, who sailed for Europe early in July, and though supplied with plenty of funds, it was nearly all in express checks and letters of credit. No word has been received except a post card dated Rome, July 23. Miss Kaiser had with her a letter of introduction to the American Consul, and the probabilities are that she and her mother, who is with her, will be able to secure passage home in time to fill the engagements booked for her in October.

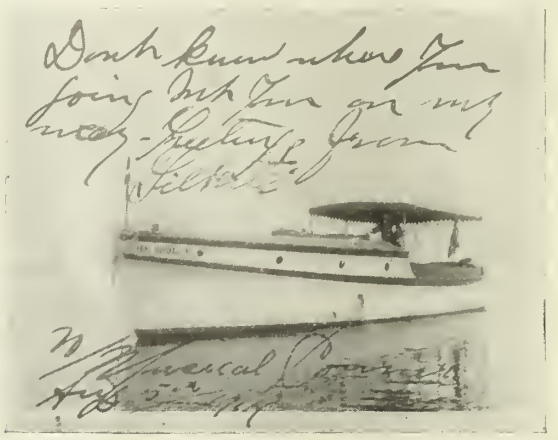


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"Captain" Hallett Gilberté on His Way.

Hallet Gilberté in his forty-foot motor boat, near his summer home, "Melody Manse," Lincolnville Beach, Maine, is herewith presented to readers of the MUSICAL COURIER. He is having a beautiful summer, fishing, sailing, and "with a house full of company," as he writes. The Gilbertés are genial hosts and enjoy nothing better than congenial company. Mr. Gilberté is assembling a program of "All American Songs" for his appearance this coming season, and including works by Chadwick, Cadman, Foote, Huhn, MacFadyen, Russell, MacDermid, etc., also a group especially written for him, by Kramer, DeVere, Herzberg and Claude Warford. He will also sing four of his own new songs, comprising his "Sea Song Cycle." This will furnish a program of much interest and variety, and should appeal to a wide circle of lovers of vocal music.



Spalding Honored.

Albert Spalding, the American violinist, originally made his contract for three months for his American tour, owing to his many European engagements, but on account of the war conditions in Europe, he will undoubtedly remain in America for the entire concert season. Fortunately Mr. Spalding arrived in America before the war difficulty began.

Andre Benoist relates a very interesting incident which occurred in St. Petersburg, where Mr. Spalding was playing. After the concert, a small, energetic little man came to the stage and with enthusiastic gesticulations said, "Why do American people want to hear foreign artists when they have so great an artist as you." When Mr. Spalding learned that the modest little man was the great pedagogue, Leopold Auer, who was in attendance with his class, he felt the magnitude of this compliment.

Some Band.

Mere symphony orchestra enthusiasts may be envious of the Kuntuckians who have the privilege of hearing an organization characterized in the Kingman Herald:

"The band is getting on fine. At the concert Friday night they played No. 10 in the black book and No. 23 in the red book and nobody missed a note—not even Salty Wilson, who is usually asleep half the time."—Houston (Tex.) Chronicle.

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IN ALL THE KEYS.

Emma Thursby and her sister Ina have been spending five delightful weeks with Clara Louise Kellogg-Strakosch, at New Hartford, Conn. Miss Thursby did not go abroad this season, which was most fortunate, considering the troublous times. She is in New York for a few days weekly to hear young singers who have been waiting for her advice. This week she and her sister go on a cruise with Mr. and Mrs. Henry Doscher, on their yacht "Gurah," and later to Vineyard Haven as guests of Mrs. John R. MacArthur. Miss Thursby will begin her studio work in September. She has many pupils from the West and South who are anxious to begin then, and on every trip to the city she finds pupils waiting for her help. Former pupils abroad continue to enjoy great success, viz., Marta Wittkowska at Covent Garden, London, and Meta Reddisch in Rome and Florence, since her triumph in South America.

Margaret Ashmead Mitchell gave a recital at Wayne, Pa., with great success. The Wayne papers spoke of her excellent voice and varied program, the beauty of her tones and charm of manner, "which has made her such a favorite in musical circles, and did great credit to her teacher, who was present."

Harry Johnson Spanell, an enthusiastic former pupil of Miss Thursby, now director of singing at the Baylor University, Waco, Texas, recently conducted a splendid performance of "The Holy City," by Gaul. The University chorus and orchestra, under the direction of Mr. Spanell, was assisted by Mrs. Frank Blankenberg, soprano; Mrs. James Bennett, contralto; David Ormisher, tenor, and Joseph Rucker, bass, all of Dallas, Texas. The audience was made up of people from all over the State, who were most liberal with applause and deep appreciation. The University Chorus is ranked among the first in the State, and to Mr. Spanell belongs the credit for bringing such a musical treat to that city.

After finishing a very busy summer season of six weeks' teaching at the University of Vermont, and giving several of their joint recitals, Mr. and Mrs. John W. Nichols, the well known recital pair, will fill a series of eight engagements in the central part of Pennsylvania, beginning August 18, at Newport. They will then take a few weeks rest near Ocean Grove before beginning their fall work. In November they will make their first joint recital tour of the season 1914-15, and will go as far west as Arkansas, filling engagements en route.

Emma A. Dambmann left her bungalow at Musicolony, August 1, going to Watch Hill, R. I., with her husband, Hermann G. Friedman, the New York attorney, where they are enjoying the surf swimming (in which Mme. Dambmann is expert), playing cards, tea dansants, and automobiling with friends. She enjoys all this temporarily, but for one of her vigorous temperament, does not care for many weeks of it. In the early autumn she will announce something of special interest to singers, managers, etc.

Younghansz's Orchestra, with William Casey, Jr., baritone and pianist, contributes greatly to the enjoyment of guests of Hotel Martin, Utica. A recent program included such pieces as Suppé's overture, "Morning, Noon, Night," excerpts from "Madcap Princess," and Chaminade's "Air de Ballet." They play "request numbers" of all kinds, apparently having an unlimited repertoire.

George J. Kochl, of Syracuse, N. Y., is musical director of the excellent orchestra at Hotel St. Charles, Oneida Lake, N. Y. They play at lunch and dinner, and have superior soloists among their number.

Max Jacobs and his string quartet took part in a concert at Stony Brook, L. I., not long ago, with the success which always accompanies their playing. The quartet played four times, and Mr. Jacobs gave two violin solos, followed by an encore piece. Rafael Daiz, the Spanish tenor, also took part.

Vernon Archibald, the baritone and teacher of New York, is summering at Marquette, Mich., studying with his old singing master, L. A. Torrens. He expects to remain there until the last Sabbath of September, when he returns to resume his position at Madison Avenue M. E. Church, New York. Friends of Mr. Archibald have seen some beautiful trout, the result of his piscatorial ability.

Eleanor Patterson, the American contralto, had a most successful experience at Short Beach, where she sang at the home of the noted writer, Ella Wheeler Wilcox, with whom she is a great favorite. Miss Patterson has several pictures of herself and Mrs. Wilcox, taken together, which she treasures highly.

Platon Brounoff conducted the City Orchestra August 6 at the Recreation Pier, 129th street, New York. Each number was received with acclaim, so that fourteen pieces were played, closing with "America," when the audience wildly applauded orchestra and conductor. The concerts continue Thursdays at 3 p. m.

Miss Pettingill's "Music Methods of Beginners," illustrated with color materials, embraces also the departments for piano, voice, organ, stringed instruments, harmony and composition, at her studio in the Musical Art Building, St. Louis. Teachers' classes began August 15.

Many musical numbers featured the program of the recent British Club meeting at Providence, R. I. Quartets and duets, vocal, piano and concertina, were among the selections given. The meeting was voted a success.

A new choir composed of some of the best vocal talent of Fredericksburg, Va., has been organized and may be heard at St. Mary's Catholic Church, where their music adds greatly to the enjoyment of the service.

A most interesting musicale was given recently at Five Points, Birmingham, Ala., the chorus, which was assisted by the local orchestra, numbering about fifty persons.

The Dallas (Texas) Country Club has been giving a series of band concerts during the summer months for members of the club, their families and visiting golfers, who come from various points in Texas and from adjoining States to participate in the various golf tournaments. These concerts are given by Paul Harris' band and are greatly enjoyed by those privileged to attend.

A feature of the annual convention of the supreme council, Knights of Columbus, which met recently in St. Paul, Minn., was the concert by the St. Louis Choral Club, assisted by Frances Vincent Coveny, soprano; Francis J. Rosenthal, basso, and Mrs. Henry C. Soucheray, pianist. The club gave the following numbers: "On the Sea" (Dudley Buck), "A Cavalier Song" (Homer B. Hatch), "Song of Death" (Bach), "The Christian Martyrs" (L. de Rille), and "The Banks of Allan Water" (C. E. Horn).

At Fairfield, N. Y., a concert was given by Memoli's Band, under the auspices of the Music Study Club. A large crowd was in attendance and was most enthusiastic.

A benefit concert was given recently at Lynn, Mass., with the Oleland Musical Trio, of Chelsea, Mass., as the main attraction.

During the concert at Bienville Square, Mobile, Ala., the chairman of the music committee of the Chamber of Commerce of that city was successful in collecting funds to insure future concerts at this point.

At a recent concert, given at Capital Park, Binghamton, N. Y., the following numbers were played. March from "Tannhäuser" (Wagner), overture, "Italian in Algiers" (Rossini); selection, "Traviata" (Verdi); valse danseuse (Miles); Andante from Surprise symphony (Haydn); "Dance of the Serpents" (Boccalari).

At a recent Sunday evening service at the First Baptist Church, of Long Branch, N. J., Charlotte Anthony, of Rochester, N. Y., whistled several solos, much to the delight of every one. Other musical numbers were furnished by Ethel Shurry, Chester Dennis, Russell Woolley and the Apollo Male Quartet.

Under the auspices of the Men's Bible Class, an interesting musical program was given at the Bethany Baptist Church, of Scranton, Pa.

A pleasing recital was given by the pupils of the summer class of Edna T. Bradfield, Wilmington, Del., which was largely attended; among the numbers heard were selections by Beethoven, Mozart, Wieniawski, Deberiot, etc.

At the age of sixty-nine, Martha B. Swiezewski, of Kansas City, Mo., never misses an hour a day of practice on the piano. Mrs. Swiezewski studied fourteen years under Louis Koehler at Koenigsburg, Germany, and then taught music for twenty-five years in Europe. After making her home in America, she continued to teach until recent years. She studies, talks, thinks and lives music and expects to continue doing so until the last.

An association has been organized entitled the Ontario (Canada) Musical Festival Association, the objects being the encouragement of music in all its branches by means of annual musical competitions and festivals.

Eva Holman has been tendered the position of soprano soloist in the quartet of the First Presbyterian Church, of Freeport, Ill., much to the delight of her many friends and admirers in that city.

Periodic concerts are given by the Catholic Sailors' Club, Montreal, Canada. These concerts are greatly enjoyed both by participants and audience.

Blanche Rae Edwards, John C. Thomas, Sara Edwards, Elfreda Wegner, Edna Temple, Harlan P. Briggs, and Vernon Dalhart were principals at a recent presentation at Olympic Park, Newark, N. J., of Gilbert and Sullivan's "The Goldoliers." The work of these artists was most enjoyable.

Mrs. Scott, Quanta McCue, George Freeman, and Lou A. Werner made up the quartet which was heard recently in a sacred concert at Chattanooga, Tenn.

Works by Wagner, from Flotow, Hollins, Schumann, Saint-Saëns, etc., were played at an organ recital given by Dr. Edwin Arthur Kraft, city organist of Atlanta, Ga., in that city.

Elsie Woodcock, a native of Wheeling, W. Va., has recently returned home after a number of years spent in Germany, where she received instruction from Xaver Scharwenka.

Under the direction of Mrs. J. Harry Gardner, the Riverside (Fla.) Etude Club gave an interesting benefit musicale consisting of violin, vocal and ensemble piano music. The program was varied and enthusiastically applauded by a representative audience.

Trinity Church, Waterbury, Mass., is the possessor of a new organ. Sydney Webber is organist at this church.

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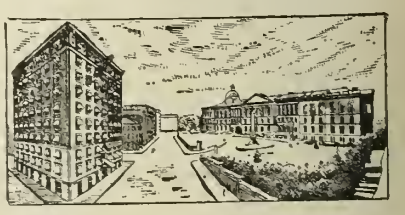
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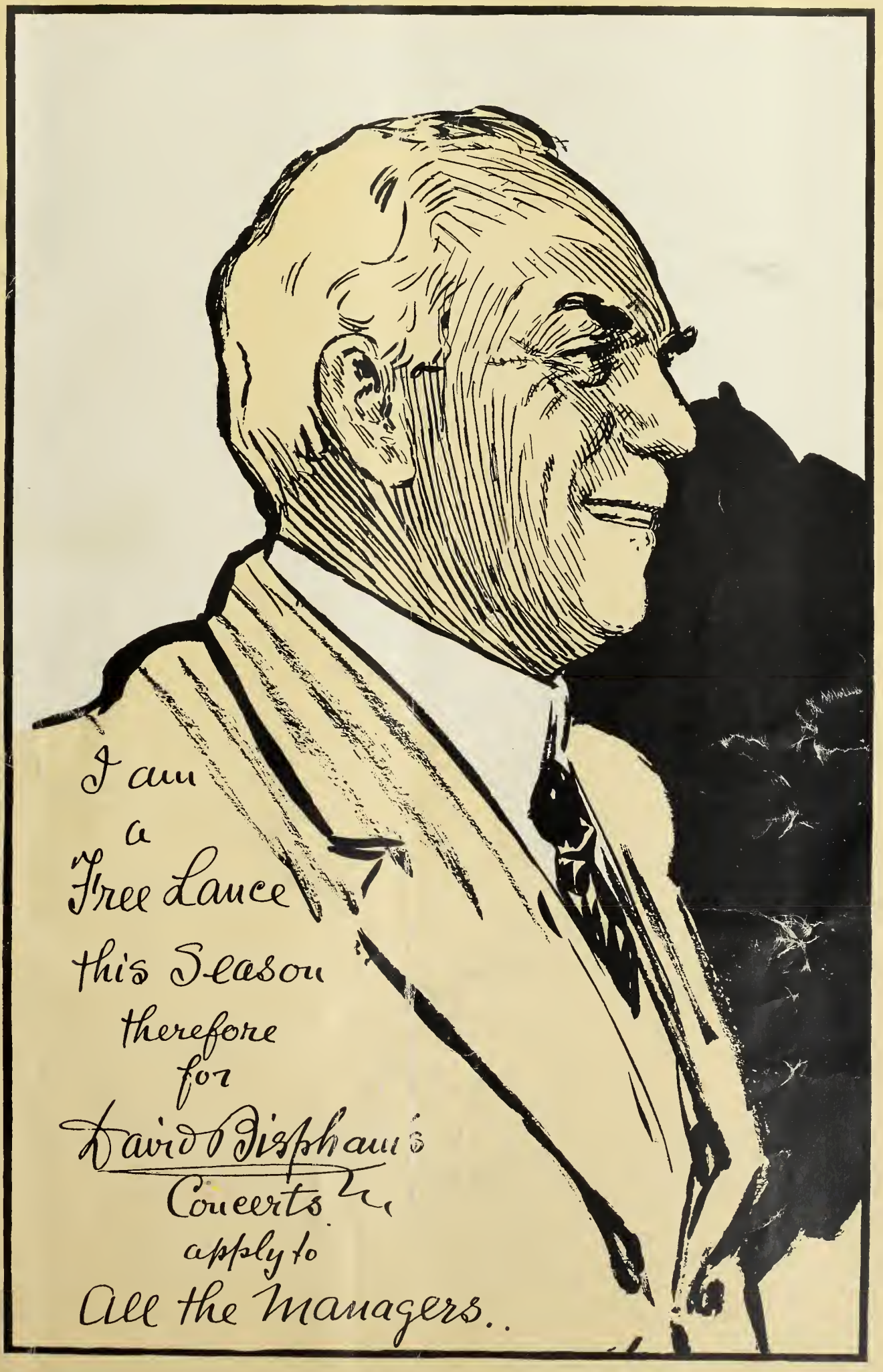
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VIENNA MUSICAL SITUATION PRIOR TO THE GREAT WAR.

Delayed Letter to the Musical Courier Tells of Night Funeral of Murdered Archduke and His Wife—City Was in Mourning—Musical Season Reviewed—Franz Schmidt's New Opera "Notre Dame" Wins Success—Artists Who Have Sung and Played—Personal Mention.

[*The following letter was written by the* MUSICAL COURIER *Vienna correspondent about five days previous to Germany's declaration of war against Russia.—Editor* MUSICAL COURIER.]

Vienna; July 26, 1914.

Normandy! Dear, sunny Normandy!

Who would not love the wide, rolling cornfields ablaze in crimson, blue and gold, and the good red roads running through tall avenues of poplar and elm topped by distant steeples or the gray turrets of some mediæval chateau? I am writing at an open window to the sound of the little waves gurgling on the beach. But why should they remind me of the Vienna I have just left?

For Vienna was very dreary when I left. The long black streamers sagging down the house fronts writhed in the stifling sunshine, and I shall not soon forget that phantom funeral in the night—the long lines of somber horse stealing up on muffled hoofs through silent lanes of spectators, bearing the remains of the murdered Archduke and his wife to the station. Eerie.

Who does not feel the pathos of ballroom airs played on a hand organ in summer? Partners flown, friends gone. I was sitting in my room one morning when a lament came from the heatridden courtyard. Very wheezy it was. I recognized the waltz, "Alone at Last," and its appropriateness. It was too much, however, too obvious when "The Girl in the Sleeping Car" followed, so I packed my things and left suddenly—an exodus something in the nature of a landslide. I found it in my belongings later, unpacking.

In Review.

It has occurred to me that a good way of anticipating next season would be to review the last.

Vienna is conservative. I have often indicated as much, and the widespread regret at the passing of the old Bösendorfer Saal, and in another sense the scanty respect accorded to modern composers, will serve for the present as brief illustrations. Conservative, and yet Athenian enough to appreciate things new, particularly when they take the form of the Konzerthaus, the magnificent new home of music opened last October. The Imperial and Royal Academy buildings and theatre are situated in the right wing, and this thriving institution has taken full advantage of the new facilities thus afforded it.

The new Konzerthaus, in fine, has more than fulfilled the brilliant things prophesied of it at the outset of the season, and is in truth a worthy monument to the enterprise of a people whose love of music is historic. Its splendid halls have furnished a noble setting to many a memorable performance this season. We have seen Siegfried Ochs at the time of the Bach "boom" directing and controlling sonorous massed choirs and orchestras to storms of applause, we have had Bruno Walter in the "Creation," to say nothing of Ferdinand Löwe's magnificent work on the occasion of the four great inaugural concerts in October last. Franz Schalk, Richard Strauss and Felix Weingartner also have been the objects of rousing demonstrations on different occasions throughout the winter.



ROBERT DOLEJSI,
The second American to win the Austrian state diploma for violin. This picture was taken in Bohemia.

The Konzerthaus also has shown itself to be admirably adapted for the housing of great social and charity gatherings, meetings and entertainments. Several big charity balls at which royalty was present were interspersed during the season between the more "legitimate" evenings, and were well attended and entirely successful all round.

The Royal Opera.

Praise implies the necessity for censure. Let us try a little of the former for a change, for Director Gregor's policy, the utilitarianism and unwelcome disciplinarianism of which evoked so much adverse criticism from press and public alike, has vindicated itself in well attended houses and a very satisfactory season, financially and otherwise.

In addition to the usual repertoire we have had a Verdi cycle—in connection with the centenary festivals last November—the exploitation of "Parsifal" and just so much Puccini as is good for us. "The Girl of the Golden West" was launched for the first time here in November last in the presence of the composer, and, thanks to careful nursing, ran to the end of the season.

A new opera, Franz Schmidt's "Notre Dame," based on Victor Hugo's novel of that title, was brought out in April and met with signal success. I am dealing more fully with it below.

Those prime favorites, Selma Kurz and Mme. Bahr-Mildenburg, Mlle. Lima, Alfred Piccaver, William Miller and James Goddard, did splendidly throughout the season and have added to their reputations. The last four named are all Americans. James Goddard has left us and his genial presence will be much missed.

Director Gregor informs me that the following new operas will be produced at the beginning of next season: Weingartner's "Cain and Abel," Pfitzner's "Arme Heinrich," and a new opera by Schilling, which will be staged simultaneously with the date of its production at Stuttgart on November 7.

"Notre Dame."

Franz Schmidt's new opera, "Notre Dame," was performed at the Royal Opera on April 1 and made perhaps the hit of the season.

Franz Schmidt is a Vienna "child" and a great favorite. He is a cellist in the Opera orchestra—the renowned Philharmonic—and has been for some twelve years or more a deservedly popular figure there, as he is in Vienna musical circles at large.

Since his great triumph Schmidt has been almost unanimously hailed as Austria's foremost musician, and judging by what I have heard of his work he certainly does seem excellently equipped for future justification of his claims



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to this proud title. His beautiful E flat major symphony recently convinced us that Schmidt is unquestionably "thoroughbred." His imagery is delicate, his sense of harmony sure and keen, his orchestration sound and yet imaginative—in short, everything is there. His work is pleasantly natural. Nothing is forced.

"Notre Dame!" The reader may remember Goethe's strictures on Victor Hugo's strident romance, communicated to Eckermann in 1831—"I have just read this book, and needed no small amount of patience to be able to finish it. It is void of all truth, of all nature, the characters are grimacing wooden dolls instead of convincing flesh and blood, they move as the author wills them to move. The most repulsive thing I ever read."

The aged Bard of Weimar could scarcely have been expected to take any other attitude. His great sunlit eyes



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were always turned toward the face of nature, the true to life, the eternally human. We are dealing now, however, with music, not with literature.

"Notre Dame" represents, perhaps, to label it briefly, the dawn of the romantic-realistic school, of which Victor Hugo was "the father and Zola the 'enfant terrible.'" What material for a Meyerbeer, a Halévy, a Verdi! The picturesque grandeur and squalor, gilded luxury and noisome poverty, the old Montfaucon high road and the gibbets creaking in the wind, and all the gruesome romanticism of the period.

True, many composers have attempted the theme, with more or less success—chiefly less. The list is at my elbow, but let us return to Franz Schmidt.

He began the work twelve years ago, and has kept his head coolly and steadily throughout this time, during all the swing of the pendulum, the disquieting vagaries of musical taste and tendency. Curiously enough, his score reveals no weariness. Naivete, if anything, and lyrical freshness and spontancity. The libretto might be improved upon, but unfortunately first class operatic librettists are not philanthropists and must be generously paid, and so the lowly cellist had to turn to his friend, Leopold Wilk, who has nevertheless contrived to furnish a very creditable text.

As I have indicated, his orchestration is sound and thoughtful throughout, reaching its height perhaps in the sweet gipsy intermezzo (the woodwind is very effective here), the somber passacaglialike overture to Act II, and the artfully varied graduations of the instrumental conversation. The lyrical passages are very sweet, very compelling, but there is perhaps a lack of penetration, of synthesis in the final accent to the dramatically powerful close.

A romantic opera is of course since time immemorial little more than an excuse for a great love duet. Schmidt's "Notre Dame" is no exception, and I shall not soon forget the tremendous roar of applause that broke out immediately after the great love scene between Phœbus and Esmeralda in the second act. Thunderous and insistent, it lasted for ten minutes, and the composer, who seemed dazed and overcome by the staggering warmth of his reception, had to come forward and bow his acknowledgments again and again.

In general texture the opera will compare most readily with the works of Smetana, to whose influence much of Schmidt's success is undoubtedly due. It is, however, contended, and apparently with reason, that his harmony and orchestral technic are richer than those of Bohemia's arch musician.

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Franz Schalk, who conducted with heart and soul for his humbler colleague, was the object of a rousing demonstration at the close. Well he deserved it, as did the members of the magnificent orchestra, every man of whom played as if it had been his own work. A memorable evening it was, on which every man gave of his best to assure the success of a work which will henceforth occupy a permanent place in the repertoire of the Royal Opera.

"Kommen Sie Wieder!"

And now let us take a few pianists.

The list is a formidable one, and my memory is no more infallible than that of—but I shall jot down what I remember. We have had Bachaus, with his neat literary style; Rosenthal, in a Saint-Saëns concerto; d'Albert from time to time during the season; Dohnanyi, Emil Sauer, Ganz, Lhévinne, Scharwenka, Gabrielle Leschetizky, Carl Friedberg, Edouard Risler, Lamond, Ignaz Friedmann, Artur Rubinstein, Arthur Schnabel, Max Pauer, Georg von Laléwicz, Norah Drewett, our favorite Alfred Grünfeld, a player of the salon type, who is a law unto himself in Vienna; Augusta Cottlow, the distinguished and popular American pianist; and our own Mme. Melville-Liszniewska, who scored such a triumph at the Musikvereinsaal and elsewhere with her Chopin interpretations this season, and Mme. Paola St. Angelo, an Anglo-Italian artist and a relative of Garibaldi.

Violinists.

Another legion, to whom we extend the same invitation. Ysaye, representing the Old Guard; Burmester, whose reception in the same hall (the Konzerthaus) was identical, both artists responding to recall after recall until the lights were turned out; Hubermann, Daisy Kennedy, Frank Gittelson (a young American of rare promise this); his compatriot, Roderick White; Arrigo Serato, possibly the finest violinist in Italy today; Siegmund Feuermann, the wonder child; Manen, Zimbalist, Enesco, Flesch, Willy Hess, Alfred Wittenberg, Ondriczek, his pupil Bohuslav Orel, Laszlo Ipolyi, May Harrison, Isolde Menges, Adolf Busch, the fiery young Rhinelander, and the scholarly Arnold Rosé.

Among the cellists Pablo Casals came twice. He has a worthy understudy in the young Italian, Enrico Mainardi. Paul Grümer increased his reputation, too.

Singers.

Many old favorites, and some new ones. Slezak gave two recitals in which the encores outnumbered the items on the program and enthusiasm broke all bounds; grand old Matteo Battistini created a similar scene in February; Johannes Messchaert sang some ten times during the season; Mme. Tetrazzini swept the Konzerthaus off its feet with her wonderful gyrations in the third octave; Mme. Cahier was heard at the Volksopera and in a recital at the Konzerthaus; Edyth Walker appeared at the Royal Opera in the "Ring"; Julia Culp came again to prove what a favorite she is; Ottilie Metzger, Lula Mysz-Gmeiner, Fritz Feinhals, George Hamlin, Yvette Guilbert, Walter Kirchhof, all were very warmly received. Messchaert, Culp, Slezak, Battistini, Kauffmann, Cahier, Walker, all command a good following here and are sure of a great reception every time they appear.



MARGUERITE MELVILLE-LISZNIEWSKA AND FAMILY ENJOYING AFTERNOON TEA AT THEIR VILLA IN POTZLEINSDORF, NEAR VIENNA.

I have not thought it necessary to mention Selma Kurz and Mme. Bahr-Mildenberg, of the Royal Opera. They belong "to us."

Chamber Music.

The principal chamber music evenings this season have been furnished by the Rosé Quartet, the Brussels Quartet, the Sevcik Quartet, the Bohemian Quartet, of Prague, and the new Konzerthaus Quartet, under the leadership of

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PAOLA ST. ANGELO IN AUSTRIAN PEASANT COSTUME.

leader has set himself the highest ideals. They have been chosen to represent the chamber music department at this year's Mozart Festival in Salzburg in August, and are the special protégés of Lilli Lehmann.

ORATORIO AND SYMPHONY.

In addition to the periodical recitals by the Royal Philharmonic Orchestra under the leadership of Weingartner and Franz Schalk, orchestral orgies that fill the great hall of the Musikvereinsaal each successive time, I have written about Arnold Schönberg's "Gurre-Lieder" and its ecstatic reception (what a pity that the cost of production should render its more frequent performance prohibitive!) and the great Bach revival under the magnetic baton of Siegfried Ochs. The Schubert Festival and Mahler's mammoth symphonies have also formed outstanding features of the season. Young Erich Korngold's "Sinfonietta" was also very warmly received, as I wrote in January. His literature for the piano does not attain the same standard as his orchestral work. Novak is also preparing a suite which will be heard next season, I understand.

PERSONAL MENTION.

At the recent Meisterschule final examination for piano the prize and state diploma for 1914 were won by Harry Neuhaus, of whom I have written before. Prof. Leopold Godowsky speaks very highly of this talented young pianist. He is a Pole and a cousin of Szymanowski.

The snapshot reproduced in this letter shows Mme. Melville-Liszniewska with her husband and family in their picturesque villa in Pötzleinsdorf, a suburb of Vienna. The villa and grounds are on a hill commanding a superb panorama of the city, and I agree with Madame that it is a mistake to go away when you have fresh air and the country in your own home.

Paola St. Angelo will return to Vienna at the end of August to resume her private and tuition work. Inez Schneider, of Cologne, and Marie Hertenstein are among the list of former pupils of hers; both were sent her by Professor Leschetizky, and both are doing well. Mme. St. Angelo has been having a very successful time in England, at Harrowgate and other fashionable watering places. At the former place she was recalled six times after her rendering of the exacting E flat concerto of Liszt, and came in for a sheaf of very complimentary press tributes.

That grand old master of the violin, Professor Sevcik, has once more left Vienna with his thriving colony of violin students for Pisék, his picturesque retreat in Bohemia. Pisék is an ancient town, dating from the twelfth century, on the banks of the old world Ottava. Every summer the joyous crowd, "Bohemians" in every sense of the word, repairs there for study and recreation. I am pre-

A FAMILIAR COURTYARD IN FAST DISAPPEARING OLD VIENNA.



POLICE DEPARTMENT, SCHOTTENRING, VIENNA.

paring an article on Sevcik and his colony at Pisék, which will appear shortly.

Robert Dolejsi, whose photograph is shown in this letter, is, or rather was, a Sevcik star pupil and is the second American to have gained the Meisterschule prize and Austrian State Diploma for the violin. Dolejsi is returning to America in September to give a series of recitals, beginning with Chicago, his native town.

FRANK ANGOLD.

Mary S. Warfel in the West.

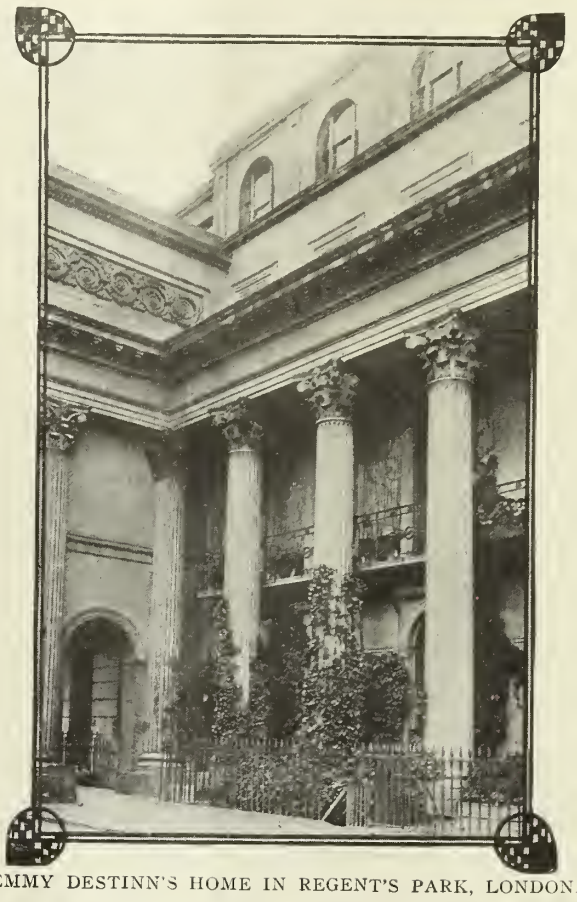
Mary S. Warfel, the talented young harpist, spent a delightful vacation on the Pacific coast. Her trip was marked with many unique experiences and she played at a number of recitals.

After an appearance at Riverside, Cal., the audience was so well pleased with her work that she was offered a series of engagements as harp soloist and piano accompanist for the season of 1914-1915. She also gave recitals at Coronado Beach, and at a private musicale in Los Angeles she scored a marked success. Other appearances included San Francisco, Salt Lake City, Manitou and Den[illegible] reports a splendid time in which work and play were combined so evenly that it was hard to know where play stopped and work began.

Destinn and Gilly in London.

Emmy Destinn, the Metropolitan Opera soprano, is one of the few fortunate artists who are not liable to be molested in any way by the present war. Instead of going to her chateau in Bohemia where she had intended to pass the summer, she remained in her London home in Regents Park. Mme. Destinn closed the Covent Garden season in a performance of "Aida" on July 28, and was to have left London the following day. But with her keen foresight she was quick to perceive the imminent danger approaching and decided to remain in London until matters calmed down. Her servants were therefore ordered the following day to unpack the numerous trunks ready to be shipped to Bohemia. It is gratifying to know that the noted soprano can be relied upon to appear at the Metropolitan when the season opens.

Another prominent artist now remaining in London is Dinh Gilly, the French-Algerian baritone, who appeared at Covent Garden in the last performance of "Aida" as Amonasro. Mr. Gilly is an Arab by birth, but was raised in Paris, and his sentiments are entirely with France. He



EMMY DESTINN'S HOME IN REGENT'S PARK, LONDON.

is liable to be pressed into service any minute. In a letter to his private secretary, who is at present in New York, he says: "I don't believe in war and I hope this will be the last war this world will ever see. The Teutonic spirit of militarism is bound to be crushed and a strongly united democratic Europe will surely be the outcome of this war."

A hundred and fifty-four unpublished works by Rossini have been discovered. They are contained in sixteen albums, and consist mainly of songs and pieces for the piano. —London Musical News.



WALTER PETZET.

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XAVER SCHARWENKA.

CHICAGO MUSICIANS RETURN FROM THE WAR ZONE.

Two Prominent Artists Are Back in Uncle Sam's Domain—Vacation News and General Chat of the Week in the Middle West Metropolis.

Chicago, Ill., August 22, 1914.

The following letter written on board the steamship Canopic reached this office the early part of the week:

DEAR MR. DEVRIES—Owing to the war my European trip was cut short. I left Milan for Naples on an hour's notice and caught this boat two hours before it sailed. It is filled with refugees without baggage and money because the moment war was declared American checks were not accepted. The voyage has been a thrilling and perilous one, owing to German warships on the African coast. Followed from Gibraltar to the Azores by special escort of ten English torpedo boats. Our destination was uncertain until four days ago when our course was made clear. All lights out at night for ten days and we had to retire in the dark, making our way slowly to safety. The boat was manned by special captain. We have had no war news for two days.

I shall spend the remainder of my vacation in Maine, etc.

(Signed) HANNA BUTLER.

Mrs. Butler's many friends are overjoyed at her return and hope that hereafter she will spend her summer vacations at home.

HOWARD WELLS "HOME AGAIN."

Another welcome visitor to this office during the past week was Howard Wells, who, after an absence of seven years spent in Europe, returned sooner than he anticipated to his native land. Mr. Wells told a thrilling story which has been published in the MUSICAL COURIER, therefore the present writer will not attempt to amplify, but will content himself by adding that Mr. Wells looked the picture of health and that he is back here for good, ready to sign many contracts and to enroll many piano students for himself and Mrs. Wells' class. It may be added that Mr. Wells' large European class will follow its distinguished mentor as early as possible.

Mr. and Mrs. Wells' new studios will probably be located in the Fine Arts Building. It may also be stated that Oliver Ditson will bring out next month another theoretical piano book from the pen of this versatile and prolific artist, Howard Wells. Mr. Wells' plans for the coming season will be published in the MUSICAL COURIER some time in the near future and another announcement relative to the book above referred to will be made as soon as it comes from the press.

HAZEL EDEN MUDGE ENJOYING BELATED SUMMER VACATION.

Hazel Eden Mudge, the well known soprano, left this week for a well earned vacation which was belated on account of filling many dates all through the hot spell. Mrs. Mudge and her husband have gone to Estey Park, Colorado, where they will remain for the next three weeks. Upon her return Mrs. Mudge will start filling dates already booked for her through Harry Culbertson, her exclusive manager.

SÉBALD'S ORCHESTRA AT BISMARCK GARDEN.

The Bismarck Garden will hereafter harbor the Sébald Symphony Orchestra, directed by Alexander Sébald. Two weeks ago the Steindel Symphony Orchestra completed its engagement at the Park.

GERTRUDE V. O'HANLON BACK IN CHICAGO.

Gertrude V. O'Hanlon, the popular and energetic manager, has returned to Chicago from her booking tour through the West.

MORTIMER WILSON LEAVES ATLANTA.

Mortimer Wilson, for the last two years conductor of the Atlanta Symphony Orchestra, is in Chicago visiting friends. Mr. Wilson is well known in Chicago. He studied violin with Max Bendix and the late S. E. Jacobsohn, and harmony and composition under the late Frederic Grant Gleason.

EDOARDO SACERDOTE "SAFE."

The various daily papers in Chicago have announced that Edoardo Sacerdote, the well known conductor and coach, now teaching at the Chicago Musical College, was marooned in the war zone. The many friends of Signor Sacerdote will be glad to know that such a statement is absolutely erroneous and that the distinguished teacher is safe in Chicago, where he remained during the summer instructing a very large class at the college.

VIOLA E. FOOTE IN CHICAGO.

Viola E. Foote, a graduate of the College of Music of Cincinnati and a soprano of no small attainment, has come to reinforce the ranks of professional singers in Chicago.

Miss Foote, who was among the visitors at this office this week, came well introduced, not only on account of a letter received from her friend and protector, Mrs. Adolph Klein, of Cincinnati, but especially through her own merit, as news of Miss Foote's success with the Cincinnati Orchestra at the "Zoo" had, through different channels, reached this department.

MARION GREEN BACK FROM THE EAST.

Marion Green has just returned from a three weeks' tour through the East, where he met many of his old friends and became acquainted with another legion. The popular basso-cantante already has been engaged as soloist on the Beethoven program to be given on December 8, by the Minneapolis Orchestra, at its regular series of home concerts under the leadership of Emil Oberhoffer.

FLOYD LE PAGE, OF SPOKANE, MAROONED HERE.

Floyd Le Page, the attractive and talented soprano, who was on her way from Spokane, Wash., to Milan, Italy, where she was to have resumed her studies under Cotogni, informed a representative of the MUSICAL COURIER that she would remain in Chicago or in New York City until the end of September before undertaking a perilous journey. Miss Le Page said: "I prefer to be marooned in Chicago than on the high seas or even on terra firma on the other side of the pond."

LARKIN-WEBER RECITAL BRINGS LARGE AUDIENCE.

This office has received information to the effect that Henriette Weber and Irene Larkin gave their first program last Monday afternoon ("Pelleas et Melisande") at Chautauqua, N. Y., in the Hall of Philosophy, which accommodates one thousand people, and there was such a tremendous demand for seats that the management announced that the remainder of their programs would be given in the Amphitheatre, which holds four thousand people.

At the first program the audience was most enthusiastic and the Weber-Larkin programs are already one of the main attractions of the 1914 Chautauqua.

A CORRECTION.

This department erred when it stated that Arnold J. Gantvoort was the manager of the Cincinnati Conservatory of Music, as every one in the musical field knows that Mr. Gantvoort has been for many years manager of the College of Music of Cincinnati. The error was due to this writer's lapsus linguæ and the correction is made most cheerfully.

Revival of Spanish Music.

Reference was made in this column to the enthusiasm of Emma Eames, Emilio de Gogorza, Schelling, Paderewski, and others over the works of the Spaniard, Granados, whose opera has been accepted for performance at the Grand Opera. It will be the second Spanish operatic novelty there, as the Opera Comique not long ago successfully produced one by Manuel de Falla under the title of "La Vie Breve." The Philharmonic Orchestra of Madrid has also been in Paris, while a choir from Barcelona has given three concerts in London. Reviewing the situation, a writer in the London Musical Record devotes an article to what he calls "The Spanish Revival." Frenchmen like Bizet, Chabrier, Lalo, Ravel and Debussy have turned to Spanish national music for inspiration, and now Spain seems to awaken from a long sleep. Besides Granados and De Falla, several other composers—Albeniz, Chapi, Turina and Pedrell—have written pieces that are being talked about. Altogether the outlook for something new and worth while seems promising.—Toronto (Canada) Globe.



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C. L. WAGNER BACK FROM EUROPE.

An Interview with the Well Known Concert Manager Who Has Just Returned from the War Zone—Some Interesting Facts and Humorous Incidents Related—John McCormack Expected in America Very Soon to Begin Concert Tour—Rudolph Ganz Expected Here in September—Caruso and McCormack's Children Become Warm Friends.

[Manager Charles L. Wagner arrived at Quebec on Monday, August 17, on the Allan Line steamer "Tunisian" after a most exciting ten-day trip.—Editorial in the MUSICAL COURIER of August 19, 1914.]

When the above message was received in New York last week there were many anxious friends of the well known manager who found occasion for particular joy.

Back again in his New York office Mr. Wagner warmly congratulated himself because he is an American citizen and home in the U. S. A.

"I sailed from Liverpool on the steamship Tunisian, August 6," said the manager to a representative of the MUSICAL COURIER. "The boat was scheduled to leave August 5, and when we arrived at the Euston Station for the boat train, we were informed that the sailing had been canceled, but I went on to Liverpool, and the next day we managed to get out; landed in Quebec, Sunday night, August 16.

"We lost two days on the way, so we were on the this particularly to show you that it was not necessary to sing a single French song in this French land, and that his wonderful English diction created the same enthusiasm as it does in New York or San Francisco. When he gave the famous McCormack song, 'Good-night, Beloved, Good-night,' they came near tearing the roof off the Kursaal. At the age of thirty I think McCormack is entitled to be known as the world's greatest singer. At least his manager thinks so."

"Where is Rudolph Ganz?"

"I have not heard anything further from Rudolph Ganz, but I fully expect him to be here in time to open at the Worcester Festival, September 25. I had letters and a telegram from him while in London."



CARUSO PLAYING CARDS WITH THE CHILDREN OF JOHN McCORMACK.

vater for ten days. The second night out we sailed all ight without any lights, for fear the Germans would get is, but from the loaded condition of the boat, I was much nore afraid of 'germs' than of Germans. The fifth day ut the engines were silent and for eighteen hours we drifted in a dense fog, afraid to move. The wireless could ot locate anybody, and the next day we were grateful to ur cautious captain, for we passed six huge icebergs off he Grand Banks of Newfoundland. The usual sailing list f the boat was about fifty first class passengers, and the thers in proportion; we had 140 first class, 330 second lass, and over 700 third class passengers.

"The late General Sherman made the statement that war is hell,' but that statement is obsolete. Standing on he docks at Liverpool waiting, I could only think that war s even worse than hell, for hell is not surrounded by vater."

"But how about John McCormack?"

"I left Mr. McCormack in fine condition, and he will ake the first sailing possible. The Cunard people have romised to get him out within the next month, and the robabilities are that we will open our tour a little earlier han we had planned originally. He is in excellent shape nd has had Edwin Schneider with him all summer, work-ng up wonderful new programs."

"Did McCormack achieve his usual successes in Eu-ope?"

"I was more than pleased with his marvelous success t Ostend on Sunday night, August 2. In this French com-unity he sang two arias, with the orchestra—the 'La oheme' aria and 'Elisie d'amor—Una furtiva lagrima.' o the first number he gave four encores in English, and o the second number five encores in English. I mention

"And the Mozart Festival was called off?"

"Yes," continued Mr. Wagner, "the Mozart Festival was called off by Mme. Lehmann, hence I missed the one object of my trip to Europe."

"Did you have trouble getting passage across?"

"Considerable. I think that all Americans ought to resent the action of both the Hamburg-American Line and the North German Lloyd. Hundreds of people holding tickets on these lines were there, but the offices were closed, not even a single clerk being left to give out information. This was the least they could have done at such a trying time. Thomas Cook & Sons did the same thing. The American Express Company was very kind and generous, and the British railroads were exceptionally generous in posting notices at every hotel, offering to cash checks and letters of credit to help the Americans along."

"But how did you manage to get out with a German name?"

"Can you imagine anything more discouraging than a man with my name trying to get on an English boat? It's a good thing I did not use the name I was christened with—Carl Ludwig. I would probably have been shot if I had had that name tacked on to me. I had so many turn downs by the English clerks that it became humorous. You know if the average English clerk had any sense of humor, he would die laughing at himself."

The accompanying snapshot was taken on the deck of the Kaiser Wilhelm II in May and shows Enrico Caruso playing cards with Cyril and Gwen McCormack, the two children of John McCormack. On arriving in London, Mr. Caruso gave an interview to the Times, in which he spoke of the great pleasure he had with these two children, and of his full appreciation of young Cyril's telling him in all honesty: "I know you are the greatest Italian tenor, but my papa is the greatest Irish tenor." This beautiful, simple side of the great Caruso has always been a source of much joy to his many friends, and he has no greater admirer than John McCormack.

Margaret Keyes' Engagements.

Margaret Keyes has been engaged for song recitals before the Matinee Musical Club, of Springfield, Ill., and the Tuesday Musical Club, of Akron, Ohio. Both recitals will take place during the month of October. She has also been engaged for one of the concerts to be given by the Rochester Symphony Orchestra and for a concert with the Apollo Club, of Minneapolis.

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YVONNE DE TREVILLE AND HER PET BEAR.

Ernest Hesser at Winona Lake.

Ernest Hesser sends greetings from the Winona Lake (Ind.) Chautauqua, where he is engaged for the summer, singing at the Chautauqua and having charge of the public school music department at the Winona College summer school. Mr. Hesser is a baritone well known in the West and Middle West. He holds the position of supervisor of music of the Pasadena (Cal.) public schools and is most successful with his recital work. His programs show that he is featuring the American composer, such names as Cadman, Huhn, MacDowell, Hadley, Ware, Harris, Homer and Carpenter frequently appearing. In the hands of this excellent artist it is a worthy and successful effort.

De Treville's Bear Is in Brussels.

One of Yvonne de Tréville's causes for anxiety is the little bear which was presented to her during her last Western trip and shipped by the famous soprano to Brussels, there to await her return.

Although according to last accounts "Mr. Teddy" was well and happy, it is doubtful if the sounds of cannonading will be as soothing as those of Mlle. de Tréville's beautiful voice.

E Pluribus.

Walloon Lake, Mich., August 15, 1914.

To the Musical Courier:

I read with much interest the article in this week's MUSICAL COURIER on America's coming season, and especially the paragraph: "This is the moment for America to rally around the standards of its native musicians and break the spell of long indifference under which some of them have been suffering."

I believe that if three-quarters of the foreigners who come here each season seeking gold, were to remain away, we have in these United States of America plenty of material to draw from to take their places.

Yours sincerely, WALTER SPRY.

Martial Musicians.

Owing to the war, one West End restaurant has lost the whole of its orchestra, with two exceptions, and they are to leave later.—London Musical News.

London Before the War.

[From a Toronto, Canada, exchange.]

After spending twenty-four days on the ocean on account of the Sicilian breaking her machinery and the Scotian encountering icebergs, Boris Hambourg gives the following sketch of the concert season in London:

London is with every season becoming more and more the chief musical center of Europe and at present ranks second to Berlin. The season is at its height during May, June and July and as the rest of Europe has its season in winter, everybody from everywhere flocks to London. As a general rule there are three concerts given every afternoon and evening during this time. There are four concert halls, the Albert Hall, seating over 10,000; the Queen's Hall, seating over 2,000; the Bechstein and Aeolian halls, each seating about 700—the Albert Hall being used chiefly for large festivals and choral concerts. Artists like Melba and Clara Butt, however, give concerts there annually and draw huge crowds. This summer, as usual, the music lover has a veritable feast of good things. Those who preferred symphonic music, there was the London Symphony, conducted by Nikisch, the Queen's Hall Orchestra, conducted by Sir Henry J. Wood, and the Beecham Orchestra, conducted by Thomas Beecham, the latter giving a concert entirely devoted to the works of Frederick Delius, whom many judges consider the English composer of the day. For those preferring singing there were Melba, Elena Gerhardt, Frieda Hempel, Alma Gluck, Pasquale Amato and others of like caliber. Among the instrumentalists who appeared either with orchestra or in recital were Paderewski, Pachmann, Godowsky, Mark Hambourg, Kreisler, Thibaud and Zimbalist. One extraordinary orchestral concert was that given in aid of the Empress of Ireland fund. Albert Hall was engaged for the occasion and the orchestra was composed of four hundred musicians, drawn from the symphony and opera orchestras of London. There were six conductors on the program: Sir Henry J. Wood, Percy Pitt, Giorgio Polacco, Landon Ronald, Sir Charles Stanford and Thomas Beecham. No account of the London musical season would be complete, however, without mentioning the superb opera houses of Covent Garden and Sir Thomas Beecham's season at Drury Lane. At the former Melba and Caruso combined in a memorable performance of Puccini's "Boheme." Though Covent Garden is fairly conservative and produces chiefly standard operas, yet this season the management found room to include such modern works as Debussy's exquisite "Pelleas et Melisande" and Charpentier's "Louise," besides Mozart's "Don Giovanni" and "Nozze di Figaro" and Boito's rarely heard "Mefistofele." The Beecham season at Drury Lane has undoubtedly been the chief attraction of the season, and the world of art and fashion could be found there nightly. The management presented a remarkable repertoire of Russian opera ballet, and German and English opera. A special feature was made of Strauss and Chaliapine nights. No fewer than ten premieres were introduced, including such important works as Strauss' "The Legende of Saint Joseph," which the composer conducted in person at the three first performances; Rimsky-Korsakoff's delightful opera ballet, "Coq d'Or," his last work, finished only three days before his death; Maurice Ravel's ballet, "Daphne et Chloe"; Stravinsky's ballet, "Le Rossignol," and Joseph Holbrooke's "Dylan," the only English novelty, being its first performance on any stage. Great interest centered, too, in a revival of "Der Rosenkavalier," which many consider the best work Strauss has yet produced.

Mottl Widow Impoverished.

At Vienna the widow of the celebrated conductor, Felix Mottl, who, as Henriette Standhartner (his first wife), was formerly a singer at the royal theatres at Karlsruhe and Coburg, finds herself in a condition not far removed from poverty. In an appeal to the public, where she draws attention to her undeserved straits, she says that since last January she has endeavored to give singing lessons, but has not been successful in gaining a single pupil. Her only means consist of an income of £5 a month. All she desires is that by her public appeal she may be enabled to earn her living as a teacher of singing.—London Musical News.

Sara F. Troutman in Canada.

Sara F. Troutman, of Pittsburgh, Pa., is enjoying a delightful summer at Georgian Bay, Canada, where all nature combines to make glad the visitor to its shores.

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Burnham's Second Paris Recital.

Thuel Burnham's second Paris recital since his return from America was as great a success as his first, which is saying all that can be said. Enthusiasm was not lacking and Burnham himself was in great mood. He did some of the most beautifully contrasted playing he has accomplished yet. In the Mozart sonata, with which he opened his program, he gave the true classical atmosphere and outline. His repose and restraint in this number were admirable. The simplicity and naivete of the opening theme, and the purling, faultless bravura of the runs and florid figures of the variations were alike marvelously beautiful. His piano tone seemed narrowed down almost to that corresponding to the harpsichord of Mozart's time, with almost no pedal, with however no suggestion of dryness and no extremes of coloring except for a ravishing pianissimo at times. The sonata was given a reading that only a true artist with inspired insight and feeling and at the same time absolute mastery of his resources could give.

When Burnham attacked the "Carnaval," it was as if he had another's instrument to play upon. There was all the orchestral resonance and gorgeousness of color of which the modern Steinway grand is capable. It was a broad, big, masterful performance, as perfect in its way as his reading of the Mozart sonata. But what a contrast in style and manner! The restraint and severity of the



THUEL BURNHAM ON HIS RECENT AUTOMOBILE TRIP THROUGH FRANCE.

classical mood was entirely abandoned and the great Schumann number was played with a temperamental exuberance and spirit that were truly inspiring.

Burnham closed his program with a group of Schubert beautifully played, ending with a sensational performance of the "Marche Militaire."

Katherine Noack Fiqué Delights Large Audience.

The well known dramatic soprano, Katherine Noack Fiqué, who is rusticating at Mount Desert, Me., sang at a concert there given by the Northeast Harbor Choral Society, on Thursday evening, August 13. Her numbers were "Caro mio ben," old Italian aria, Giordani; "One Fine Day," from "Madame Butterfly," Puccini; "The Trout," Schubert; "Ouvre tes yeux bleues," Massenet; "Niemand hat's gesehn," Loewe, and "The Danza," Chadwick.

Mme. Fiqué's success was so great that she had to respond to double encores.

While practising in her cottage at Anticou, John D. M. Priest, director of the Northeast Harbor Choral Society, heard her voice from the distance, and drawing nearer, became more and more impressed, with the result that he engaged this charming artist as chief soloist for the annual summer concert.

Sokoloff's New York Recital.

Those who heard of Nikolai Sokoloff's recent London successes are anticipating his New York recital which will take place November 20 at Aeolian Hall. The program, which is to be published later, is sure to be fine and interesting, as Sokoloff's arrangement of programs always show the musician as well as the artist, and will give him every opportunity of displaying the very beautiful full, rich tone and splendid style which so impressed the London critics.

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The Virgils' Summer Session.

Mr. and Mrs. A. K. Virgil are among those whose plans have been frustrated by the European war. They intended to sail August 8, and after spending a few days in England to go on to Berlin for the reopening of their school, September 1. Realizing the impossibility of carrying out their plans, they canceled their passages and now are arranging a different program for the season.

Their summer session at the College of New Rochelle, N. Y., which ended August 7, was attended by students—principally teachers—from all parts of the country. Mr. Virgil's remarkable ability as an educator and his power to enthuse his students were again demonstrated. All those who come under his influence and that of Mrs. Virgil, his inspiring coworker, are bound to return to their own fields of labor better prepared to do efficient teaching and more desirous to make of themselves and their pupils all that is possible.

Nothing would go to show that Mr. Virgil has been teaching for over fifty years—his energy, his elastic step, the forcefulness of his instruction, the freshness of his ideas, the vivacity of his manner, all prove that hard work, if approached and performed in the right way, keeps the mental and physical machinery in good order, and does not wear it out before its time.

Mr. and Mrs. Virgil have agreed to make the College of New Rochelle their summer headquarters. This announcement has caused much pleasure, as students can study there under ideal conditions. They can enjoy the advantages of college life, of ideal surroundings, and can study with far less effort and strain than in New York, where Mr. and Mrs. Virgil have so frequently conducted summer sessions.

The college has grown remarkably during the last few years, and its influence is being felt throughout the country. Hitherto the music department of the college has been carried on in one of the regular college buildings, but arrangements are now being made to erect a special building for the School of Music. This will include a recital hall at which, during the concert season, leading artists will be engaged to appear.

Three special recitals were given during the summer session, the proceeds being devoted to the Music School building fund. N. Stuart Smith played the following program:

La Cathedrale engloutie	Debussy
Jardins sous la pluie	Debussy
Arabesque No. 2	Debussy
Etude en Octaves No. 3 (d'apres J. S. Bach)	Phillip
Thema, op. 10, No. 2	Moszkowski
Air de Ballet, op. 36, No. 5	Moszkowski
En Automne, op. 36, No. 4	Moszkowski
Etude de Concert No. 2	Chaminade

This young artist, who has had the advantage of instruction in interpretation from Fannie Bloomfield Zeisler, plays with rare finish. He shows excellent control, his phrasing is always intelligent and his pedaling good. Altogether his performance is very artistic and thoughtful.

Quite one of the most interesting features of the session was the brilliant recital by Pasquale Tallarico, who can now be classed as one of the most prominent and promising of the younger pianists of the day.

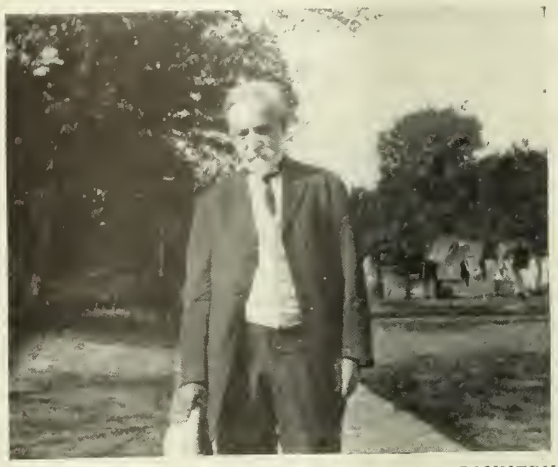
His exacting program was as follows:

Prelude and fugue, A minor	Bach-Liszt
Sonata, op. 57	Beethoven
Fantasiestück, op. 111, No. 2	Schumann
Traumeswirren	Schumann
Nocturne, G major	Chopin
Ballade, A flat	Chopin
Prelude, G minor	Rachmaninoff
In the Night	Novak
Fairy Burlesque	Tallarico
Staccato Caprice	Vogrich
Gnomenreigen	Liszt
Chant Polonaise No. 5	Chopin-Liszt
Rhapsody No. 10	Liszt

Young Tallarico seems to possess all the qualities essential to success as a public player, and it seems safe enough to predict for him a brilliant future. He already has a fine technical equipment and his interpretations are always musicianly. Physically, mentally and musically, he is endowed far beyond the average, and persistent hard work should make for him a prominent place in the musical world.

Francesco Maltese, violinist, assisted by Estelle Davis, professor of oral English at the College of New Rochelle, gave a very interesting program, August 4. Mr. Maltese's numbers included compositions by De Bériot and himself, and Mrs. Davis gave a number of interesting readings from modern poetry in a sympathetic manner.

"All work and no play make Jack a dull boy," Mr. Virgil believes; therefore he encourages the students to take proper recreation, and himself indulges in out of door exercise between lessons. Here is a picture of him taken by one of the students who "snapped" him while he was enjoying a country walk.



A. K. VIRGIL ENJOYING A WALK IN THE COUNTRY.

Mr. Virgil is a great advocate of physical exercise and deep breathing, and attributes his vitality to daily attention to proper exercise.

Oscar Seagle Hard at Work.

Bramber, Sussex Co., Eng., August 8, 1914.

If one happens to be awake during the night, the thunder of huge guns may be heard from the direction of Portsmouth, where the naval reserves are practising in order to support the first fleets; or in the day, if one will climb to the summit of the South Downs, destroyers may be seen rushing up and down the Channel upon secret errands. The young men of the village are gone, horses and automobiles are being requisitioned, and but a few nights ago the clamorous buzz of an aeroplane was heard, although the government has forbidden amateurs to fly.



THE GARDEN OF "THE NEW HOUSE," OSCAR SEAGLE'S SUMMER HOME IN SUSSEX, ENGLAND.

A German spy was captured on the downs, and imprisoned only sixteen miles away, where hundreds of his compatriots are detained.

There is no boisterousness, no emotion; Englishmen are but following England. When the first news of the war came, the American colony here, with Oscar Seagle, the American baritone, was affected in no small degree. The declaration of war came on the August Bank Holiday, and the holiday for banks was extended till yesterday, so money was scarce. Change was pooled so those without could enjoy the comforts; the banks are open now and there is not the scarcity of money reported. The most disquieting news was the removal of the German boats, and the probable withdrawal of English vessels. That scare has passed. Most of the colony will remain until Mr. Seagle leaves, the latter part of September. These first days of tension have upset the routine of work, but now may be heard scales and songs on every hand. Rudolph Engberg and Gustav Holmquist, of Chicago, sail tomorrow.

High Honors Paid Elman in Antipodes.

Latest direct news from Australia and New Zealand, where Mischa Elman is touring this summer, is to the effect that the celebrated Russian violinist has been received and honored like a king. His steamer was met by a private launch, and the reception committee (which included many of the distinguished men) was headed by the Premier of Australia. As a rule, celebrated visiting artists are, it is said, received by the Lord Mayors of the principal cities.

Elman gave four concerts in one week in Sydney and four in Melbourne, and as hundreds were turned away from each, undoubtedly several thousand persons in those two cities were unable to hear the violinist. The musical public and the society element treated Elman with royal favor. After each concert he was nearly exhausted on account of many encores and recalls.

In each State visited, Elman was received by the Governor, and had he accepted half the invitations for receptions, dinners, etc., it would have been a physical impossibility for him to have filled his concert engagements.

Up to the date of Elman's last letter to his managers in New York, he had not heard of the European war. This epistle came from New Zealand, a country he described as "very beautiful"; moreover, the fortunate young man wrote that "he was in perfect health and having a glorious time."

Francis Rogers Preparing for Big Season.

Francis Rogers, the well known baritone, writes as follows: "I have been spending a very quiet summer in Rhode Island, swimming and playing tennis, the principal object being to refresh myself after the fatigue of last season, which was an arduous one for me, and to store up electric current for this coming season, which promises to be even busier than last."

Then to prove that he has been very "quiet," Mr. Rogers proceeds to enumerate some of his engagements during this summer season. As has already been mentioned in these columns, Mr. Rogers sang recently at the Building of Arts in Bar Harbor, Me. In addition, he has twice appeared in private musicales at Newport. In September he will be heard in public in a recital with Alice Preston, the soprano; and later in the same month will give a joint recital with Mrs. Rogers at Lenox, Mass.

Mr. Rogers will, as usual, be under the management of Loudon Charlton, who promises him a very busy season, including a New York recital and several educational programs at schools and colleges. Besides his concertizing, Mr. Rogers will devote certain mornings of each week to teaching, in which pursuit he finds much to interest him. As this time will necessarily be limited, those who desire to study with Mr. Rogers should write him at an early date so as to insure being accepted, as a certain number only will be granted that privilege.

Florence Hinkle's Changed Plans.

Florence Hinkle is to remain in this country all of next spring. Because of the European war, the Mendelssohn Choir, of Toronto, which had engaged Miss Hinkle for its European tour (which was to have been made during April and May, 1915) has had to abandon the trip.

Rather than be forced to send Enrico Caruso to the front, Italy prudently decided to keep out of it.—New York American.

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The final test for a diploma of graduation of the Artists' and Teachers' department for violinists of the Prescribed Course, requires a musicianly performance of either the Beethoven, Brahms, Paganini, or Ernst F sharp minor concertos; the Bach Chaconne, several Wieniawski and Paganini Caprices by memory, an average of ninety per cent. in the theoretical work, a creditable performance as first violin in a modern string quartet, ninety per cent. attendance record at Lectures, Classes and Recitals at the school as assigned, and a test in score reading and conducting.

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Christine Miller Gives Brilliant Recital

Following her appearance in Jacksonville, Ill., last March, Christine Miller, the popular American contralto who is now in Europe, received the following praiseworthy press criticisms:

Christine Miller, contralto, appeared in a recital in Music Hall of the Woman's College last night as a number on the artists' course given by the institution. Miss Miller has a magnificent voice, a profound knowledge of the art of singing, a style peculiarly her own, and these qualifications, together with splendid interpreting powers, made her artistic singing enjoyable in the extreme. The large and critical audience manifested by its numerous recalls and its insistent demands for extras its admiration of the excellent singer.—Jacksonville, Ill., Daily Journal, March 3, 1914.

Miss Miller has a mellow, beautiful contralto voice. Her tones are rich, sweet and unusually delicate. The program was one well suited to show her excellent technic and versatility. In "The Idyls of the South Sea" her voice showed particularly well its mellow resonance and rich delicacy. In the song of farewell from "Jeanne d'Arc," Miss Miller showed strong dramatic talent and the splendid qualities of her voice. Jeanne's farewell, with its regrets, its ambition and its foreshadowing of tragedy, was interpreted with great power and beauty. Miss Miller possesses a charming personality. Her responses to encores were gracious and liberal.—Jacksonville, Ill., Courier, March 3, 1914. (Advertisement.)

Pontius and His Touring Car.

William H. Pontius, vocal teacher and director of the Minneapolis School of Music, is an enthusiastic automobilist. The accompanying snapshot of the clever driver was taken recently in Dubuque, Ia., from which city Mr. Pontius sent the following information regarding his summer outing: "Just to let you know that I am enjoying a motor trip vacation through Minnesota, Iowa, Illinois and Wisconsin. Roads beautiful and weather propitious. Professor and Mrs. A. L. Kleine, of the Dubuque Academy of Music, will drive back with me. Also G. A. Grimm, of this town. We hope for an enjoyable trip."



WILLIAM H. PONTIUS IS AN ENTHUSIASTIC AUTOMOBILIST.

Enjoying Life.

Annie Louise David and Walter David, are truly enjoying life in the accompanying picture. Frances Sprague, whose home in Berlin has been a Mecca for Americans during the last few weeks, is pictured at the wheel of Commodore Hammond's yacht, Fantasy. Onset, Mass., seems to have been the scene of many a pleasant vacation.



ANNIE LOUISE DAVID, FRANCES SPRAGUE, WALTER DAVID.

Arrigo Serato's Art.

Arrigo Serato, the distinguished Italian violinist, has, it is said, created a new epoch in the violin realm. For a considerable period in the history of music there have been few violinists of the very first rank; not one of Latin origin; but the advent of the new genius, Serato, has added a new and important chapter, for he is not only a master violinist, but an artist of such commanding power as to prove conclusively that musical standards have been revolutionized since the time of Paganini. Serato is an Italian; Italy claims him so, but for all of that, he is endowed with the intellect and musical gifts that enabled him to absorb the qualities of the profound German school, without losing the warmth and ingratiating individuality of the Latin race. Serato has lived for many years in Germany, and has made a thorough study of the German classics; nevertheless, in his performance, he makes apparent the fact that a new and remarkable violinist has risen up to excite wonder. In Serato's intellect and temperament are said to be wedded the classical spirit with the modern grace and verve. Serato is a true genius, and it is claimed that he has united the well nigh impossible gamut, reaching from the highest virtuosity to the sincerest musicianship that is oblivious of mere technic.

Serato's playing is remarkable and of deep interest not alone to musicians, but also to the average music lover because of its sheer beauty. The spiritual, the poetic, the intellectual qualities that make an artist great, are his to command, yet one is ever mindful of his Italian blood and Latin temperament, which penetrate through every phrase, enhancing the music with true emotion and feeling.

"Hiawatha" Given at Wa-Y-a-Ga-My.

Walter Spry, the well known American pianist and instructor, sent the accompanying post card to the MUSICAL COURIER's Chicago office.

Mr. Spry, who, with his family, is enjoying a well deserved rest at Wallow Lake, Mich., wrote on the reverse side of the card: "You spoke of my sending you a postal and thought you might find this one useful. Yours sincerely."

Mr. Spry's addition to the summer staff of this paper is valuable, and more "news" is to be expected from him in the near future.



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On September 8 and during that week, Helene Maigille will be at the Helene Maigille American School of Bel Canto, New York, to receive applicants and prospective pupils and answer all inquiries regarding the courses to be pursued at the school. Opening with a large enrollment of enthusiastic pupils from many States in the Union, the second year of this successful school of singing will begin its activities on Monday, September 14, in its home at Carnegie Hall, New York, where every facility and encouragement to excel will be given the ambitious pupil.

Best of all, this school of singing is not alone for the beginner nor even for the advanced student in this most difficult and exacting of arts, but soloists who have the slightest fault or who wish to profit by the accurate teaching of this "wonderful and progressive authority" on the voice will find, as several well known professionals discovered during the summer session, "a new world will be opened unto them."

This is not to be wondered at when one remembers that Mme. Maigille has been renowned for many years as one of the greatest exponents of bel canto, and the graduates of her method have long been noted as successful singers and teachers. Herself a pupil of the great Rosina Laborde, Helene Maigille continues the traditions and vocal methods of that celebrated teacher, and an opportunity to learn in detail the lovely old Italian method from an authority is indeed welcome.

The basis of the Helene Maigille American School of Bel Canto is the genuine Italian style, modified, however, by her wide experience with modern improvements, wherever these live up to the name. Only apt pupils with good natural voices are accepted and the diploma is not available to any whose only qualification is that they can pay the tuition fees. Mme. Maigille endeavors to make thoroughness and honesty the foundation of her school.

It has been indomitable perseverance which has placed Mme. Maigille among the first teachers of the country, and the influence of her school is bound to make itself felt in the world of music. She is no theorist; she knows whereof she teaches, is a woman of inspirational personality, broad experience, and one who is not only a voice builder and a thorough musician, but a charming woman of keen intellect and broad culture as well.

In this school, under the best of influences, the pupil, brilliant or plodding, will be given not only a thorough understanding of pure vocal production, but will be prepared in all requisites for appearance in recital, concert, oratorio, opera or teaching, according to the individual need of the pupil.

Those who are familiar with the work of Mme. Maigille's pupils remark their pure diction, superb breath control, and ease and abandon in singing; in fact, Mme. Maigille knows how to produce the finished artist.

Some years ago when the MUSICAL COURIER predicted a great future for Mme. Maigille, calling her then the "American Marchesi," the prediction seemed in jeopardy through many circumstances which surrounded the broader activities of which this extraordinary woman is capable. Now, in her own words, Mme. Maigille summarizes the effect upon her career as a teacher, of the MUSICAL COURIER'S prediction and faith in her gift of teaching.

She says: "The faith you then expressed meant more to me than you ever knew. It was a beacon light which kept ever flashing and leading me onward to the goal. Its broadening influence was ever the dominant still small voice that kept me repeating over and over again, 'Some day I will prove their faith was not misplaced.'

"Artists in opera, church and concert who began their successful work under my care and who later entered upon successful careers, need no further mention—they are too well known; nor do the dramatic favorites, lecturers, and church dignitaries who owe their splendid voices and diction to the vocal method need reiteration. Now comes, at last, my dream fulfilled—a school of singing which I intend shall set the standard, an 'American School of Bel Canto' which will prove its title as the 'foremost school of singing in this country,' not as a title but as a fact.

"What I hope you will privilege me to reiterate, however, is my own deep appreciation that your faith was ever my own silent watchword. Not more potent in the great affairs of his own life, as editor and owner of the MUSICAL COURIER, was the ever present and potent influence, the late Marc A. Blumenberg, exercised over my career. He kept my own faith in my method an ever present lantern to light the way until I felt the moment had come to present my best to him. The editor and councillor, Marc A. Blumenberg, is gone. But long may his worthy associates and successors live to carry on the work of chiselling the monument he left to them to complete.

"And when, as time goes by and our country realizes its debt to the MUSICAL COURIER, and still further realizes

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"First, know yourself, your possibilities, your successes, and then let the world know that you are the one to give the best, and only the best, and the world will take you at your own valuation. Never, in the history of music in America, was America so ready for complete, worldwide recognition of its own institutions. Today this country can be ransacked for a complete corps of artists to replace the foreign singers now facing battle in their different countries and women singers who may not find transportation, and the American artists can be found, too.

"The Metropolitan would prove its strength instead of weakness by opening its stage door to the American singers, and in six months it would, from seeming defeat, rise up and give a splendid season of grand opera. Then a national opera would have been born and crowned with the acclaim of every living American whose heart and soul are able to thrill to the voices of his own countrymen and countrywomen. Victory, instead of defeat! The glorious awakening to the fact that Berlin, Paris, St. Petersburg, Vienna, or Milan have no more to offer in



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"This winter will further prove that the severing of home ties, as in the past, for long sojournings in foreign ports by talented pupils, is unnecessary and will never again prevail in such a degree.

"Here we will give the best: Here we have the best.

"Here our own talent will be welcomed as never before.

"If our arms had to be crossed and the clash of sabre tears asunder the governments of the Old World, leaving modern civilization to stand aghast at the spectacle, let us be profoundly thankful that, at least, one sure sign has arisen in this calamity like an avenging hand, that points at last to our own well conditioned clime, where from this hour the arts and sciences will flourish to the greatest extent that our human knowledge can conceive. And if force of arms was necessary to prove to us our own splendid growth, excellence, and greatness, let us, one and all, cease to condemn the nations hurling defiance at each other and pushing civilization backward in their own countries; and instead welcome the emancipating hand that so swiftly forced upon us an enlightenment of our own country's strength and resources, our unequalled greatness, and recognition of its unchallenged worth.

"Long live America! Long live its faithful teachers! Long live its great educational, industrial, musical and other art centers! Last and best—long live its gloriously talented youth, who now realizes that in his country he may find culture and knowledge, higher and nobler than he could find in any foreign city, and which at the present

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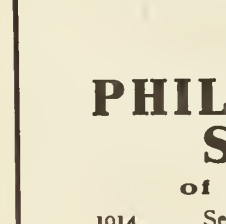
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moment combined Europe is flinging with arrogant scorn in each others' faces, calling upon cannon ball and shell to work indelible ineffaceable ruin upon even the time honored monuments of the hand and brain of peaceful genius, covering the landscape with dead and dying, which upon its seats of learning in literature, science, art and music a reign of blood and terror has fallen which make their little pretentions to superiority in manners and arts over our own magnificent republic seem like the acts and imaginings of madmen and savages in their wild march to give such hideous battle in these days.

"Let every teacher awake to his opportunity; now indeed is the appointed hour when America will prove that it does in actual truth lead the world in music, as it does in government, finance and scholastic institutions."

Germaine Schnitzer to Play in Denver.

Germaine Schnitzer, the pianist, will be one of the attractions again when she appears as soloist with the Denver Symphony Orchestra, on November 6. It is the second time that this famous artist has been booked to appear at these concerts.

In one of the accompanying pictures Mme. Schnitzer is shown in the act of starting out in her auto from Edge-

MOTORING BRINGS AN APPETITE.



EN ROUTE.

mere, L. I., where the artist has a summer home. In the other picture she is seen taking refreshments to fortify herself for her homeward trip.

At the Mississippi State Chautauqua.

Every season at the Chautauqua at Crystal Springs, Miss., a medal is offered for the best playing of a certain composition. All contestants perform the same piece and are then given tests in sight reading, etc. This contest is open only to the best colleges in the State.

This season six different colleges were represented and the medal was awarded to Elsie Barge, of Brookhaven, Miss., who is a pupil of Miss McCoy, of Whitworth College. During the past eight years every time Whitworth College has entered the contest it has won.

Other medals for Whitworth have been given to Jemmie Vardeman and Annie Blue; a year ago Mary Ellis, a Whitworth College girl, now living in Memphis, Tenn., carried off the honors.

Adah Sampson-Thomas in Long Island.

Adah Sampson-Thomas, voice teacher of Pittsburgh, Pa., who has been spending her vacation at Manhattan Beach and points on Long Island, expects to return to Pittsburgh early in September.

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MY DAY DREAM—A COUNTRY HOME.

By Margarette Matzenauer,
Prima donna contralto, Metropolitan Opera Company.

The one great passion of my life has been the dream of a beautiful home. This home dream crept slowly into my soul long before the face of my tenor husband came to smile at all other hopes and fears. But when he did come into my life it required no pleading to make him feel the beauty of the vision of a home our very own.

But my dream home is not located in the city. I love the city—to the cities of the world both myself and my



MARGARETE MATZENAUER.

husband owe our all, but I do not want my really, truly home in any great city. New York is exceedingly attractive—I think it is the most wonderful city in all the world. New York ever presents a vision radiant with splendors of wealth and power. The attractions are myriad: the beautiful parks, the wide smooth streets, the palatial homes, and at night the seemingly never ending gleam of electric lights. The lambent flame of New York's delightful life has filled our horizon with the glory of an endless sunrise, but when I think of my dream home I invariably locate it away from the seething tide of Broadway, out in God's own beautiful country.

The stamping place of the millions is a good place for business and the only place where opera could be made possible, but with my idea of a home comes the longing for the open country. The smell of the green fields and the wild flowers, with a fresh breath of the salt sea, and quiet woodland roads and the kindly eyes of horses, cows and dogs—these, together with the mellow influence of the moon and the stars o' nights, lost to the people who house themselves amid the glare of a billion electric lights.

At my country home there will be nothing cultivated, forced or artificial on the wide stretch of lawn—just trees, shrubs and wild flowers. I love the wild flowers best, for they ask nothing and give everything.

My home must have a long water front, for I love boating, fishing and swimming. I can't remember the day



MME. MATZENAUER, THE PRIMA DONNA CONTRALTO, AND HER BABY, ADRIENNE.

when I could not swim, and I have always enjoyed telling of the big fish I nearly caught and the baiting of a hook never was a secret to me. And as for handling a sailboat, I have been out sailing in some pretty rough weather all alone and have always managed to get back. Sailing a boat is one of my ideas of real sport. Every woman should be a sailor. Sailors soon learn that winds and tides have souls. One must study their temperaments, moods, for the face of the water is ever changing, from laughter to tears, from joy to anger, and each speaks a new message. The tides speak with authority and eternal mystery. With never a break they ebb and flow twice each day, and the sailor must know their hours and plan life in harmony with them.

Another of my ideas of real sport is swimming in salt water. I know of nothing so invigorating as a dip in the ocean. From early spring to late fall I have a daily swim in salt water, and I firmly believe ocean bathing is one of the highways to health and happiness.

The country roads about my dream home will be such as invite the motorist. I love a motor car. I have a new self starter and I am never so happy as when speeding over country roads, but I confess I am afraid to drive my car in New York City. I am not a speed maniac, but I do love to get over the ground, and fast driving is impossible in the crowded city streets.

My dream home is in the country. Do I have one? No. Here I am in one of Broadway's biggest apartment hotels, right in the heart of things. I can't seem to tear myself away from the lights that never grow dim and the life that never sleeps. And I suppose all my life I will just go on being a singer in opera and a dreamer of dreams.

[This article was written by Mme. Matzenauer during her residence in New York City last winter.—Editor MUSICAL COURIER.]

Nikolai Sokoloff in America.

Nikolai Sokoloff is congratulating himself that he was obliged to return to America earlier than he expected, on account of some very important business that could not be postponed. Otherwise he would have been caught in London, wondering if he was going to be able to get back in time for his engagements. He is spending the month of August in Michigan at Mackinac Island, which, he writes to his manager, Johanna Sherrick, is a wonderful place to work and play in.

Carrol Preyer Is in Holland.

Carrol Badham Preyer, the well known vocal teacher of New York, is at present in Holland, where she is visiting relatives. It was her intention to go to Italy to introduce her former pupil, Inez Barbour, before the concert audiences of a number of the leading cities of that country; on account of the present situation in Europe, however, Mme. Preyer has been forced to abandon this project.

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Heinrich Hensel's Tristan.

Hamburg, June 10.—The well known writer on Wagnerian matters, Professor Ferdinand Pfohl, writes: "Kammersänger Heinrich Hensel has made a valuable addition to his repertoire in the role of Tristan, a powerful role which this excellent Wagner singer lacked up to the present. And so we people of Hamburg may look forward with joy to an interpretation of Tristan by Hensel which will be genuinely Wagnerian, broad, impressive, and worthy of this brilliant interpreter of Siegfried, whose work is to him a joy, and who never ceases to strive for self improvement. Heinrich Hensel, the star tenor of the Hamburg Municipal Theatre, is also one of the few famous singers, who, even in the summer, gives himself no rest. The words from "Freischütz," "All the world has gone to rest," certainly do not apply to him, the tireless worker, who, from his summer home in the Taunus, is ever journeying forth to new conquests. Occupied as he is during the winter season filling engagements in Hamburg, Brussels and London, in Paris, Antwerp and Berlin, in Lubeck, Hanover and Aachen, welcomed everywhere for the thoroughness of his art and his fascinating personality, he yet always finds energy for a busy summer season. A burden? Hensel seems to find it no burden to extend his work beyond the limits of the regular season by appearing at countless concerts and festivals. His appearance at the Danzig and Antwerp festivals, at Karlsruhe, Chemnitz and Mannheim, and in opera and concert at Kassel, Basel, Nurnberg, Dortmund and Essen, come alternately with concerts at Marienbad, Karlsbad, and Franzenbad, the famous Bohemian resort in which music is held also to be part of the cure. An iron constitution must be necessary to all this, and an unbroken artistic enthusiasm. Ever increasing work! Some people call it the curse of fame; others, the blessing of fame; and to the latter Heinrich Hensel belongs.—Hamburger Nachrichten.

Louise Jansen Wylie at Ogunquit, Me.

The accompanying picture of Mme. Wylie, the well known soprano, and her husband was taken recently on board the steamer Northland en route from New York



LOUISE JANSEN WYLIE AND MR. WYLIE ON BOARD THE STEAMSHIP NORTHLAND.

to Portland. The popular soprano is spending the month of August at Ogunquit, Me., with a coterie of New York artists, and when not working with her coach, may be found indulging in some seaside sport with the same vigor and earnestness which characterize her singing.

Mme. Wylie writes that "great excitement prevailed in the Ogunquit colony one morning last week when heavy firing was heard off the coast. Wild rumors of a conflict between the German and English warships following a Cunard liner were circulated. Later, however, it proved to be Uncle Sam's Jack Tars at target practice, and tennis, bathing and bridge once more became the all absorbing topics."

George Everett a Yachtsman.

George Everett, the baritone, has been spending a week on the private yacht Eudora II, Captain Bradshaw commanding, which has been leisurely cruising along the Atlantic coast.

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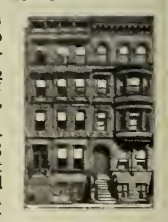
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Celéne Loveland "Gathering Atmosphere."

Celéne Loveland, the popular and talented American pianist, is seen in the accompanying picture "gathering atmosphere," having added to her large repertoire, among other musical selections for her coming concert tour, "In an Old Cemetery."



CELÉNE LOVELAND.

George Hamlin Safe in Milan.

One of the few private cables which has managed to find its way out of war-harassed Europe is from George Hamlin, and announces the safe arrival of himself and family in Milan, Italy. When the war broke out, the Hamlin party was in the Austrian Tyrol en route to Kassel, Germany, where Mr. Hamlin was to make some appearances in German opera. Repeated cablegrams sent by the Chicago press and by Haensel & Jones, Mr. Hamlin's New York managers, failed to locate the popular tenor, so that his reassuring message of a few days ago came as a great relief.

Like most of the Americans stranded on the other side, Mr. Hamlin reported that he was unable to obtain money; however, as two American banks promptly cabled funds over to him, the family is probably comfortable at this time.

Fortunately, Mr. Hamlin's American tour of the coming season is not scheduled to begin until next February, when he will, without question, be able to fill his engagements. In fact, it is a matter of speculation whether he will not cancel his European dates, which were to keep him abroad until the middle of January, and come back to America as soon as possible. With the probability that many of the foreign singers will be obliged to remain in their own countries this season, Haensel & Jones would be glad to have an artist of Mr. Hamlin's distinction to use the entire season.

"Fish Stories" by Riesberg.

Plymouth Reservoir, Chenango County, N. Y., is the scene depicted herewith. F. W. Riesberg and Mrs. Riesberg are just returning from an hour of fishing, during which they caught thirty-seven flounders, sixteen bullheads,



THE RIESBERGS GO A-FISHING.

a whitefish and parapoposolopsis. Mr. Riesberg says he lost a pickerel weighing six pounds, and when asked how he knew it weighed that much, said, "Why, by its scales."

But the best fish he ever landed, said this fisherman, is his companion in the boat, who weighed 100 pounds when "landed," but now weighs 140.



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THE MUSICAL COURIER EXTRA
Published every Saturday by Musical Courier Co.
Devoted to the interests of the Piano Trade.

It is likely that no Wagner cycle will be given at the Metropolitan next winter.

A cablegram was received last week by Mason & Hamlin from Ossip Gabrilowitsch, saying laconically, "All's well."

Advices from Buenos Aires state that the present musical season there is a disastrous one, owing to economic conditions. The Colon and Coliseum opera companies are suffering heavy losses.

Anna Case in Paris last week, after a strenuous trip from Switzerland, said that Braun and Goritz, of the Metropolitan, are in the German army, and that Andreas Dippel intended to abandon his light opera season here.

A cablegram received last week from Louis Koemmenich, conductor of the New York Oratorio Society, announced that he and his family are safe in Lucerne. According to present plans, Mr. Koemmenich will probably sail for New York from Genoa about September 3.

The Wolfsohn Musical Bureau has received a cable from Alma Gluck stating that she sailed from Havre August 22 on the Espagne and furthermore that her husband, Efrem Zimbalist, is on the same boat. According to advices, this steamer is due in New York about August 30.

In Boston the Transcript, frankly labeling its story a rumor, says: "With no definite announcements from the management, rumors are rife as to the future of the Boston Theatre. The most interesting, as well as the one with the most solid foundation, gives it to Mr. Constantino, the tenor so often heard at the Boston Opera, for a season of opera, largely Italian 'classics.' According to hearsay, he is to occupy the house with his own company for a portion of the months preceding the regular season at the Boston Opera. He will not compete with the latter either in prices or time; the scale of admission will be somewhere in the neighborhood of two dollars. Details as to the company, the exact repertoire, or the number of performances a week are not yet forthcoming. The war and the consequent difficulty in getting musicians and minor singers are to be reckoned with."

The Englishman who stated recently in a periodical that no composer intends his vocal music to be sung in any language but the original text may have forgotten that Wagner did translate one or more of his operas into French, that they might be understood in France. We know many composers, but never heard one object to a good translation of operas or songs into other languages. The objection to adequate translations seems to come from all quarters except from the composers themselves. In France all operas and classic songs are sung in French. The translations sometimes are good and sometimes not, but the words are understood by the audience—a method demanded in Continental Europe—and the translations always gave a clue to the original text (the inspiration for the music), if not quite perfect. A well known Chicago composer, Eleanor Everest Freer, sent songs (written to the best English lyrics) to different friends in Europe. The criticism of the music left nothing to be desired; but there was always added: "As we do not understand English, the songs are valueless to us and our artists." As soon as several of these songs appeared with a foreign translation, the answer immediately followed: "Ah, now we can even better understand your music, since we read the translation and can grasp the poet's thought." If we continue to sing operas and songs in four languages, why not in forty, for nearly as many tongues are represented in this country? Was not an Arthur Nevin opera given its first hearing in Berlin? But the original text was translated into German, or the performance would have sufficed only for the American colony. And as to "novelties." Some fifty composers have sent works to the Los Angeles Opera Contest. These must all be from the pens of writers of talent, or they would not choose so ungrateful a calling as that of an American composer. This proves that a small number, at least, of our musicians are at work, and all fields of music must be represented if our singers, conductors and publishers care to find out what we have in this country—the foreign supply being, temporarily, somewhat cut off. But firstly and lastly, any one who asserts that vocal music loses by being sung in English is against the progress of musical art in England and America and proves himself or herself to be wanting in experience and intelligence.

An interesting development of the American musical situation in its relation to the European war is the fact that all our music students who had been planning to go abroad this fall will be compelled to remain here, while most of those now in Europe may be counted upon to return to this country very shortly. That should give our native teachers hope for an unusually busy season. Our musical neighbors in Canada also are being benefited, for the war affects them only remotely. Advices from Toronto sent in answer to a MUSICAL COURIER telegram state that an unusually large number of American students are enrolling with teachers there. The Hambourg Conservatory wires as follows: "We are daily answering applications from points all over the United States, and many enrollments from your country have resulted. Evidently no cessation of business or artistic activity will result here from the war abroad, as our roster of Canadian students for the coming season is larger than ever. Every sign seems to indicate that Toronto will enjoy the biggest and best musical year in its history."

WHAT WAR MEANS IN ENGLAND.

Under the caption of "The Shadow of War," London Musical News, in its issue of August 8 1914, gives us the picture of the grim realities of war as they are viewed by and will affect the English musician and his public:

At the present moment the grim spectre of fratricidal strife hovers threateningly over the whole of Europe, and all the nations are arming themselves against possible contingencies, no country knowing from one hour to another whether it will not be dragged into the conflict. Musical News is not a political paper, and ordinarily does not travel beyond its own natural sphere, but now the participation of the United Kingdom has become a fact, then every citizen, whatever his occupation, is called upon to face the situation. Sir Edward Grey, in his masterly speech delivered in the House of Commons on August 3, said that whether we went to war or not, we were bound to suffer enormously. Our commerce will be hard hit; in many quarters there will be untold privation and distress, and the inevitable result will be that music in its many forms of activity will feel the pinch. It was so during the South African War, which, compared to the present conflagration was but a tiny flare-up; no conflict of modern times approaches this in magnitude, and it is evident that for many years to come we shall have enough to do thinking of the necessaries of life, without troubling much about the luxuries.

Musicians follow a peaceful avocation, and they are not likely to be called upon to shoulder a rifle, but none the less they can prove themselves true sons of this great Empire and aid in upholding those traditions of fortitude and endurance which have been handed down to us by our fathers through the long ages. Many ways will doubtless open out in which they can help, but at the present juncture all can do well by preserving a level head and by practising a wise economy. To give way to panic is to imply want of faith in ourselves and our country, a faith which hitherto we have never lacked. Our earnest hope is that the very violence of the war will lead to the speedy resumption of peace and the reestablishment of harmony between the nations.

MacDOWELL FESTIVAL AT PETERBOROUGH.

In Picturesque New Hampshire Village the Annual Commemorative Celebration of the MacDowell Association Takes Place August 19 to August 23—Large Audiences in Attendance—Idealistic Project of the Late Composer Has Another Interesting Demonstration.

BY LEONARD LIEBLING.

One of a long, winding procession of motors, carriages and pedestrians, all traveling uphill toward a common destination, our car slowly climbed its way and helped to form a picture which an amateur photographer snapped and called "The Ascent to the American Bayreuth."

The title was not a good one, chiefly for the reason that the beautiful wild scenery we were traversing was infinitely more picturesque than that at Bayreuth, and also because when we reached the top of the hill which leads away from the quaint old village of Peterborough, in the State of New Hampshire, we found ourselves gazing at an al fresco theatre, consisting of wooden benches tiered at an elevation, and a large stage clearing cradled in thick woods redolent of piney odors, with the blue skies for a ceiling and the misty mountain perspectives for the framing side and rear views.

Seated in the front row at the Festspielhaus in Bayreuth the visitor looks at a lifeless curtain hung a few yards away; from any of the benches at the open air auditorium of the Peterborough Hill, the spectator rests his gaze on six miles of mountain vista, with mighty Monadnock forming a background in proud eminence and raising its towering head like a huge, kindly beacon guiding the way to where a real labor of love is being wrought in the name of art and of one who believed in art.

It would be an easy task to say something more about the lovely natural surroundings amidst which the MacDowell Memorial Colony makes its home, but that is not the purpose of the present piece of writing, which represents experiences recorded as the result of a visit to Peterborough pursuant to a wish to become acquainted at first hand with an artistic movement whose nature is generally understood but dimly from the printed descriptions.

What is the Peterborough movement? The history and object of the colony are best explained in these excerpts from the booklet published by the MacDowell Association:

"The MacDowell Memorial Colony, with its artists, writers and composers, with its isolated studios in the woods, and its great outdoor stage, is the realization of what was once a dream in the mind and in the heart of Edward MacDowell. Mr. MacDowell himself felt that the greater productivity of the last years of his working life was due to the uninterrupted leisure and the stimulating surroundings afforded him by a little cabin, built among the pines of the Peterborough woods. Here in the summers of those few last years he composed the 'Norse' and 'Keltic' sonatas, the 'New England Idyls,' the 'Fireside Tales' and many songs and choruses.

"During his last illness Mr. MacDowell's mind began to fret itself with the thought that the lovely old Peterborough place which had grown so dear to him should soon have to be disposed of like any other property. This regret was followed by the wish that in some way it might be saved to give to other artists the inspiration and the opportunity for work which it had given him. Mrs. MacDowell, without knowing at that time how it was to be realized, made her husband the solemn promise of devoting her life to its fulfillment.

"Shortly before Mr. MacDowell's death a way opened. The Mendelssohn Glee Club, of New York, had raised a fund for some sort of memorial.

MRS. E. A. MacDOWELL,
Founder and chief patron of the MacDowell Festival at Peterborough, N. H.

GENA BRANSCOMBE AND HER CHILDREN.

EDWARD A. MacDOWELL



GROUP OF COMPOSERS.
From reader's left to right: Henry F. Gilbert, Arthur Nevin, Lewis M. Isaacs, Mabel Daniels, W. H. Humiston.

REINALD WERRENRATH,
Baritone.

A MORRIS DANCE.
"Jenny Pluck Pears," from Playford's "Dancing Master" (1650).



THE FESTIVAL FORCES.
Reader's left to right: Arthur Hackett, Olive Kline, Reinald Werrenrath, Margaret Dunlop, Josephine Knight, Eusebius G. Hood, Marguerite Webster, Percy Stephens.

At Mrs. MacDowell's suggestion this memorial took the form of an endowment of the Peterborough property for the purpose of establishing an artist colony. From the group of men and women most deeply interested in the project, The Edward MacDowell Memorial Association was formed and incorporated under the laws of the State of New York.

"This was in 1907. Since then the work of the association has progressed steadily. . . . From June to October every year the colony has a resident population of from fifteen to twenty artists, who live the same simple life and work amid the same surroundings that proved so inspiriting to MacDowell. In size the property has grown from eighty to four hundred and fifty acres; a farm of fifty acres is under excellent cultivation; a model dairy supplies the needs of the colony. The association has built a beautiful outdoor theatre with a seating capacity of fifteen hundred. For five years now it has given an annual festival of music and dramatic spectacles where American composers have presented and in many cases conducted their own works.

"The colony is self-governing, with a board of its own to regulate all its communal interests.

"The class of worker eligible for residence at the colony is the productive or creative artist as opposed to the interpretative. For instance, in music the composer is eligible and the singer and the instrumental performer are not. This is a general, not a hard and fast rule, for in art creation and interpretation often overlap.

"Resident artists pay board at the fixed rate of a dollar a day. This rate was established when the cost of living was lower than it is now. The association has been unwilling to increase the rate, as it feels that a dollar is as much as many artists can afford."

I have quoted the foregoing description because it dispensed so completely the belief which I long had held that the MacDowell Association is a charitable institution paternally helping the struggling student to secure a foothold on the bottom rungs of the ladder to fame. I know that other persons shared such an erroneous impression with me, and it is pleasant to be able now to free the colony and its sponsors of the libel.

As a matter of fact, the association, far from being a body of wealth eager to do charity, has to undergo a continual struggle to obtain funds wherewith to carry on the colony work in spite of the money received for the board and lodging of the artists. I have no idea of what the general expenses, administrative and otherwise, amount to, but one item on which figures were obtainable, is the orchestra brought over from Boston to assist at the rehearsals and the five days' festival. There are fifty players, who received $10 a day each, had their traveling expenses paid, and were housed and fed by the MacDowell Association during the Peterborough stay. The total outlay for the orchestra, I was told by one of the officials, amounted to more than $5,000. As the colonists pay $7 per week each, and there are fifteen, the income totals $105 per week, or for a period of three months $1,260—about one-fourth of the cost of the orchestra for the five days' festival. Everything else is provided for by Mrs. MacDowell on the same generous scale.

A special train brought seventy choristers from Nashua, N. H., and took them back after the concert at which they assisted. Motors and carriages were at the constant disposition of the festival forces, the press, and every one officially connected with the celebration. A huge factory had been converted into what was known as "The Festival Dining Hall," where hundreds of persons were served excellent meals at a price which surely must have represented a large loss to the association. Composers were granted every wish in regard to rehearsals, number of men required in the orchestra, etc., and the builders of the pageant had but to make a suggestion in order to have it carried out at once by Mrs. MacDowell's big force of mechanical assistants. Special electric lighting was installed for the pageant, and as late as four hours before its beginning I heard the conductor ask for a new music stand, as the one he had was too small to bear the heavy orchestral score; the chief dancer in the pantomime begged for a lighter couch in one of the scenes, as that in use was too heavy to be moved quickly during the dark change; the orchestra men requested that the electric bulbs be entirely restrung so as to drop exactly above their music; and the stage manager insisted that two medieval torches be contrived for the "Pan" spectacle. Everything was done as desired, even though the stand, couch and torches required expert carpentry work.

Mrs. MacDowell, kindly, earnest, indefatigable, laboring incessantly and self sacrificingly, in order to realize and perpetuate the idealistic project of her late husband, was here, there and everywhere. She constitutes the soul, the spirit, and the practical directing head of the MacDowell Association, although she wears no title of that sort and never tires of declaring that she is not seeking credit for herself nor glory for Edward MacDowell, but is carrying out merely the role of a pioneer in helping to establish firmly a movement whose future she will glady and confidently place in the hands



AFTER REHEARSAL.
On the Town Hall steps. From reader's left to right, top row: Reinald Werrenrath, E. G. Hood (conductor), Wm. Arms Fischer (of Oliver Ditson Co.), Lewis M. Isaacs, Mr. Austin (of the Arthur P. Schmidt firm); lower row: Arthur Hackett, Margaret Dunlop, Olive Klein, Percy Stephens, Gena Branscombe, Josephine Knight, Marguerite Webster.



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INTERESTING SCENES AT PETERBOROUGH.

(1) The audience and the orchestra. (2) The pageant forces. (3) A pageant scene. (4) "The House of Dreams," in "Deep Woods," where MacDowell wrote "To a Water Lily," "To a Wild Rose," etc. (5) A pageant scene. (6) The "Lower House," residence of members of the MacDowell Colony. (7) View of Peterborough and Mt. Monadnock in the distance. (8) Bark studio. (9) The pageant stage, with Mt. Monadnock in the rear distance. (10) Part of the MacDowell Colony. (11) Hillcrest barn, formerly MacDowell's billiard room. (12) "Hillcrest," the MacDowell residence at Peterborough.

others when she considers her own work in the use finished.

The booklet quoted from before says frankly that "for the development and management of the property and for the support of the Colony, the association needs the income of $100,000, added to its present small endowment." The deficit has been met hitherto by Mrs. MacDowell out of her own limited means, which represent the proceeds of lectures given by her during the winter. Contributions have been made by clubs and individuals, both in money and studios built. Yearly contributors are made associate members as follows: Annual, those who pay $5; Sustaining, those who pay $10 or less than $25; and Fellowship, those who pay $25 or more.

The president of the MacDowell Association—or to give its full title, the Edward MacDowell Memorial Association—is Frank S. Hastings; vice-president, Benjamin Prince; secretary, Howard Mansfield; corresponding secretary, Mrs. Edward MacDowell. The directors are John W. Alexander, Horatio J. Brewer, Walter Cook, Caroline B. Dow, John W. Frothingham, Frank S. Hastings, Mrs. MacDowell, Howard Mansfield, Mary Morison, Benjamin Prince, Edwin Arlington Robinson, Louis Morris Starr, Frederick A. Stokes, Gwendolyn Valentine, Louise Veltin.

The present members of the association are: John W. Alexander, George P. Baker, Mrs. Perkins Bass, Mrs. William H. Bliss, Horatio J. Brewer, Chalmers Clifton, Walter Cook, Miss Caroline Dow, Charles Tyler Dutton, Mrs. Thomas Emery, Henry T. Finck, Arthur W. Francis, John W. Frothingham, Mrs. John L. Gardner, Hamlin Garland, Herman Hagedarn, Mrs. Arthur C. James, Robert Underwood Johnson, Arthur Knox, Mrs. Edward MacDowell, Percy MacKaye, Howard Mansfield, Mrs. Howard Mansfield, Helen Mears, Ferris J. Meigs, Mary Morison, Benjamin Prince, Robert H. Robertson, Allan Robinson, Edwin Arlington Robinson, Mrs. William Schofield, Isaac N. Seligman, Frederick K. Seward, Mrs. Charles Sprague-Smith, Louis Morris Starr, Frederick A. Stokes, Gwendolyn Valentine, Louise Veltin.

In discussing the question as to the possibility of making the Colony self-supporting, Mrs. MacDowell said: "The position that the association takes in this matter is not always understood. As well ask: 'Why should not institutions like the American Academy of Art at Rome be self-supporting?' The Colony is no more a business undertaking than the Academy at Rome. That the summer board of fifteen or twenty artists is not sufficient to pay for the equipment and maintenance of the Colony is no more surprising than that the tuition of the students in any college is not sufficient to pay for its equipment and maintenance. Like the Academy in Rome, like any great university, the Colony must have its equipment and must have at least a small endowment to accomplish the ends for which it was established."

There is this difference, however, between the Colony and the universities, that the latter are actively educational in purpose and that they make a certain degree of work obligatory on the part of the students. As I understand it, the members of the Colony are not required to show any definite art product as an immediate result of the sojourn at Peterborough. Nor are the festivals confined exclusively to the current works of the colonists. There is no rule approximate, for instance, to the one that governs the stay in Rome of the Prix de Rome winners, obliging them to send to the Paris Conservatoire annually a composition written at the Villa Medici. Also, there is no time limit at Peterborough, restricting the colonists to enjoyment of the association's privileges for a stated period, say of two or at the most three summers. However, the personnel of the directorate, among which are the names of some excellent business men and splendid executives, seems to speak assurance for the early regulation of such matters based upon past and present experience and the immediate future of the Colony, therefore, may safely be left in their hands.

It was a grateful experience to note the spirit of love and sympathy with which the MacDowell memories associated with Peterborough are kept alive, and to observe the unaffected veneration of the pilgrims who journeyed to the picturesque Log Cabin set so romantically in the deep pine woods, and to the grave of the composer, crowning a slight elevation that commands a view of the green slopes for miles around. It is a spot where any man would wish to sleep the eternal slumber, and Mrs. MacDowell very wisely has made the tomb a thing of beauty by marking the resting place with only a grass mound and inclosing it within a wide rustic wooden fence bordered with cheerful growing flowers.

"That American composer who has a real message to deliver," remarked one of our party at the grave, "need never fear indifference or neglect on the part of his compatriots."

"Certainly not when he has a soulmate like Mrs. MacDowell," amended one of the listeners.

Now let us see what was brought forth in the way of music during the five days at Peterborough from August 19 to August 23. Following is the opening scheme:

FIRST PROGRAM.
Wednesday afternoon, August 19.
(On the Pageant Stage.)

American Hymn.....Keller
(For brass instruments.)

Festival March.....Gena Branscombe
(Written for this Festival.)
Orchestra conducted by E. G. Hood.

The Highwayman.....Deems Taylor
(Written for this Festival.)
Ballad for Solo Baritone, Chorus of Women and Orchestra.
Conducted by E. G. Hood and sung by Reinald Werrenrath and female chorus from the Peterborough MacDowell Club.

Southern fantasy.....William Humiston
Conducted by Composer.

Youth Will Dance.....Ferdinand Reyher
(A play in one act, introducing Old English Morris Dances, staged and under the direction of A. Claud Wright, of England, assisted by Esther Willard Bates. Alvin A. Lucier, violinist.)

CHARACTERS.
(In the order of their appearance.)

Richard Danby, a Puritan minister.....Herbert Nichols
Dick, a weazened relic of Merry Mount days, who once fiddled .....Alvin Lucier
Lady Howard, who loves the Old English dances, Mrs. J. W. Ritchie
Mary, her daughter.....Charlotte Spaulding
Joseph Davenant, a Puritan youth.....Almerin Gowing
Norris Wiley, an English officer, disguised as a schoolmaster .....A. Claud Wright
Tudor Fleming, a brother officer of Wiley's, Parker Fillmore
Elders, Young Puritan Men and Women.
Young Puritan men and women.
Agnes Crimmins, Elsie DeWitte, Ruth Ellsworth, Anna Hurley, Winifred Lamb, Lillian Link, Louise Shannon, Charlotte Spaulding, Doris Humphrey.
J. R. Abbott, Edward Ballantine, F. T. Chamberlin, Alfred J. Colburn, H. Emetaz, Alberin Gowing, H. H. Harbour, Wm. K. Williams.
(Written for this Festival.)

Edward MacDowell had a keen understanding of the interrelation and interdependence of all the arts and that is why the colony is not confined only to musicians and why the programs of the festivals contain beside music, also drama, pantomime, pageantry and dancing.

After the formal brass chorale the fifth festival was opened with the Branscombe march as the first number. Gena Branscombe, a Canadian composer, is not a member of the colony. Known hitherto chiefly as a writer of songs and pieces for violin and piano, this was her initial work for orchestra, and it revealed pleasant melodic outlines and orchestration not too monophonic to lack character. Marches are extremely difficult in the matter of instrumentation. Even the mighty Wagner made a dry job of the "pièce d'occasion" which he wrote for the Philadelphia Exposition. Tschaikowsky showed the most fertility in his presentment of the march that helps to make the "Pathetique" symphony a suite. Raff's "Lenore" march is too long. Gounod's, in "Faust," is trivial. Wagner did better with his "Tannhäuser," "Parsifal" and "Meistersinger" promenades. Verdi's "Aida" masterpiece leads all operatic marches if Tschaikowsky's "Eugen Onegin" polonaise is ruled out of competition as being a dance. Sousa revolutionized the brass band scoring of marches. Schubert composed some melodious ones principally in order to give Liszt, Tausig and a host of more recent adapters a chance to show how the immortal Franz should have written them. If Gena Branscombe had entitled her work, "Hommage á Peterborough," or "Festival Prelude," she would have spared MUSICAL COURIER readers this rambling discourse in 4-4 metre.

Reinald Werrenrath, after rehearsing in Deems Taylor's "The Highwayman," gave me a glowing account of the composition and after hearing it I must concede that Mr. Werrenrath is as good a critic as he is a vocal artist. The Taylor cantata, based on a romantic ballad by Alfred Noyes, shows not only striking promise but also significant achievement. The poem lacks dramatic movement, contrast, and climax, but Mr. Taylor has sensed the defects cleverly, and through ever shifting harmonic and rhythmic changes and a piquant and arresting style in orchestration contrives to keep the listener under the spell of the music and to thrill him at the author's anticlimax wherein he encompasses the death of his hero in exactly the same manner as that of the heroine some dozen lines before.

The Taylor score, before all things, starts out with the premise that it is a good idea to possess a melody or two before beginning a composition, and the Taylor scoring concerns itself primarily with setting off and otherwise adorning his melody or two. The result is a thoroughly pleasing composition which charms by reason of its beauty (an old fashioned virtue, it must be admitted) and grips through the intensity of its emotional expression, direct and unforced. The dramatic moments have point and yet are not brusque and the lyrical episodes please with the smoothness and grace of the writing for the singing and orchestral voices. What Mr. Taylor is capable of doing in the way of "color," "atmosphere" and "climax" in the ultra modern sense, I do not know, but it is to be hoped that he will not be coaxed into writing any "Cosmos" or "The Descent of Man," or "The Conquests of Alexander" symphonic poems. I thank him for starting his larger orchestral career with such a delightful work as "The Highwayman" and I know that many others in the audience thanked him too, especially after hearing certain other detonating lucubrations later on.

The only objection that can be made to the composition is the form in which Mr. Taylor has set it. The virile portions of the ballad need a more vigorous choral support than is given by female voices alone. The composer is of this opinion too, and already has started to rearrange the work for mixed chorus. In its new form it should win lasting popularity with singing societies.

The performance was a splendid one under the sympathetic and authoritative direction of Eusebius Godfrey Hood, of Nashua, N. H., who had charge of all the choral contributions to the festival. Mr. Hood had received the score of "The Highwayman" only four weeks before the concert and was enabled to hold only eight rehearsals in advance of the performance. His singers have body of tone, excellent shading and notably good diction. Reinald Werrenrath delivered the solo measures with a voice unfailing in tonal purity and loveliness of timbre. It is a voice of sensuous quality and yet underlaid with

sufficient sonority and virility to make it thoroughly manly. Aside from their finished tonal application, the Werrenrath performances are instinct also with finically correct musicianship and rare appreciation of text values. He aided "The Highwayman" materially in registering an emphatic and resounding success. Mr. Taylor was present and had to bow in response to the warm plaudits.

William H. Humiston's "Southern Fantasy," an unpretentious piece, is music that suggests rather than asserts. Fragmentary motifs and familiar sequences recognized as Southern in the negro sense are scored amiably and with some taste.

"Youth Will Dance," a loosely patched series of dialogues supporting enough plot to allow the interspersion of long stretches of Old English dancing, ended the program in appropriate even if lengthy fashion. Morris dances are not very attractive at best in these days, when the terpsichorean art is a general accomplishment and the rude stamping, leaping and running of former times has become refined into rhythmic movement infinitely more sensuous and graceful. A half hour of Morris dancing should be sufficient to please even its most ardent admirers, of whom A. Claud Wright appears to be one. However, fifteen dances proved to be very tedious and unvaried in spite of Mr. Wright's valiant sprinting, hopping and jigging.

SECOND PROGRAM.

Thursday afternoon, August 20.
(In the Town Hall.)

March from Lenore.....Raff
Orchestra conducted by E. G. Hood.

Aria, Il est doux (Herodiade).....Massenet
Josephine Knight.
Conducted by E. G. Hood.

Violin solos—
An Old Love Tale.....Gena Branscombe
Carnival Canadian.....Gena Branscombe
Samuel Gardner.
(Accompanied by the composer.)

Love Dreams; miniature suite for orchestra.Arthur Nevin
(First performance.)
Twilight at Vine Acre.
'Neath the Balcony.
The Brook at Dawn.
Butterflies.
At the Tournament.
(Conducted by the composer.)

Symphonic prologue, Riders to the Sea..Henry F. Gilbert
(Orchestra conducted by the composer.)

Three songs—
A Lovely Maiden Roaming.....Gena Branscombe
Dear Little Hut.....Gena Branscombe
If You E'er Have Seen.....Gena Branscombe
Josephine Knight.
(Accompanied by the composer.)

Violin solos—
Caprice Viennois.....Kreisler
Hjere Kati.....Hubay
Marguerite Webster.
(Accompanied by Ruth E. Ashley.)

Poem with music, King Robert of Sicily..Rossetter G. Cole
(The composer reading; Mrs. Cole at the piano.)

Raff's "Lenore" march, led con amore by the doughty E. G. Hood, preceded some soprano singing by Josephine Knight, which revealed earnestness and knowledge of the Massenet vocal manner.

Gena Branscombe's violin numbers evidenced decided melodic gifts and her workmanship shows distinction and taste. The "Carnival" particularly stirs the pulses and is done with fetching esprit. It would repay violinists to look up the piece as an effective morceau of the class of Hubay's "Hjere Kati" or Kreisler's "Caprice Viennois." Samuel Gardner played the selections with neat technic, refined delivery and a sweet though small tone.

Arthur Nevin's miniature suite, "music written frankly in miniature style," as the composer put it before the concert, pleased every one unequivocally. Its playful programmaticisms are done skillfully and throughout the entire suite runs a vein of light and gracious melody which made one wonder why the Nevin talent does not put itself in the service of American comic opera, a field in which a Yankee Sullivan or Johann Strauss is badly needed. This is not intended as a reflection on Mr. Nevin, for Leoncavallo and Puccini are among those who recently tried for the by no means easily acquired pelf of comic opera.

Henry F. Gilbert's symphonic prologue, highly thought of by various members of the colony, did not stir my imagination or arouse me to musical response. The program note told this story:

"Riders to the Sea" is a poignant and powerful tragedy in one act by J. M. Synge, perhaps the most talented of the younger school of Irish dramatic poets. It tells of an old fisherman's wife in the Aran islands, who, having been previously bereft of her husband and five sons, now loses the sixth and last son through the same fateful agency—the mighty and terrible sea. The ultimate effect of this tragic blow is not grief, but resignation. The inward eye of the old mother is turned far from the things of earth. Hope departs forever, and a feeling of rest and peace takes its place. For now she feels that it is finished; that bitter life can demand no more of her; that her debt to fate is paid.

Mr. Gilbert, in his symphonic prologue, has presented the two dominant moods of the play. First, there is the elemental mood of the impersonal; the irrevocable sea. This eventually gives place to the human emotion; the lament, or song of grief. There is a last tragic cry at the culmination of the lament, after which the music fades through ever more peaceful harmonies to the end. The work is dedicated to Mrs. Edward MacDowell, and receives its first performance at this festival.

The play undoubtedly is better than the Gilbert music, for the latter did not convey to me either the sense of the "impersonal" sea, nor could I detect in the Mother's Song a sincere and successful tonal delineation of the "inward eye turned far from the things of earth," and the bereaved woman's human song of grief. The thematic material of the symphonic prologue is commonplace, its scoring sounds obvious and no moment of strong emotional upliftment marks the composition from end to end. The Sea has been depicted in music so often and so well by the masters that it seems odd for Mr. Gilbert to wish to add another tonal portrait to the large gallery. As a model for his lament he should have studied more thoroughly the examples close at hand in the shape of MacDowell's "Legend" and "Dirge" from the "Indian Suite." Those are singularly fine specimens of sustained power in the musical expression of intense grief.

Miss Branscombe's songs are the manifestations of pronounced ability as a writer for the voice. She has the knack of illustrating poems effectively and doing it without setting the interpreter an almost symphonic task in the manner of other young composers of the day. "If You E'er Have Seen" is an especially sprightly song, with a well conceived violin obligato. It was played by Samuel Gardner. Miss Knight's renderings were complimented also in the applause to which Miss Branscombe had to bow frequent response.

Poor Marguerite Webster had the peculiar mishap to find after beginning her playing that one of the joints in the belly of her violin was open, and though she bravely finished her two pieces, the effect was neither musical nor serious.

Rossetter G. Cole's reading and composing are too well known to need detailed comment here. His "King Robert of Sicily" has been delivered publicly over 400 times by David Bispham. Mr. Cole recited the poem with thorough understanding of its content and Mrs. Cole assisted sympathetically with the incidental piano music.

THIRD PROGRAM.
(At the Town Hall.)
Thursday evening, August 20.

Overture, The Magic Flute.....Mozart
(Conducted by E. G. Hood.)

The Death of Minnehaha.....Coleridge-Taylor
Cantata for soprano, baritone, chorus and orchestra.
Sung by Olive Kline, Reinald Werrenrath and the Peterborough MacDowell Choral Club.
(Conducted by E. G. Hood.)

Hiawatha's Vision, from The Departure of Hiawatha, Coleridge-Taylor
Reinald Werrenrath.

Fairy scherzo for orchestra.....Mabel W. Daniels
(Conducted by the composer.)

Aria, Dost Thou Know That Fair Land? from Mig... Tho...
Marguerite Dunlap.

Cello solos—
Nocturne.....Popper
Spanish Dance.....Popper
Carl Webster.

Aria, Wie nahte mir der Schlummer, from Freischütz, Weber
Olive Kline.

Andante Cantabile, from quartet op. 11....Tchaikowsky
(Orchestra conducted by W. H. Humiston.)

Songs—
I Am Thy Harp.....Huntington Woodman
His Lullaby.....Carrie Jacobs Bond
The Bluebell.....MacDowell
Marguerite Dunlap.

Songs—
Sylvelin.....Sinding
In the Woods.....MacDowell
Pastoral.....Old English
Olive Kline.

Songs—
To a Messenger.....Frank la Forge
The House of Memories.....Florence Alward
The Ringers.....Herman Lohr
Reinald Werrenrath.

Inflammatus from Stabat Mater.....Rossini
Miss Kline, Peterborough MacDowell Choral Club, and Orchestra.
(Conducted by E. G. Hood.)

Conductor Hood did a spirited Mozart reading, and then covered himself with glory in the Coleridge-Taylor presentation, in which he brought forth all the requisite poetry, the sinister gloom and the passion. His choral forces produced nobly resonant tone when required and yet managed with equal success the moderate strains and even the pianissimo dynamics.

Olive Kline, the soprano, has a voice of exceptional freshness and of youthful quality, and sings in a manner to justify brilliant expectations for her future as an oratorio and concert artist. Perhaps grand opera may claim her, however, for Miss Kline's figure is heroic in height and proportions. She was at her best in the "Freischütz" aria, of which she gave a spirited account, although "Sylvelin" was done with much charm, the MacDowell song revealed a fine legato and the concluding "Pastoral" demonstrated effective breath control and purity of tonal emission. With added experience Miss Kline surely will rank with the leaders in her profession.

Mr. Werrenrath gave a noble version of the "Vision," in which every nuance had its full musical and emotional value. His Lied interpretations, which show this artist at the top of his powers, caused the usual tumultuous acclaim, after the audience had enjoyed the temperamental Werrenrath in La Forge, the romantic Werrenrath in Alward, and the humorous Werrenrath in Lohr.

Marguerite Dunlap has a contralto organ of uncommon richness and she uses it with deep intelligence. Full of musical feeling was her singing of the "Mignon" aria and it made a deserved hit. Of the song group I liked Miss Dunlap in all three, for she gave them with sincerity, stylistic finish and keenly sensed tonal coloring.

Well played cello solos and a rousing "Inflammatus" finale completed the very variegated program.

A word should be said for Ruth Ashley, who played most of the piano accompaniments at the festival with unerring taste and skill.

Mabel W. Daniels' scherzo is a mild and inoffensive bit, euphoniously scored and excellently conducted by the composer.

FOURTH PROGRAM.
Friday evening, August 21.
(At the Town Hall.)

Overture, Freischütz.....Weber
(Conducted by E. G. Hood.)

Piano concerto, E flat.....Liszt
George Halprin.
(Conducted by Chalmers Clifton.)

Three Bohemian Folksongs.
Louise Llewellyn.
(Accompanied by Edward Ballantine.)

Songs—
Now Sleeps the Crimson Petal.....Quilter
Before the Dawn.....Chadwick
Spirit Flower .....Campbell-Tipton
Arthur Hackett.
(Accompanied by Ruth Ashley.)
Suite, two movements, piano and violin,
W. H. Humiston
W. H. Humiston and Samuel Gardner.
Two movements from suite "Atalanta"...Lewis M. Isaacs
Dawn: Dance of the Dryads.
The Boats of King Iasius.
(Conducted by W. H. Humiston.)
Duet, "Tales of Hoffmann."
Olive Kline and Marguerite Dunlap.
(Accompanied by Ruth Ashley.)
Prelude to "The Delectable Forest"...Edward Ballantine
(Conducted by W. H. Humiston.)
Songs—
The Early Morning.....Graham Peel
Witch Woman .....Deems Taylor
Fuzzy Wuzzy .....Arthur Whiting
Reinald Werrenrath.
(Accompanied by Ruth Ashley.)
Legend from Indian Suite.....MacDowell
(Conducted by E. G. Hood.)

The Friday evening concert, not previously scheduled, and given as compensation for the postponement of the outdoor pageant owing to rain, was held at the Town Hall and consisted of some of the Saturday afternoon numbers and several impromptu selections.

George Halprin, in the Liszt E flat piano concerto, was hampered by the stiff and arbitrary conducting of Chalmers Clifton, who gave the soloist absolutely no chance for effects gained through variations of tempo, and beat uncompromisingly strict time while the soloist and the orchestra propelled themselves through the concerto like a company of Prussian infantry doing "parade step." Under these circumstances a review of Mr. Halprin's playing is out of place, but it may be said that his technic was ample (except where he could not hold to the tempi he had practised) and that his tone has ring and depth. The audience liked him tremendously and made him play Chopin's G sharp minor study as an encore.

Miss Llewellyn's folksongs were not as much admired as her costume, a peasant affair in brilliant colors, with knee skirt and bright red stockings. Her numbers were out of the general scheme of the festival, and she did not sing them well.

Arthur Hackett's smooth voice and polished delivery made him a welcome feature of the program. He sounded the sentiment of his songs without affectation and through well considered tone projection and facile handling of climaxes made every note tell to the utmost.

The Humiston suite is good in construction but not interesting in its basic material. Samuel Gardner, who never had seen the suite until a few hours before he played it, made a better showing than Mr. Humiston at the piano.

Lewis M. Isaacs set himself altogether too big a task in attempting to tonalize "Atalanta." His music is extremely light, and verges in spots on the banal. It is one of the chief faults of the young American composers that they are not content to write merely "Rondos," "Andantes," "Scherzos," and "Airs," like the great composers when they gave their early works to the world. Our native tone creator never seems willing to seize upon a much lesser subject than "The Destruction of Carthage" or "The Dawn of Consciousness."

Edward Ballantine's prelude is part of the incidental music to an idyllic play in one act by Hermann Hagedorn. The instrumentation is more fertile than the subject matter, and shows a surprising degree of deftness. Mr. Ballantine manages to get much "atmosphere" of the forest without reminding us of "Pelleas et Melisande" except in a touch of Debussyism at the start of the work. Of the purely (new) orchestral works played at the Festival, Mr. Ballantine's is far and away the best.

Deems Taylor's "Witch Woman," in the inimitable Werrenrath version, made a small sized sensation. It is one of the vital contemporary songs. "Fuzzy Wuzzy," in Whiting's superficial setting, was dignified by the delivery of the singer.

Big and grand and uplifting was MacDowell's "Legend" after some of the labored and distorted music which had gone before. The clarity of the MacDowell scoring and the definiteness of his musical ideas came as a benison to at least one tortured musical soul. The orchestra was led in inspiriting fashion by E. G. Hood.

FIFTH PROGRAM.
Saturday afternoon, August 22.
(At the Town Hall.)
Overture, Freischütz .....Weber
Conducted by E. G. Hood.
Songs—
Invocation to Eros.....Kursteiner
Long Ago .....MacDowell
Autumnal Gale .....Grieg
Marguerite Dunlap.
(Accompanied by Ruth Ashley.)
Piano concerto, E flat.....Liszt
George Halprin.
(Conducted by Chalmers Clifton.)
Two movements from suite, "Atalanta"...Lewis M. Isaacs
Dawn: Dance of the Dryads.
The Boats of King Iasius.
(Conducted by W. H. Humiston.)
Breton and Bohemian Folksongs.
Louise Llewellyn.
(Accompanied by Edward Ballantine.)
Prelude to "The Delectable Forest"....Edward Ballantine
(Conducted by W. H. Humiston.)
Songs—
Ultima Rosa.....H. R. Spier
Witch Woman .....Deems Taylor
When Stars Are in the Quiet Skies,
David Stanley Smith
Fuzzy Wuzzy .....Arthur Whiting
Reinald Werrenrath.
(Accompanied by Ruth Ashley.)
Legend from Indian Suite.....MacDowell
(Conducted by E. G. Hood.)

Miss Dunlap's songs again emphasized her right to be classed as an artist of sterling merit. The MacDowell lyric, by the way, overtopped even Grieg.

The piano playing of Mr. Halprin suffered from the same drawbacks which were noticed on Friday.

A very good piece of writing is "Ultima Rosa," by Spier, a New Yorker. The Smith song was ordinary in harmony. Taylor and Whiting scored again decisively with Mr. Werrenrath's artistic support.

SIXTH PROGRAM.
(On the Pageant Stage.)
Saturday evening, August 22.
Legend from Indian Suite.....MacDowell
(Conducted by E. G. Hood.)
Pan and the Star: Pantomime in one act. Scenario by Joseph Lindon Smith. Music by Edward Burlingame Hill.

CAST.

Pan .....Joseph Lindon Smith
Syrinx .....Mlle. Lada
Priest .....Henri Emetaz
Art .....Mrs. Robert M. Parmelee
Terpsichore .....Mlle. Lada
(Muses, Vestal Virgins, Dryads, Fauns, Shepherds, Boccaccio, Raphael, Velasquez, Fra Fillipo Lippi, Giotto, Van Dyck, Da Vinci, Dante.)
(Conducted by Chalmers Clifton.)
Interpretative dances by Mlle. Lada—
Kamarinskaja .....Glinka
Valse Triste.....Sibelius
Second rhapsody .....Liszt
(Conducted by Henry F. Gilbert.)
Comedy overture.....Henry F. Gilbert
(Conducted by the composer.)

"Pan and the Star" was intended to be a sort of apotheosis of the entire festival, as orchestra, singing voices, dancing, pantomime and sculpture were exemplified in the production. The program gave a long and rambling story as the plot, which at best is incoherent, but the pith of the argument seems to be that with the birth of Christianity, paganism died and modern art came into being. The idea is carried through in pantomime and dance, with the employment also of a singing chorus and large orchestra.

The music which Mr. Hill has written for this spectacle follows the rambling story too closely to be coherent or to give him much opportunity for the achievement of unity in style. He has some pretty ideas, and they are presented with a sure touch so far as orchestral dress goes. His instrumentation flows smoothly and his motifs are characteristic enough to hold the attention of the musical auditor in spite of the fascination exerted by the pageantry on the outdoor stage.

The decorations, lighting, grouping, and costumes were worthy of the best professional theatre. Mlle. Lada, who did the premiere pantomiming, gyrated with much grace, and later in the evening did several solo dances with orchestral accompaniment, in which she showed taste but not much variety of style.

Owing to the noisy departure of hundreds of the spectators after the Lada dances, the Gilbert overture had very little chance to be heard properly. It appeared to consist of several negro rhythms strung together rather loosely and given a semblance of seriousness by being worked into a fugal movement of a few measures.

SEVENTH PROGRAM.
Sunday afternoon, August 23.
(Conducted by E. G. Hood.)
Chorale A. D. 1620.....MacDowell
Largo .....Handel
Oben, wo die Sternen glühen .....MacDowell
Reinald Werrenrath.
Dirge, from Indian Suite.....MacDowell
The Creation.....Haydn
Soloists: Miss Kline, Mr. Hackett, Percy Stephens, Peterborough MacDowell Choral Club, MacDowell Choir of Nashua, and Orchestra.

A full voiced choir sang the MacDowell chorale beautifully and then gave a confident and well rounded hearing of "The Creation," the music of which E. G. Hood seemed to have at his fingers' ends.

Reinald Werrenrath impressed the audience deeply with his heartfelt interpretation of MacDowell's finest song.

Olive Kline, in the Gabriel music, respected traditions, and tempered her tones modestly. Percy Stephens, the basso, on the other hand, sang with stress, and produced superabundant vocalism, even though his conception of the text was good and his diction left nothing to be desired.

The Festival's last notes caused regret that it was all over. To hear "The Creation" sung with Monadnock as the distant back wall of the auditorium, to see Pan and the nymphs disporting themselves under the star spangled black sky with an orchestra and mysteriously stirring leaves as obligato music and softly lighted pines and oak giants as the scenic accessories—those were moments worth going all the way to Peterborough to experience even if there had not been as a fitting finale a wild midnight motor dash along the banks of the Merrimac in order to catch the Bar Harbor Express at Lowell, Mass., bound for New York and prosa.

MARCELLA CRAFT PROTESTS.

The MUSICAL COURIER is in receipt of the following letter from Marcella Craft's manager, which explains itself:

New York, August 17, 1914.

To the Musical Courier:

Miss Craft telegraphs us from Chicago that she is disturbed on account of the daily newspaper announcements connecting her name with the Century Opera Company.

She has no contract with this opera company, and is only considering in the vaguest manner some "guest" appearances with them, and desires that you please point out the mistake of her being announced as a member of this opera company.

Very truly yours,
CONCERT DIRECTION M. H. HANSON.

STRASSBURG'S CATHEDRAL.

Strassburg Cathedral, had it eyes to see and a tongue to tell, could unfold many a romance and describe many an event that now live only in the sepulchral black and rusty white of old books.

Its medieval Latin name was Monasterium Sanctæ Mariæ Virginis, but today it is called the Minster or the Cathedral. It was founded in 1015 by Bishop Wernher von Hapsburg and continued by Bishop William I. In its style the French influence predominates, and it is evident that the architects who built the nave during the years 1250-1275 were thoroughly familiar with the older church of St. Denis near Paris. The irony of fate has again brought a Hapsburg, a William and the French together in Strassburg.

The present struggle in Alsace and Lorraine is by no means the first this ancient tower has looked down upon. The inhabitants of Stratisburgum defeated a French army as long ago as 1445.

In 1520 the Reformation gained a footing at Strassburg and for the next century and a half the old cathedral heard no more of the Roman Catholic liturgy, but was filled with the hymns and chorales of the Protestant service. In 1681 the great French monarch and conqueror, Louis XIV, seized the city, and the Lutheran music was silenced. By the treaty of Frankfort in 1871, the city was restored to the empire of Germany.

No man can tell what is to happen now. The armies of the Kaiser and the French republic are locked in a deadly grip today in and about Strassburg. Will the glorious old cathedral fall? A stray shell from a modern heavy gun could topple the tower to the pavement. Its height is 465 feet and it is made of delicately chiseled stone throughout. Beside the six or seven hundred feet of a New York skyscraper, or the 985 feet of the Eiffel Tower in Paris, this Strassburg spire may not seem high. But we must not confuse modern steel work with ancient stone work.

Our modern St. Patrick's Cathedral in Fifth avenue, New York, by no means surpasses the Cathedral of Strassburg, in spite of the many centuries that intervene.

Strassburg Münster.	New York Cathedral.
Feet.	Feet.
Length, 363	400
Width, 135	180
Height, 99	112
Spire, 465	332

These prosaic figures, however, give no suggestion of the poetry and beauty of the buildings. The patient hand of time has softened the outlines and mellowed the face of the ancient building in a way that no modern structure can imitate. Centuries alone can add the blending of color, the moss and the indescribable charm which the magnificent minster of Strassburg has in such abundance.

Our brand new cathedral, fortunately, has never witnessed the scenes of horror that have so often been enacted within sight of the ancient building.

Well might Strassburg's münster recite the dismal lines of Southey:

With fire and sword the country round
Was wasted far and wide,
And many a childing mother then,
And new born baby died;
But things like that, you know, must be
At every famous victory.

They say it was a shocking sight
After the field was won;
For many thousand bodies here
Lay rotting in the sun;
But things like that, you know, must be
After a famous victory.

Whichever way the famous victory goes, we hope the "frozen music"—as de Staal called architecture—will not be ruined by an abominable cannon ball.

The autographs of Herder, Lavater, Goethe,



STRASSBURG CATHEDRAL.

Voltaire and others cut in walls can never be replaced even if the ruins should be rebuilt.

L'ITALIANO IN IL BRONXICO.

This is the home of a Neapolitan musician in the great northern suburb of New York City—to wit, the Bronx. He is a peripatetic artist whose instrument is on wheels in a kind of delivery truck which he hitches himself to and hauls from street to street. He usually plays near windows where he isn't



A NEAPOLITAN'S HOME IN NEW YORK.

wanted so that he may collect a revenue for being ordered to move on. His technic is good, but his tone is inclined to resemble that of tin cans rolling down stone steps.

He differs from the ordinary composer of good music in that he makes money at his job [illegible] composer doesn't.

Meeting with a hand organ was the turning [illegible] of his career as an artist. From that time he became cranky.

This house is his house. Here is where he sips his chianti and takes his dolce far niente.

SAWYER ARTISTS RETURNING TO AMERICA.

Antonia Sawyer has received either letters or cables from the following artists, assuring her they have arranged transportation and will be in America on scheduled time for all concert dates.

To begin with, Mme. Eames-de Gogorza and Emilio de Gogorza will be in New York the middle of September.

Mme. Culp and Coenraad von Bos are expected October 1.

Cordelia Lee will arrive September 15.

Katharine Goodson, instead of coming to America on January 1, as originally arranged, will be here December 1.

Because of the necessity of canceling Miss Goodson's bookings in Europe, Mrs. Sawyer is arranging bookings for the month of December in America for Miss Goodson.

A cable from Eleanor Spencer's brothers states that Miss Spencer will be in America September 1.

According to reports from these artists, none of them has been greatly inconvenienced on account of war conditions. Every effort is being made by the authorities in Europe to aid all artists and other professional people who are "bread winners" in returning to America to fill important engagements.

ECHOES OF THE OPERA WAR.

Oscar Hammerstein, famous in opera war as a generalissimo of bravery, resource and wit, is not the man to let the present European strife go by without comment germane to the happenings of the moment, and to the New York Review he said last week in accents forte:

There is no need to worry; we shall have all the grand opera that we can stand, perhaps more than we care for, but as to quality there may be something to be desired, however; there usually is at the Metropolitan.

If the worst comes to worst, some of the Met's millionaire directors have, I hear, nice tenor voices, and will be able to come to the rescue by singing a few roles themselves.

Then they have Mr. Gatti-Casazza, who is a basso profundo when he chooses to be one. He would make an admirable Mephistopheles in "Faust" in emergency.

Some of their attorneys also are singers, I should judge, by their melodious pleadings at the bar, at least they are sweet singers in the ear of Justice, and they might be requisitioned, also. So there is nothing to worry about at tht Metropolitan. No matter what happens, there can be a season there.

Personally, as is well known, I am not adverse to giving grand opera myself.

I do not think that the war is going to last very long. I expect to see the German army in Paris in two weeks from today. That will end it.

As to the present whereabouts of the French army, the war correspondents are all wrong. The French army is not in Alsace, not in Belgium, not in Lorraine—it is playing the Orpheum Circuit.

The Serenaders.

A fiddler tried a serenade;
She didn't smile on him;
She scorned the music that he made,
Zim-Zim.
A fellow with a banjo came.
The damsel didn't think
It worth emerging for his game,
Plink-plink.
The third arrival won the girl,
Although his tune was punk.
He drove up with a noisy whirl,
Honk-honk.

—Puck.

POPE PIUS' INFLUENCE ON CHURCH MUSIC.

Pope Pius X, who died on Wednesday, August 19, exerted a powerful influence on the music of the Roman Catholic Church. He restored Gregorian music to the position it had held in medieval times and from which it had been thrust by the intrusion of secular music. In such matters as music it appears that the popes of Rome are at liberty freely to indulge their personal tastes. One of them may permit the freest employment of modern harmonies and dramatic effects, together with the presence of females in the choir. Another is of the opinion of the Greek statesman, Pericles, that "the less women say in public the better," and rigorously applies the rule of the Apostle Paul as expressed with such simple directness in the fourteenth chapter of the first epistle to the Corinthians: "Let your women keep silence in the churches."

The policy of the late pontiff, Pius X, is clearly shown in the paragraph from the New York Evening Sun, which we quote:

"Anybody who in any way is found to be imbued with Modernism is to be excluded without compunction from these offices, and those who already occupy them are to be removed. The same policy is to be adopted toward those who favor Modernism either by extolling the Modernists or excusing their culpable conduct, or by criticising scholasticism and the Holy Fathers, or by refusing obedience to ecclesiastical authority in any of its depositaries; and toward those who show a love of novelty in history, archæology, Biblical exegesis and, finally, toward those who neglect the sacred sciences or appear to prefer to them the profane."

It was only to be expected, therefore, that modern music was doomed when Giuseppe Sarto, the former village priest, was elected Pope of Rome. To modern ears there is something strangely remote and uncouth in Gregorian music, though much of it is unquestionably beautiful. Its effect, however, is monotonous to those who have become accustomed to the richer harmonies of our day. The Church recognizes over 600 of these compositions which are commonly called Gregorian, and to those musicians who wish for a practical guide to the performance and interpretation of Gregorian music we recommend "The Model Accompaniment of Plain Chant," by Edwin Evans. A concise historical review of Gregorian music can easily be found in Grove's Dictionary of Music. It is hardly worth our while to fill up space with mere quotations which are within the reach of everyone, but perhaps our readers may find an interest in this very unusual list of the popes. It has been compiled with no little labor. It gives at a glance the great interval that separates Pope Gregory the Great from the composers of modern music.

Pope John XXII issued an edict in 1322 against the encroachments of modern secular music on the authorized Gregorian music of the Roman Catholic liturgy, and at various periods there have been attempts to reform Church music and prevent the outside atmosphere of the love song and the theatre from penetrating to the organ loft of the churches. Pope Pius X was not the first to abolish secular abuses.

Chronology of the Popes, from St. Peter to the present day:

A. D.

54, St. Peter of Bethsais in Galilea, the see at Rome.
65, Lin, Tuscan.
78, Anaclet, Athenian.
91, Clement I, Roman.
96, Evariste, Greek.
108, Alexander I, Roman.
119, Sixtus, Roman.
128, Telesphore, Greek.
139, Hygin, Athenian.
142, Pius I, Aquileia.
157, Anicet, Syrian.
168, Soter, Campania.
177, Eleuthere, Greek.
193, Victor II, African.
202, Zephyrin, Roman.
218, Callixtus I, Roman.
223, Urban I, Roman.
230, Pontianus, Roman.
235, Antheres, Greek.
236, Fabian, Roman.
250, Cornelius, Roman.
252, Luce I, Lucca.
253, Stephen I, Roman.
257, Sixtus II, Athenian.
259, Denis, Greek.
269, Felix I, Roman.
275, Eutychian, Tuscan.
283, Caius, Dalmatia.
296, Marcellinus, Roman.
308, Marcel I, Roman.
310, Eusebius, Greek.
Melchiade, African.
314, Silvester I, Roman.
336, Marcus I, Roman.
337, Julius I, Roman.
352, Liberius, Roman.
355, Felix II, Roman.
366, Damasus I, Spaniard.
385, Sirice, Roman.
398, Anastasius I, Roman.
401, Innocent I, Albano.



POPE PIUS X.

417, Zosimus I, Greek.
418, Boniface I, Roman.
422, Celestin I, Campania.
432, Sixtus III, Roman.
440, Leo I the Great, Tuscan.
468, Ilario, Sardinia.
471, Simplex, Tivoli.
483, Felix III, Roman.
492, Gelasius I, African.
496, Anastasius II, Roman.
498, Symmachus, Sardinia.
514, Hormisdas, Frosinone.
523, John I, Tuscan.
526, Felix IV, Samnite.
530, Boniface II, Roman.
532, John II, Roman.
535, Agapit I, Roman.
536, Sylverius, Campania.
538, Vigil, Roman.
555, Pelagus I, Roman.
560, John III, Roman.
574, Benedict I, Roman.
578, Pelagus II, Roman.
590, Gregory I, or the Great, Roman.
604, Sabinian, Blere.
607, Boniface III, Rome.
608, Boniface IV, Marse.
615, Deusdedit, Rome.
619, Boniface V, Naples.
625, Honorius I, Campania.
640, Severinus, Roman.
John IV, Dalmatia.
641, Theodore, Greek.
649, Martin I, Todi.
655, Eugenius I, Roman.
657, Vitalian, Segni.
672, Adeodatus, Roman.
676, Domnus I, Roman.
678, Agathon, Sicily.
682, Leo II, Sicily.
684, Benedict II, Roman.
685, John V, Syria.
686, Conon, Sicily.
687, Sergius I, Syria.
701, John VI, Greek.
705, John VII, Greek.
708, Sisinus, Syria.
Constantine, Syria.
715, Gregory II, Roman.
731, Gregory III, Syria.
741, Zacchariah, Greek.
752, Stephen II, Roman.
757, Paul I, Roman.
768, Stephen III, Sicily.
772, Adrian I, Roman.
795, Leo III, Roman.
816, Stephen IV, Roman.
817, Pascal I, Roman.
824, Eugenius II, Roman.
827, Valentine, Gregory IV, Roman.
844, Sergius II, Roman.
847, Leo IV, Roman.
855, Benedict III, Roman.
858, Nicholas I, Roman.
867, Adrian II, Roman.
872, John VIII, Roman.
882, Marin I or Martin II, Tuscan.
884, Adrian III, Roman.
885, Stephen V, Roman.
891, Formose, Roman.
896, Boniface VI, Stephen VI, Roman.
897, Roman I, Tuscan.
898, Theodore II, John IX, Tivoli.
900, Benedict IV, Roman.
903, Leo V, Ardea, Christopher, Roman.
904, Sergius III, Roman.
911, Anastasius III, Roman.
913, Laudon, Sabine.
914, John X, Ravenna.
928, Leo VI, Roman.
929, Stephen VII, Roman.
931, John XI, Roman.
936, Leo VII, Roman.
939, Stephen VIII, German.
942, Marin II, or Martin III, Roman.
946, Agapit II, Roman.
956, John XII, Roman.
964, Leo VIII, Roman.
965, John XIII, Roman.
972, Benedict VI, Roman.
974, Domnus II, Roman.
975, Benedict VII, Roman.
983, John XIV, Italian.
985, John XV, John XVI, Roman.
996, Gregory V, Roman.
999, Silvester II, Auvergne.
1003, John XVII, John XVIII, Roman.
1009, Sergius IV, Roman.
1012, Benedict VIII, Roman.
1024, John XIX, Roman.
1033, Benedict IX, Roman.
1046, Gregory VI, Roman.
1047, Clement II, Saxon.
1048, Damasus II, Bavaria.
1049, Leo IX, German.
1055, Victor II, German.
1057, Stephen X, Lorraine.
1058, Nicholas II, Burgundy.
1061, Alexander II, Milan.
1073, Gregory VII, Tuscan.
1086, Victor III, Benevento.
1088, Urban II, Lasery.
1099, Pascal II, Tuscan.
1118, Gelasius II, Gaeta.
1119, Callixtus II, Burgundy.
1124, Honorius II, Bologna.
1130, Innocent II, Roman.
1143, Celestin II, Tuscan.
1144, Luce II, Bologna.
1145, Eugenius III, Pisan.
1150, Anastasius IV, Roman.
1154, Adrian IV (Breakspeare), England.
1159, Alexander III, Sienna.
1181, Luce III, Lucca.
1185, Urban III (Crivelli), Milan.
1187, Gregory VIII, Clement III.

1191, Celestin III, Roman.
1198, Innocent III (Conti), Anagni.
1216, Honorius III (Savelli), Rome.
1227, Gregory IX (Conti), Anagni.
1241, Celestin IV, Milan.
1243, Innocent IV (Fieschi), Genoa.
1254, Alexander IV (Conti), Anagni.
1261, Urban IV, Troyes.
1264, Clement IV (Foucauld), Languedoc.
1271, Gregory X, Piacenza.
1276, Innocent V, Savoy; Adrian V, Genoa.
1277, Nicholas III (Orsini), Roman.
1281, Martin IV, Montpince.
1285, Honorius IV (Savelli), Roman.
1287, Nicholas IV, Ascoli.
1292, Celestin V, Neapolitan.
1294, Boniface VIII (Gaetani), Anagni.
1303, Benedict XI (Boccasini), Treviso.
1305, Clement V (De Gouth), Gascony.
1316, John XXII (D'Ouse), Quercy.
1334, Benedict XII, Roix.
1342, Clement VI, Limousin.
1352, Innocent VI, Limousin.
1362, Urban V (De Grissac), Gevandan.
1360, Gregory XI, Limousin.
1378, Urban VI (Prignani), Naples.
1389, Boniface IX (Tomacelli), Naples.
1404, Innocent VII (Meliorati), Abruzzi.
1406, Gregory XII (Corario), Venetian.
1409, Alexander V (Philarge), Crete.
1410, John XXIII (Cossa), Naples.
1417, Martin V (Colonna), Rome.
1431, Eugenius IV (Condolmere), Venetian.
1447, Nicholas V, Sarzana.
1455, Callixtus III (Borgia), Spain.
1458, Pius II (Piccolomini), Sienna.
1464, Paul II (Barbo), Venetian.
1471, Sixtus IV (De la Rovere), Savona.
1484, Innocent VIII (Cibo de Melfe), Genoa.
1492, Alexander VI (Lenzoli Borgia), Spain.
1503, Pius III (Piccolomini), Sienna.
Julius II (De la Rovere), Savona.
1513, Leo X (Medicis), Florence.
1522, Adrian VI (Florent), Holland.
1523, Clement VII (Medicis), Florence.
1534, Paul III (Farnese), Rome.
1550, Julius III (Del Monte), Rome.
1555, Marcel II (Crevin), Fano.
Paul IV (Caraffa), Naples.
1559, Pius IV (Medichini), Milan.
1566, Pius V (Ghislieri), Liguria.
1572, Gregory XIII (Buoncompagni), Bologna.
1585, Sixtus V (Peretti), Ancona.
1590, Urban VII (Castagna), Genoa.
Gregory XIV (Sfrondati), Cremona.
1591, Innocent IX (Facchinetti), Bologna.
1592, Clement VIII (Aldobrandini), Bologna.
1605, Leo XI (Medicis D'Ottoiano), Florence.
Paul V (Borghese), Rome.
1621, Gregory XV (Ludovisi), Bologna.
1623, Urban VIII (Barberini), Florence.
1644, Innocent X (Pamphili), Rome.
1655, Alexander VI (Chigi), Sienna.
1667, Clement IX (Rospigliosi), Tuscany.
1670, Clement X (Altieri), Rome.
1676, Innocent XI (Odescalchi), Milan.
1689, Alexander VIII (Ottoboni), Venice.
1691, Innocent XII (Pignatelli), Naples.
1700, Clement XI (Albani), Urbino.
1721, Innocent XIII (Conti), Rome.
1724, Benedict XIII (Orsini), Rome.
1740, Benedict XIV (Lambertini), Bologna.
1750, Clement XII (Corsini), Florence.
1758, Clement XIII (Rezzonico), Venetian.
1769, Clement XIV (Ganganelli), S. Angelo in Vado.
1775, Pius VI (Braschi), Cesena.
1800, Pius VII (Chiaramonti), Cesena.
1823, Leo XII (Della Genga), Spoleto.
1829, Pius VIII (Castiglioni), Cingoli.
1831, Gregory XVI (Cappellari), Belluno.
1846, Pius IX, Ancona.
1878, Leo XIII, Voscian.
1903, Pius X, Venetian.
1914, ———?

LEONARD BORWICK'S ORCHESTRAL DATES.

Leonard Borwick's orchestral dates are augmenting constantly. Recent additions to the list are engagements with the Minneapolis Symphony Orchestra for January 5, 1915, with the Boston Symphony Orchestra in Boston during April, and with the New York Symphony Orchestra during January in New York, and again during March, both in New York and in Brooklyn.

AMERICA'S HOST ABROAD.

[The MUSICAL COURIER is endeavoring to keep the subjoined list up to date. As soon as arr[illegible] reported in this country their names are removed from this roster. Should there be an oversight, or should any of America's musical personages now abroad not be included in the appended table, the MUSICAL COURIER would be grateful to receive such information so as to be able to keep the reference schedule correct.—Editor MUSICAL COURIER.]

A

Arthur M. Abell, Mariska Aldrich, Luella Anderson, Arthur Alexander, J. Allen, Leonora Allen, Paul Althouse, Richard Aldrich, Cecil Ayres, Pasquale Amato, Paolo Ananian, Frances Alda, Richard Arnold.

B

Louis Blumenberg, Alexander Bloch, W. L. Blumenschein, Mrs. Marc A. Blumenberg, Birdice Blye, Alice L. Bryant, Mrs. Norah Brandt, Enid Brandt, Mrs. H. H. A. Beach, Charles Bowes, Eddy Brown, Thuel Burnham, John Braun, Alice Bingham, Mrs. George Beck, Helen Blain, Lillian Blauvelt, Carlo Buonamici, Rudolf Berger, Carl Braun, Alessandro Bonci, Ferruccio Busoni, Willy Burmester, Amadeo Bassi, Lucrezia Bori, George Barrere, Grace Burnap, Mrs. Hope Hopkins Burroughs, Mrs. A. M. Blair.

C

Enrico Caruso, Julia Claussen, Cleofonte Campanini, Anna Case, Dr. William C. Carl, Shanna Cumming, Mr. and Mrs. King Clark, Arthur M. Curry, Claude Cunningham, Augusta Cottlow, Pauline Curley, Lucy Call, Grace Cole, Marian Clark, Kittie Cheatham, California University Glee Club, Gertrude Cleophas, Jane Noria-Centannini, Maria Cavan, Julia Culp, Francis Coppicus, Jacques Coini, Ernesto Consolo, Charles Cooper, Andrea Casertani, Lina Cavalieri.

D

Frank Damrosch, Mildred Dilling, Laurette Duval, Vernon d'Arnalle, Adamo Didur, Charles Dalmores, Norah Drewett, Andreas Dippel, J. F. Delma-Heide, Jenny Dufau, Emmy Destinn, Eleonora de Cisneros, Gaston Duchamel.

E

Annie Ellermann, Albert Elkus, Emma Eames, Edwin Evans, Rudolph Engberg, C. A. Ellis, O. Gordon Erickson, William Engle.

F

George Fergusson, Truman Fassett, Mrs. E. Potter-Frissell, Benjamin Fabian, Geraldine Farrar, William Förster, Anna Fitzhugh, Carl Flesch, Edoardo Ferrari-Fontana, Flonzaley Quartet, Martha Falk-Mayer, S. M. Fabian.

G

Giulio Gatti-Casazza, Frank Gittelson, Louise Gunning, Leopold Godowsky, Katherine Golcher, Katharine Goodson, Esperanza Garrigue, Hedwig Glomb, Emily Gresser, Mary Garden, Paolo Gruppe, Emilio de Gogorza, Ossip Gabrilowitsch, Clara Clemens-Gabrilowitsch, Aristodemo Giorgini, Heinrich Gebhard, William J. Guard, Paolo Gallico, Albino Gorno, Johanna Gadski, Otto Goritz, Dinh Gilly, Elena Gerhardt, Joseph Gotsch, Mr. and Mrs. Felix Garziglia, Mrs. Warner Gibbs, Mr. and Mrs. Isaac Gans.

H

Julia Hostater, Kathleen Howard, Victor Harris, David Hochstein, Ellis Clark Hammann, Sara Heineman, W. H. Henderson, Sue Harvard, Margaret Huston, George Hamlin, Edwin Hughes, Ada Soder-Hueck, William Hinshaw, Edward Hargreave, Karleton Hackett, George Nelson Holt, Gustav Holmquist, Elmer G. Hoelzle, Edna ver Haar, Allen Hinckley, Genevieve Houghton, Ragnahild Holmquist, Alfred Hertz, Heinrich Hensel, Frieda Hempel, Marie Hertenstein, Josef Hofmann, Hans Himmer, Edna Hoff, Walter Heermann.

J

Sascha Jacobson, Anna Taylor Jones, Carl Jörn, Edward Johnson, Frank Norris Jones.

K

Grace Kerns, Mme. Rider-Kelsey, Marie Kaiser, Earle G. Killeen, Sergei Kotlarsky, Morgan Kingston, Mr. and Mrs. Knupfer, Georgia Kober, Adele Krueger, Fritz Kreisler, Dr. Ernst Kunwald, Leopold Kramer, Louis Koemmenich, Henry Kaspar, Mrs. Joseph Kaspar, Mrs. J. B. Kendall.

L

Felice Lyne, Albert Lindquist, Kathleen Lawlor, Leslie Loth, James Liebling, Cordelia Lee, Lucille Laurence, Marie White Longman, Josef Lhevinne, Tina Lerner, Georges Longy, Frank la Forge, Theodor Latterman, Henri Le Roy, Mario Lambardi, Dr. and Mrs. Lovette.

M

Charles Henry Meltzer, Alice Garrigue Mott, Florence MacBeth, Zettali Martin, Adolph Mühlmann, Marguerite Melville, Beulah Munson, Alma Moodie, Francis Maclennan, Florence Easton Maclennan, Christine Miller, Riccardo Martin, Harry Munro, Marie Mohler, Francis Macmillen, Isolde Menges, L. H. Mudgett, Dr. Karl Muck, Ottilie Metzger, Lucien Muratore, Vannie Marcoux, Margarete Matzenauer, André Maquarre, Elisabeth Mack, Yolanda Mérö, Hans Merx, John McCormack, Daniel Maquarre, Katharine McNeal, Wilhelm Middelschulte.

N

F. Wight Neumann, Louise Nikita, Emma Nevada, Mignon Nevada, Hildegarde Nash.

O

Hendrikje Ohlsen, H. O. Osgood, W. B. Olds, Professor Otto, Mrs. Charles Orchard, W. B. Olds, Margarete Ober, Emil Oberhoffer.

P

Elizabeth Kelso Patterson, Paul Petri, Carroll Badham Preyer, Louis Persinger, Mrs. Dolly Pattison, A. Buzzi-Peccia, Henry Perry, Daniel Protheroe, Eleanor Pochler, Harry Phillips, May Esther Peterson, Ignace Jan Paderewski, Lucille Peck, Eleanor Peocock, Kathleen Parlow, Giorgio Polacco, F. Parme, S. van Praag, Anna Pavlowa.

Q

Alfred Quinn.

R

Titta Ruffo, Kate Rolla, Claude Reddish, Meta Reddisch, Leon Rains, Anita Rio, Max Rabinoff, Ettore Ruffo, Otto Roehrborn, Elizabeth Reeside, Léon Rothier, Henry Russell, Marie Rappold, Albert Reiss, Jacques Renard, H. Royer.

S

Helen Stanley, Gaston Sargent, Viola Gramm-Salzedo, Gladys Seward, Arnolde Stephenson, Leon Sametini, Carl Stasny, Wager Swayne, Irma Seydel, Theodore Seydel, Arthur Shattuck, Kurt Schindler, Ernestine Schumann-Heink, Ernest Schelling, Sigismund Stojowski, Philip Spooner, Albert Stoessel, Paul Steindorff, Theodore Spiering, Oscar Saenger, Andrea de Segurola, James Sauvage, C. Wenham Smith, Ethel C. Smith, Pitts Sanborn, Oscar Seagle, Katherine Stevenson, Herman Sandby, Ella Spindler, Alexander Savine, Frank Steen, Edgar Stillman Kelley, Eleanor Spencer, J. D. Sample, Leo Slezak, Mario Sammarco, Jan Sickesz, Arrigo Serato Sevcik Quartet, Antonio Scotti, Max Smith, Mr. and Mrs. Otto T. Simon, Josef Stransky, Giulio Setti, Leo Schultz, Ann Swinburne, Herbert Foster Sprague, Rudolph E. Schirmer, Arthur P. Schmidt.

T

Louis Campbell-Tipton, Louise Gerard-Thiers, Della Thall, Adolph Tandler, Arturo Toscanini, Jacques Thibaud, Luisa Tetrazzini, Otto Tuft, Oswald Thumser.

U

Otto Urack, Josef Urban, Jacques Urlus.

V

Mr. and Mrs. Arnold Volpe, Daniel Visanska, Otto A. Voget, Edna ver Haar, Coenraad von Bos, Luisa Villani.

W

Felix Weingartner, Herbert Witherspoon, Helen Bixby Wetzel, Mrs. Stacey Williams, Edyth Walker, Hermann Hans Wetzler, Clarence Whitehill, Marie Louise Wagner, Nancy White, G. C. Weitzel, Louise St. John Westervelt, Helen Warrum, Coral Wait, Carolina White, Priscilla White, Frank, Waller, Beatrice Wheeler, Herman Weil, Anton Witek, Vita Witek, E. Walther, Edith Bower Whiffen.

Y

Eugen Ysaye, S. Contantino Yon, Pietro A. Yon.

Z

Fannie Bloomfield Zeisler, Alice Zeppilli, Katherine Ziegler.

Returned and Returning.

Leopold Stokowski, conductor of the Philadelphia Orchestra, and his wife, Olga Samaroff-Stokowski, the pianist, arrived in New York this week on the steamer Noordaam.

Hannah Butler, the Chicago soprano, has returned to this country and is at present in Maine.

M. H. Hanson, the New York concert manager, is expected home this week via Montreal.

Alma Gluck, the prima donna soprano, and Efrem Zimbalist, the Russian violinist, sailed from Havre August 22, and are due in New York about August 30.

Louis Victor Saar, composer-pianist, and teacher of theory at the Cincinnati College of Music, is at present with his family in Wisconsin, having returned from abroad Wednesday, August 12.

Gertrude F. Cowen, the New York concert manager, returned from Europe last week.

Daniel Protheroe, the Chicago conductor, returned this week from the war zone on the steamship Campania.

Mary C. Bergersen, a Chicago pianist, is reported to be en route home from Vienna on the steamship New Amsterdam.

Charles L. Wagner, the New York concert manager, returned last week via Quebec.

Richard Czerwonky, concertmaster of the Minneapolis Symphony Orchestra, returned to this country last week.

Vida Llewellyn, pianist, who is to make an American tour this coming season, arrived in New York last Sunday, August 23, on the steamship Cameronia and will spend the balance of the summer at her home in Chicago.

PUBLICATIONS AND REVIEWS

NOTICE TO PUBLISHERS.

This department is devoted to a review of old and new music publications, musical literary works and anything pertaining to the publishing of matters in music.

Only such publications and compositions will be reviewed as are deemed worthy of notice, and the MUSICAL COURIER *reserves to itself the privilege of rejection. It is also understood that any work or composition or book reviewed in this column relinquishes its copyright to any part or all of its parts so far as a review of the same can be applied. This does not mean that the* MUSICAL COURIER *assumes or claims any interest in the copyrights; it merely means that we are not to be held for any infringement of copyright by handling copyright publications or works in this department.*

Particular attention given to works of American composers and their products.

Albert Stahl, Berlin.

VARIATIONS ET FUGUE SUR UN THÈME ORIGINAL. Composed for the piano by Martinus Sieveking.

There are fourteen variations, a difficult free fugue, and again more variations in this brilliant and solidly constructed work of twenty-seven pages. The original theme is simple and diatonic. It might have served for one of Weber's genial set of variations. But only a composer who had lived after Schumann and Brahms could have written some of the later variations of this set. The four part fugue is immensely difficult and is only to be attempted by the most advanced players, who have not only polyphonic skill, but a command of octaves as well, and plenty of freedom in moving their hands rapidly across great stretches of keyboard for distant chords. There is a good deal of modern spirit and force in the fugue, which is by no means too formal and academic for the accompanying variations. This work is worthy of the serious attention of concert pianists, for whom it is evidently intended. Writers of this class of work must be prepared to live on glory or on funds collected from other sources. To put it mathematically, we might say that remuneration for a musical work decreases according to the square of the counterpoint. This work contains a lot of fine counterpoint.

D. Rahter, Leipsic.

QUINTET IN D MINOR, for piano, two violins, viola and cello. Composed by W. H. Pommer, op. 21.

This is a work that makes little more than a moderate amount of exertion on the part of the performers and does not require concert violinists to perform. From the comparative simplicity of the string parts we are inclined to think that the composer is primarily a pianist. The piano part is certainly more difficult than any of the string parts are for their respective instruments, particularly the cello part, which, with the exception of an awkward passage here and there, might be read at sight by an expert performer.

Musically, the work is melodic and direct, free from exaggerations and subtleties, and one that would be quite likely to appeal to intelligent amateurs as well as to professional players. It is written in four sections—allegro con moto, andante non troppo, allegro assai e con brio, and allegro vivace—though the music is intended to be continuous and without the breaks so characteristic of classical chamber music. The engraving and printing of this quintet is in the finest German style and could not be bettered.

F. E. C. Leuckart, Leipsic.

Piano Compositions by Emil Kronke—CHANT NAPOLITAN, FOUR GERMAN DANCES, MENUETTO, SCÈNE ROMANTIQUE, VALSE LÈGÉRE, TROIS PENSÉES MUSICALES, TROIS VALSES EROTIQUES.

These works belong to the medium grade of teaching pieces and are suitable for almost any good amateur pianist. They are well written, melodious and attractive compositions without pretentions or distinction.

Rob. Forberg, Leipsic.

PIANOFORTE-STUDIEN FÜR DIE LINKE HAND ALLEIN. By Mary Wurm.

These studies for left hand alone are not merely finger exercises, as the following list will show:

No. 1. Forty daily studies.
No. 2. Song without words.
No. 3. Idylle, etude.
No. 4. Little song.
No. 5. Chopin's E flat nocturne transcribed for left hand alone.

From a musical point of view, these left hand performances are without attraction. It does not help the music in the least for the audience to watch a pianist keep his balance by holding on to the piano stool while he twists and forces his left hand to the upper part of the keyboard, where it does not belong. As studies for the left hand, these works have value nevertheless. No pianist can be a great performer today who has not "two right hands."

Verlag von H. Neal, Heidelberg.

AUF EINER BURG, a cycle of piano pieces. Composed by Heinrich Neal.

There are ten of these little pieces, more or less after the style of Grieg's "Lyrical Pieces." They are moderately difficult, well written, and musically attractive pieces which might enjoy a certain amount of popularity among teachers. The German titles of the ten numbers are: "Morgendämmerung," "Linde im Schlosshof," "Irmgard," "Altes Lied," "Fahrender Sänger," "Stürmische Werbung," "Heiligenbild," "Auszug zum Kampf," "Schweres Lied," "Frühling."

G. H. van Eck & Zoon, Haag, Holland.

FANTASIE VOOR VIOOL EN PIANO, or, Fantasie for violin and piano. By D. Stalman.

This is essentially a violin solo with an easy accompaniment for the piano. The violin part is by no means easy; but the difficulties in the violin part are written by a violinist who knows how to make them effective. There are many changes of tempo in this short work of seven pages. A uniformity of style, however, makes the work coherent in spite of ever changing time and key signatures. Students of the violin who have got beyond the first grades and are looking for a pleasing solo of no great depth might easily find this fantasie of D. Stalman to their taste.

One Century Ago.

One hundred years ago the musical world observed the centenary of Johann Christopher von Gluck, the melodious German, who yet lives through his operas "Orfeo," "Alceste," "Iphigenia in Aulis" and "Iphigenia in Taurus." While Gluck was a German by birth, his brilliant successes were in Paris. He took the tragedies of Corneille and Racine as models upon which to form the splendor and grandeur of musical harmony. The opera of "Iphigenia" was his greatest work. When it was performed for the first time in Paris in 1774, it was an immediate success, and even the literary circles took up the question of its merits. Jean Jacques Rousseau became an appreciative admirer of Gluck, and Marie Antoinette, who was then the dauphiness at Paris, became one of his pupils.—Waltham, Mass., Daily Free Press-Tribune.

David Robinson Opens Season.

David Robinson, violin virtuoso, and formerly concertmaster of the Chicago Grand Opera Company, has resumed teaching. He has a large class of advanced violin students. Mr. Robinson will also accept engagements for concert and ensemble playing.

International Battle Hymn.

(Blanks to be filled in according to the singer's sympathies.)

Ye sons of ....., awake to glory!
The voice resounds like thunder peal,
And beardless boys and grandsires hoary
Bind firm the belt and bare the steel.
Ye mariners of ....., arise!
To arms, to arms! Ye men of .....!
On sea and land the banner flies!
Brave hearts and true defend the .....!

Oh, ... who have with ..... bled,
The God of ..... defends the right;
Far has the mighty summons sped;
To arms! To arms! And forth to fight!
"On, on to .....!" rings the cry,
And loyal soldiers follow all.
See where the foemen's banners fly!
Forward, to conquer or to fall!

Almighty Ruler, guard our cause,
And o'er our armies stretch Thy hand;
To vict'ry lead! No rest, no pause,
Till ..... is driven from our land;
Till haughty ..... is humbled low,
Her bones are broken on the sod;
Forth with our conquering army go
And vindicate our right, in God.

Brave hearts and true, awake to glory!
Hark, hark, the myriads bid you rise.
'Mid clash of steel, through combat gory,
Follow where fame and honor lies!
Stand ye for ..... until your arms
Have hurled proud ..... in flight!
Brave hearts and true, in war's alarms,
May God be with us and the right.

DENVER PHILHARMONIC ORCHESTRA SEASON WILL BEGIN OCTOBER 15.

New Business Manager Engaged—Noted Soloists Will Assist Orchestra Which Is to Be Enlarged—Chamber Music Series at Brown Palace—Summer Orchestral Concerts in the Parks.

2735 East Colfax Avenue,
Denver, Col., August 10, 1914.

Announcement has been made to the effect that Robert Slack is to be associated with the Denver Philharmonic Orchestra as business manager, having signed a contract with that organization for three years.

Mr. Slack has for many years past managed a series of artistic concerts, bringing to Denver many noted artists. This series will be discontinued and as manager of the Philharmonic Mr. Slack will bring celebrated artists to appear at each orchestral concert. The concerts, six in number, will be given at the Auditorium at night instead of the afternoon, as has heretofore been the custom.

The large seating capacity of the city's building will enable the organization to make the prices of admission lower than usual.

The first concert will be given October 15, with Julia Claussen, contralto, of the Chicago Grand Opera Company, as soloist. Other artists engaged are Rudolph Ganz, Arrigo Serato, John McCormack, Elena Gerhardt and Alma Gluck.

The orchestra, under Horace Tureman, will be enlarged and every effort is being put forth to make it one of the best in the West.

A LECTURE-RECITAL.

John Orth, the eminent Boston pianist, who is visiting in Denver, gave a lecture piano recital—"With Liszt in Weimar"—at the Central Christian Church on Wednesday evening, July 29. A good sized audience was present to greet Mr. Orth and a musical treat was enjoyed.

CHAMBER MUSIC SERIES.

A series of four concerts of chamber music is being given during the month at the Brown Palace Hotel by Alexander Saslavsky, violinist, Alfred de Voto, pianist, and Herbert Riley, cellist.

The program for the first concert consisted of Handel's sonata, No. 4, in D major; Mozart's trio, in G major, and Beethoven's "Kreutzer" sonata. This program, given on Thursday morning at 11 o'clock, was well attended by an audience of more than three hundred people.

The second concert, Thursday morning, August 6, was as well attended and the program equally as interesting as the first. Schubert's trio in B major; sonata in D minor, by Corelli; sonata in G major, by Grieg, and the Mendelssohn trio in D minor were given.

SUMMER ORCHESTRAL MUSIC.

The orchestral concerts at Lakeside will continue during August, while those at Elitch's Gardens will close on Friday, August 14. The programs at both places have been most enjoyable and instructive. The attendance has been good, considering that they have been given on the same day and hour at each resort.

The local soloists appearing at Elitch's have been Della Hoover, violinist; Miss la Zar, soprano; Evalyn Knapp Martin, soprano; Everett Steele, pianist, and Mrs. Roblin Davis, contralto.

Those singing with the Cavallo Orchestra at Lakeside were: Agnes Clark Glaister, soprano; Bertie Berlin, soprano; Maud Norman Reilley, contralto.

Dr. Francisco P. Cavallo, New York basso, and brother of Conductor Cavallo, will appear with this orchestra on Friday afternoon, August 14, singing "It Is Enough," from "Elijah."

ARTISTS TO BE HEARD NEXT WINTER.

Mme. Gadski, Maude Powell and Germaine Schnitzer will be presented to Denver audiences during the winter in concerts given by the Cavallo Orchestra.

DOLORES REEDY MAXWELL.

Air Pressure in Musical Instruments.

In an interesting article in the Philosophical Magazine, Mr. Foord refers to Dr. Stone's table of wind pressure required to play various notes of the scale on various wind instruments. The table indicates that as the notes rise higher in the scale the air pressure necessary to produce them increases with most wind instruments, although not with all. In the clarinet, for example, the pressure decreases from the low notes to the high ones, varying from 15 inches of water to 8 inches. Mr. Foord repeated these experiments on the clarinet and saxophone, playing the whole range of notes first loudly and then softly. For the clarinet it is found that the pressures fall as the notes rise, agreeing with Dr. Stone's table, although the inverse law holds good for the oboe, bassoon, horn, cornet, trumpet, euphonium and combardon. With the saxophone it is found that the pressure corresponding to notes at the beginning and end of the register are equal, the pressure rising to a maximum at the note D about half way through the scale. —Altoona (Pa.) Times.

Pasquale Tallarico's Success.

This young pianist of Italian parentage came to New York when he was ten years old and has studied exclusively in his land of adoption. His growth, intellectually, technically and musically, has been steady, and, it is said, he bids fair to become a pianist of prominence. A musical temperament, a winning personality, together with dignity and grace of manner on the platform, are strong factors in the makeup of a concert artist, and these young Tallarico possesses.

He made a successful debut last season at Aeolian Hall, New York, and has followed this up by appearances with the Philadelphia Orchestra (under Leopold Stokowski) and recitals in various important musical centers. Wherever he has played he has created an excellent impression. His success in Lowell, Mass., was remarkable, as the following extracts from his criticisms will show:

Perhaps nothing pleased more than the "Sonata Appassionata" of Beethoven; the pianist grasped the big pulsing motif and brought it forth in a manner which bespoke his blood. Theatricalism was not present. . . . May pianists of the type of Tallarico come here frequently!—Lowell Courier-Citizen.

A large audience enjoyed the artistic work of Pasquale Tallarico. . . . His work in the Beethoven sonata was a revelation and delight. . . . In the Chopin ballade, Liszt's "Gnomenreigen" and second rhapsody he exhibited a wonderful degree of virtuosity and command of his instrument.—The Lowell Sun.

Other recitals were equally successful, notably one at the Mary Baldwin Seminary, Staunton, Va.

The Staunton Daily News said:

Pasquale Tallarico had double cause to feel highly flattered last night when he appeared at the Mary Baldwin Seminary, for not only was he received with rapturous applause, but he rendered several numbers on his program decidedly better than they have ever been heard before in this city. . . . The seminary is to be congratulated in the very highest terms for giving Staunton music lovers this artistic treat.

Tallarico is spending the summer in the White Mountains, studying and enjoying nature. He expects to tour the country quite extensively this season and has arranged to go West for recitals in October and November and South following his return from the West.

Katharine Goodson Facing Phenomenal Season.

One of the American war refugees, who saw Katharine Goodson while in London recently, said the famous pianist, despite the raging conflict in Europe, would return to America next winter and "face a phenomenal season." The artist was at her home, 14 St. John's Wood Road, London, when last interviewed, and while much concerned over conditions, was happy in the thought that she was soon to pay another visit to America. This will be Miss Goodson's sixth tour of the New World; her manager has contracts for three orchestral appearances and fifteen recitals with many tentative dates. Miss Goodson will arrive in time for her first New York recital, which takes place at Carnegie Hall, on January 2. Some of the important appearances for January, February and March will be as follows:

January 8—Auburn, N. Y.
January 11—Aurora, N. Y.
January 18—Chicago, Ill.
January 21—Recital in Brooklyn.
February 16—Guelph, Canada.
February 18—Detroit, Mich.
February 25—St. Paul, Minn.
March 2—Kansas City, Mo.
March 7—Wichita, Kan.
March 9—Columbus, Ohio.
March 11—Cincinnati, Ohio.
March 25—Hartford, Conn.
March 26—Greenfield, Mass.
April 14—Bridgeport, Conn.

Asbury Park Music Festival.

A music festival is to be held in Asbury Park, N. J., by the B. P. O. Elks, No. 128, at the Beach Auditorium on the evenings of August 25, 27, and 29. The following artists have been engaged to appear on Tuesday evening, August 25, Mabel Garrison, Orville Harold, and Eva Mylott. On Thursday evening Alice Nielsen, George Dostal and Nahan Franko will be heard, and on Saturday evening, August 29, Alice Nielsen will again be heard, the other artists being Rosa Olitzka, Florencio Constantino, Jerome Uhl, and Emil Polak.

These concerts are to be given in order to raise money for the new building that has just been erected by the Elks in Asbury Park.

Gabrilowitsch Safe.

London Charlton has received a cable dispatch from Ossip Gabrilowitsch, the Russian pianist, stating that he and his wife, Clara Clemens-Gabrilowitsch, are safe in Zurich, Switzerland. Mr. Gabrilowitsch and his wife were living in Berlin at the outbreak of the present hostilities, and as the pianist is a Russian, there was much anxiety as to his welfare, fears which the message just received place at rest. Both Mr. and Mrs. Gabrilowitsch are scheduled for American concert tours this forthcoming season. They were not planning to come to this country before December, but Mr. Charlton now thinks that the European situation may prompt them to sail much earlier than they had expected. The Zurich telegram, in accordance with present regulations, was in French, and told of the artists' good health as well as their safe arrival in Switzerland.

VIDA LLEWELLYN HAS ARRIVED IN AMERICA.

Brilliant Pianist Reaches New York from Europe and Will Remain for the Balance of the Summer in Chicago—Will Tour This Country During Coming Season—Relates Exciting Experiences in War Zone.

Vida Llewellyn, the brilliant pianist, who is to tour America this season under the management of the Concert Direction M. H. Hanson, arrived in New York, Sunday, August 23, on the steamship Cameronia of the Anchor line after an exciting time.

When the war clouds began to gather, Miss Llewellyn was making the Rhine journey up the river to Mainz and thence to Wiesbaden and Frankfurt. The first signs of war were the military guards lining the bridges and the



VIDA LLEWELLYN.

adjacent river banks, and on the rail trip between Wiesbaden and Frankfurt. Miss Llewellyn saw that the railroad stations were occupied by companies of soldiers.

On the day before mobilization was ordered (July 31), Miss Llewellyn left Frankfurt for Berlin. Even then, she says, the trains were crowded to the limit and people sat on suitcases or stood in the aisles, passages and vestibules wherever there was an inch of space. Miss Llewellyn was permitted to draw £20 in paper (not gold) in Berlin, no larger sum than this being allowed. From Berlin she went to the Hook of Holland and there embarked for England. The trains on this trip were again overcrowded and no attempt was made to adhere to any schedule time. As for baggage, Miss Llewellyn, being so fortunate as to speak German, was able to look after her own, standing at the door of the baggage van and personally seeing to it that it was put on the right train and not removed on the way. She says that she had no great trouble in accomplishing this, and that she met with none of the discourtesy from the Germans, of which other travelers so bitterly complain. In London Miss Llewellyn remained a week and a half waiting to get passage, and finally sailed in a room built especially in the steerage. This, says Miss Llewellyn, was not particularly uncomfortable, although far forward. The trip was quiet and uneventful.

Miss Llewellyn, who was to have remained in Europe all summer preparing for her coming tour, and had planned to sail by the Prinz Friederich Wilhelm on October 6, will now go to her Chicago home for the remainder of the summer.

Fremstad to Sing with New York Symphony.

Olive Fremstad's first appearance in New York City next season will be as soloist with the New York Symphony Orchestra at its pair of concerts in Aeolian Hall, October 31 and November 1.

Slezak's Long Delayed Letter.

A delayed letter from Leo Slezak, the giant Czech [illegible] which evidently had been opened many times [illegible] by its frequent handling that it had suffered [illegible] twenty-six day transit from the singer's home in Bavaria to the office of Haensel & Jones, in New York, says among other things, that the former Metropolitan Opera favorite is temporarily laid up with a badly sprained ankle.

According to the letter Mr. Slezak was out on his country estate with his children and dogs making a few hundred feet of film with his moving picture camera when he accidentally stepped into a small hole in the turf. Owing to his great weight, the sprain is a severe one, but the tenor says his voice is in no way affected by his crutches.

The singer tells in his humorous way of his trouble in getting a pair of crutches in the neighboring village large enough for him. Slezak says that finally one of his farm hands made him a pair by cutting down two fair sized young cypress trees. The upholstering for the armpit rests required part of a sofa pillow for each crutch.

That the giant tenor did not dream of war is indicated by the fact that he mentions in his letter that he has received word that he is to sing for his beloved emperor at the Royal Palace early in October, and that the summons further stated that he might expect another royal decoration at the time of the October visit to the palace.

Slezak is due in America late in December. His concert itinerary extends from coast to coast and lasts well into May. The great popularity of Slezak in the Far West is indicated by some twenty engagements in California, Oregon, Washington and British Columbia, and his tour includes nearly all of the important cities of the United States and Canada.

Stickles Pupil in "Elijah."

Notable among the many attractive features which marked the performance of Mendelssohn's "Elijah," conducted by Tali Esen Morgan in the Auditorium at Ocean Grove, N. J., on Saturday evening, August 15, was the admirable work of the contralto, Alice Louise Mertens, as Queen Jezebel. This young artist, who is a pupil of the prominent New York vocal teacher and coach, William Stickles, possesses a voice of richness and rare beauty. The exquisite contralto quality of her voice, with its manifold color resources, makes her gift one that undoubtedly will attract wide attention in the concert and oratorio field. Her interpretations were characterized by original impressiveness and with a keen appreciative sense of the spiritual solemnity contained in the work. These effective attributes were strikingly displayed in her appealing rendition of "O Rest in the Lord." Miss Mertens, both as a musician and a singer, is another addition to the distinguished list of convincing results hailing from the Stickles studio.

Victor Harris in New York.

Victor Harris was caught in Etretat, the French resort, at the outbreak of hostilities. He says the excitement was great, of course, and in a remarkably short space of time all of the men had left town, only old men, boys and foreigners, chiefly Americans, remaining. At first Mr. Harris did not take the matter seriously, but after four days he saw that it was time to move. In order to accomplish this he had recourse to a hay wagon for himself and a second hay wagon trailing on behind for the trunks. In this way he reached port and embarked for England and thence, via the steamship St. Louis for America.

Mr. Harris announces that he is remaining in New York and will be found at his usual address.

Frank Gittelson Heard From.

Frank Gittelson, the noted American violinist, who has been concertizing in Europe during the past two years and who is to play here for the first time professionally this coming fall, has been heard from. The agents of the Holland-American line in Rotterdam cabled his father, who is a prominent physician living in Philadelphia, for funds to prepay the passage to this country of Mr. Gittelson and his mother, and it is presumed they will arrive here within a short time. Mr. Gittelson opens his tour on October 28, when he will be the soloist with the Philadelphia Orchestra in his home city, Philadelphia.

Foster & David Prospectus.

Foster & David are preparing an elaborate prospectus of the artists under their management. It will be extensively illustrated and will be distributed gratis to their clients early in September.

Samuel Gardner at MacDowell Festival.

Samuel Gardner, violinist, was one of the artists appearing at the MacDowell Festival at Peterborough, N. H., on August 20.

Cecil Fanning at Monteagle Assembly.

Cecil Fanning the American baritone, scored a brilliant success at the Monteagle Assembly, Tennessee, when he appeared there on August 11, 12, 13 and 14 in four wholly different recital programs.

The following notice, taken from the Nashville Banner of August 17, speaks of his performances during that week and includes the program of English songs used on the last evening of his engagement at the Assembly. A more detailed review of the four programs used will appear in the next issue of the MUSICAL COURIER:

Monteagle, Tenn., August 17.—The idea of having two music festivals during the season, one in the first half, the other in the second half, was a most happy one, as it enabled the guests who came for either part of the summer to have an opportunity of hearing a special musical program. The present week has been a festival of song. On all sides have been expressions of highest praise for the splendid programs given this week, in four recitals by the gifted and accomplished young singer, Cecil Fanning, who was so ably assisted at the piano by H. B. Turpin. Mr. Fanning's versatility is remarkable, and his memory prodigious, while he conquers all the difficulties in the way of a singer. His reception at the assembly has been such as might gratify any singer, the enthusiasm enkindled amounting to an ovation.

It was with great manifested pleasure that the audience heard the announcement that Mr. Fanning would remain at Monteagle until today. In addition to the following program four encores were given:

SHAKESPEAREAN SONGS.

If Music Be the Food of Love (Twelfth Night) (1781), John Clifton
I Know a Bank (Midsummer Night's Dream).....Henry Parker
Cuckoo Song (Love's Labor Lost) (1710).....Dr. Arne
Over Hill, Over Dale (Midsummer Night's Dream) (1784), Thomas Cooke

RUSSIAN SONGS.

A Song to India.....Rimsky-Korsakoff
O Thou Billowy Harvest Field (Tolstoi).....Rachmaninoff

FOLKSONGS.

Turn Ye to Me.....Old Highland
Caller Herring' .....Old Scotch
Meet Me by Moonlight Alone.....Old English
The Keys of Heaven (dance song).....Old English
Air from the cantata, Sir Oluf (libretto by Cecil Fanning), Harriet Ware
I Had a Dove (adapted from Keats).....Carl Busch
The Fool of Thule (Bowles).....Pietro Yon
I Mind the Day (Moira O'Neill).....Charles Willeby
Someday, Sometime (Clark).....Palmer John Clark
The Charge of the Light Brigade (Tennyson)....Alfred Hiles Bergen

(Advertisement.)

The suggestion of a statue to Nordica calls attention incidentally to the fact that we have few statues to women. And that is especially unfortunate when you think how much more graceful skirts are than pantaloons.—Boston Budget.

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9 Four-hand Pieces
4 Six-hand Pieces

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8 Plantation Songs
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Aeolian Hall, New York

Louis Victor Saar Back from Europe.

"After all kinds of excitement, which prevailed during my last days in Europe, before and during mobilization," writes Louis Victor Saar, the well known pianist, composer and teacher of composition at the Cincinnati College of Music, in a letter to the MUSICAL COURIER, from Provemont, Mich., and dated August 17, 1914, "I returned to New York last Wednesday (August 12) on the steamship Potsdam, and went West that very afternoon to join my wife and children, who are summering here and of course worrying. I consider myself very lucky that I made my escape as quickly and safely.

"While abroad I heard from a number of friends in the profession, who, I am afraid, are still detained. My friend, Wilhelm Middelschulte, from Chicago, with whom I went abroad on the Kronprinzessin Cecile, must still be in Dortmund. Dr. Kunwald wrote to me from Berneck (Fichtelgebirge) and Louis Koemmenich from Interlaken. He and his family intend to spend August in Lausanne. I know that Theodore Spiering tried very hard to come over here permanently. This unfortunate situation is bound to play havoc with many plans and projects for this coming season.

"I sincerely hope, however, that this may be a grand chance for the Americans, or shall I say 'local artists,' to come in for his or her rights."

Matzenauer to Appear in Concert.

Margarete Matzenauer, prima donna contralto of the Metropolitan Opera Company, who will tour in concert under the direction of Messrs. Haensel & Jones, prior to and after her opera season, cabled her managers that, along with her husband, Edouarde Ferrari-Fontana, tenor of the Boston Opera Company, she would sail for America early in September.

Mme. Matzenauer is passing the summer at Ferrari Villa, Cesenatico, Italy, with her husband and little daughter, Adrienne, who is now seven months old. Immediately after her arrival in America, Mme. Matzenauer will busy herself making a series of talking machine records. In addition to her appearances at the Metropolitan Opera House, she has been engaged for twelve performances with the Boston Opera Company, where her husband is the leading dramatic tenor.

Yvonne de Treville at Brooklyn Institute.

The last engagement arranged for by the late Prof. Franklin Hooper at the Brooklyn Institute of Fine Arts and Sciences was that of Yvonne de Tréville, who is to give her famous costume recital, "Three Centuries of Prime Donne," there on November 4. Mlle. de Tréville will be assisted by her beautiful pianist, Edith Bowyer Whiffen, who accompanied her on her tour last season. Mrs. Whiffen, though marooned in Lugano, Switzerland, with the Ernesto Consolo family, expects to sail for America the end of August.

OBITUARY.

Joseph T. Ohlheiser.

Joseph T. Ohlheiser, a violinist with a studio at 427 Fine Arts Building, Chicago, died last week, at a hospital in Auburn, N. Y. An operation was performed a month ago and he seemed to rally until Saturday, when he had a relapse.

Mr. Ohlheiser became an assistant to the late S. E. Jacobson at the Chicago Musical College twenty-three years ago. Among his pupils were Cyrus McCormick, Marshall Field III, and Walter Schultz, now famous in Berlin. Since 1907 he devoted his entire time to giving private lessons. He resided at 5352 Lakewood avenue, Chicago. Funeral and burial took place in Auburn, his boyhood home. He was a former member of the Theodore Thomas Orchestra.

John Culbertson.

John Culbertson, brother of Harry Culbertson, the well known musical manager, died suddenly at his home, in Dubuque, Ia., on Friday, August 14. Mr. Culbertson was well known in the musical field and at one time was associated with his brother Harry on the Western Herald, a monthly musical paper now out of existence. John Culbertson was also connected with the Harry Culbertson Bureau and made for his brother and his artists many warm friends throughout the country.

The deceased, who had only reached his twenty-ninth birthday, is survived by his father and several brothers and sisters.

HOW TO PLAY THE VIOLIN.

ILLUSTRATED BY FRANCIS MACMILLEN.

The center picture shows the virtuoso holding the violin in the correct position, it also illustrates the correct posture of the body while playing. These two essentials are absolutely necessary, Mr. Macmillen says, to virtuosity, which, when analyzed technically, means tone production.

In present day violin playing, tone is everything. Mr. Macmillen has it, a big, lucious cellolike tone, one which makes that creepy feeling go up and down the listener's spine—the true sign that a responsive chord has been struck between player and listener.

Note the elevation at which Mr. Macmillen holds the instrument, high and free from contact with clothing, chin or body, except at the very point where it is chucked firmly but not too tightly in the angle between the chin and the collar bone, resting on the latter. Note also the body and clothing is brought into contact with the violin, thereby reducing to a minimum any interference contrary conditions might have with the vibrations of the wood in the violin. Young players can assume the position shown by Mr. Macmillen without fear of contradiction.

Picture No. 2 illustrates the correct manner of holding the bow. Note here the position of the fingers on top of the heel. Each has its specific use, opportunity for which appears at every sweep of the arm. The bow is held firmly but not so tightly that the fingers become cramped or the thumb fatigued as it supports the under drive of the bow.

Pictures Nos. 3 and 4 depict the correct position, front and back view, of the figures, hand and wrist when playing at the nut or rest of the violin. Observe the curve of the



FRANCIS MACMILLEN'S PICTORIAL ILLUSTRATIONS OF "HOW TO PLAY THE VIOLIN."

frontal position of the instrument—held not at the side, as is practised by most amateurs, but well toward the audience.

The use of this frontal position must be obvious to the close observer. It enables the virtuoso to cover the strings with a full sweep of the bow without the necessity of stretching the bow arm to its limit to reach a violin held at a point farthest from it. Rather it furnishes easy communication between the bow and the strings. Furthermore, it adds to the sonority, depth and carrying power of the tone, in that the last possible portion of the wrist—away from the neck, not close to it—a mistake so many make, due to a desire to force the wrist and forearm to assist in supporting the instrument. The fingers, it is seen, are upright on the fingerboard—not flat on them—note how they fall with hammerlike precision on the strings.

Illustration No. 5 shows Mr. Macmillen's bow arm, wrist and hand, when playing at the heel of the bow. The wrist is gracefully curved and the fingers accurately poised.

A valuable lesson, these illustrations, for they depict the salient features on which the virtuoso of today depends for success, and to them Mr. Macmillen attributes the wonderful abilities which have brought to him unstinted praise from nearly every quarter of the globe.

Picture No. 6 shows Macmillen's remarkable hand

Haggerty-Snell Musicale.

Ida Haggerty-Snell gave a complimentary musicale last Monday evening to her friend, Josephine Theis, from Austin, Texas. Emily Fisher, Laura Levussore, Charles Norton Hunt and Matibel French furnished a most enjoyable program. Miss Fisher sang most beautifully several ballads, and captivated the audience with Cadman's "At Dawn." Miss Levussore gave three piano selections with real artistic finish. She has wonderful talent and delighted the audience with "Scharston," by Joseffy, "Aufschwung," by Schumann, and "Valse de Ballet," by Poldini.

Mr. Hunt, always a favorite, won much applause with his beautiful baritone songs, the most enjoyable of which was Jacob Bond's "Perfect Day."

Matibel French sang several songs, and by request gave "Elizabeth's Prayer," from "Tannhäuser." Miss French has a dramatic soprano and excels in Wagner's songs. Her enunciation is superb and her tone brilliant and musical.

Mme. Haggerty-Snell's musicales are always enjoyable, and this one was no exception to the rule.

Annie Louise David's Engagements.

Annie Louise David, harpist, will begin her season at Springfield, Mass., on October 10. Later in the season she will appear in the Thompson course of concerts at Williams College.

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BOSTON SUMMER NOTES.

Boston, Mass., August 22, 1914.

Mrs. Hall McAllister's series of North Shore musicales was brought to a successful close on August 14, when Marie Sundelius, soprano, and George Rasely, tenor, furnished the program and were assisted at the piano by Louise McAllister, Mrs. McAllister's talented and accomplished daughter.

Mme. de Berg-Lofgren, of this city, whose pupil, Bettina Freeman, is to sing leading soprano roles with the Century Opera Company in New York this winter, has received a schedule of Miss Freeman's roles for the first seven weeks of her engagement. They are Matilda in "William Tell," Elsa in "Lohengrin," Leonora in "Trovatore," Maliella in "Jewels of the Madonna," Marguerite in "Faust," Santuzza in "Cavalleria Rusticana," and Elizabeth in "Tannhäuser."

Symptoms of the fond parent are easily discernible in the happy expression worn by Felix Fox these days, and may be directly traced to the recent arrival in this "vale of tears" of eleven pounds of youthful masculinity known as Richard B. Fox.

Ethelynde Smith has been varying her summer vacation with an occasional song recital, her most recent taking place at Alton Bay, N. H., on August 3, when the local paper (Farmington, N. H.) News) has this to say of it: "The song recital was a complete and gratifying success. The club house was filled with music lovers of Alton Bay and they were amply repaid by a well selected program of songs rendered in a truly artistic manner. From the group of German songs which opened the program to the children's group with which it was concluded, it was a continuous musical treat." BLANCHE FREEDMAN.

Laura Maverick and Carl Hahn Ready for Busy Season.

Up in beautiful Merriewold Park, N. Y., Laura Maverick, the contralto, is spending her summer days, and amid work and play she is a very busy person, indeed. She declares she has benefited much by her rest and is ready to work hard again as soon as next season begins. Her voice is in splendid condition and she is studying several new songs which she intends to add to her already varied repertoire. She is ready to accept engagements at very short notice, and for this reason givers of concerts will learn with pleasure that she and her husband, Carl Hahn, the pianist, are in this country and are available for concert dates, should artists already engaged be unable to fulfill them.

Managers and those to whom falls the duty of engaging artists for concerts will doubtless be glad to know that Mme. Maverick and Mr. Hahn are available, as they are exceptionally well equipped with an unusually extensive repertoire.

Beatrice la Palme Scores in Chicago.

A recent communication from Chicago states that opera goers at Ravina Park are most enthusiastic over the recent appearances there of Beatrice la Palme, the Century Opera prima donna. She has sung in "Tales of Hoffmann," "Pagliacci," "Boheme," "Martha" and "Secret of Suzanne," on each occasion winning enthusiastic applause.



BEATRICE LA PALME AND LOUIS KREIDLER REHEARSING SCENE OF THE "SECRET OF SUZANNE" IN THE OPEN AIR, RAVINA PARK, CHICAGO.

The accompanying snapshots show the noted singer and Louis Kreidler, also of the Century Opera Company, rehearsing scenes from the "Secret of Suzanne" in open air.

Katharine Goodson Safe in Her London Home.

Katharine Goodson, the distinguished English pianist, was on the point of starting for a holiday in Switzerland and Freibourg, when the war news made it necessary for her to change her plans. It had been arranged for her to go to Freibourg on her return journey from Switzerland to make a number of records for the Welte-Mignon. This has necessarily had to be postponed, and her tour of twenty-three concerts on the continent in Belgium, Germany, Austria and Hungary in November will probably have to be abandoned.

Klibansky Studio Recital.

A very interesting program, followed by an informal reception to visitors and pupils, was held at the studio of Sergei Klibansky, Friday afternoon, August 14. This enjoyable affair marked the close of the summer term of this vocal school. Distinct advancement in their art was noted in the case of the several pupils who have already made professional appearances, while the progress attained by the pupils who have more recently come under Mr. Klibansky's training was astonishing to their friends.

Among those taking part on the program were Virginia E. Estill, displaying a soprano voice of beautiful lyric quality; Arabel Marfield, a mezzo-soprano particularly rich in quality; Betty Powers, a coloratura soprano, possessing remarkable brilliancy in the upper register; Mrs. J. Vincent Cooper, and Lalla B. Cannon, both of whom have made a splendid impression during the past season in this city and on their Maine tour, where they appeared in recitals, and J. M. Sternhagen, whose baritone voice has very sympathetic quality, and whose excellent interpretation was appreciated.

The interest and enthusiasm displayed by the auditors and the high standard set by the performers reflected the ideals and aims of this successful teacher. Mr. Klibansky has left for a well deserved vacation in the Adirondacks, and will open his fall term September 15, at his studio, 212 West Fifty-ninth street, New York City. Following was the program:

Aria from Jeanne d'Arc ..... Tschaikowsky
Spirit Flower ..... Campbell-Tipton
Virginia E. Estill.
Aria from Rigoletto ..... Verdi
Betty Powers.
My Heart Is a Lute ..... Huntington Woodman
Aria from Carmen ..... Bizet
Arabel Marfield.
Her Rose ..... Coombs
Krishna ..... Branscombe
Baciami ..... Tosti
J. M. Sternhagen.
Traum durch die Dämmerung ..... R. Strauss
Inter Nos ..... Macfadden
Aria from Troubadour ..... Verdi
Mrs. J. V. Cooper.
Aria from La Juive ..... Halevy
Lalla B. Cannon.
Accompanists: Nina Melville, Ch. A. Stebbins.

Harry P. Archer in Pittsburgh.

Harry G. Archer, pedagogue, has returned to Pittsburgh, Pa., after a sojourn of five years in Berlin, Germany. He has taken a suite in the Penn Building, and intends to take up the work of teaching piano, organ and theory. During the month of August, Mr. Archer will be in his studio betwen the hours of ten and twelve, and two and five o'clock, for the purpose of consulting those who desire to study.

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GERTRUDE F. COWEN HAS RETURNED FROM THE WAR ZONE.

The New York Concert Manager Tells the Musical Courier of Her Trying Experiences in Europe When the Great Struggle Began—Was Conferring with Andreas Dippel in Carlsbad When War Between Austria and Servia Was Declared.

Gertrude F. Cowen, the concert manager of New York, returned last week from the European war zone and her interesting and exciting story, as told to the MUSICAL COURIER, is as follows:

"When literally overtaken by the war, for I was in Carlsbad, in conference with Andreas Dippel regarding some very important plans for the coming season, when war between Austria and Servia was declared, no one, and I least of any, took the situation seriously. It seemed impossible to conceive such an outbreak, such a conflagration in this enlightened (?) era of civilization.

" However, conditions loomed still more seriously on the following day, Saturday, July 25, when several hundred men among the 'Kürgaste,' left in a body to join their respective regiments, at the call of their different governments. Even the orchestra was left without a conductor, while a young and untried substitute endeavored to lead the organization, with but serio-comic results. That same evening guests were warned to leave the resort, even though hotel keepers pooh-poohed all idea of danger.

"Not waiting further warning, I went on to Munich, and found that fascinating city much exercised over the Austrian war, but hoping against hope that this condition would be localized, and none of the world powers, which naturally included Germany, would be drawn into the melee.

"The German press, too, was most circumspect, so that the real condition of affairs was totally unknown to most of us, except as we heard the different reports from various unofficial sources. Thus Mrs. H. H. A. Beach, a resident of Munich the past three years, warned me about the serious state of existing conditions, while Mr. and Mrs. Leopold Stokowski, Mme. Cahier and other friends all awaited expectantly the news as it filtered through from day to day. At length, as rumor would not be downed, I visited the American consul, in search of advice. That individual frankly and pithily expressed himself in this wise: 'Get out, while the going is good.' Waiting for no further instructions, I secured accommodation forthwith for Ostend, and left that night—the scene of this leave taking now remaining an ever vivid memory in my mind.

The Munich station was jammed to the doors with a frantic, howling mob, with each individual endeavoring to secure tickets and dispose of luggage ahead of the others, porter service being conspicuous by its absence, soldiers everywhere, and no one knowing whether trains did run or would run at all—in short, everything was in a state of utter and dire confusion and demoralization.

At length, after endless struggles to attend to the checking of my luggage (for I was alone), I secured my berth by the fraction of a second, and we were off—an hour late, to be sure, but none the less started.

"Throughout the night, the same scenes were repeated at very station, so that the next morning the sight meeting our eyes literally beggared description. The train corridors were filled with men and women stretched on the bare floor, standing, leaning, or hanging to anything that promised relief to aching muscles; small luggage piled to the roof, and no visible mode of entrance or egress anywhere. Breakfast, of course, being conspicuous by its absence, we were cheered by the fond belief that a 'Speise-Vagon' would be attached to the train some time before we reached Köln, and thus we might be able to secure a meal.

"Thoughts of this kind were entirely eliminated, however, when, nearing the frontier, fleeing fugitives added their harrowing tales to the visible evidences of war horrors meeting our eyes—with mobilization going on everywhere, and soldiers being driven in open freight cars, like cattle to the slaughter, while their womankind bade them heartbreaking farewells.

"On reaching Herbesthal, the German frontier town, we were ordered out of the train, and soldiers with fixed bayonets assigned to 'escort' us over the frontier into Belgium territory—a walk of about ten minutes' duration.

"After endless delays, the train we secured on the other side brought us into Brussels, our route being over the Liége and adjacent territory, where the terrible bombardment followed only a few short hours later.

"Brussels, which we reached late that night, was enveloped in a dense pall of gloom, German money being tabooed and the hotels refusing to charge meals to the room, demanding money in advance for entertainment. In this way a ten mark gold piece which I tendered for dinner came back minus two mark for 'exchange.' Hastening on to Ostend the following morning, I discovered that my luggage consigned to that station had not yet broken through the frontier, and that if we did not leave within twenty-four hours, at the suggestion of the British consul, I would be marooned there for some time to come, England's declaration of war making the 'bottling up' of the Channel an imperative necessity.

"London, the scenes at the Hotel Savoy, where American enterprise had immediately organized a relief bureau for stranded compatriots, and the bombardment of those steamship offices still left open for accommodation, is too much a matter of current history to require further dilation on my part—but, the room on the steamship Finland, so fortunately secured only three days before the breaking forth of hostilities, was a hard and fast fact, which added the only gleam of sunshine to an otherwise cheerless and luggageless state of existence. My being able to bring two friends, Daisy Green and Nellie Ormond, of Boston, both stranded in London, along with me also helped brighten conditions, so that when the Finland did finally sail, a day late, to be sure, we were all prepared to make the best of circumstances, in which heroic resolve we were amply aided and abetted by an interesting array of professional men and women from all parts of America—fellow strandees and luckless, though lucky voyagers, with ourselves."

SOUSA AT OCEAN GROVE.

The "March King" and His Great Band Play to Thousands of Delighted People in Huge Auditorium on Jersey Coast.

Tali Esen Morgan, director of music at the Ocean Grove Auditorium, again proved his splendid ability by his arrangement of the festival of the Coronation of Queen Titania, which was held at Ocean Grove on the afternoons and evenings of August 21 and 22. These festivities consisted of concerts, afternoon and evening, by Sousa and his Band, assisted by the Sousa soloists, Grace Hoffman, soprano; Susan Tompkins, violinist; Herbert L. Clarke, cornetist, and also Morgan's famous children's chorus. Sousa's great band was in its usual fine form and the vast audiences of 10,000 or more people who went to hear the famous organization were as generous with their applause as Sousa was with his encores.

Among the important numbers heard Friday afternoon at the opening concert were: "Carnival Overture," Berlioz; "In a Haunted Forest," MacDowell, which was given a wonderfully effective reading, and a brilliant rendition of Liszt's "Twelfth Rhapsody."

The coronation of Queen Titania, which took place Friday evening, included many brilliant and spectacular features, the decoration of the Auditorium and the [illegible] effects being especially beautiful.

Saturday afternoon's concert was particularly [illegible] ing, being devoted exclusively to the compositions of Sousa, compositions both serious and popular, but [illegible] evidencing a genuine genius for invention and a brilliant and thorough knowledge of every detail of the composer's art.

Saturday evening, the final concert, afforded music lovers an opportunity of hearing "The Sorcerer's Apprentice" (Dukas), that brilliant scherzo in the ultra modern French manner which has taken the musical world by storm. It is safe to say that there are few bands which would dare to undertake the rendition of this music, which was originally conceived and scored for orchestra, and certainly no leader could have given it a more effective reading.

It need scarcely be added that in all of these concerts many popular and semi-popular pieces were heard, and numerous encores from the pen of Sousa himself. The whole festival was a magnificent success.

Herbert L. Clarke was accompanied by band and organ in his beautiful cornet renditions of "The Lost Chord" and "The Holy City," and by the organ alone in "Nearer, My God, to Thee." These numbers were delightful features of the Sousa concerts at Ocean Grove. Saturday afternoon Mr. Clarke played, by request, the ever popular "Moonlight Bay."

Sousa's assisting femininc soloists were most satisfying, Grace Hoffman, soprano, being the possessor of a clear and powerful lyric soprano voice and pleasing stage presence, while Susan Tompkins is a violinist of rare capability, her intonation being excellent.

Spalding Over 3,000 Miles from War Zone.

While walking up Fifth avenue one day last week, Albert Spalding was stopped by a number of his friends, who congratulated him on his return before war was declared.

"Yes," said the American violinist, "it feels good to be over 3,000 miles from the war zone; we had rather a narrow escape, as we arrived on the Kronprinzessin Cecile on her last trip from Europe. Like all good Americans, I am neutral and hope that right and justice will win in the unfortunate conflict now raging in the beautiful countries we have visited so many times."

Mr. Spalding said he was spending the remainder of the summer rehearsing for his coming American tour. With his accompanist, Andre Benoist, Spalding works a number of hours every day at the Spalding villa at Monmouth Beach, N. J. The artist has prepared most attractive programs for his American season and everything indicates that it will be his greatest year in the land of his birth. He has promised a reasonable number of surprises in the way of novelties. The Spalding tours in Europe during the past four years have enhanced the artistic prestige of this gifted young man, and, at the same time, his concerts in eleven countries have succeeded in arousing interest and enthusiasm for American artists abroad. Mr. Spalding has played in France, Northern Germany, Holland, Denmark, Sweden, Norway, Finland, Russia, Italy, England and Egypt. As some readers will recall, on the last trip abroad, Spalding was able to purchase a wonderful Guarnerius violin, dated 1735, an instrument which connoisseurs have declared to be one of the most perfect in existence. The artist has other valuable violins, but this one is a marvel, combining, as it does, a tone of mellow richness in the lower octaves with flute-like timbre in the upper tones.

When not working with his music, Spalding is out of doors every minute, either engaged in a friendly game of golf, motoring or taking a stroll by himself.

A high musical authority who heard Spalding the last time he played in Holland has written to this country, stating that "Spalding's playing will prove a revelation to Americans; this American, whose advancement has been phenomenal, now ranks with a few of the great masters of the bow."

Martin and Bloch at Wellesley

One of the first recitals of the season at Wellesley College, Mass., will be given by Frederic Martin, basso, and Alexander Bloch, violinist, on October 16.

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Two Energetic Philadelphians.

Thaddeus Rich, dean of the College of Music of Temple University, Philadelphia, Pa., and E. F. Ulrich, director of the Festival Chorus at that institution, are shown in the accompanying pictures. Although the College of



THADDEUS RICH.

Music is a new department of Temple University, its capable dean and enthusiastic director purpose making it an organization that will be known far and wide throughout the music world for its efficiency and thoroughness. All lovers of things musical will surely extend hearty good wishes to Messrs. Rich and Ulrich in their endeavor.

The festival given last spring by the Temple University, at which Mr. Ulrich conducted the Festival Chorus and



Photo by G. Bohl's Studio, Philadelphia, Pa.
E. F. ULRICH,
Director of Festival Chorus at Temple University College of Music.

Mr. Rich appeared as one of the soloists, is to be an annual affair. Judging from the results obtained last spring and the enthusiastic comment heard on all sides regarding the venture, this festival will rapidly develop into one of the leading institutions of its kind in this country.

Only One Sousa.

What might be called "a race war of Sousas" is going on down at Coney Island, says the Brooklyn Daily Eagle. The white Sousa, the real Sousa, John Philip Sousa, the Sousa of the old Marine Band, the Sousa so often decorated in Europe, is at Luna Park. The "Black Sousa" is advertised at Steeplechase Park. The world doesn't know so much about the Black Sousa, but Manager Tilyou is doubtless convinced that he is a drawing card.

Late Saturday night an up State Supreme Court Justice, seeking a rest at Manhattan Beach, granted to the white Sousa an order to show cause to be served on the brunette Sousa, preliminary to a request for an injunction to prevent his competition with John Philip. It is declared that grave injury is done by the unfair use of the well known bandmaster's name.

Of course, some critics will hold that Sousa is inferentially advertised by the Steeplechase. "The Black Patti" was never heckled by courts. A "White Blind Tom" would never have been heckled. Art ought to know no color lines, and that's the black and white of it. But managers of show places will understand John Philip Sousa's point of view, and will sympathize with him in his contention.

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DAVID BISPHAM'S PLANS.

Distinguished American Baritone Will Sing as a Free Lance This Season—Enjoys Week Ends at His Attractive Summer Home on Long Island Sound.

As already announced in the MUSICAL COURIER, David Bispham, the celebrated and popular American baritone, will sing as a free lance during the approaching season in concerts and all-English lecture recitals. This means that Mr. Bispham will be booked by all managers, and he is represented by none of them in particular.

Mr. Bispham is spending the week ends and most of each week at his charming home in Rowayton, Conn., on Long Island Sound. He has the major part of his large library there and has a spacious room for his own study and practice, of which he does more than many artists do in the beginning of a career. It is for this reason that his repertoire is one of the greatest of any living artist. There is little in worthy song, oratorio or even opera literature that this American baritone does not know, because ever since he has taken himself out of the operatic field he has continued to work on all the modern operas if only for the purpose of knowing them and of having them should portions of them be required in his recital work.

Mr. Bispham enjoys the outdoor life which his country home invites and the friends who enjoy his hospitality attest to the fact that it reflects the tastes and the intellect of its owner.

Mr. Bispham is preparing a large number of new concert programs this summer, as he will fill a number of engagements in recital. The overwhelming success he enjoyed in the title role of the recent performance of "Elijah" at Ocean Grove, N. J., proved his voice to be in most admirable condition and he is keenly alive to the value of singing his numbers in English.

Some Robsarte Aphorisms.

Lionel Robsarte, the Trabadello representative and assistant, whose New York class numbers many singers prominently in the public eye, has issued a little folder containing his likeness, the endorsement of the great A. de Trabadello, of Paris, list of professional pupils singing in grand opera abroad and in America, in opera comique, concert, church, song recitals, teachers located in various parts of this vast country, and the following sound sense, stating some of his principles:

Self deception, the specious flattery of friends, the hardly disinterested estimate of instructors, all are pitfalls besetting every vocal student.

"Practical results" is the standing by which all work is measured in the Robsarte studio, and the universal recognition it enjoys in the musical world bespeaks its thorough demonstration.

A contract showing increased earning capacity would seem a very definite indication of progress.

Mr. Robsarte sang in opera in Italy, toured this country two years with Mme. Schumann-Heink and again was leading tenor with the Royal Carl Rosa Opera Company, of England. His knowledge of professional requirements—what constitute effects and defects—was learned at first hand.

Mr. Robsarte does not strive to be merely a vocal instructor, in a restricted sense. The bridging of that vast chasm which separates the professional from the non-professional, the development of such technic, histrionic and vocal, as shall permit of a vivid portrayal of the emotion of the text, the co-ordination of the psychological, the vocal and the physical—none of these are lost sight of.

Mr. Robsarte, himself an operatic tenor and actor of many years' experience, should be able to speak with authority.

Mr. Robsarte studied for twelve years under such masters as deTrabadello, Lherie, Koenig, Sbriglia and Cognet, of Paris; Cortesi, Vannucini, of Florence, and Santley, of London; for six years he taught under the personal supervision of the Marquis de Trabadello, of Paris, and thus secured his "hospital practice." The traditions and action of the modern repertoire are taught in their minutest detail. Associated with the Robsarte studio are a number of competent assistants, who coach, instruct in sight reading and languages, etc. All have separate studios, and, under Mr. Robsarte's direction, supplement his own work.

The Violin Department of the Von Ende School of Music.

In many respects has the history of the Von Ende School of Music, New York, been an unusual one. In the numerous music schools it is the piano department which it first organized and to which are successively added departments for the teaching of singing, violin, other instruments, theory, etc. The nucleus of the Von Ende School of Music was the violin school founded by Herwegh von Ende some years ago. It was the extraordinary encouragement which that school found among some of the most eminent musicians of the city which suggested its enlargement into a full fledged conservatory. The violin department is still an important feature and enjoys an enviable reputation among musicians and music students all over the country. With the new schedule of work which the faculty has outlined for the prescribed course and which goes into effect this year, violin instruction in that school has been raised to a standard fulfilling the highest demands of serious and ambitious students. By this schedule of work with the rigorous examination upon which will depend the bestowal of certificates and diplomas, the school has inaugurated a policy of honesty and conscientiousness which proves indeed that the Von Ende School of Music is a school with ideals.

The faculty of the violin department shows the same happy combination of European and American elements which characterizes the school in general. American born, though of German descent, and educated in Berlin, where he played among the first violins of the Philharmonic Orchestra, Mr. von Ende has rapidly earned for himself a place among the most eminent violin instructors of New York and a reputation throughout the country. He has turned out a number of pupils who are now successful soloists. The best known among them is Sergei Kotlarsky, who when a mere boy was a member of a concert company headed by no less an artist than Caruso. Kotlarsky has received the hearty approval and encouragement of Ysaye and other authorities, has been concertizing in Europe and Mexico for the past year and recently made his debut as conductor of an orchestra.

Mr. von Ende's first assistant in the violin department of the school is J. Frank Rice, who after studying with him for eight years, is now considered one of the most able and conscientious teachers of the violin. Mr. Rice is a man of rare qualities of character and of a sympathetic personality, which, added to his accomplishments as a musician, make him a conspicuous figure in a faculty distinguished for the striking individuality of its members. Another assistant in the violin department is Edwin Wickenhoefer, a violinist and teacher of pronounced ability and seriousness of purpose, unusually well equipped to prepare students for advanced instruction.

The greatest name on the faculty list is that of Anton Witek, who was for sixteen years concertmaster of the Berlin Philharmonic and has now for some years filled the same position in the Boston Symphony Orchestra. Mr. Witek's Berlin reputation as a soloist, ensemble player and teacher has more than been justified by the work he has done since coming to this country. Mr. Witek has charge of special courses for advanced students and professional violinists, both technical and interpretative, and gives regular instruction to a limited number of gifted students. His engagement at the Von Ende School of Music has attracted much attention and brought applications from violin students throughout the country.

With such a faculty to direct the individual training of each student, free instruction in theory and history of music and opportunities for ensemble work, the violin department of the Von Ende School of Music offers extraordinary advantages to serious and ambitious violin students.

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Adelaide Gescheidt, the exponent of Miller Vocal Art-Science, is having a very busy summer, combining pleasure and special teaching and coaching at her home, "The House in the Tree Tops," Chappaqua, N. Y. Much work has been accomplished with several of her advanced pupils. The accompanying snapshot shows her with her rising



ADELAIDE GESCHEIDT AND C. JUDSON HOUSE.

young twenty year old tenor, C. Judson House, already an excellent artist, perusing a particular work preparatory to coaching. Miss Gescheidt lays great stress on becoming familiar mentally with a work in every detail before singing it, in order to insure the best results. This young tenor, who scored such a success at the Saratoga Convention of the New York State Music Teachers' Association, in June, singing with the New York Symphony Orchestra, has had a long list of engagements during the past three months. It is interesting to note in this singer's voice its similarity to that of the favorite, Evan Williams.

Prominent dates in Mr. House's list are: Soloist, Wagner Program, F. A. M., directed by Dr. Rübner, April 14; Stainer's "Crucifixion," Church of the Incarnation, April 10; Gaul's "Joan of Arc," New York Avenue Methodist Episcopal Church, Brooklyn, May 19; Sullivan's "Golden Legend," Saratoga, June 18; University Glee Club, Northport, L. I., July 11, and Lake Mahopac, August 8. It is safe to say more will be heard of him during the impending season.

Famous Cellist (carrying his instrument from the station to the concert hall)—For why you follow me this half hour, mine poy? Is it money then you wish, poor ting?

Boy—Lor' no! I'm waiting to see yer chin that thing!—Printer's Pie.

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—London Morning Post, March 22, 1909.

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IN ALL THE KEYS.

Martha E. Pettit, pianist, and Henry Ulrich, baritone, appeared recently in recital at the Wildmere House, Lake Minnewaska, N. Y.

Works by Bach, Offenbach, Safranek, Suppe, Dvorák, Balfe, etc., were heard at a recent concert given in Washington Park, Milwaukee, Wis., under the direction of Hugo Bach.

Pine Orchard, Conn., had the pleasure of listening to an excellent rendition of Liza Lehmann's "Persian Garden," which was given at the Shelton Inn. The quartet was composed of prominent local musicians, viz., Margaret Hogan, soprano; Susan Hawley Davis, contralto; Alexander Howell, tenor; and Robert Clarke, bass. They were assisted by a violinist and a harpist. Piano accompaniments were played by Lorenzo Oviatt, organist of the North Church.

Emma Gruber, soprano, gave a recital at Dansville, N. Y. She was assisted by Charles W. Knappenberg, baritone, and Marion Cushing, entertainer and organist. Miss Gruber's program consisted chiefly of Italian, French and German songs, which were well received.

The concerts at Olcott Park, Virginia, Minn., have been a pleasing feature of this summer season's entertainments.

Members of the vested choir of the Church of the Holy Trinity, Allentown, Pa., recently sang at St. John's Lutheran Church, Coplay, Pa. The soloists were Mrs. A. P. Schneider, contralto; Miss Fegley, soprano; John Rowland, tenor, and Fred Freund, tenor. Elmer E. Frederick presided at the organ.

A mixed chorus of Polish singers was heard recently in a concert at Kosciusko Park, Milwaukee, Wis. The singers were directed by C. J. Malek and rendered the "Polonaise" in honor of Thaddeus Kosciusko, whose monument is a prominent feature of the park. The entire program pertained to Poland and referred to the patriotism of its sons.

Scranton, Pa., is blessed with a musical organization which is not afraid to work these summer days. The Scranton Musical and Dramatic Club has been rehearsing faithfully, and the public may, it is reported, confidently expect some delightful entertainments this coming winter season.

The Luther College Concert Band of sixty pieces, Decorah, Iowa, gave an excellent concert recently at Manitowoc, Wis. A chorus of forty-five male voices and a tenor soloist, Ingolf A. Grindeland, were also heard in several selections.

More than sixty singers and soloists who recently were heard in "Martha" were entertained by the Scranton, Pa., Saengerbunde. A most delightful evening was spent, during which several chorus numbers relieved the usual routine.

Professor Edward A. Mueller, of Hamilton avenue, Trenton, N. J., announces that he will resume his classes for the study of piano, organ, harmony and counterpoint the first week of September.

Miss Willie Gibbs presented her pupil, Annie Katherine George in a piano recital at her studio in Dallas, Tex. Miss George was assisted by Maud Gibson, reader, and Kate Gibson, vocalist. A representative audience was present and enjoyed the offerings of these three young ladies.

Ruth Kemper, a talented young violinist of Toronto, Canada, played at the Hamilton, Canada, Exposition, and the Port Jervis, N. Y., Chautauqua, and at the banquet of the Grand Lodge of the Ontario, Canada, Odd Fellows. Her teacher is Luigo von Kumito, the well known violinist of Toronto.

Rochester, N. Y., is justly proud of its unique Community Chorus, which does all it can to make the musical life of that city a power to be reckoned with as well as enjoyed.

"The Crusaders" (Gade) marked the closing of the Alberta, Canada, Musical Competition Festival, which has become an established institution there.

A remarkable four-part chorus of one thousand voices was a feature of the Hamilton, Canada, Industrial Exposition. Another chorus of a thousand voices was composed of children, whose work, under the direction of Professor James Johnson, was very interesting.

Marie Stilwell, contralto; Maurice Warner, violinist, and Lee Cronigan, pianist, were heard recently in a series of musicales at Kingston, Canada.

Albert Downing, of Toronto, Canada, is busily engaged in forming a musical society which will be known as the Toronto Philharmonic Society.

Edna Coulter, of Oakland, Cal., is a talented young musician who is rapidly winning her way in her chosen field.

Before the church was closed for the month of August the choir of the Dayton (Ohio) Presbyterian Church gave a sacred concert, which was greatly enjoyed, as was also the assistance given by Mabel Lee, who proved a valuable addition.

Frances Carleton, vocalist, has been appearing frequently this summer at Louisville, Ky., where she is a general favorite.

At the concert given at Fayette Park Club House, Paterson, N. J., last Saturday evening, August 22, Helen J. Fay sang "Winona," by Bartlett, and "Carissima," by E. Lane Wilson. Both songs were thoroughly appreciated by the audience.

The Nordica Statue.

136 West Seventy-seventh Street,
New York, August 14, 1914.

To the Musical Courier:

In response to the numerous inquiries sent me to learn whether the Nordica memorial will take the form of a music stand in Central Park, I wish to say that the memorial was conceived and intended as a tribute to the artist and woman, Lillian Nordica, and the splendid work accomplished by this woman during her lifetime.

I am voicing the sentiment of all those who have signified their interest in this movement by accepting a place on a committee, when it is announced that the memorial will be in the form of a statue of Lillian Nordica and not in the form of a bandstand or anything else.

We hope that the officials of the city will feel inclined to permit the statue to be placed in Central Park when it is completed; as the work will be intrusted to a capable, artistic sculptress, such as Mrs. Harry Payne Whitney's work has shown her to be, and that the proper commission will pass on the work. It is safe to assume that nothing will be offered to the park that will not be of value, both from an ornamental and artistic standpoint.

Up to the present no member of our committee has approached any member of the Park Department.

To my mind there can be no more beautiful band pavilion than the present one, with its canopy of blue skies and surrounding foliage.

It would be a better plan, if more money were to be expended on the park concerts, more concerts given, more men used, and better salaries paid so that the players might devote their time to this purpose alone.

In Italy, where open air concerts, given by municipalities, are more common than anywhere else, they use portable bandstands on public squares. This I have seen in Naples, Rome, Florence, and many smaller cities, in Germany and France.

The love for open air concerts will grow here, not because of beautiful bandstands, but when more numerous opportunities to hear them are afforded.

May I close by adding that a very touching incident occurred this week in connection with the Nordica memorial. One of the last things that the eminent French basso, Pol Plancon, did just previous to his death was to send a letter paying a very high tribute to Mme. Nordica and regretting that his ill health would prevent him from taking an active part in the memorial.

Recent letters from Cosima Wagner, Mme. Schumann-Heink, Frances Alda, Mrs. Reginald de Koven, David Bispham and others have shown the broadcast interest that the artistic world is taking in this movement.

Very sincerely yours,

ALBERT MILDENBERG, Chairman,

Frank Gittelson in Berlin.

The following interesting article is culled from the Philadelphia Evening Bulletin of August 3, and will be of interest to the many friends in this country of Frank Gittelson, the well known violinist:

"A promising first tour of America threatens to be nipped in the bud for a young Philadelphian, who has achieved artistic triumphs abroad and has been hailed as a genius. He is Frank Gittelson, son of Dr. Samuel J. Gittelson, 1017 Spruce street. He has been studying in Europe for several years, recently won much favorable notice from musical critics for his playing in concert, and had completed all arrangements for a tour of this country, to include concerts in Boston, Chicago, New York and other cities. He was to have been soloist with the Philadelphia Orchestra at the Academy of Music, October 30 and 31.

"The young man's mother, and sister Elinor, are abroad with him. Dr. Gittelson said today that he was in a fever of suspense over the predicament of his family. His last message from them was a letter dated July 22. When the situation became grave, he began bombarding them with letters and cable messages, but not a word has he heard, although he is satisfied, he said, that they have been making just as frantic efforts to get in touch with him. They were at Warnemunde, a watering place in Germany on the Baltic Sea. Dr. Gittelson said he would not fear so much if assured they had got back to Berlin.

"Miss Elinor Gittelson, who is sixteen years old, has achieved some distinction in writing verse. She has contributed to Philadelphia papers since she was nine years old and is on the contributing list of a children's magazine."

Since the above article was published, Dr. Gittelson has received information through the State Department that the virtuoso and his mother are in Berlin, and that they are making every effort to return to this country. They will probably come to America by way of Holland.

Mildred Potter to Sing in Minneapolis.

Mildred Potter has been engaged to sing the part of Delilah with the Philharmonic Society, of Minneapolis, in February next.

Dan Beddoe's Evanston Engagement.

Dan Beddoe has been engaged to sing with the Evanston Choral Society, of Evanston, Ill., on November 19.

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Tenor.
To my only teacher, Dudley Buck, in grateful recognition for his having developed in me the true meaning of real art.
ROBERT GOTTSCHALK.



EDGAR SCHOFIELD,
Baritone.
To my maestro, Dudley Buck, with sincere appreciation for his invaluable instruction, from
EDGAR SCHOFIELD.





ENRICHETTA ONELLI,
Dramatic soprano.
To mio caro Maestro Dudley Buck, in remembrance of many hours pleasantly spent in hard work and appreciation for making success possible, from
ENRICHETTA ONELLI.



KATHERINE GALLOWAY,
Soprano.
To the most conscientious teacher I know, Dudley Buck, with full appreciation. Your sincere pupil,
KATHERINE GALLOWAY.



Photo by Mishkin, New York.
MARIE MORRISEY,
Contralto.
To Dudley Buck, to whose thorough training and sincere interest I owe my every success.
Devotedly his pupil,
MARIE MORRISEY.

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MUSICAL COURIER

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"AIDA" GIVEN UNDER BATON OF MASCAGNI.

Rome Hears Open Air Performance of Verdi's Masterpiece Led by Modern Composer—Humperdinck Writes Moving Picture Music—Americans Successful.

Rome, July 27, 1914.

Open air performances are quite the style now after the big success among the pyramids at Cairo. "Aida" was given at the Arena of Verona last year with fine financial and artistic results, so the Romans thought they would not be outdone and they gave a really magnificent performance of "Aida."

Mascagni's baton, while sometimes stimulating, at other moments is so slow and dragging as to make everything lifeless and heavy.

The scenery was picturesque, the big columns being painted with Egyptian hieroglyphics, and walls were added for interior decoration, while fixed pyramids with real palms could be seen through the columns, and the Nile appeared to be really running in the background, with beautiful natural trees and a small temple, sphinxes, etc., adding to the illusion. The whole effect was undeniably poetic, and what with the suggestive music, and some good singing, made up an ideal performance.

True it is that details at times were lost (the place holds 60,000 persons), but on the other hand the brass, which in a theatre is nearly always harsh, was delightful to listen to.

Juanita Capella was an Aida who was heard to good advantage. She sang the big aria of the Nile especially well. Amneris was a youthful and promising mezzo soprano who hails from the school of Mme. Brizzi, one of the best in Rome. The tenor (ah, those tenors!) was a great disappointment, his "Celeste Aida" being a disaster.

The costuming was gorgeous and all the scenic accessories were in harmony. Witnessing and especially listening to this outdoor performance one can readily understand the enthusiasm the ancients had for their amphitheatres. Of course, this Stadio is too large, as is the Arena in Milan, which is of still more colossal proportions. The ideal al fresco theatre is the Arena at Verona, the proportions there being perfect. This year Mme. Gay did her picturesque Carmen there.

"Aida" is to have eight, perhaps ten, hearings, according to the public patronage.

One thing is true, however, that if every evening the performance is to end at 2.30 a. m., no one will go after a while, as the spot where the Stadio is built is near the Tiber and the dampness, especially after midnight, is almost unbearable.

Other Outdoor Art.

At Rimini (now called the Italian Ostende) they are also giving outdoor performances in a theatre built for the purpose. The opera is "Isabeau." The old Greek Amphitheatre of Siræusa, Sicily, was to have opera also, but it has been decided to give "Agamemnon" in spoken prose. The same plan has been adopted by the old Amphitheatre at Fiesole, near Florence

Notes and Mention.

Mascagni will direct his "Iris" at Casalmonferrato in September.

Meta Reddisch, the young lyric soprano, has had success as Gilda at the theatre in Lyons, France, where an Italian company is singing.

At Pesaro Zandonai's "Francesca da Rimini" has pleased the public.

Pavia has also its open air performances, "Norma" being the opera.

Humperdinck has written music for a religious drama film for the biggest moving picture house in Rome.

The season at the Adriano came to an abrupt close. Forrest Lamont, the American tenor, sang the last performances of "Trovatore" with ever increasing success. His voice is agreeable although not voluminous, and he sings in excellent style and with earnestness and sincerity.

The operas given during the short season were "Puritani," "Poliecto," "Trovatore" and "Traviata."

At the Augusteo the season 1914-1915 promises to be interesting for novelties. So far it is known that symphonic impressions entitled "Villa d'Este," by Maestro



CHURCH OF ST. PETER IN THE PALACE OF THE VATICAN, WHERE THE SUCCESSOR TO THE LATE POPE IS BEING ELECTED.



EXTERIOR OF THE AMPHITHEATRE FLAVIO DETTO IL COLOSSEO.



INTERIOR OF THE AMPHITHEATRE FLAVIO DETTO IL COLOSSEO.

Filippo Guglielmi, and the second and third movements of young Garofalo's symphony are to be played.

Another young American, Laya Machat, made a success in "Puritani." Her voice has improved greatly since last season and her singing of the difficult music (that is, technically difficult) was laudable.

Duchess Massari (Maria Waldmann), the first Amneris, has made a present of a monument of Verdi to the city of Ferrara, her residence. The monument was inaugurated some days ago. At the same time a slab with an inscription to the memory of the librettist Solera was also inaugurated. Besides a great many souvenirs and unpublished letters of Verdi are to be given to the museum of Ferrara, all through the munificence of the Duchess.

At Villa Umberto I a monster concert took place for the benefit of the Red Cross. About 50,000 persons were present. Vessella, the bandmaster, conducted. D. P.

Carl Hahn to Teach Cello and Piano.

Carl Hahn has decided that in addition to his pedagogic duties as a teacher of piano, he will also give instruction in the art of playing the cello. For this purpose, he has affiliated himself with the Robyn Studios, New York, as cello instructor. Mr. Hahn was formerly instructor of cello at the Cincinnati College of Music. Students of this instrument will learn with pleasure of this decision on the part of Mr. Hahn.

Mme. Guercias Returns from Europe.

Mme. Guercias, the operatic soprano, has returned to New York from Europe after an exciting trip. Mme. Guercias was in Vienna when war was declared and she experienced great difficulty in reaching a seaport. After considerable delay she obtained passage on the steamship Caronia.

"What's that the orchestra is playing?"

"Aren't you ashamed," she answered, "not to recognize that! Why, that's Hendel's Tango!"—Winnipeg Town Topics.

The Music Teachers' Association, of California.

San Francisco, August 20, 1914.

To the Musical Courier

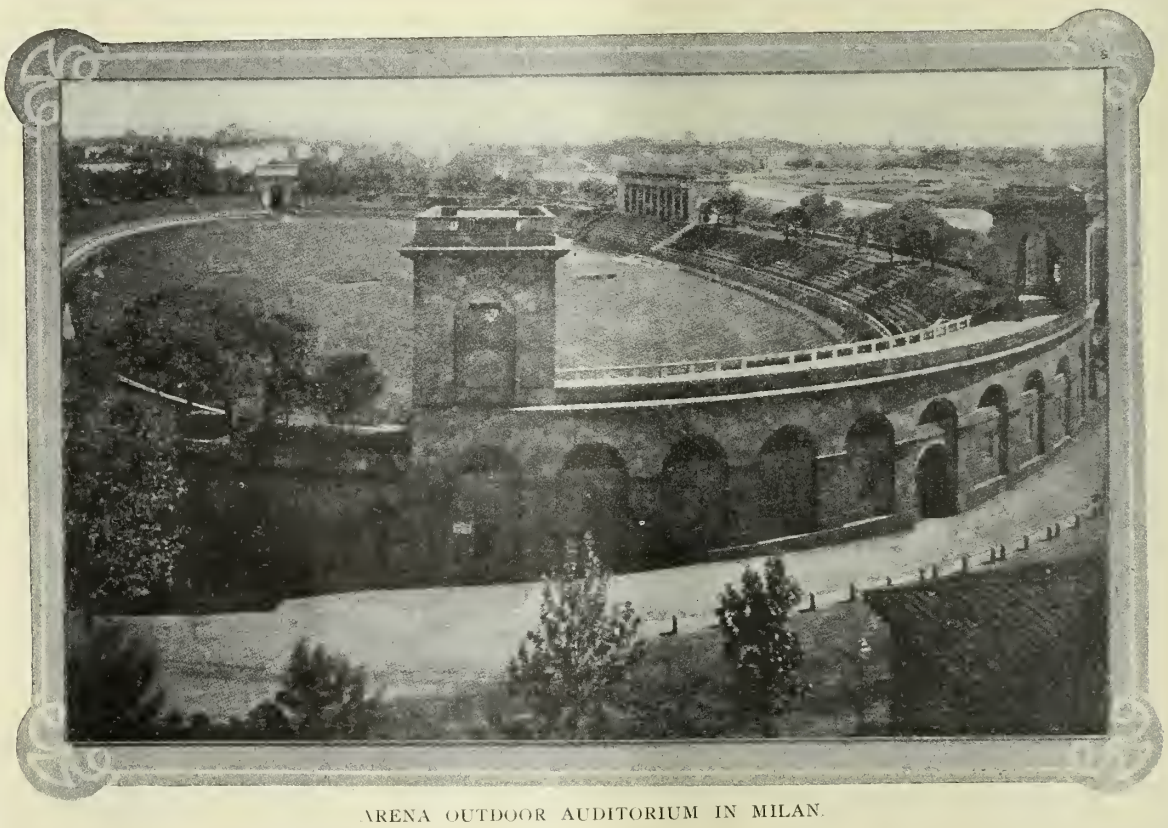
I am requested by the State Board of the Music Teachers' Association to forward to you a copy of the following resolution passed by them August 6th:

"Resolved, That to the press we owe unbounded praise for the liberal support given to our every movement, and for the unlimited space placed at our disposal, whereby our work has been given so much valued publicity.

The State Board keenly appreciated your generosity, and the interesting articles concerning the recent convention held at San Diego. They also wish to acknowledge their appreciation of your desire to uphold the Association in its policy of "standardization," a difficult but necessary problem.

Thanking you most sincerely, I am. Yours truly,

MARIE WITHROW, Corresponding Secretary.



ARENA OUTDOOR AUDITORIUM IN MILAN.

Byford Ryan Resumes Work.

Byford Ryan, the eminent tenor and vocal teacher, for some years leading tenor at the Opera Comique, Berlin, sends word to the MUSICAL COURIER that he has returned from his vacation and is to be found at his studio, 28 West Sixty-third street, New York.

Strauss Explains.

The great German composer, Richard Strauss, does not often talk about himself, but he made an exception the other day in Paris, where he went to superintend the production of his "Joseph Legend." He confessed to a representative of Comoedia that he loves the orchestra better than anything else.

"It is my passion, my world and my laboratory," he declared. "If I were Jupiter it would be my splendid thunder, and I pity that god for not having had anything but a monotonous and unvarying din to express his feelings. Variety is necessary—light and shade and, if possible, colors! But that is neither simple nor easy. I have played the piano ever since I was six, and already began to compose at that age. I was what we call an infant prodigy. My first orchestral symphony was executed while I was still at school, and all the critics agreed that I was a wonder master of instrumentation. At twenty I was conducting the orchestra at Meiningen, where Hans von Bulow engaged me for two years. Now I am fifty, and certain critics reproach me for complication and the celebrated discords. This is because, in spite of my labor and knowledge, I have not yet found out how to express myself more simply. Paradox, if you like!—but I write as I feel—I have no principles, but am a free man."

This confession is certainly a relief, for it was the general impression that these "celebrated discords" were the result of an overweening desire to attract attention.—Winnipeg, Canada, Town Topics.

Charles Widor has been appointed perpetual secretary of the French Académie des Beaux-Arts, a much coveted post. The voting was unanimous. By this appointment there is a vacancy in the musical section of the Académie, in connection with which the name of Claude Debussy is being mentioned.—Exchange.

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Helen Bixby Wetzel in Lower Tyrol.

The accompanying snapshot shows Helen Bixby Wetzel, the young American prima donna, now appearing with great success in opera in Europe. The picture was taken during her engagement in Lower Tyrol with an Italian company, when she sang Gilda and the leading role in one or two other operas, among them "Don Pasquale." With



HELEN BIXBY WETZEL AND OPERATIC ASSOCIATES.

her in the group are the impresario and two other members of the company.

Miss Wetzel, who is now in London, will soon return to Italy to fill other engagements.

The Way to "Land 'Em" (Dates and Fish).

From far up in the heart of the Maine woods, Horatio Connell, the well known baritone, sends the accompanying snapshot of himself, showing one of his twenty pounders, although Mr. Connell admits that twenty pounders do not comprise his daily haul. He is enthusiastic over



HORATIO CONNELL.

the country, the air, the fishing, and in fact over everything. His cabin, which is made of logs, is situated on the side of beautiful Spring Lake, filled with many different varieties of the finny tribe. He writes that the duck shooting will commence September 1, and he hopes to be able to enjoy this sport, too, before leaving his camp.

Mr. Connell declares he is feeling in fine spirits and ready for a season which gives every prospect of being a strenuous one.

He Doesn't.

At a provincial concert Sir Michael Costa was conducting an orchestra which included some local assistance. At one of the rehearsals a local gentleman was evidently playing far away from his copy, when Costa stopped his progress. Addressing the delinquent, he said as rapidly as he could utter the words: "I beg your pardon, sir; your copy must be wrong. You are playing the wrong notes. Have you the right place?" The poor offender said: "Yes, sir, this is the piece. In four flats, is it not?" "Yes, sir, in A flat major," quickly replied the conductor. "Well," said the offender, "yer see, Mister Costa, awm bound ter tell yer that in ma part o' t' country where I coom from, you know, these fower flats, some plays 'em and some doesn't—I doesn't!"—Monthly Musical Record.

Song Written for Yvonne de Treville.

The song, "If You E'er Have Seen," by Gena Branscombe, which was sung at the recent MacDowell Festival at Peterborough, N. H., was written for Yvonne de Treville and is dedicated to that remarkable coloratura soprano. Miss de Treville will use it on her programs this winter.

Bruno Huhn Resumes Vocal Instruction.

Bruno Huhn, the well known vocal instructor and composer, has resumed teaching at 231 West Ninety-sixth street, New York City.

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THE RENAISSANCE OF IMPROVISING.

BY HARRIET WARE.

The other day, while viewing one of the Shakespeare classics as thrown on the moving picture screen, my attention was distracted by the pianist, who, truly inspired by changing scenes, and the dramatic play of emotions, improvised in a most spirited and expressive manner.

Unconsciously my mind wandered back to a little house in Akron, Ohio, where my dear friend Mme. Remenyi spent her last deays. The widow of the famous violinist used to comment sadly upon the fact that improvising is a lost art in our day. Mme. Remenyi was wont to rhapsodize over the wonderful performances she had heard formerly, when such men as Brahms, Remenyi, Wagner, Chopin, and the rest of the great musical lights of that period would gather about Liszt in Weimar, or meet in the Paris salons and hold those memorable impromptu concerts that as yet have never been equalled. According to Mme. Remenyi, Liszt, Chopin and Rubinstein were the greatest masters in the art of improvising.

"It is hardly conceivable," said she at our last meeting, "how any artist ever could reach such a climax of exaltation while interpreting the composition of another as Liszt would attain while expressing the very breath of his own being."

The importance of cultivating improvisational powers took on a new aspect for me after Mme. Remenyi's spirited discussions of this fascinating subject, and since then I have devoted considerable time to the study of this matter.

When I first became interested in Hungarian music (during my student days in Budapest) I was astonished at the number of pianists, violinists and cellists who would improvise from fifteen to forty-five minutes, weaving their rhapsodies of folksongs or classic motifs in haphazard succession. Brilliant cadenzas and modulations would serve as stepping stones from one theme to another. I have never yet seen a musician get more joy out of playing than these temperamental Magyars.

It may be timely here to remark that the Hungarian folksong is the nearest approach to the purely improvised form of music. In the orthodox Jewish synagogue there has been, and in those of the smaller communities there still is, a certain amount of improvising done by the cantor. To this day every good cantor takes pride in his own arrangement of "Kol Nidrei," and some of the other important holiday Psalms. But on the whole, the art of improvising has almost totally disappeared, even among them. For a while they added their own grace notes and cadenzas to the given melody, but with time the Halévy and other versions of the temple services became a permanent institution, and have been taught very strictly to the younger generations of orthodox cantors.

One can readily conceive what a wonderful inspiration the power of improvising may become in the musical life of the individual as well as the masses. Such mode of musical expression stimulates one's power of imagination and greatly enlarges one's scope of musical self expression. All musical or intellectual shortcomings, on the other hand, find their way to the surface in improvisation.



HARRIET WARE,
The accomplished interpreter of Hungarian and Slav music.

"With the neglect of improvising most of the romanticism of musical art has died." Such was Mme. Remenyi's remark in closing her lamentation over the irreparable loss of general improvisation among artists.

If the kind reader will follow me back to the "movie," I will endeavor to point out just to what extent we may hope to see a revival of the art of improvising through the truly artistic film theatres.

If we proceed from the theory that improvising is the musical description of a mental vision, or the direct expression of our emotions of the moment, then we are bound to appreciate the important part that the "movie" may play in the revival of this lost art. A wonderful source of inspiration is an artistic film to any artist whose improvising talents are sensitively dependent on their sense of sight and emotional stimulus. As the plot of the play unfolds itself before the pianist's eyes, unsonsciously he enters into its spirit, and through the vision his emotional powers are awakened, enabling him to express in music what he feels and sees.

Violinists, too, could be stirred into some kind of musical expression. Who would laugh at the idea of using the highest grade films for an experiment in some of our best conservatories in order to ascertain the existence of dormant improvising talent among the students? With a mechanical device already on the market that records improvisations, such an experiment may help us to discover many a slumbering talent of great composers to be. Our young artists would receive encouragement by realizing the fact that they are not merely parrots in the realm of music, but have ideas of their own and the power of expressing the worthiest within themselves.

The moving picture has come to stay. We are dependent upon it in almost every branch of science. It has taught the followers of the arts undreamt of and invaluable lessons. The wonderful glass eye of the movie camera has penetrated into many a secret of nature. The beautiful landscapes that we rushed past in trains and motors are brought back to us on a frail ribbon. Nature condensed in all its beauty and grandeur, at the command of man it unfolds itself to surpass his wildest dreams and boldest flights of imagination.

In many cities large orchestras are employed to furnish music for the picture play. Indeed, in Copenhagen my good friend, Mr. Petersen, the conductor of the symphony orchestra, with forty of his men, plays a strictly classic program accompanying the highly developed artistic films.

The film has opened a new field to the composer; why not use it also to stimulate a universal renaissance of extemporizing?

Could you picture to yourself a nobler pastime for true musicians than gathering for a feast of extemporizing? It would be but a question for many a dormant non-creative musical talent to become so thoroughly roused to the exaltation of improvising, that eventually they would hardly need the visions thrown on the screen in order to stimulate musical creative powers.

While in its primitive state, the "movies" appealed mostly to the crude element of humanity, but today, in its highly developed form, presented in our best theatres, they lure men and women whose appreciation of the beautiful and artistic is such as to demand not only the very best pictures, but also a musical accompaniment of decided merit. If the musician will co-operate with the producer they should have no trouble in perfecting the picture play to a point where they can assure the public of a genuine treat for ears as well as for eyes.

The systematic encouragement of improvising in our schools of music and also in the home would mark the beginning of a new epoch in our musical life, one that holds forth such possibilities as to surprise even the boldest dreamer of dreams.

The Effects of War.

The police of San Francisco have closed a moving picture house and arrested the proprietor on a charge of inciting to riot because pictures were shown purporting to represent the Franco-Prussian war.

Hotel managers throughout the city have ordered their orchestras to play no national or patriotic airs, not even Hungarian dance music. Repeated clashes among guests offended because this or that air was or was not played taught the managers that absolute suppression was the course of wisdom.—Duluth (Minn.) Herald.

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DUDLEY BUCK, TEACHER OF SINGING.

There is one teacher of singing in New York City who has no reason to complain because of lack of work, and that teacher is Dudley Buck. So incessant have been the calls upon his time for instruction that he has been obliged to devote the major share of the summer to his large class. However, Mr. Buck now feels that he must have a little change, so he has decided to spend the month of September in the Adirondack Mountains, where he hopes to gain a surplus of energy and health to carry him through the approaching season, which promises to be an extremely strenuous one with him.

A glance into Mr. Buck's cool and attractive studio in Aeolian Hall, New York, these days, even when the country is so warm, might lead one to wish that his summer days could be spent amid such pleasant surroundings. Mr. Buck is most enthusiastic concerning this summer season and says that he thinks New York as a warm weather resort is not to be equalled anywhere.

Elsie T. Cohen, the charming accompanist and assistant to Mr. Buck, also has remained in town this summer, but will be away during September.

Mr. Buck has been singularly blessed with ambitious and studious pupils, who have preferred to remain in the city and learn more of the art of singing rather than merely to have a good time and rest on their laurels. There is an old adage to the effect that "a man is known by the company he keeps," and it seems as though in regard to teachers this might be changed to run like this: "A teacher is known by the work of his pupils." Mr. Buck is keenly enthusiastic over the work of his faithful pupils and they are equally proud of him and eager to endorse him whenever opportunity presents itself.

Among those who have been faithful in attendance at the Buck studio this summer may be mentioned Marie Morrisey, Katherine Galloway, Enrichetta Onelli, Robert Gottschalk, Edgar Schofield, and a number of others, some of whom have and others who have not as yet reached the artist class.

Marie Morrisey, whose work has received frequent mention in the MUSICAL COURIER this past year, has a beautiful contralto voice, distinctive for its clarity and beauty of expression. Mrs. Morrisey made her debut last fall, and was heard in several concerts and at her own recital in Aeolian Hall, New York, where she scored a pronounced success with the music lovers present.

The excellent soprano voice of Katherine Galloway has earned for her justly merited success in the concert field, where she was heard many times last season. Gifted with a charming personality, in addition to her lovely voice, Miss Galloway is always a favorite with her audiences. At present she is in Philadelphia, where she is filling a long engagement as soloist with the Edmund Tiersch Orchestra.

Another pupil of Dudley Buck, who is the possessor of a beautiful soprano voice is Enrichetta Onelli, who has sung in opera in Europe and in concert here. Miss Onelli's voice is of excellent dramatic quality, an assertion which the public will be given a chance to see proved this winter, for Miss Onelli will be heard this coming season, many engagements already having been booked.

Robert Gottschalk possesses a remarkable tenor voice of beautiful quality and wide range and he will be a valuable addition to the concert field. Although he is now equipped for church, concert, recital, oratorio, and, in fact, for opera, he will continue to study diligently under the direction of Mr. Buck.

The splendid baritone voice of Edgar Schofield is rapidly winning for him merited recognition, and success seems certain to crown his efforts.

Mr. Buck has received many offers of church positions and concert engagements, but he has declined, saying he does not care to reenter the concert field; thus is the concert field the poorer, and his pupils the richer, by this decision.

Curfew for Berlin?

The sophisticated tourist to the German capital had always supposed that the much vaunted night life there was a thing apart from the existence of the average Berliner citizen. Cafes that opened their doors only at midnight, cabarets that lasted until dawn, dance palaces where fashionable clothes and expensive wines figured more prominently than dancing—all those elaborate precautions for costly but rather joyless nocturnal gayety seem to have been staged for the American sightseer rather than for home consumption. The same seemed to be true of the equally celebrated Paris night life, where no self-respecting Parisian would dream of seeking amusement in the dives and dance halls of the Montmartre. But now Berlin is threatened with a curfew law, sponsored by no less a personage than the empress herself. The good empress, while frowning upon the gay night life for moral reasons, adds the astonishing information that it is affecting the health of the citizens of Berlin to an alarming degree. Berlin was once the healthiest capital on the continent, but is no longer. In the last year 43 per cent. of all the males insured were ill for at least three days, and 45 per cent. of the females were ill for the same length of time. This is due, concludes the empress, to late hours spent in participating in the night life instead of sleeping. The empress does not object to Americans and other foolish tourists spending in nocturnal revelry the precious hours that should be devoted to sleep, but she does object most vigorously now that native sons and daughters have contracted the habit.—Philadelphia Press.

It Must Have Been a Good Joke.

These three jolly artists seem to be enjoying a good joke, but whatever it is they fail to divulge it and so the



THE LAUGHING TRIO.
Grace Hall Riheldaffer, Mary Gailey and Ward Lewis.

onlookers can only smile in appreciation of their mirth. This is the "Laughing Trio," more generally known as Grace Hall Riheldaffer, soprano; Mary Dennison Gailey, violinist, and Ward Lewis, pianist and accompanist. Their present season will close in Ohio on August 31, and from thence they will go to Lake Chautauqua for an appearance.

Carl Pohlig, the new conductor of the Braunschweig Opera, had planned for a "Salome" revival in September.

George Ade's Formidable Rival.

George Hamlin, it is said, has announced that he intends to become a "literary person" and "write pieces" for the newspapers.

"It is reported," says Mr. Hamlin, "that my old friend, George Ade, author of countless 'Fables in Slang,' has engaged a singing teacher and is preparing to enter grand opera as a tenor. I consider this a direct attempt on Ade's part to steal my business, so I have dashed off a fable in slang which I hope you will print—it may cause George Ade to think twice before he encroaches on my chosen field of endeavor.

"My first fable in slang," continued Mr. Hamlin, "is entitled 'How Nero Got By as a Singer,' and runs as follows:

When Nero, the Roman Emperor, made his debut as a singer to his own cithara accompaniment, he had his success insured. In the bright lexicon of the imperial youth there was no such word as "fail." He averted such a possibility by inaugurating a method which even at this late date is still in use, and has helped many a grand opera singer get by. Shush! (business of whispering) Nero invented the claque!

I hold no brief for Nero, nor am I trying to add another bit of infamy to his already checkered career. But as a singer, he was a wise guy. He did not stage his initial performance in Rome, but tried his talent on the dog, over in Naples.

Several bands of lusty young Neapolitans were rehearsed to applaud, and the applause was arranged to come in three degrees—the bumbi, or hum of bees; the imbrices, or rattle of hail as on a tin roof, and the clashing of porcelain vessels together. The claque became letter perfect in its part.

And did Nero make good?

He did.

Night after night the human bees hummed sweetly in Nero's ears, the hail pattered and the vessels clashed in joyful tumult. And the very best people in Naples fell for the glad clamor and added their plaudits to swell the enthusiasm. Nero's "golden voice" was said to be decidedly classy.

The news of Nero's Neapolitan knockout traveled to the Eternal City, and messengers were sent to implore the possessor of the heavenly voice to return, so that the citizens of Rome might hear and rejoice.

Nero graciously consented to give a "request performance" in his home town—and he took his claque with him. His first appearance in the seven hilled city was a riot—a copper riveted cinch.

Moral—A little boosting doesn't hurt.

Ellen Keller Scores.

Ellen Keller, the brilliant and beautiful young violinist was the soloist recently at a concert given in the fashionable Waumbek Hotel at Jefferson, N. H. She played Brahms and Schubert numbers with signal success. Another one of her important summer engagements was at a Pride's Crossing musicale, where she gave the program with Marion Green, and performed four compositions in such admirable style that she was encored enthusiastically after each of them.

Miss Keller will tour this season under the management of Gertrude F. Cowen.

Charles Bowes to Locate in New York.

Charles Bowes, the eminent vocal instructor and specialist in tone production, sends word from his Paris home that he is planning to return to America as soon as he can get away and will locate in New York. Mr. Bowes' close association with De Reszké and with Oscar Seagle, and his widely known eminence in his specialty of tone production, will make him a welcome addition to New York educational circles.



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LOS ANGELES CONDUCTOR BACK FROM EUROPE.

Adolf Tandler Welcomed Home by Friends and Officers of the Orchestra—Quiet Summer Season Reported—Ellen Beach Yaw's Unique Concert for Newsboys' Home—Current Paragraphs of Interest.

1110 West Washington Street,
Los Angeles, Cal., August 24, 1914.

The summer season is marked by an unusually quiet condition in the musical line; as a rule this season is less inactive on the coast than in other sections, the climate here permitting work to be carried on much more comfortably than is possible in most places; but August and the early part of September are taken almost universally by the musicians as a vacation time. Most of the studios are closed and the rest are doing very little work.

Calvin Cady, of New York, is conducting his annual summer classes, which are well attended and most interesting.

ADOLF TANDLER RETURNS.

Great relief and pleasure were felt by the many friends of Adolf Tandler, conductor of the Los Angeles Symphony Orchestra, when he safely reached home during the past week, after several narrow escapes. Mr. Tandler might be eligible to conscription in the Austrian army, as he was an officer. He served his allotted time, however, but as a reserve he might still be liable, as his papers of American citizenship are not yet secured. But application for same had been made, of which he held sufficient proof to save him from complication.

The Los Angeles Symphony officers and friends were considerably alarmed at one time, but Mr. Tandler's return has settled all question of the future of the Los Angeles Symphony Orchestra. Mr. Tandler reports having had a delightful visit and was the recipient of many honors and congratulations from his former masters and confreres.

ARTHUR BABCOCK IN RECITAL.

Arthur Babcock, assisted by Clyde Collison, pianist, gave a recital before the Woman's Music Study Club of Long Beach last month which is well spoken of by the Long Beach press. Indeed, it seemed to arouse great enthusiasm. Mr. Babcock is noted for his well considered programs, which always present unhackneyed numbers. Mr. Collison as pianist and accompanist come in for his share of praise.

MME. YAW'S MOONLIGHT PAGEANT.

Ellen Beach Yaw has to her credit many philanthropies little known to the general public, but a number of years ago she established for the newsboys, the Lark Ellen Home for Boys, in which she has never lost her interest, still looking after the wellfare of its inmates. On Saturday evening, August 8, she gave a benefit in the gardens of her Italian villa, at Covina.

The program shows great diversity; in fact, it was headed "Moonlight Vaudeville," but in this day and age the word "vaudeville" is not incompatible with the highest type of entertainment.

A very pretty effect was secured when Mme. Yaw sang her own group, the "Coo-Coo and Firefly," and "Skylark," the lights being turned out with the exception of the electrical arrangement of fireflies which she used on the Orpheum circuit last year. These were placed among the orange trees at the back of the stage and the effect was fairylike as the lights flitted to and fro among the foliage. It was in every way a great success and netted a goodly sum for the home.

MRS. TIFFANY RETURNS.

Mrs. Willis N. Tiffany, the popular soprano, returned a few weeks ago from several months' stay in Europe. She comes back greatly refreshed and enthused by her trip and the months of study, and her beautiful voice is lovelier than ever. All her friends and the public will look forward to hearing her again. For the present she is resting quietly, but will resume her church position on October 1 and expects to give a number of recitals as well as continue her teaching.

LEBEGOTT AND HIS ORCHESTRA GO TO VENTURA.

Early in August Edouard Lebegott took his orchestra to Ventura, Cal., and gave two concerts on the Chautauqua Course in progress there. Mme. Lebegott accompanied the orchestra as soloist. The reports from the management are most enthusiastic and nothing during the session gave greater pleasure or satisfaction than these concerts.

JANE CATHERWOOD.

Marie Hertenstein Heard From.

"There is one country just now where the individual is lucky to have a police record. Not a bad one, of course,



MARIE HERTENSTEIN.

but at least it is well to be known to the police," as Marie Hertenstein, the American pianist, who temporarily is marooned in Berlin, wrote in a letter received [illegible] recently.

When war broke out she, like hundreds of other [illegible] icans accustomed to living in Europe for many [illegible] unprovided with a passport.

As everyone in Germany is registered with the police, Miss Hertenstein was on record. And, as she has spent much time studying abroad, her record extended over a period of years. On this account, it was with little difficulty that she succeeded in convincing the police that she was a good American citizen with no intention of being anything but neutral in this "war of wars." Consequently, her liberty temporarily withheld, quickly was restored.

She was financially aided by the American Government agents in Berlin, it has been learned by S. E. Macmillen, her manager. Therefore, she is in no way endangered by the precarious conditions prevailing in Germany. She expects to arrive in New York by October 1. Plans for her tournee are progressing without interruption and it is expected by her manager that "her debut in New York will establish her claim to high rank as a pianist."

Seagle Gives a Benefit.

The little English village of Beeding made a gala occasion recently of a concert given for its benefit by Oscar Seagle and some of his pupils. The quaint little town hall was crowded to its capacity, and the audience, so the baritone writes his manager, Loudon Charlton, was a joy to sing to. Days in advance the ticket supply was exhausted, and enthusiasm waxed so high that the two hour program was doubled by the demand for encores.

Although Mr. Seagle, like all artists, delights in an audience that is musically alert, he insists that his interest is especially aroused by one that is openly unmusical. To reach such an audience through compositions that may in some respects be above their understanding, is, he declares, the highest satisfaction. He believes a good song should make an appeal to many grades of intelligence.

"A species of pleasure insurance" is what one Seagle enthusiast terms the baritone. Concert goers, he contends, ordinarily assume a risk when going to hear a singer, and they are fortunate if out of a lengthy program they hear a half hour of excellent singing. "In Seagle's case," says he, "they run no such risk. This American baritone is a singer of songs. He has spent years to attain this distinction. A Seagle program does not mean a passable aria, an indifferent group of French songs, and a fair example of lieder singing; but it means that the charm of French songs will be revealed in their elusive delicacy; that the breadth and warmth of German songs will be uncovered as if for the first time, and that English songs will be rendered with a clarity and intelligence altogether too rare among contemporaneous singers."

Mr. Seagle will spend the entire season in America, the European war having naturally interfered with his original plan of devoting only a few months to concert work before returning to Paris.

The League of German-speaking music critics held its second conference at Essen on May 23. Its membership has increased from twenty-two to forty-two, but this seems a small number for the German Empire, to say nothing of Austria.—Exchange.

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Mary Lindsay Oliver's Versatility.

Mary Lindsay Oliver, the Scotch pianist and teacher, of Moline, Ill., has been spending the last four weeks at Crystal Lake, Ill., practising and living as much as possible the "simple life" out of doors. Miss Oliver is very fond of all country occupations and much of her spare time has been given to swimming, riding, driving and sketching. She has always been an enthusiast of the brush. Miss Oliver has also done a little teaching, as two voice pupils were with her the first three weeks. In the meantime, her studio in Moline has been in the care of Violet Nordquist, who has been a pupil of Miss Oliver for nearly six years and has been carrying on a certain number of lessons for her. Miss Oliver will return to Moline about September 3 to a very large class of both piano and voice pupils.

During the season Miss Oliver expects to fill a number of recital engagements and will probably run one or two artists' concerts at her studios during the year as she usually does. The past year was the most successful of the many successful ones she has had since coming to America and she anticipates a still greater achievement during the coming season. Among Miss Oliver's plans is the furthering of the interests of a young tenor whom she believes to hold great promises of a career and for whom she has assumed much personal responsibility in the elementary preparation of his voice, which she trusts will be heard in the future.



MARY LINDSAY-OLIVER.

Miss Oliver's interest in the local musical situation of Moline, Rock Island and Davenport is never failing, and she is interested in a series of three concerts to be given in Moline, opening with a recital by Myrtle Elvyn; a second concert by Aresoni, tenor, and a third by the Zoellner Quartet. The Choral Union of Moline will also give its annual winter concert and May festival.

Miss Oliver's work is somewhat prolific, when the fact is considered that it involves that of a piano soloist, a teacher of both piano and voice as well as harmony, a concert manager and a critic, as well as contributor of several articles on musical subjects and some compositions, both for voice and piano, in all of which she is accredited with a distinct and unusual success.

Julia Claussen Denies Cancelation of American Tour.

From Julia Claussen, Swedish contralto, now in Stockholm, comes an emphatic denial that she has canceled her American concert tour on account of the European war.

If Sweden becomes involved in the threatened war, Mme. Claussen's husband, Captain Claussen, of the Swedish army, may rejoin his regiment, according to a cable received last week from Mme. Claussen by her manager, Alma Voedisch, of Chicago, but, even so, the contralto will return to America in ample time to begin her concert tour and later to sing the principal contralto roles with the Chicago Grand Opera Company.

When Mme. Claussen returned to Europe last spring for her operatic season at Covent Garden, London, she left her two little daughters, Sonya and Bojian, at a convent school in Chicago, so her home ties are equally divided between Sweden and Chicago, and not even a war in which her native country is concerned would keep her away from her children for more than four months at a time.

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Percy Hemus Announces Plans.

Bronzed and showing an enviable tan gained from a season at the seashore, Percy Hemus, the eminent baritone, was in New York this week arranging for his return about September 15.

Mr. Hemus in mentioning his summer at the shore said: "I find that work is the only real enjoyment when one spends an entire season at the shore. At first one feels that he can rest for a month or so, but after a few days he turns to work for his enjoyment.

"With Gladys Craven (Mrs. Hemus) I have been preparing our programs for the coming season. We gave a recital in Asbury Park, N. J., about two weeks ago and had a crowded house, which was most gratifying, considering the hot weather. Most of my work is in the preparing of my New York recital, which will be given in Aeolian Hall on November 6.

"This season I will devote considerable time to teaching. I am hearing from pupils from all parts of the country and have reason to know that I will have a large class. Some of those who will be busy this coming season are: Ethel Kinnaman, who has been on tour with Pryor and his band. She has had an ovation wherever she has sung. Elyce Bowen returns to the stage this fall. Charles Tingle has signed a three year contract with Mr. Savage and will be heard in the leading tenor role of 'Sari.' And, as the papers have announced, Eleanor Painter will return to this country as a star under the management of Andreas Dippel."



PERCY HEMUS.

Birds as Musicians.

The real musicians are the birds, and it is interesting to know that the young fledglings, in some cases at least, have regular singing lessons from the mother. A wren whose nest was in a box near a country house was watched by the family as she patiently instructed her little ones. Placing herself on one side of the opening, and in front of her pupils, she first sang her entire song very distinctly. One little flutterer opened its mouth and tried to follow her, but after a few notes its voice gave out and it lost the tune. Mamma wren immediately took up the melody at that point, and sang it through as clearly as possible, when the youngster tried it again and finished triumphantly.

Then the mother sang again, and another nestling followed her, breaking down as the first had done, and beginning afresh. Sometimes there were three or four failures before the tune was carried through, but the wren always began where the little one broke down and sang to the end. These singing lessons lasted for some time, and several of them were given every day.—Toronto, Canada, Globe.

During a performance of Shakespeare's "Tempest" at Munich, so violent a storm broke out that it was impossible to hear the voices on the stage, and it was not until an hour had passed that it was practicable to continue.—London Musical News.

Francis Rogers Sings at Newport.

Francis Rogers sang recently after a dinner party given by George Scott, at Newport, R. I., in honor of Lady and Sir Michael Herbert.



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Maximillian Kotlarski, Another Parsons, Artist-Pupil.

Maxmillian Kotlarski, born September 28, 1897, in New York City, entered the von Ende School of Music in 1911. At the entrance examination he evinced so much talent that he was awarded a scholarship, and assigned by Albert Ross Parsons, director of the piano department, to Antoinette Ward for thorough training. Under that excellent teacher, young Kotlarski developed notable capacity for piano technic, together with warmth of temperament and musical insight. His scholarship was renewed, and in 1912 he entered the class of Mr. Parsons, with whom he has studied ever since.

In 1913 he won the silver medal for piano playing, and in 1914 the gold medal, the award being made by nine noted musicians not connected with the school, the jury making their ratings behind a screen, and the competitors being known to them solely by numbers, and not by names.

Kotlarski won for "superior effectiveness in concert playing."

The following are some of the comments which the MUSICAL COURIER has made at different times on Mr. Kotlarski's playing:

"Mr. Kotlarski showed virtuoso technic, repose, and much dash in Liszt's Rhapsody XIV." "Tremendous bravour and clean cut technic." "The Schulz-Evler 'Blue Danube' arrangement, a work exceedingly difficult, was played by M. Kotlarski. It was sheer brilliance, especially amazing, when the technics and pyrotechnics of the piece are considered."



MAXMILLIAN KOTLARSKY,
Artist pupil of Albert Ross Parsons.

The Fresh Air Art Society.

When Nikolai Sokoloff was in London he was invited by John Powell, the interesting young American musician and pianist, to become one of the charter members of a most interesting society called the Fresh Air Art Society, its purport being to bring fresh air into all the arts. Among the number of distinguished people who joined as charter members were Auguste Rodin, Camille Flammarion, Efrem Zimbalist and the remarkable young Russian pianist, Benno Moiseiwitsch.

A few well known musicians belonging to the society gave a concert at Aeolian Hall, Bond street, and Sokoloff played the A major Brahms sonata with Vernon Warner. In speaking of the concert, the Musical Standard said of Sokoloff:

"Nikolai Sokoloff played the Brahms sonata in G major. Mr. Sokoloff is one of those unhurried players, whose brilliant execution is almost hidden, so finely is it done, and in such a tranquil manner. His playing of the sonata was one of the most charming studies in its quiet perfection that we have heard for a long time."

Mary G. Wilderman Is Home from Abroad.

Mary G. Wilderman, pianist, who has been spending some years in Berlin and has given a number of successful recitals and concerts in Europe, returned to America on the steamship Philadelphia, August 12. She had much difficulty getting passage and had to come in the steerage. She will be heard in America this season.

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The Zoellner Quartet's Activity.

It is of interest to note in what degree the Zoellner Quartet has contributed to the steadily growing and broad demand in America for chamber music. Aside from filling a long tour, which embraced many of the Eastern States, the entire Middle West, the Pacific Coast (exclusive of the Northwest), and the Southern States, the Zoellners enjoyed the distinction of introducing to American audiences the following important and interesting new works: The Dohnanyi quartet, op. 15, the Glazounow suite, op. 35, the Brandts-Buys "Romantische Serenade" and the Sinding trio for two violins and piano, op. 92; besides this they revived, with distinct success, the Cesar Franck quartet. The novelties which the Zoellners will offer this coming season will be the quartets of Darius Milhaud, Gustave Samazeuilh and Arthur Nevin, who is also composer of the opera "Poia," which was produced at Berlin. The Milhaud work is described as original in conception and ultra-modern, if not daring, in treatment. The production of this work promises to be one of the interesting features of the coming chamber music season.



THE ZOELLNER QUARTET AT QUATRE BRAS, NEAR WATERLOO, BELGIUM, IN 1912.
From left to right: Antoinette, Joseph Zoellner, Sr., Amandus and Joseph, Jr.

When playing in communities where chamber music, in its best form, has not been previously heard, the Zoellners have adopted the plan of including on their programs, in addition to the standard classics, a group containing at least one movement from works of the different modern schools—the Russian, the French, the Dutch, and oftentimes a work by an American composer. Thus, they have been able to carry to all parts of the country a definite interest in the different modern schools. The Zoellners have been very highly complimented by the presidents of clubs and universities for their industry in arranging such programs.

Harry Culbertson, the American manager of the Zoellner Quartet, reports that a very large portion of the 1914-1915 tour of the Zoellners is already completely booked.

Schoenefeld Out.

720 South Broadway,
Los Angeles, Cal., August 12, 1914.

To the Musical Courier

As the time set for the entry of scores in the $10,000 prize opera contest of the National Federation of Musical Clubs now is past I respectfully request the editor of the MUSICAL COURIER to publish this announcement of the withdrawal from the contest of Henry Schoenefeld, of Los Angeles, owing to the shortness of time allotted for composition.

I wish it clearly understood that his withdrawal is made with no criticism of the committee in charge of the contest. It is simply to do justice to Mr. Schoenefeld, who signified his intention of entering the contest but who has since discovered his inability to complete his opera within the short space of one year without materially slighting the composition by extreme haste which, of course, in any art is fatal to artistic achievement.

Writing you as his librettist I deem it permissible to speak of Mr. Schoenefeld's participation in previous notable musical contests, else this letter might appear a presumption. In 1892 he had the honor of winning the first prize offered by the National Conservatory of Music of New York for the best American symphony, bestowed by Antonin Dvorák, chairman of the judges. Again in 1899 he received the Henry Marteau prize in Paris for the best American sonata for violin and piano.

In the light of Mr. Schoenefeld's noteworthy orchestral work I think it is to be regretted that he was unable to compete in the opera contest. But the possibility of similar future contests offering him the opportunity to contribute an original operatic addition to American music will be looked forward to with interest and pleasure by his friends.

Yours respectfully,
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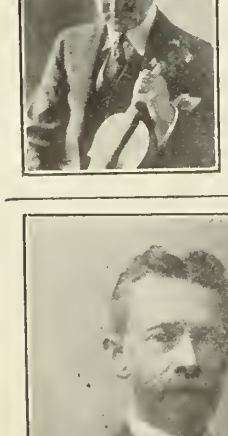
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Della Thal Returns from Europe.

Della Thal, pianist, has just returned to Chicago from Europe, where she spent several months. Miss Thal informed a representative of the MUSICAL COURIER that she left Paris on August 1 and reached Boulogne to sail for America on the same day. It will be remembered that August 1 was the day that the French mobilization took place, and Miss Thal had some very interesting things to say about this.

"When I reached Boulogne," said Miss Thal, "I stopped at a hotel for my lunch, but as I was ready to give my order I noticed quite a little commotion among the waiters, who, as a matter of fact, were mostly Germans and Austrians. They walked out as one man and were replaced by French maids. After lunch, at about 4 o'clock in the afternoon, just before I got on the tender to get out to the Holland-American liner Potsdam, on which I returned, I saw French soldiers leaving for the front and also the departure of the reservists for their different stations. I had booked my passage on the steamer Imperator, but as you know, that was the first ship to be held and the officers of the North German Lloyd Company in Paris gave me an order on the Holland-American Line securing a first-class cabin, which though an inside one, was comfortable. The North German Lloyd people, however, still owe me quite a little bit of money, but they informed me that the rebate would be paid only after the war was over.


DELLA THAL,
The Chicago pianist who has just returned home from war racked Europe.

"Anyway," continued Miss Thal, "I am glad to be back home with my parents and friends, and though I, as well as the other American pianists will be more busy this season, due in some way to the lack of European talent, I cannot feel but commiseration for all of the musicians who have been called to their colors, and it will be a happy day for me when peace will have been restored."

Dietrich Piano School Removal.

Walter N. Dietrich, director of the Dietrich Piano School, Philadelphia, Pa., announces that after having been located in the Keith Building, Chestnut and Eleventh streets, that city, for the past ten years, the school has now moved to the Estey Building, Seventeenth and Walnut streets.

The Dietrich Piano School is one of the best known and established piano schools in this country, and Mr. Dietrich is fortunate in having the assistance of the following able musicians: Rae Benjamin, Edna Hoffmann, Ruth Pendleton and Albert Hardenberg.

Minna Schloemann at Long Branch.

Minna Schloemann, vocal teacher of New York, who is spending the summer at Long Branch, N. J., will resume teaching on September 21. While in Long Branch many of her pupils are continuing their studies with her.

Gadski's Husband Here.

Hans Tauscher, husband of Mme. Gadski, arrived in New York last week aboard the freight steamer Noorderdyk. Mme. Gadski now is en route to this country.

Mrs. Franklyn Knight's Success with St. Louis Orchestra.

The following press notices regarding Mrs. Franklyn Knight's second tour with the St. Louis Symphony Orchestra once more give evidence of the esteem in which the public and press alike hold the distinguished contralto:

The aria, "Ah, Rendimi," from Rossi's "Mitrane," was excellently suited to Mrs. Knight's richly emotional contralto; and for an encore, this favorite St. Louis singer gave the familiar "Year's at the Spring" with much joyful optimism in its voicing.—St. Louis Post-Dispatch, May 6, 1914.

Mrs. Franklyn Knight, the St. Louis vocal representative on the tour, contributed to the program the delightful old aria, "Ah, Rendimi," from "Mitrane," by Rossi. Mrs. Knight has a rich alto voice, strong and clear throughout its entire compass, which is a long one. Persistent applause added the song "The Year's at the Spring" to the evening's entertainment.—St. Louis Republic, May 6, 1914.

Mrs. Franklyn Knight, contralto, sung an aria from "Mitrane," by Rossi. Mrs. Knight is an artist of handsome stage presence, as well as superb voice and excellent style. She was recalled and sang a little song which proved so popular with the audience that she repeated it.—Birmingham Age-Herald.

Mrs. Franklyn Knight, contralto, made herself so popular with the audience that it compelled her to sing three times instead of one. Her principal number was the aria, "Ah, Rendimi," from Rossi's "Mitrane." As an encore she sang "The Year's at the Spring," by Theo. Hoeck. Her voice is rich and with good range.—Birmingham News.

Not the least on the program was the delightful singing of Mrs. Franklyn Knight, contralto, whose solo, "Ah, Rendimi," from Rossi's "Mitrane," brought forth a storm of applause from the appreciative audience.—Galveston News.

Matinee.—In Mrs. Knight's singing of her great aria in the afternoon she revealed a depth of emotion, distinctness of enunciation, velvety tone and musical finish which delighted her audience.

Evening.—Of the three, Humperdinck's "Wiegenlied" was decidedly the favorite. Mrs. Knight's lovely voice and her most beautiful



MRS. FRANKLYN KNIGHT.

German made this a dazzling little number. Responding to a vociferous recall, Mrs. Knight sang in a perfect manner "Drink to Me Only with Thine Eyes."—Meridian Dispatch. · (Advertisement.)

A. Carbone Ready for Fall.

A. Carbone, the well known New York vocal teacher, announces the resuming of his regular daily teaching on Monday, September 14, at his studio in Aeolian Hall, West Forty-second street, New York. Signor Carbone is planning to give, during the winter, some operatic performances with his advanced pupils.

Jenny Larson Arranges for Appearances.

Jenny Larson, dramatic soprano, who arrived in New York recently, after having studied in Berlin and Paris, already been arranged for appearances in a number of recitals and concerts this coming season.

In Paris Miss Larson studied with Mme. Organi.

A local band was one day playing at Dunfermline, when an old weaver came up, and asked the bandmaster what they were playing.

"That's 'The Death of Nelson,'" solemnly replied the bandmaster.

"Ay, man," remarked the weaver, "ye ha'e gi'en him an awfu' death."—Monthly Musical Record.

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FRANCIS MACLENNAN, tenor, Berlin Royal Opera and Hamburg Opera.
*HANS TANZLER, tenor, Royal Opera, Karlsruhe.
CAVALLIERE MARIO SAMMARCO, baritone, formerly Metropolitan Opera Co. and Covent Garden.
PUTNAM GRISWOLD, basso, formerly Metropolitan Opera Co., Berlin Royal Opera and Covent Garden.
*MARGUERITA SYLVA, Carmen in the guest performance of Caruso at the Berlin Royal Opera.
MARGARETHE MATZENAUER, mezzo-soprano, Metropolitan Opera, New York.
*HELENA FORTI, soprano, Dresden Royal Opera.
MARY CAVAN, soprano, Hamburg Opera and Chicago Opera Co.
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Macmillen Writes.

Among the hundred or more letters from Americans in Germany brought to this country by Dr. Karl G. Bertling, assistant director of the American Institute in Berlin, who was sent to this country as the Kaiser's personal representative to disseminate official news of the war, was a missive to the MUSICAL COURIER from Francis Macmillen, inclosing the accompanying photograph, which was taken at Loschwitz, in Saxon-Switzerland, near Dresden, during war times.

Macmillen's letter was written in German, and he explained that until peace is declared all communications from Germany must be in the language of the country, as they are read by censors.

Judging from this snapshot, it would not seem that Macmillen or the others in the party were suffering any great inconvenience or hardships on account of the war. He says: "Law and order prevail in Dresden, and in spite of all the great crowds and the intense excitement prevailing, I have not witnessed one accident or a fight, nor seen a single evidence of drunkenness."

Macmillen mentions a jolly dinner party at the house of Prof. Leopold Auer, which included as guests Mr. and Mrs. Arnold Volpe, of New York. He adds that Mrs. Volpe contemplates going to Berlin this winter to study



A WAR TIME SNAPSHOT.

Left to right, standing: Mrs. Arnold Volpe, Arnold Volpe, Mme. Stein, Francis Macmillen; Leopold Auer is seated.

voice culture. He says all Germans believe the war will be of short duration. Peace, they think, will be established within a few months, at the most.

To Appear in New York in Grand Opera.

Ernest Briggs announces that Lydia Sturtevant, contralto, who was for a season understudy with the Chicago Grand Opera Company and afterwards prima donna in the Sheehan Opera Company, has been booked for a complete season which will be spent in New York City. She is engaged for sixteen weeks with the New York Italian Grand Opera Company and will also make a number of guest appearances under the Aborns with the English opera company at the Century Theatre, New York. She has also been booked for a number of recital engagements in the East by the Eastern booking agents of the Briggs Musical Bureau, and will appear in a series in New York City given under the auspices of the Scottish societies. Some of the roles in which she will appear during the coming season are Herodiade in "Herodiade," Azucena in "Trovatore," Nancy in "Martha," the Queen in "Bohemian Girl," Gertrude in "Hansel and Gretel," Zanetto in "Zanetto," Pierotte in "Linda di Chamounix," Lola in "Cavalleria Rusticana," Madalena in "Rigoletto," Madlon in "Andre Chenier." Her repertoire also includes Amneris in "Aida," Leonora in "Favorita," Laura and Cieca in "Gioconda," Ulrica in "Masked Ball," Delilah in "Samson and Delilah," Siebel in "Faust," Erda in "Rheingold," Erda in "Götterdämmerung," and others.

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Hanna Butler's Greetings.

The accompanying picture forms the opposite side of a postcard received by the Chicago office of the MUSICAL COURIER from Hanna Butler, soprano, of Chicago. The card, dated July 30, in a small town of Switzerland, reached this country nearly a week after Mrs. Butler had



COACHING IN SWITZERLAND.

returned. Mrs. Butler wrote: "Have been coaching over mountains for three days. We are now at Zermatt, Switzerland, right in the Alps. The streets are so quaint and weather also. Yesterday we were in a regular blizzard."

Should the Cannon Speak!

This picture was not taken in Europe in spite of the warlike surroundings. It is a snapshot of John C. Thompson, the talented young pianist, and his manager, Robert Patterson Strine, of Philadelphia, and it was taken on board "Old Ironsides," which lies at anchor in the navy yard at Boston. This vessel, the Constitution, would stand very little chance of surviving an ocean voyage, not to speak of a battle, which readily accounts for the non-



JOHN C. THOMPSON AND HIS MANAGER, ROBERT P. STRINE.

chalance with which Mr. Thompson and Mr. Strine lean against the cannon. Mr. Thompson is working hard at his pianistic endeavors and at his favorite sport, that of tennis. He played in the semi-finals at the club tournament in his home town in Williamstown, Pa., and is most enthusiastic over that diversion.

George Hamlin in Milan.

George Hamlin, tenor of the Chicago-Philadelphia Grand Opera Company, is passing the summer in Milan, Italy, with his family and reports to his managers, Haensel & Jones, that the only discomfort the European situation has created so far as the Hamlin family is concerned is a total cancellation of a large number of dates in the tenor's opera and concert itinerary on the Continent. Mr. Hamlin states that he will be in America to fill his spring bookings without fail.



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NEW YORK, WEDNESDAY, SEPTEMBER 2, 1914.

No. 1797

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Devoted to the interests of the Piano Trade.

NO CHICAGO OR BOSTON OPERA

Chicago makes known the unwelcome news that it will have no opera season this winter, owing to the uncertainty of getting its artistic personnel in time. All of them are in Europe and several of the principals are fighting with the armies there. The Board of Directors have cabled Cleofonte Campanini, who is in Italy, to notify the various members of the company that all contracts have been canceled. Of course, the Chicago decision also affects Philadelphia.

Eben D. Jordan, chief financial supporter of the Boston Opera, cables that the organization probably will suspend activities for this winter, owing to the absence of most of its male principals, who are fighting in the various armies of Europe. Henry Russell, managing director of the Boston Opera, is marooned in Italy.

Christine Miller cables from Berlin that she is "well and happy."

War or no war, announces the Century Opera, it will open its New York season September 14.

Toronto, Canada, has canceled indefinitely the big musical festival which it was planning for next October.

Dr. William C. Carl, the distinguished American organist, has arrived safely in London from Switzerland.

Wilhelm Bachaus, the German pianist, has, it is reported, been drafted into service with the troops of his country.

Music has been prohibited in Ghent, Belgium, by the local mayor, "owing to the national calamity," as his announcement explains.

Des Moines, Ia., is raising $15,000 for the formation of a symphony orchestra to give a series of concerts there this winter. Gustave Schoettle, of Kansas City, Mo., is being considered as the conductor.

It has been ruled by the Treasury Department at Washington that opera singers and other artists who come to the United States and later return to their foreign homes hereafter will have to pay an income tax in like manner as American citizens.

Rumors are rife that Paderewski thinks of cancelling his American tour this season. His strong Polish sympathies are a matter of general knowledge and it is likely that he will go to his native country to help with advice and money during the present Russian difficulties.

The spring of 1915 was to have seen the next competition for the Rubinstein Piano Prize and the event was scheduled to take place in Berlin. It is doubtful at this moment whether the contest will take place at all or be postponed until after the termination of hostilities in Europe.

Rehearsals for the forty-second season of the Oratorio Society of New York, Louis Koemmenich, conductor, begin on September 24. The performances, including but one novelty, are as follows: "The Dream of Gerontius," December 9, (soloists, Mildred Potter, contralto; Gervase Elwes, tenor, and Frank Croxton, bass); "The Messiah," (afternoon), December 20 (evening), December 30 (soloists, Florence Hinkle, soprano; Marie Stone Langston, contralto; Reed Miller, tenor, and Frederick Remington, bass); and "Joan of Arc," by Enrico Bossi, March 24 (soloists to be announced later). These concerts will be given in Carnegie Hall as usual, with the assistance of the orchestra of the New York Symphony Society.

Thuel Burnham, the noted pianist, cabled the MUSICAL COURIER from Paris on Monday of this week stating that he will sail for America early in September.

An Evening Sun editorial points out very sensibly that champions of eugenics should pause occasionally in their shoutings and remember Beethoven's father—he was a drunkard.

On the authority of one who knows positively whereof he speaks in the matter, it can be accepted as a fact that Andreas Dippel will not undertake his season of light opera in New York this season.

Reports from Australasia say that Mme. Melba's present tour in that part of the world is a conspicuous success. At one of her recent concerts the encores demanded were so many that finally the diva went to the piano and played "Home, Sweet Home" as a gentle hint to the persistent audience.

Clubs, managers, and orchestras holding contracts for Leonard Borwick appearances in the United States this season need not fear disappointment, as the celebrated English pianist will return from his current Australasian tour via San Francisco and intends to make all his projected appearances in this country before his return to England.

In case Dr. Ernst Kunwald, conductor of the Cincinnati Symphony Orchestra, is detained in Europe too long to open the season's concerts with his organization, they will be led by P. A. Tirindelli until the return of the regular conductor. Mr. Tirindelli, a very able musician, is the leader of the orchestra at the Cincinnati Conservatory of Music.

Latest advices received by the MUSICAL COURIER tell that the Paris Opera is closed; Ysaye's three sons have gone to the front; Muratore, Andre Caplet, and Vanni Marcoux are fighting for France; Henri Busser, leading conductor of the Paris Opera, has joined his regiment; the brothers Isola, directors of the Opera Comique, also are at the front. Among the composers, the only known combatant so far is Xavier Leroux.

Most reassuring is the latest official report from Symphony Hall, Boston, which says that though the Western trip of the Boston Symphony Orchestra planned for early this fall will have to be abandoned, there is every reason to believe that the regular series of concerts in Boston and elsewhere will be carried out according to schedule. A more complete and definite statement, however, is expected upon the return of C. A. Ellis from Europe this week.

Marcella Sembrich cabled to the Wolfsohn Musical Bureau on Saturday from Lausanne (Switzerland) that she will sing in this country during the months of January and February. The recitals will be limited to New York, Boston and Chicago. Mme. Sembrich declared her intention of sailing from Rotterdam October 3. She has been at the Hotel Beau-Rivage in Chamounix, Switzerland, but when it was found that it might be impossible to return to her villa at Nice, where she makes her winter home, the famous singer decided to come to America. After her arrival here Mme. Sembrich and her husband will be the guests of several prominent families in Lenox, Mass., Bar Harbor, etc.

MUSICAL COURIER HEARS FROM A. M. ABELL.

Berlin's Artistic Ranks Depleted by the Call to Arms—Many Members of Royal Opera at the Front—Probably No Concerts Will Be Given While War Lasts—Musical Courier Representative Gives Graphic Account of Conditions in the Prussian Capital—Kreisler Exchanges Violin Bow for the Sword.

Berlin, August 13, 1914.

The havoc that has been wrought in Europe during the last two weeks is without a parallel in the history of the world. The great Napoleonic upheaval was nothing at all in comparison. Everything is paralyzed, and so interwoven are modern



ONE OF VIENNA'S PROMINENT CHURCHES.

international interests, and so interdependent have the nations become, that it seemed inconceivable that a general European war could be brought about. It will probably be the last one. Here in Berlin everybody expects Germany to be victorious.

The artists' ranks have been decimated by the call to arms; more than 140 members of the personnel of the Royal Opera and Royal Play House have been called into service, and conditions are the same with all German stages. It is now a question whether even the court theatres will open at all this season. There will probably be no concerts at all while the war lasts.

Fritz Kreisler has exchanged the bow for the sword and is now at the front with the Austrian army.

Henri Marteau has been called into the French army to fight against his friends and employers, for his interests are all in Germany.

Kirchoff, one of the heroes of this year's Bayreuth Festival, in now at the front on the French



THE HANS SACHS MONUMENT, NUREMBURG.
(From the Theosophical Path.)

border near Metz. Kirchoff, the son-in-law of Etelka Gerster, is one of the leading tenors of the Berlin Royal Opera.

Dr. Kunwald, Anton Witek, Andreas Dippel and countless others are now in Berlin, trying, with faint hope of success, to get passage to America.

Dr. Karl Muck is at Bayreuth; he declared he would volunteer his services for the Austrian army, but friends persuaded him that he would do more real good at the head of the Boston Symphony Orchestra than by stopping a Russian bullet. He is fifty-two years old, anyhow, and past the age of active service.

C. A. Ellis was held up on the Austrian border because his automobile was driven by a French chauffeur. He is all right now, but at first the authorities, it is reported, took him for a spy.

The richest Americans are destitute of cash and the arrival of the Tennessee with American gold is looked forward to with an eagerness that no one



THE ARTISTIC FRANCONIA FOUNTAIN, WURZBURG.

can appreciate who has not lived through the last few days here.

As all communications are cut off, this will probably be my last word to the MUSICAL COURIER until the war is over.

ARTHUR M. ABELL.

STICKING TO ONE'S LAST.

It is surprising to read in a New York daily usually so keenly alive as the Sun, so platitudinous an article as the one in its issue of August 26, called "War and the Musical Season." The matter reads as follows:

A weekly journal devoted to the interests of musicians rejoices in the belief that the European war will create unusual opportunities for American singers and players. Without doubt some of the famous artists of Europe will not come to this country to play or sing. For example, Fritz Kreisler, the great violinist, is an officer in the Austrian army, and for the time will have to maintain that the sword is mightier than the bow. Numerous other musicians will be drawn into the deplorable struggle, but not all.

The Sun has already published a not inconsiderable list of those who are sure to be heard in this country, and to that list additions will assuredly be made. There is, furthermore, one important aspect of the situation which must not be ignored. The nature of the American public will not be transformed by this war. It will continue to regard dispassionately all aspirants for public honors and to measure them according to its own satisfaction in their achievements.

The public will not go to hear music except when it is presented in a manner combining potency of personal magnetism with excellence of technic. This has been proved over and again. This position of the public will not change because fewer European celebrities come to court favor. The American performer will have to "make good," as the popular expression has it, just as if the customary army of foreign stars was at hand.

But it is within the bounds of possibility that the reduction in the number of artistic invaders may furnish room for the discovery of some new and brilliant talent at home, and that this talent may be brought to notice more speedily than it would in a crowded season. If such shall be the result, American music lovers will perhaps be able to give thanks that some small good has come out of such prodigious evil.

The weekly journal referred to is the MUSICAL COURIER, of course, but nowhere in its columns has any assertion ever been made to the effect that the American public now is ready to accept artists because they are American and not because they are good. The MUSICAL COURIER slogan always has been, is, and always will be, that art has no nationality and no matter where found belongs to all the world. What does the good Sun mean by accusing the American public of going to hear music only "when it is presented in a manner combining potency of personal magnetism with excellence of technique?" How about musicianship, interpretation, and power of emotional expression? Do they not count? It is plain to be seen that Mr. Henderson, the Sun's musical writer, is marooned in Europe, and someone else has assumed his musico-editorial duties during his absence. When unmusical persons write about music the result never fails to be ludicrous and bathotic.

A special hint to the Sun: the spelling "technique" now belongs to the school of "artiste," "honour," "colour," etc.; in modern America the word is known as "technic."





















(1) The Emperor and Empress. (2) The Kaiser in civilian dress (which he wears only on very rare occasions). (3) Frederick the Great, as painted by Graff. (The Kaiser's illustrious ancestor who erected the Berlin Royal Opera House.) (4) Kaiser Wilhelm and his six sons. (5) The Wiesbaden Royal Opera (which is subsidized by the Emperor; gala performances are given here for the monarch every spring.) (6) Seven thousand school children serenading the Emperor in the court of the palace at Berlin. (Through the initiative of the monarch the vocal instruction in the public schools has been greatly improved.) (7) The German Crown Prince (who is a talented and accomplished violinist). (8) Four generations of Emperors (photographed in 1888, shortly before the death of both William and Frederick). (9) Kaiser Wilhelm and the Royal Palace at Berlin. (10) Kaiser Wilhelm II at six different periods of his life.

IN VIEW OF CURRENT EVENTS

[PORTRAITS AND SCENES DEALING WITH RUSSIA, FRANCE, ENGLAND AND OTH









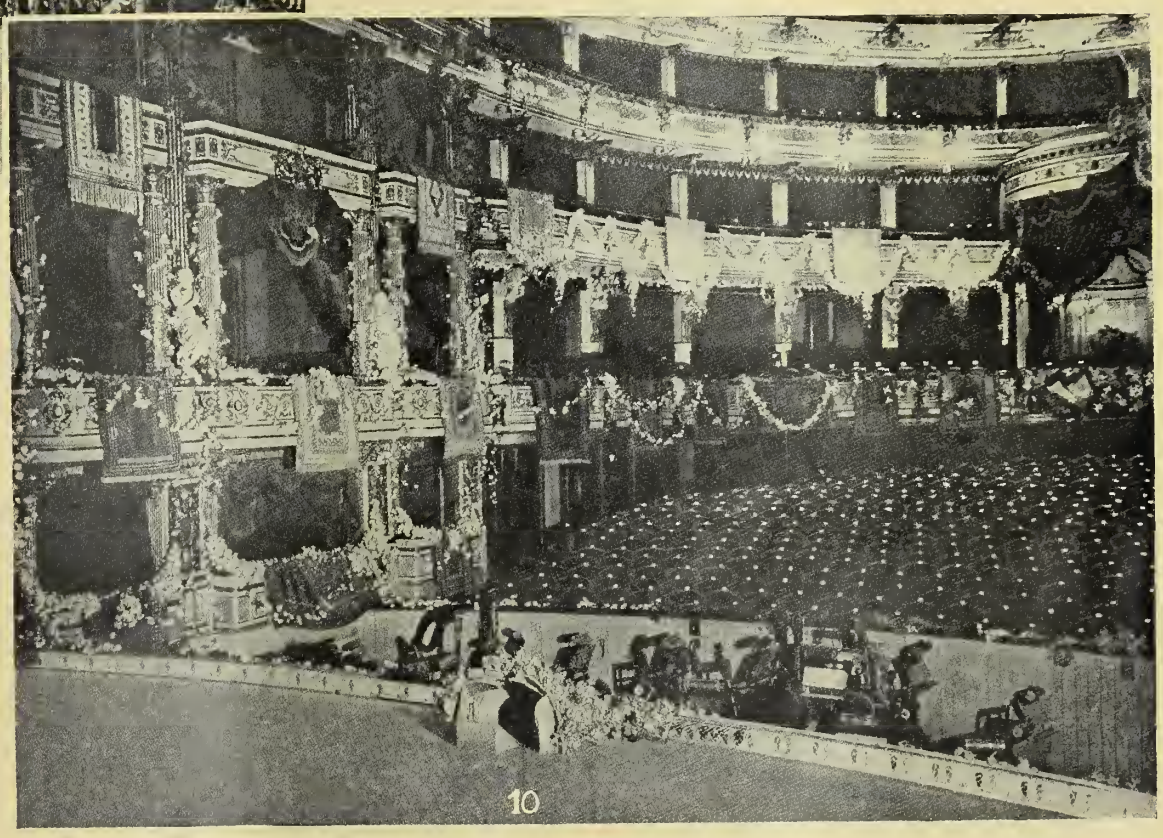












(1) Count von Hulsen-Haeseler (general intendant of the Berlin Royal Opera and the Emperor's right hand man in all matters musical). (2) The Emperor's Palace at Berlin. (3) The Kaiser (who contributes more to the support of music than any other man in the world). (4) Geheimer Regierungsrat Franz Winter (managing director of the Berlin Royal Opera). (5) The celebrated "Jahrhunderthalle" (Century Hall) at Breslau, which is said to contain the largest organ in the world). (6) The exterior of the Berlin Royal Opera House. (This is the oldest court opera house in Germany, having been erected under Frederick the Great in 1741). (7) The Hofbräuhaus, Munich (where musicians gather). (8) The historic Wartburg (southwest view) at Eisenach, in Thuringia. (9) Magnificent new Royal Opera House at Cassel (which is subsidized by the Kaiser). (10) The interior of the Berlin Royal Opera House (festooned for the jubilee performance of "Lohengrin" on June 16, 1913, commemorating the twenty-fifth anniversary of the Emperor's ascension to the throne).

AND CONTEMPORARY HAPPENINGS

OUNTRIES WILL BE PUBLISHED IN EARLY ISSUES OF THE MUSICAL COURIER.]

AMERICA'S HOST ABROAD.

[The MUSICAL COURIER is endeavoring to keep the subjoined list up to date. As soon as arrivals are reported in this country their names are removed from this roster. Should there be an oversight, or should any of America's musical personages now abroad not be included in the appended table, the MUSICAL COURIER would be grateful to receive such information so as to be able to keep the reference schedule correct.—Editor MUSICAL COURIER.]

A

Arthur M. Abell, Mariska Aldrich, Luella Anderson, Arthur Alexander, J. Allen, Leonora Allen, Paul Althouse, Richard Aldrich, Pasquale Amato, Paolo Ananian, Frances Alda, Richard Arnold.

B

Louis Blumenberg, Alexander Bloch, W. L. Blumenschein, Mrs. Marc A. Blumenberg, Birdice Blye, Alice L. Bryant, Mrs. Norah Brandt, Enid Brandt, Mrs. H. H. A. Beach, Charles Bowes, Eddy Brown, Thuel Burnham, John Braun, Alice Bingham, Mrs. George Beck, Helen Blain, Lillian Blauvelt, Carlo Buonamici, Rudolf Berger, Carl Braun, Alessandro Bonci, Ferruccio Busoni, Willy Burmester, Amadeo Bassi, Lucrezia Bori, George Barrere, Grace Burnap, Mrs. Hope Hopkins Burroughs, Mrs. A. M. Blair, Wilhelm Bachaus.

C

Enrico Caruso, Julia Claussen, Cleofonte Campanini, Anna Case, Dr. William C. Carl, Shanna Cumming, Mr. and Mrs. King Clark, Arthur M. Curry, Claude Cunningham, Augusta Cottlow, Pauline Curley, Lucy Call, Grace Cole, Marian Clark, Kittie Cheatham, California University Glee Club, Gertrude Cleophas, Jane Noria-Centannini, Maria Cavan, Julia Culp, Francis Coppicus, Jacques Coini, Ernesto Consolo, Charles Cooper, Andrea Casertani, Lina Cavalieri.

D

Mildred Dilling, Laurette Duval, Vernon d'Arnalle, Adamo Didur, Charles Dalmores, Norah Drewett, Andreas Dippel, J. F. Delma-Heide, Jenny Dufau, Emmy Destinn, Eleonora de Cisneros, Gaston Duchamel.

E

Annie Ellermann, Albert Elkus, Emma Eames, Edwin Evans, Rudolph Engberg, C. A. Ellis, William Engle.

F

George Fergusson, Truman Fassett, Mrs. E. Potter-Frissell, Benjamin Fabian, Geraldine Farrar, William Förster, Anna Fitzhugh, Carl Flesch, Edoardo Ferrari-Fontana, Flonzaley Quartet, Martha Falk-Mayer, S. M. Fabian, Sam Franko, Rita Fornia.

G

Giulio Gatti-Casazza, Frank Gittelson, Louise Gunning, Leopold Godowsky, Katherine Golcher, Katharine Goodson, Esperanza Garrigue, Hedwig Glomb, Emily Gresser, Mary Garden, Paolo Gruppe, Emilio de Gogorza, Ossip Gabrilowitsch, Clara Clemens-Gabrilowitsch, Aristodemo Giorgini, Heinrich Gebhard, William J. Guard, Paolo Gallico, Albino Gorno, Otto Goritz, Dinh Gilly, Elena Gerhardt, Joseph Gotsch, Mr. and Mrs. Felix Garziglia, Mrs. Warner Gibbs, Mr. and Mrs. Isaac Gans.

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J

Sascha Jacobson, Anna Taylor Jones, Carl Jörn, Edward Johnson, Frank Norris Jones.

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Q

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Titta Ruffo, Kate Rolla, Claude Reddisch, Meta Reddisch, Leon Rains, Anita Rio, Max Rabinoff, Ettore Ruffo, Otto Roehrborn, Elizabeth Reeside, Léon Rothier, Henry Russell, Marie Rappold, Albert Reiss, Jacques Renard, H. Royer.

S

Helen Stanley, Gaston Sargent, Viola Gramm-Salzedo, Gladys Seward, Arnolde Stephenson, Leon Sametini, Carl Stasny, Wager Swayne, Irma Seydel, Theodore Seydel, Arthur Shattuck, Kurt Schindler, Ernestine Schumann-Heink, Ernest Schelling, Sigismund Stojowski, Philip Spooner, Albert Stoessel, Theodore Spiering, Oscar Saenger, Andrea de Segurola, James Sauvage, C. Wenham Smith, Ethel C. Smith, Pitts Sanborn, Oscar Seagle, Katherine Stevenson, Herman Sandby, Ella Spindler, Alexander Savine, Frank Steen, Loyal Phillips Shaw, Eleanor Spencer, J. D. Sample, Leo Slezak, Mario Sammarco, Jan Sickesz, Arrigo Serato, Sevcik Quartet, Antonio Scotti, Max Smith, Mr. and Mrs. Otto T. Simon, Josef Stransky, Giulio Setti, Leo Schultz, Ann Swinburne, Herbert Foster Sprague, Rudolph E. Schirmer, Arthur P. Schmidt, Bruno Steindel, Umberto Sorrentino, George W. Stewart, May Scheidler.

T

Louis Campbell-Tipton, Louise Gerard-Thiers, Arturo Toscanini, Jacques Thibaud, Luisa Tetrazzini, Otto Tuft, Oswald Thumser, Enrico Tramont, Elizabeth Topping.

U

Otto Urack, Josef Urban, Jacques Urlus.

V

Mr. and Mrs. Arnold Volpe, Daniel Visanska, Otto A. Voget, Edna ver Haar, Coenraad von Bos, Luisa Villani.

W

Felix Weingartner, Herbert Witherspoon, Helen Bixby Wetzel, Mrs. Stacey Williams, Edyth Walker, Hermann Hans Wetzler, Clarence Whitehill, Marie Louise Wagner, Nancy White, G. C. Weitzel, Helen Warrum, Coral Wait, Carolina White, Priscilla White, Frank Waller, Beatrice Wheeler, Herman Weil, Anton Witek, Vita Witek, E. Walther, Edith Bower Whiffen, Grace Bonner Williams.

Y

Eugen Ysaye, S. Costantino Yon, Pietro A. Yon.

Z

Fannie Bloomfield Zeisler, Alice Zeppilli, Katherine Ziegler.

Returned and Returning.

Adolf Tandler, conductor of the Los Angeles Symphony Orchestra, has returned to that city after an absence of several weeks in Europe.

Paul Steindorff, the well known oratorio and orchestral conductor of San Francisco and vicinity, is back in California from a three months' visit abroad.

Mme. Guercias, the operatic soprano, has returned to New York after an exciting trip through the war afflicted districts.

Della Thal, the Chicago pianist, is back in that city from a sojourn of several months abroad.

Oscar Gordon Erickson has returned to Chicago from Berlin.

Mary G. Wilderman, the pianist, returned from Berlin August 12 on the steamship Philadelphia of the American line.

M. H. Hanson, the New York concert manager, returned to the metropolis last Friday via Montreal on the steamship Andania.

Victor Harris, the New York conductor, composer and vocal instructor, arrived here on Monday of last week on the steamship St. Louis.

Henry Weldon, the American basso, who is to be a member of the Century Opera Company this coming season, arrived in New York on Monday of last week aboard the steamship St. Louis.

Frank Damrosch returned to New York last week on the steamship Noordam.

Ivan Caryll, the light opera composer, has arrived in New York.

Raymond Havens, a pianist of Providence, R. I., came home from London via Montreal.

Mme. Johanna Gadski is en route to this country.

Cecil Ayres, the pianist, arrived in New York last week.

C. A. Ellis, manager of the Boston Symphony Orchestra, is due home this week.

W. E. Walters, press representative of the Boston Symphony Orchestra, returned from Europe last week.

Wilhelm Middelschulte, the well known Chicago organist, arrived in New York August 24 on the steamship Noordam, and proceeded to his home in the Western metropolis.

Alma Gluck, the prima donna soprano, and Efrem Zimbalist, the Russian violinist, reached New York last Sunday, August 30, on the steamship Espagne from Havre.

Edgar Stillman Kelley, the noted composer, arrived in New York on Tuesday morning of this week on the S. S. Rijnbam from Rotterdam.

MME. NORDICA'S WILL.

George W. Young, husband of Mme. Nordica, has been ordered by Surrogate Cohalan to file the original will of the late singer, made in 1910. She executed the later one in 1914 just before her death. It is understood that in the first document the bulk of her property was left to Mr. Young, while in the second he was given nothing, Mme. Nordica setting forth that she had advanced her husband $400,000 in the meantime, an amount equivalent to his rightful share in her estate. The singer's entire fortune is to go to her three sisters, according to her last testament. Mr. Young has filed the original will in Freehold, N. J., as he claims that his wife had established residence in that State. Under the laws of New Jersey, Mr. Young would be entitled to part of his wife's estate, whichever of the two wills might be admitted there. But the last will may have to be probated in New York and in that event a lawsuit is likely to determine the whole question as it relates to the rights of Mr. Young and Mme. Nordica's sisters.

ELKS' MUSIC FESTIVAL.

Asbury Park, N. J., was the scene of a successful music festival offered by the B. P. O. E. 128 on three nights of last week, August 25, 27 and 29. The artists who appeared were of the highest caliber, and the success was, both from a material and an artistic viewpoint, of a superior order. Among those heard were Mabel Garrison, Eva Mylott, Orville Harrold, Emil J. Polak, Alice Nielsen, Rosa Olitzka, Jerome Uhl, George Dostal and Nahan Franko. Florencio Constantino was to have appeared at the final concert, but was unable to do so, his place having been taken by George Dostal.

SAN DIEGO MUSICIANS PROUD.

Says the San Diego, Cal., Union of August 12, 1914: "San Diego musicians are displaying with pride the issue of August 5 of the MUSICAL COURIER, the leading musical publication of America, in which nearly five pages are devoted to a detailed description of the recent meeting of the State Music Teachers' Association in this city. . . . The space and pictures given the article should do much to spread afar the fame of the City of the Sun as a music center."



BOOKS SHOVELED OUT IN FLOOD, MARCH, 1913.

AIRING A GRIEVANCE.

The following is one of several letters received by the MUSICAL COURIER after publication of a recent article:

Springfield, Mass., August 25, 1914.

To the Musical Courier Company:

I was sorry to see in your paper such a poor account of the convention of the National Association of Organists held at Asbury Park recently. The men were very sore at your man (reporter), who took the matter second hand, evidently from "the powers that be" down in Ocean Grove.

This year's convention was far and above the best gathering of representative organists that ever have assembled. Organists from as far west as New Mexico and south as Florida, a few from Canada. The place of meeting was ideal, a quiet lecture room in the First M. E. Church at Asbury Park, the room being filled at the meetings. Some contrast to the Ocean Grove affair, where one would hear revival shouting on all sides. We were driven from building to building, as suited the convenience of the "boss" of Ocean Grove. The North End Hotel was ideal in every way. The banquet was a most brilliant affair, I can assure you. The lawn party at Mrs. Bruce Keator's was the best we ever have had. The treatment we received at every turn was the best at Asbury Park. Your article that was published last week was written by a fellow who never came to one meeting and was primed, as it were, from across Wesley Lake. Why did not the reporter come to headquarters at least and make himself known? Next year there is a strong sentiment in favor of having the convention here in Springfield. You can readily see why I am writing this letter. The article in question gave a black eye to the convention, and to those who might think of attending the coming year; they would be influenced greatly if they received false impressions through your columns. Yours sincerely,

ARTHUR H. TURNER.

The MUSICAL COURIER sees no reason to retract what was said in its original report of the convention of the National Association of Organists, which was correct in every particular. A representative of the MUSICAL COURIER attended nearly all of the meetings of the association during this convention and gained his information on all sides both from interviews and personal observation; and, for the sake of avoiding all misunderstanding, it may be well to add that none of this information came from "the powers that be down in Ocean Grove," nor was the MUSICAL COURIER representative "primed as it were from across Wesley Lake." Also, the reporter did go to headquarters and make himself known. but saw no reason for not telling the truth.

SOUSA OPERA ALMOST COMPLETE.

Sousa has almost completed the composition of his new opera, "The Irish Dragoon." The first act is altogether complete, the second act finished with the exception of one or two numbers, and the final act about ready for the finishing touches. The book has been arranged by Joseph Herbert from Charles Lever's famous novel, "Charles O'Malley, the Irish Dragoon." There will be a broad comedy role in that of the inimitable Mickey Free, whose character and appearance are so well brought out in the illustrations of the standard edition by the renowned caricaturist "Phiz," especially in the frontispiece, "Mr. Free Making Free." The character of O'Malley will be of the heroic and chevalresque order, and should prove exceptionally effective in the hands of a competent artist.

HELP DAYTON.

In the flood disaster of 1913 which engulfed the homes of 85,000 people, the Dayton, Ohio, Public Library lost the greater part of its valuable music collection, comprising both literature and scores. Books, music and musical instruments that can never be replaced were swept out of existence in a few hours. The only hope of hundreds of students and music lovers in Dayton is a general lending collection of music at the Public Library. But the library is limited in funds and must meet largely increased demands in many other directions. Hence, beyond a moderate expenditure for books of general interest in the literature of music, nothing of direct help to students and musicians can be afforded.

The musical interests of the city are evidenced by the fact that twenty-two musical organizations comprising a membership of over 1,500 musicians have combined in a Civic Music League, whose purpose is to give concerts at cost, and also free concerts by local talent in churches, schools and public auditoriums. Aside from the aesthetic and recreational value of this movement, it has greatly stimulated the study of music in the city.

To meet the dearth of musical material due to the flood, the Civic Music League, asks cooperation in soliciting gifts for a general collection of music to be set apart in a special room at the Public Library as a lending library where everyone may avail himself of the works of the great composers, ancient and modern.

Hence composers, musicians, publishers, and conservatories are being addressed by the Dayton library to ask that it receive their consideration in case they may have in hand any surplus music or books, or standard works of the composers, even if slightly used; or libretti of operas and interpretative programs, such as those of the great symphony orchestras, which they could donate.

The accompanying photographs will give but slight notion of the havoc wrought by the flood of 1913 in the Dayton library. For two weeks thirteen men were engaged in shoveling mud from the library building. Fifty thousand books and all interior furnishings were destroyed.

The library has received numbers of gifts in all other departments, both from citizens of Dayton and from outside sources, and we believe that when the situation is known as to music the much needed help will also be extended to this important branch of the service. The matter should be addressed to Electra C. Doren, librarian, Dayton, Ohio, Public Library and Museum.

ST. PAUL-MINNEAPOLIS ENTENTE.

Through unfortunate conditions which resulted in the discontinuance of the St. Paul Symphony Orchestra, that city, one of the most musical of its size in the country and which for eight years has been accustomed to symphony concerts of a high order, bids fair to be deprived of symphony concerts the coming season. Steps were taken, however, to arrange a series of concerts in St. Paul by the Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor, and these will be given, to the number of eight, in the St. Paul Auditorium, under the auspices of the St. Paul Institute, Charles W. Ames, president. C. O. Kalman, who has been active in the affairs of the St. Paul Orchestra, will be chairman of the special committee on orchestra concerts. Edmund A. Stein, who has been manager of the St. Paul Orchestra, has been retained as local business manager for these concerts.

The soloists thus far engaged are (November 5) Mildred Potter, (December 31) Julia Claussen, (January 14) Alice Verlet.

Manager Wendell Heighton is busily engaged completing arrangements, and the remaining soloists will be announced very soon.



THE RUINED MUSIC ALCOVE, MARCH, 1913.

HOW TO AID THEM.

Many inquiries are coming to the MUSICAL COURIER from the relatives and friends of the persons mentioned in our list called "America's Hosts Abroad," and most of the questions relate to the manner in which money may be sent abroad to those in distress. As a reply to all the anxious ones on this side the MUSICAL COURIER cannot do better than to reprint the attached statement, prepared recently for The Outlook by the Hon. Seth Low, chairman of the New York Relief Committee. It reads as follows:

The committee of New York citizens appointed by Mayor Mitchel for the purpose of co-operating with the Federal authorities in assisting Americans abroad believes that the immediate difficulties which have created so much anxiety have been cleared away.

Direct lines of communication are now open with all European countries, with the exception of Germany and Austria. Payments on travelers' checks and other credit instruments have been resumed in England, France, and, to a large extent, in Switzerland. This is presumably true of Russia.

The reassuring news comes from the War Department that a definite plan has been formulated for facilitating the return of Americans in Russia, Germany and Austria. It is believed that adequate transportation facilities can be provided without the use of American ships and transports.

For the benefit of those who are anxious to communicate with friends abroad the mayor's committee suggests the following methods:

In case the address of the friend is known, the cable companies will accept messages to all European countries with the exception of Germany and Austria. The censorship regulations require plain English or plain French—with the full name and address of both the person addressed and the sender.

In case the address is not known, a message should be sent to the American consular official in the territory where the party has been traveling. A letter should be sent to the State Department calling its attention to the case.

For persons desiring to send funds abroad the United States Treasury is offering its assistance. Funds may be deposited at the various subtreasuries and with the Treasury officials. Payments in Europe will be made through the consular service.

Several New York banks are in a position to accept funds for payments abroad. The mayor's committee, with its headquarters at 65 Liberty street, New York City, will be glad to furnish additional information—if it is necessary.

SETH LOW,
Chairman of the Committee.

ST. PAUL ORCHESTRA'S TROUBLE.

It is distressing to read in the St. Paul Pioneer Press that the symphony orchestra of that city had to disband because of inability to add another $20,000 to the guarantee fund. St. Paul is reputed to be an unusually wealthy community—for one thing it is the home of J. J. Hill—and to the impartial outsider it seems a matter for surprise that Minneapolis' neighbor would acknowledge publicly such a humiliation as is represented by the breaking up of its orchestra because of lack of financial backing. St. Paul has taken a step backward in the eyes of musical and cultural America.

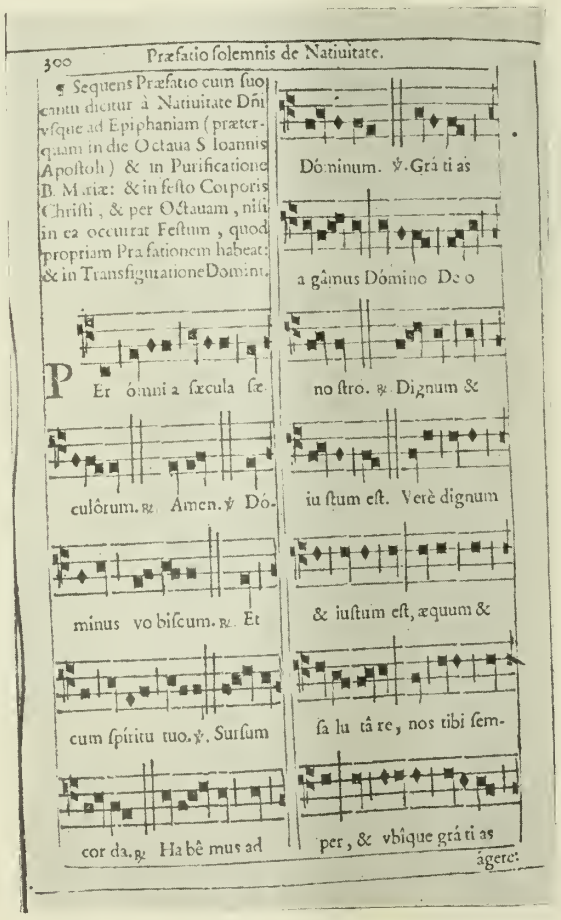
THE PANAMA-PACIFIC EXPOSITION ORGAN.

It is denied in various quarters that Edwin H. Lemare has caused the console of the organ at the Panama-Pacific Exposition to be built in such a manner as to make it difficult for other organists to play upon the instrument. It would seem to us that the Austin Organ Company should clear up this matter and thereby settle a question which is causing many American organists much concern. If the Austin Organ Company will courteously send to the MUSICAL COURIER a plan of the console of the organ which that firm had built for the Exposition, we shall be glad to give it prominent space and to print any comments with which the Austin house may wish to accompany the diagram or diagrams. It appears to us that such a course would be fair, both to Mr. Lemare and to the other organists, who will have to play upon the exposition instrument.

AN EMIGRANT FROM FLANDERS.

About two hundred years ago or so a little Flemish boy in the mediæval city of Antwerp, in Flanders, now part of Belgium, began to study music. Antwerp had long been famous for its commerce and its arts. Rubens and Van Dyck had made the old city renowned throughout the world and the great Plantin printing and bookbinding house had supplied the best libraries with fine editions of the classics. Collectors today are as eager as ever to get books from the Plantin press—ex officinâ Plantiniana, as the Latin title puts it. Near by, the equally famous press of Elzevir in Amsterdam—ex officinâ Elzeviriana—was in friendly rivalry.

The little Flemish boy, then, came into the world of great activity in commerce, learning and art.


300 Præfatio ſolemnis de Natiuitate.

℣ Sequens Præfatio cum ſuo cantu dicitur à Natiuitate Dñi vſque ad Epiphaniam (præterquam in die Octaua S Ioannis Apoſtoli) & in Purificatione B. Mariæ: & in feſto Corporis Chriſti, & per Octauam, niſi in ea occurrat Feſtum, quod propriam Præfationem habeat: & in Transfiguratione Domini.

Dóminum. ℣. Grá ti as

a gâmus Dómino De o

P Er ómni a ſæcula ſæ

no ſtro. ℟. Dignum &

culôrum. ℟. Amen. ℣. Dó-

iu ſtum eſt. Verè dignum

minus vo biſcum. ℟. Et

& iuſtum eſt, æquum &

cum ſpíritu tuo. ℣. Surſum

ſa lu tâ re, nos tibi ſem-

cor da. ℟. Habê mus ad

per, & vbîque grá ti as

ágere:

He learned all that was to be learned of music and became in time bandmaster and court musician to a German elector. He finally settled down in Bonn, on the banks of the Rhine.

His son became a musician, too, and would have made more of a mark in the world as a tenor if his dissolute habits had not ruined his career. He married the widowed daughter of a cook who was much younger than himself. Of the seven children born of this ill sorted marriage, one became a musician. As a baby he was the pride of his grandfather, the emigrant from Flanders. The old man died when the baby had barely completed his third year, but his memory was cherished by the grandchild to his dying day.

After many hardships, a very irregular education, bitter struggles, and the crowning disaster of deafness, this Flemish emigrant's grandchild managed to carve his name high on the temple of fame—Ludwig van Beethoven.

The glory that this name has brought to the long list of Germany's composers ought to stay the hands of the Kaiser's gunners who are battering at Antwerp, which probably has fallen into his hands by this time.

In the present circumstances it is safe to say that the grandfather of no Beethoven is emigrating from Antwerp to Bonn.

We reproduce herewith page 300 from a Roman Missal of a thousand pages, published by the Plantin press—ex officinâ Plantiniana—in 1682. It is a plain chant of the Roman Catholic service—Gregorian music which the late Pope Pius X re-established by a papal edict.

In the original the capital letters and the lines of the music are printed in turkey red, and the small letters and the notes in black.

SOPHIE TRAUBMANN MARRIED.

Sophie Traubmann, who formerly was a member of the Metropolitan Opera Company, and is now teaching, was among the stranded in London. She managed to get steerage passage for herself and daughter on the steamship Andania, sailing from Liverpool on August 18 for Montreal. After two days or more she became engaged to a Mr. Schroeder, of London, who is a printer of moving picture house placards; her daughter became engaged to a friend of Mr. Schroeder. When the boat reached Quebec the party landed, and the elder couple soon returned to the vessel as Mr. and Mrs. Schroeder.

LETTER FROM MRS. BEACH.

Mrs. Lewis, of the Concert Direction M. H. Hanson, has just received the following letter from Mrs. H. H. A. Beach:

Munich, August 10, 1914.

DEAR MRS. LEWIS.—Just a line to let you know that I am safe here. Conditions are very comfortable so far. Tremendous excitement, of course. We do not know just when we can get to America. All is uncertain. We are doing all we can to help these wonderful people in Red Cross work or any other way. A man going to Switzerland will post this to you. As soon as letters can be sent and our plans can be known, I will let you know.

Sincerely,
(Signed) AMY M. BEACH.
(Mrs. H. H. A. Beach).

ELBING REPORTED CAPTURED.

Elbing, the little German city reported last week to have fallen into the hands of the Russians, is the place where open air opera has been given successfully for several years under the direction of F. Rasenberger. Only two weeks before the war broke out, Elbing was crowding to hear the al fresco representations of Gluck's "Orfeo," staged by Georg Droescher, of the artistic staff of the Berlin Royal Opera.

YSAYE'S SONS KILLED.

In a letter from Louis Blumenberg, which reaches the MUSICAL COURIER from London almost at the moment of going to press (and therefore cannot be printed in full until next week), the information is contained that, according to report, two of Ysaye's three sons have been killed in battle while defending Belgium against the German invasion.

CESAR FRANCK STATUE DELAY.

Poor Cesar Franck, always doomed to wait for recognition, has just had another rebuff in Liège. That city was to erect a statue to the noted composer, but it is safe to assume now that considerable time must elapse before the citizens of Liège even will remember that they ever had such an intention.

NEW ORLEANS UNDECIDED.

New Orleans, which almost exclusively employs French artists for its opera, has not yet decided whether to try to carry out or to abandon its projected season.

H. O. OSGOOD IN LONDON.

H. O. Osgood, Paris representative of the MUSICAL COURIER, is in London, and will take charge of this paper's office there until further notice.

VARIATIONS

Belated Festival Notes.

At the Peterborough MacDowell Festival the program booklet told about Henry F. Gilbert, at first a pupil of MacDowell, who later "went into business and did little or nothing with music for about ten years," but in 1902 he "went to Paris for the purpose of hearing Charpentier's 'Louise,' and the opera made such an impression on him that, returning, he gave up business and devoted himself to music." One is reminded of Rosenthal's bon mot regarding the composer who said, "Hundreds of times I have resolved never to compose again, then suddenly I hear some beautiful melody or suggestive strain and"—a "que-voulez-vous" shrug of Rosenthal's shoulders used to complete the anecdote. One must suppose, then, if the Peterborough booklet is to be believed, that Mr. Gilbert has not heard "Mona," for if he ever had, we feel sure that music would lose him again and business claim him forevermore.

And that brings to mind Mrs. MacDowell's slyly subtle answer when someone asked her why she allows so many unknown works to be produced at the Peterborough festival. "I remember one man," replied Mrs. MacDowell, "whose composition we gave here. He previously had not heard anything of his done in public. After the performance he tore up the manuscript, left Peterborough and never composed again."

Eusebius G. Hood, the conductor, was a hard worked man, and after leading two rehearsals and one concert, copying a number of orchestral parts, listening to interpretative suggestions from composers, looking after the bodily comforts of several hundred choristers and orchestral musicians, answering one million questions on subjects that ranged from what the soloists should wear to the reason why the five o'clock afternoon mail does not arrive in the morning—after doing all that and more, he staggered into the dining hall and was about to sit down for a bite of dinner when a heartless wag inquired earnestly, "Have you fed the horses, Mr. Hood?"

Sara Anderson, of New York; Signor Tirindelli, of Cincinnati; Mrs. Edgar Stillman-Kelley, Arthur Wilson (Boston Globe), Olin Downes (Boston Post), Hallett Gilberté (in his motor car), Laurenza Hood, the comic opera prima donna; Philip G. H. Clapp, Arthur Mees, Professor Spaulding, Frederick W. Wodell, James B. Crowley, Paul Morgan and R. Huntington Woodman were among the visitors noted.

Philip G. H. Clapp is the young Boston composer who "wrote a symphony against the Boston Symphony Orchestra last year," as an amiable festival attendant put it. Another remembered what Philip Hale said of the work: "It isn't what Mr. Clapp says, but it's the nasty way he says it." It is to be concluded, therefore, that Mr. Clapp is an ultramodernite, which to some earnest persons suggests his fitness to be handed over at once to a firing squad.

Mrs. MacDowell does not wish to have her picture published. The one printed by the MUSICAL COURIER last week was obtained under false pretenses by the writer.

There was a good joke on most of the Colony composers and some others—all Americans—who stood on the steps of the Town Hall during one of the rehearsals inside. Suave brass music floated out through the open door of the auditorium. "What's that?" queried one of the group on the steps; "it seems familiar." "Sounds like 'Parsifal,' suggested one of the composers. "No, it's more like Strauss," was the comment of another. "Can it be Bruckner?" hazarded a critic; "he's not on the program." Just then Mrs. MacDowell came out of the hall. "What are they playing?' the critic asked her. "The 'Legend' from MacDowell's 'Indian Suite.'" was the answer.

Reinald Werrenrath is a marvelous teller of funny stories (of which he has a repertoire fully as large as that of the songs he sings) and his reputation as a raconteur is general. On one occasion a society woman informed him that she desired his services for one of her At Homes. "With pleasure," baritoned Werrenrath, "what shall I sing for you?" "Sing?" said the astonished dame, "you don't mean to say you do that, too?"

Victor Kolar, who played viola in the orchestra, is at work on a big symphony in four movements. Two of the Kolar symphonic poems were produced here by the New York Symphony Orchestra.

It will make grim Phil Hale smile to hear that the favorite phrase of one prominent musician at the festival was, "Philip Hale says"—and then would follow the quotation, always remembered literally.

The present members of the MacDowell Colony are E. A. Robinson, poet; Parker Fillmore, writer; Henry F. Gilbert, Arthur Nevin, W. H. Humiston, Edward Ballantine, Mabel Daniels, Lewis M. Isaacs, composers; Edward E. C. Rank, playwright; F. Tolles Chamberlin, painter; Agnes Crimmins, playwright; Katherine B. Stetson, painter; Lillian Link, sculptor; Edith McNee, painter; Mrs. Ritchey, writer; Elizabeth Marsh, playwright; Esther M. Bates, writer; Mrs. Lewis M. Isaacs, writer; George Halprin, pianist.

Josephine Knight's tasteful and spirited singing of the "Il est doux" aria and Arthur Hackett's well delivered and sweet voiced contributions to "The Creation" were inadvertently omitted from last week's MUSICAL COURIER report of the festival. This paragraph is intended as a late but well deserved tribute.



HABITS OF COMPOSERS, IV.

Franz Schubert had the habit of being poor and therefore became a schoolmaster and then a composer of classics. Musical historians still are busy trying to figure out at which pursuit Schubert earned less.

This happened at the pageant stage concert. A man behind the MUSICAL COURIER representative said: "They're not going to do the MacDowell." "What's the MacDowell?" asked his friend.

For the benefit of those who imagine that because MacDowell wrote poetical music he necessarily spent all his spare moments rhapsodizing and moon gazing, it should be mentioned that he was very fond of attending professional baseball games, at which his voice would mingle loudly in the general acclaim when the home team scored a run.

But what the present scribe enjoyed most of all at the festival was an ancient framed portrait which hangs next to the desk at the Peterborough Tavern. It depicts the twin sisters, Elvira and Elmira Fife, in unmodern[illegible] and gowns, "the oldest living twins in the United [illegible] born at Jaffrey, N. H., August 11, 1811." The photo[illegible] was made in 1893, and Elvira and Elmira died [illegible] lowing year. Underneath their likenesses is this [illegible] be forgotten inscription:

"They were never separated from each other but seventy hours since birth. Neither ever entered a railroad carriage, attended a theatre, or put on a spectacle. For sixty consecutive years their names appear upon the payrolls of the Phoenix Manufacturing Company at Peterborough. Twenty-one cents for three days' labor was the minimum wages received for their services and ninety cents the maximum for one day. In December, 1886, they rested from their labors and have since been supported at the county's expense.

"No better evidence of strict virginity
Was ever known in this vicinity."

Our Repartee.

"Tipster" writes: "For your 'Musical Sporting Notes' I wish to furnish the information that Encore ran fourth the other day in a race at the track in Saratoga, N. Y. So, as you see, not every Encore denotes success." We think the steed did nobly, for as a rule the Encore usually comes last.

Old but New.

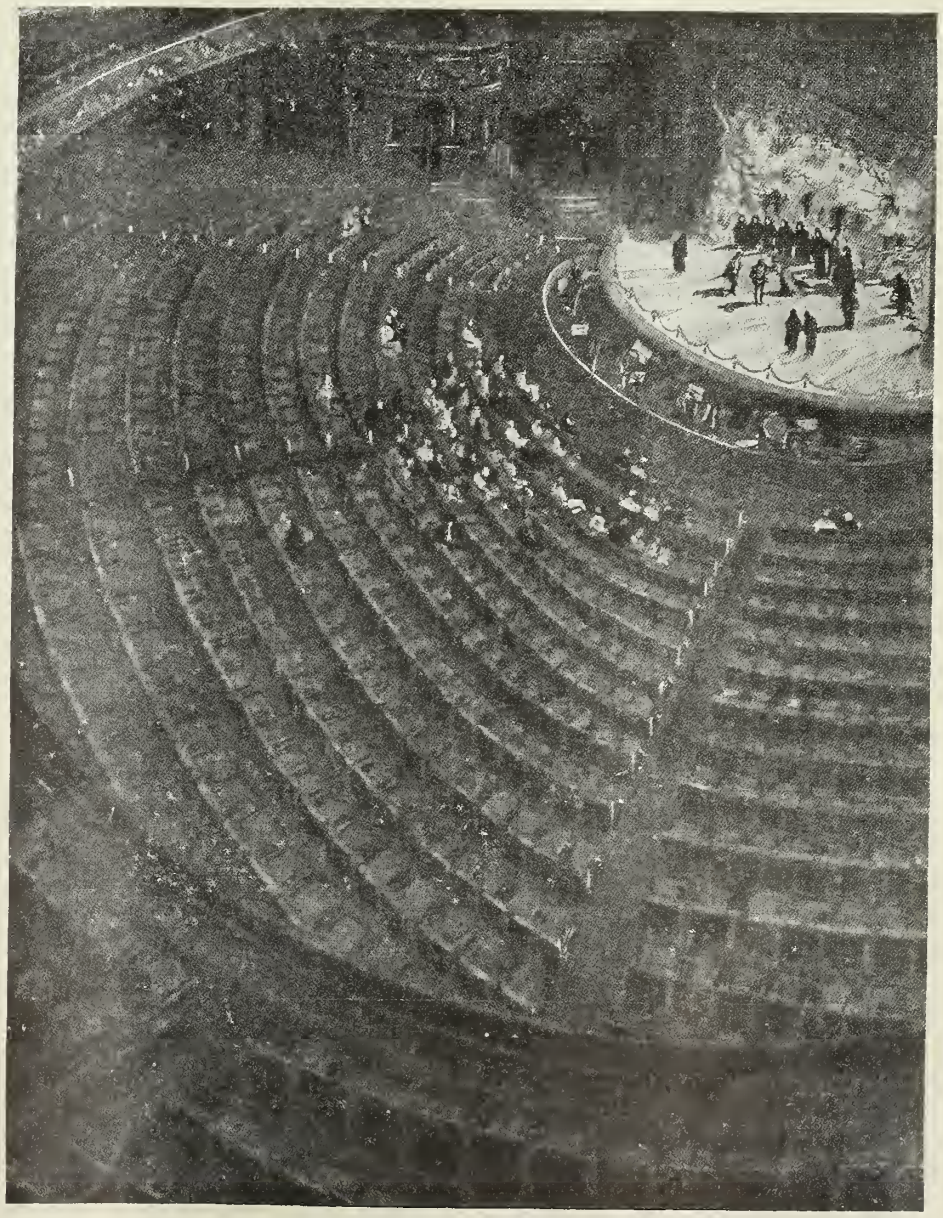
When Halévy took Cherubini to hear one of his operas he asked the master at the end of the first act how he liked it. Cherubini made no reply. At the end of the second act Halévy again put the same question. Again there was no reply. "Vous ne me répondez point!" cried Halévy. "Que vous répondre?" answered Cherubini at length. "Voici deux heures que vous ne me dites rien."

Western Modesty.

"Among the nicest words we know," says the Rocky Mountain News, "are juxtaposition, nuance, hegira, and vouchsafe. . . . Nuance is to a musical critic what chiaroscuro (ah, there's some humdinger of a word, too!) is to the critic of pictures. We feel too bashful in the presence of that word nuance to speak of it. It is so very, very highbrow. We know a man who uses it in his musical criticisms and we would ask him what it means, only we know he doesn't know either." And what has our esteemed Rocky Mountain colleague to say about "tone-color"?

Oh, Listen to the Band.

George Fitch contributes to the American Magazine a beautiful piece of comic writing called "The Homeburg Marine



AN ARTISTIC SUCCESS.

Reproduced in MUSICAL COURIER by courtesy of Puck

...d." After lamenting the fact that Homeburg, unlike ... York, has very few opportunities to hear "soul-hoist-... music," George describes what their village band means to him and his fellow citizens. "There are only three names for a country band," says he; "if it isn't the Marine Band, it has to be the Military Band or the Silver Cornet Band." While he was writing his article, George boasts, he could hear the Homeburg Marine Band up over McMuggins' drug store (in the lodge room of the Modern Woodmen) practising Sousa's "Washington Post" march. Boldly George admits that "our band has practised the 'Washington Post' march for over twenty years, but while the band has altered greatly, the grand old piece shows no signs of wear and is as fresh and unconquerable as ever. . . . Usually they begin several times. . . . for a minute it's great . . . but it doesn't last . . . it's too good to be true. Ad Smith strikes a falsetto with his cornet and stops for wind; this rattles his partner, who can't carry the air alone to save him. Dobbs sits down on the wrong key in the bass. The tenors weaken, discouraged by the cornet, and everybody hesitates. A couple of clarionets lose the place and get to wandering around at random, creating terrible havoc. The altos stop, being in doubt. Ad recovers and launches out with terrific vim half a beat behind. There is a rally, but it is too late. You can hear fragments of five different keys, and presently everyone stops except Mahlon Brown, who plays the bass drum and always bangs away through fire or water until someone turns him off. . . . Some time during the evening, as a rule, the various sections get together on some passage and swim grandly through, every horn in perfect time and the parts blending like Mocha and Java. . . . I have an ambition. If ever I could become so famous and successful that when I went back to Homeburg to visit my proud and happy parents and stepped off of the 4:11 train, I should find the Homeburg Marine Band there to meet me, I would know that I had made good and I would be content. The only thing that encourages me in my ambition is that the band didn't come down to play when I went away."

If you like these excerpts, buy the Fitch article and read the rest of it. His account of the jealousies and quarrels among the band members is a true comical classic.

First Aid to Music.

Personally we like the Fitch writing a great deal better than that in Filson Young's new book, "More Mastersingers," wherein he describes Chopin's A flat impromptu as follows:

"A sensitive, impetuous heart goes on its way in lightness and a pretty sadness, a pretty lightness and a pretty sadness, now grave, now gay, but a beautiful singing thing, too full of life and movement to pause for very long or be sad for very long; eager and impetuous, soaring one moment, drooping the next, as though on tired wings, but filling the world about it with melody and sunshine. It opens to no more human power than the ordinary things about it; it is untouched, untroubled—until suddenly its song pauses, it becomes quiet, awed, gradually hushing itself in the presence of some unknown and approaching thing. That eager and unconscious lightness becomes conscious and listens, and waits, and holds its breath. From the surrounding world comes another voice—firm, dominating, troubling, neither gay nor sad, but grave with purpose, full of intention, full of moment and of destiny for the feminine voice that fluttered into silence at its approach. And suddenly the grave voice breaks into song, into melody, and the feminine voice, awakened to something new, answers it, breaks into new melody with it, sings a new and more soaring song, in which its own life and movement is mingled with the graver and stronger melody of the other voice. This double song rises in intensity, rises to fervor, rises to passion, rises to storm. And suddenly it breaks off——."

Which is more than Filson Young does, however, for he goes on and on, following the feminine and grave voice in all their tonal meanderings, singly and jointly. If he is able to find so much in Chopin's little A flat impromptu, we imagine that when Mr. Young gets ready to write about Strauss' "Heldenleben" or Brahms' C minor symphony, he will have to send his manuscript to the publisher in vans.

Reorganization.

Seated one day at the organ
I was weary and ill at ease,
For Lemare had been there before me
And changed all the parts but the keys.

LEONARD LIEBLING.

Arthur Claassen Reported Injured.

Arthur Claassen, the musical director, is reported to have been injured last week in an automobile accident down in Texas.

Mr. Claassen recently assumed the conductorship of both the Texas State Saengerfest and the Beethoven Society, of San Antonio, and has reorganized the San Antonio Symphony Orchestra. In these positions Mr. Claassen succeeds Carl Hahn, the pianist, who is now located in New York City.

The Bergeys at the Lincoln Memorial.

In one of the pictures reproduced herewith Theodore S. Bergey, vocal instructor, of Chicago, is seen looking at



MR. BERGEY, MRS. BERGEY (LEFT) AND A PUPIL AT LINCOLN MEMORIAL BUILDING.

Lincoln's cabin, which is harbored in the Memorial Building in Kentucky. In the other picture Mr. Bergey is seen in the center, Mrs. Bergey on his left and on his right is



THEODORE S. BERGEY AT LINCOLN'S CABIN.

one of Mr. Bergey's pupils, who escorted the Bergeys on their automobile trip through the South.

Mr. Bergey has just returned to Chicago and looks forward to a very busy season for his school. Mrs. Bergey has charge of the piano department at the school.

Athletic Training for Singers.

BY GEORGE SWEET.

The greatest boon to the professional vocalist or opera singer, is perfect health, woman or man, especially so to the former, as a woman's extremely high strung and nervous nature suffers more keenly the trials of theatrical life and she should, through the years of preparation, attend to careful and proper physical training, not of course as strenuous as would her male associate, to render her fit for her first bow to a discriminating public.

Tennis and swimming are most beneficial, also a three to five mile walk every day. A woman can well understand that the training of a man is more severe and calculated to develop the muscles of his body for the more heroic requirements of his roles, viz., the neck muscles, shoulder, back and biceps, forearm and triceps. On the other hand, were she to develop the same muscular conditions it would mean the loss of all grace and beautiful lines, which comprehend woman's most wonderful asset, particularly for the stage.

To be sure, fencing and dancing are of great importance as they contribute to make one graceful, a most needed factor for the histrionic requirements. Swimming and tennis aid the wind—and while mentioning this, I would like to offer a suggestion relative to proper breathing for women.

A woman is, naturally, more delicately constructed than a man (except a suffragette, who is a hard-boiled proposition), and should avoid anything liable to strain her internally, and a simple and safe system of breathing can be followed by inhaling through a small medicine dropper; care should be taken to procure a dropper with the smaller end as narrow as possible, to prevent too strong a flow of cold air into the throat. Place the large end between the teeth after exhausting all air from the lungs, and compress the lips around it tightly, that no air can enter through the lips; close the nostrils by holding them between the thumb and forefinger, stand erect with chest depressed; observe the second hand on your watch and from any figure begin to inhale, as slowly as possible for twenty seconds; then exhale gradually for twenty seconds; attention must be given to the sensation of the breath entering the lowest lung cells. Repeat this exercise (at first) three times, allowing one minute between each inhalation, and stand before an open window, or where the air is pure. Continue this exercise three times daily; on rising in the morning or before breakfast, at noon, and before retiring at night, and continue for one month, increasing to twenty-five seconds the second month and five seconds each consecutive month until one can sustain for one minute.

I had one pupil from Kansas City—Miss Bass—who came to me in an extremely broken down physical condition, and who followed this principle faithfully for one year, and could sustain a tone while singing for one minute; she combined walking and medicine ball work in the Y. W. C. A. and reduced in weight from 180 pounds to about 135 pounds; she continued this exercise for several years and is now well and robust.

A man can obtain like results (after exhausting the breath) by placing the thumbs over the hips, the fingers pressing with all his strength on the abdominal muscles, inhaling very slowly, with same sensation of the air entering the lungs from the lower lung cells, repeating same exercise three times, allowing one minute between each inhalation, three times daily. The lips should be closed to a point where a pin's head could scarcely pass them.

To prove breath control in singing: After inhaling deeply, count the numbers on a sustained tone, singing from G to D one to twenty-five; then from one to thirty, so on to fifty; not so easy, but a system most beneficial.

These exercises must be patiently and faithfully performed to obtain satisfactory results, as I have found that most students, after a week or so, tire of the monotony in this most important detail, or continue at desultory periods and usually fail to materialize.

With the foregoing, I am simply leading up to the fact, with which most singers are unacquainted, that during the three, four or more years in physical preparation, as well as the cultivation of their voices for a public career, they have gained in health and strength, their mainstay for the, sometimes, very long seasons of engagements they are obliged to fill, and they should be cautioned that any great athletic exertion is bound to perceptibly affect the voice and consequently injure their condition for public work. I do not mean that they should desist from certain forms of light exercise, such as short walks and calesthenics to keep from becoming stiff, but one of the first rules we are taught is, "Un artista ha bisogno di riposo" (an artist needs rest). Drinking alcohol or wine and smoking should be religiously avoided, and eating heartily after a performance; a bowl of beef or chicken gelatine and a little dry bread are the best nourishment before retiring. Dinner should be eaten between three and four o'clock, and about one hour should be spent at table, eating slowly. A good, thick, rare steak without butter gravy, roast beef or roast or broiled chicken is the best food (preferably the beef), and eat also a little properly cooked boiled rice. Avoid soups and vegetables, which create mucous, don't drink water, coffee, or tea while eating, and don't eat any kind of dessert or sweets. Following this rule the singer will find his voice as clear as a bell during the performance, as the digestive organs have been given sufficient time to fulfil their functions and reinforce his vitality by the nourishment derived from the meat. Fried food, especially fish, should never be eaten. One should sleep one hour every day, about one o'clock in the afternoon. And on the day of the performance talking should be positively not indulged in.

Mme. Patti would receive no visitors or attend a rehearsal, nor would she converse. The great tenor Masini, whom I knew, rarely spoke, and asked the reason, would reply: "La mia voce è la mia capital" (my voice is my capital).

I am offering herewith my own experience while training and trust that it will interest and prove beneficial to

(*Continued on page* 42.)

EVERY LOVING PARENT WILL HAVE THE VOICE OF HER SON OR DAUGHTER CULTIVATED.

An Interview with Baernstein-Regneas.

"Mothers are realizing the great importance of having their children taught to sing, as the benefits derived from a course of study under a proper master are manifold," said the eminent New York vocal instructor, Joseph Baernstein Regneas, when interviewed by a representative of the MUSICAL COURIER.

"So many young folks nowadays are anemic, many have narrow chests and underdeveloped lungs. Some have formed a bad habit or are not sufficiently strong to walk erect without 'stoop' shoulders. A vast number are excessively nervous. There is nothing like the proper study of singing, which necessitates deep diaphragmatic breathing, to help these conditions.

"No accomplishment is so beautiful as to be able to sing. It is the very flower of all art, and, aside from the great joy it gives to the singer herself, her parents and friends, one receives better health, better appearance, healthier thoughts—one enters into the realm of better things and attracts to oneself persons 'more worth while.' One receives a broader view of things in general, becomes more loving and noble in nature, and the doors of homes and society are opened, which otherwise would have remained closed.

"The study of singing, therefore, if correctly taught, means to the young girl that, if she is weak or anemic, the deep diaphragmatic breathing will develop her lungs, improve her digestion, and necessarily give her a better quality of blood and more of it. It will make her walk straight, instead of stoop shouldered and slovenly, and greatly strengthen the heart and the lungs.

"If timid and backward, she will become more courageous and self assertive without losing in maidenly modesty, and, through a better mental balance, will be curbed any of that excessive precociousness sometimes found in the younger generation of today.

"Through singing does the speaking voice become more beautiful, mellow and agreeable, the articulation more distinct and correct; through a proper thinking will the face become illuminated and more attractive, the carriage of the body more graceful.

"I have heard mothers often remark: 'I would give anything if my Elsa could sing, but she cannot carry a tune.'

"This is a great error on the part of the parent, as in my long experience as singer and teacher I have never met a young person who can hear and speak whom I could not teach to sing.

"In school and at gatherings everybody can sing in the chorus, and if they know the piece they will sing correctly. Just those ingredients in one's makeup which will prevent an individual from doing alone what one can do in company with others are exactly the things which should be strengthened, corrected or eliminated to make the most of in every way.

"There is no question of 'Shall I arrange to have my son or daughter learn to sing,' as it is a duty no mother will overlook, and she has failed in her love and her duty if she does not take up the subject of singing directly the young person has acquired her 'three R's'—'Reading,' 'Riting' and 'Rithmetic.'

"The first question therefore is, 'At what age shall my son or daughter begin?'

"This cannot be answered by the parent, but a specialist should be consulted. The time to begin is not governed by years, but by the development of the child. Some may begin at the age of twelve, others not until fourteen or fifteen years of age, some even later.

"The second question is: 'How shall I select the proper instructor?' An absolute essential for a good singing teacher is that 'he must be a successful singer himself'—one whose own field of usefulness has not been limited, but whose experience has brought him in contact with other lands and differing ideas, and who himself has successfully sung in the home, in the church, in concert, in oratorio, in opera. This will insure the necessary knowledge; but it is not given to every one to impart to others that knowledge which he himself has and uses in his own singing—therefore one must be guided further by the results obtained as a teacher. If the instructor has had the necessary experience as above cited—years of experience as an instructor, and his pupils sing well, the parent may feel safe in placing her son or daughter under his tuition.

"When selecting an instructor, the whole question should be: 'Who is the best vocal instructor I can find?'—and that is the person to work with. If one is limited financially, it should never be 'How much does each lesson cost?' but 'How much do I wish to spend for tuition this year?'—and then take as many lessons from that 'best vocal instructor' as your money will admit. One good lesson is of great value, whereas many poor lessons are of no value.

"While it is at all times of the greatest importance to have the best instruction in 'voice culture,' there is no time so important as at the very beginning. The vocal apparatus is so delicate in its nature and construction that when once abused it can never recover the velvety quality that it perhaps was capable of; like the enamel of the teeth or the bloom on the apple, Nature never replaces some things.

"Yet again, though the vocal cords be delicate in their mechanism, if properly used, and not abused, they will last many years. Like a glass bottle, which, properly handled, will last forever, but given one slight touch against the sharp edge of a stone, and its usefulness is gone.

"One should select a singing master with the same care as a physician. It is far better to pay a specialist $100 for a single consultation and get advice that corrects the trouble, than to pay $1 a visit and have a poor physician call 100 times, and then perhaps be in poorer health than before."

A Cure for Musical Evils.

Chicago, Ill., June 30, 1914.

To the Musical Courier.

With the trumpet call "Help the American musician" sounding from all parts of this country, various means have been suggested not only to help the musician individually, but also to put music on a higher plane than it occupies at the present.

These efforts are not only to be appreciated but strongly to be encouraged by every true and sincere musician, music lover and layman.

These very efforts, however, prove that a great many people have awakened to the fact that there are many individuals and schools teaching music in its various branches which are absolutely unfit to do so either through lack of talent or of training on the part of their teachers.

Sharp criticisms are made recklessly in the stupid part of the music press that our pupils and even our teachers go abroad to study and coach when they could obtain the same training here; also that foreign artists are engaged when Americans could take their places with like satisfaction, and better. Almost in the same breath comes the propaganda for "standardizing" music in this country!

It seems to me that there is only one answer to all these perplexing questions, for we can find a remedy only when we find the root of the evil, and so I will point out the cause of existing conditions and then suggest the remedy.

No one can prevent pupils and teachers from going abroad to study music if they have the feeling that such training could not be secured here; therefore it is necessary for us to dissipate such a feeling.

While there are splendid teachers and musicians in America, it cannot be denied that the system of instruction abroad also is to be commended.

Many teachers in this country, however, are too lax in their methods, are not strict either in discipline or in the selection of the material given the student.

It is also true that the American teacher encounters the greatest impediment in the perpetual demand to "graduate" pupils in the shortest time possible. Hence we have an astounding number of graduates, the majority of whom are not fit to pursue careers either as teachers or as public performers.

When these impediments are eliminated, teachers will be better able to ground the pupil in the fundamentals, and their efforts will be rewarded by better results, which will convince students that study here is possible under the most favorable conditions, and there will be no necessity for going abroad to study.

At the same time, the American people at large will give their own teachers and artists opportunities that they do not enjoy at present, and eventually foreign countries will recognize American artists as unequivocally as America does foreign artists, for music is and should always be universal.

Now, how are these things to be accomplished? Will standardization do it? Yes and no.

The proper kind of standardization will uplift music, so that the best results could be obtained. But some kinds of standardization will not—emphatically not.

That an examination is not a test for actual knowledge obtained in a practical manner has been long ago proved, and in music it would be still more disastrous, for any one with a little knowledge could choose and study up [illegible] of pieces in as many years and pass a supposedly satisfactory examination entitling one to teach [illegible] in public!

And how ludicrous it would be for our most eminent musicians to be examined by like or inferior ones!

Then arises the question: "Who is to do the standardizing, and will such standardization be effective and accepted by the music schools and individual teachers at large, and what will happen if such standards are not accepted by them?"

Can the various methods and principles by which music is being taught at the present time be reconciled to one another?

All people must realize, and musicians do, that, while it is being said that there is "one right method of instruction," nevertheless if a pupil changes teachers, the method is invariably changed likewise. The reason is, that music as yet has not been put on a scientific basis, hence arise all kinds of arguments and differences. Therefore it is wise to think before taking drastic action and creating a condition worse than the existing one.

I humbly suggest to those that unselfishly are trying to raise the musical standard, and to those who desire that American artists gain proper recognition here and elsewhere, as a definite solution of the various problems as heretofore stated, the founding of at least four national schools of music, to be located in the North, South, East and Western parts of this country.

These schools to have complete equipments and first class teachers who are citizens of this country, and they to invite the co-operation of other accepted musicians, all of whom shall form a body known as the "Congress of American Musicians and Teachers." This congress shall devise a uniform system of study in the various branches of musical art and shall by legislation have the sole right to confer diplomas and licenses on any school or individual desiring to teach musical subjects.

Any school or individual teacher that desires to be recognized by this congress, or that possesses such license, shall be required to follow the courses of study as laid out by the national schools and submit their students to tests at certain periods of the school year by an examining committee appointed by the congress.

Thus a standard based on the most sound and advanced principles would control musical education, and not only compel the respect of foreign countries but also obviate the necessity of pupils and teachers going abroad to secure the necessary prestige.

The realization of such a perfect system of study also would tend to eliminate all incompetent individual teachers and schools of music, and leave the field to those who are absolutely fit to pursue the profession of music in its highest meaning!

Very truly yours,

SIMON BUCHHALTER.

England's Marching Song.

[From the New York Times.]

"It's a Long Way to Tipperary" has become the marching song of the British army, according to London dispatches. It is not widely known in this country. The words are:

Up to mighty London came an Irishman one day
As the streets are pav'd with gold, sure ev'ryone was gay;
Singing songs of Piccadilly, Strand, and Leicester Square,
Till Paddy got excited, then he shouted to them there:

CHORUS.

It's a long way to Tipperary,
It's a long way to go;
It's a long way to Tipperary
To the sweetest girl I know.
Good-bye, Piccadilly, Farewell, Leicester Square,
It's a long, long way to Tipperary,
But my heart's right there.

Paddy wrote a letter to his Irish Molly O',
Saying, "Should you not receive it, write and let me know;
If I make mistakes in spelling, Molly dear," said he,
"Remember it's the pen that's bad, don't lay the blame on me."

CHORUS.

Molly wrote a neat reply to Irish Paddy O',
Saying, "Mike Maloney wants to marry me, and so
Leave the Strand and Piccadilly, or you'll be to blame,
For love has fairly drove me silly, hoping you're the same."

Etelka Gerster Gardini in Italy.

Etelka Gerster Gardini, the well known vocal teacher, announces that she will remain in Bologna, Italy, until peace is declared among the clashing nations of Europe.

BOSTON TO HAVE CONCERTS FOR THE PEOPLE.

Series of Sunday Afternoon Entertainments Planned at Popular Prices—Bostonians Return from Europe—Worcester to Have an Orchestra.

Boston, Mass., August 29, 1914.

Amid all this general musical uncertainty this office is especially pleased to make definite announcement of a new course of concerts to be held in this city the coming season. These are a series of Sunday afternoon concerts by artists of international reputation to be given at popular prices and are called "Concerts for the People," making especial appeal to wage earners, music lovers and students.

When one looks at the scale of prices (15 cents, 25 cents, 50 cents, 75 cents) and then at the array of splendid soloists offered, there can be no doubt of the immense success of such a series, provided the people for whom it is intended make use of their exceptional opportunities. With this end in view the Boston Music School Settlement, under whose auspices the series is given, has engaged the Scollay Square Olympia Theatre as the most accessible place to the majority of the people and are giving the affair widespread publicity, both through the distribution of preliminary circulars as well as in the newspaper columns.

In securing the following list of artists the organizers of the concerts were greatly assisted by Gertrude F. Cowen, the New York manager, whose interest and zeal in behalf of the scheme were of great practical value. Appended are the dates of the concerts with the artists engaged for each: October 25, Maud Powell, violinist, and Felix Fox, pianist; November 8, Arrigo Serato, violinist, and George Mitchell, tenor; November 22, Tina Lerner, pianist, and the Swedish Singing Society Harmoni, Gustaf Sundelius, conductor; December 6, Jeanne Gerville-Reache, contralto, and the Hoffmann String Quartet.

HOME AGAIN.

Returning to Boston this week from the scene of conflict were these Europeans wanderers: Daisy Green, well known pianist and accompanist; Richard Czerwonky, former Bostonian and now concertmaster of the Minneapolis Symphony Orchestra, and W. E. Walters, press representative of the Boston Symphony Orchestra.

STRUBE TO CONDUCT ORCHESTRA IN WORCESTER.

For a long time it has been the ambition of Paul Hultman, the extremely capable young pianist and pedagogue who established the successful Hultman-McQuaid School of Music in Worcester, Mass., to organize a permanent orchestra in that city. In this connection he has been negotiating with Gustav Strube, the eminent composer and present member of the Peabody Conservatory faculty, for his services as conductor of the organization. Many obstacles, of course, prevented, chief among them being the great expense connected with bringing this noted musician from Baltimore to Worcester for the required number of rehearsals. Thanks to Mr. Hultman's untiring zeal and effort, however, this has finally been accomplished and plans arranged for twenty rehearsals to be held on Saturday mornings from 10 o'clock until noon. At these rehearsals the orchestra, whose membership is open to players of either sex who pass the personal examination of Mr. Strube and Rudolph Nagel, of the Boston Symphony Orchestra, will study the great classics with the ultimate object of developing an orchestra capable of giving symphony concerts in their native city.

BLANCHE FREEDMAN.

This Is Djane Lavoie-Herz.

In the snapshots Djane Lavoie-Herz is seen standing under a lemon tree, and beside a picturesque, vine covered wall. The real significance of the pictures is that they were taken in Capri, Italy, last year, and that the brilliant Canadian pianist is glad she is not in Europe just now.



THE WALL. THE LEMON TREE.

As a matter of fact, she may be found at present in Toronto, her Canadian home, where she is preparing diligently for the tour which M. H. Hanson is booking for her in the United States. The series of concerts will open early in the autumn with appearances in Toronto, Montreal, Ottawa, and other Canadian cities.

Katharine Goodson's Triumphs.

Katharine Goodson, the famous pianist, has been called "Paderewski in petticoats." Born in England at Watford, she played in the English provinces as a child. At the age of twelve she went to the Royal Academy of Music in London, where she studied the piano for six years with Oscar Beringer. She played at the public concerts of the Academy and in 1892 went to Vienna, where she studied with Leschetizky for four years.

It was soon after Katharine Goodson left Vienna that she returned to her native country, and at her first appearance in London took the public by storm. Some of the critics exclaimed: "At last, a temperamental pianist of English birth."

Winning success in her own country, Miss Goodson visited the Continent of Europe, where she achieved triumphs in all of the musical strongholds. The Berlin music critics have repeatedly praised her without stinting their words. On one of her visits to that city she played for the Emperor and Empress and made a great impression on their majesties. The Goodson tours have taken the pianist many times through Germany, Austria, France, Belgium, Holland, Italy, Norway, Sweden, Finland, Australia and England. In addition to these countries, Katharine Goodson has made five extensive tours in Canada and the United States, where, in 1907, she made her debut at a pair of the Boston Symphony concerts in Boston under Dr. Karl Muck. She has played under nearly every great musical conductor of the world and in each case the rare poetic gifts of the pianist and her wonderful musicianship made a profound impression.

Throughout Europe, Australia and the New World Katharine Goodson has succeeded in electrifying her audiences. Many men have tried to define the extraordinary gifts of this English pianist, and perhaps one of the briefest and strongest endorsements expressed about her came from Arthur Nikisch, when, after playing with him at one of the Gewandhaus concerts in Leipsic, he is reported to have said: "I have known many musicians in my life, many soloists, but the true artists I can count on the fingers of one hand—Ysaye, Paderewski, d'Albert—and to these names I now add yours, Miss Goodson."

Red Cross Benefit at the Century.

The directors of the Century Opera have voted to donate to the Red Cross the proceeds of all tickets sold at its two opening performances. Accordingly the receipts from the opening performance of "Romeo and Juliet" will go to the benefit of the Red Cross of the Allies—England, France, Russia and Belgium.

The receipts from the opening performance of "Carmen" will go to the Red Cross of Germany and Austria.

The Century Opera opens Monday, September 14, with "Romeo and Juliet" and on the following night, Tuesday, the first performance of "Carmen" will be given.

Everett's Voice Recorded.

George Everett, the baritone, has made a very successful disc for the Victor Talking Machine Company, but will not record any of his songs until a later date.

Some Improvement.

Observer heard one Philadelphia man say to another in the Broad Street Station:

"I hear your wife has been taking singing lessons."

"Yes," was the reply.

"Well, what do you think of her voice since it's been trained?"

"It's no better—but there's a lot more of it."—Houston (Tex.) Chronicle.

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Sorrentino and the "Bobby."

Umberto Sorrentino, the popular Italian-American tenor, sends the MUSICAL COURIER a snapshot of himself taken "before the war," in England, in front of the police station, opposite Covent Garden Theatre, London, to be explicit. He asked the "bobby," during a royal procession, "Which is the King?" whereupon the policeman



UMBERTO SORRENTINO AND A LONDON "BOBBY."

pointed to Sorrentino himself, and said "You are the King" (of tenors, of course).

The tenor has gone to Montecatini foa time, and expects to return to America refreshed, ready for his busy season.

Artha Williston's Rising Success.

Holyoke, Mass., August 29, 1914.

Music lovers of this vicinity have been watching with the keenest interest and pride the steady rise of a young local singer, Mrs. Artha Williston, of Holyoke, who is fast winning an enviable reputation in the highest musical circles of New York and elsewhere. Many local people have seen the remarkable development of a pure, clear, sweet and very high soprano voice, from the days when, hardly more than a girl in her teens, she charmed her audiences. Whether it was the simple ballads that every one knows, or the beautiful "Elsa's Dream," that seems to fit Mrs. Williston's personality so well, or arias of a sacred nature, there was always unfailing delight and inspiration to the listener. Those who attended the concerts where she sang—too numerous to mention—at the Second Congregational Church, Holyoke, at Mt. Holyoke College, in Springfield—always came away with the same pleasure, after hearing the glorious burst of song. But this year Mrs. Williston has attained even more signal success in a wider field; she has sung at several concerts in New York this season, and at each one was received with overwhelming enthusiasm, so that this brilliant young singer is now well on her path to fame. After a recent concert at Carnegie Hall, New York, where Mrs. Williston sang with the Ellery Band, several offers were made her to sing in other cities. One, which she accepted, is the Portland Music Festival, long famous for its fine music. Such singers as Nordica, Melba and Schumann-Heink usually take part in this event. Mrs. Williston is to be the soprano soloist in October, on one of the festival nights, in the oratorio of "Elijah."

Mrs. Williston's home has been in Holyoke, her education was received at Mt. Holyoke College, from which she graduated with B. A. degree. It was there that she specialized in languages—a valuable acquisition now in her rendering of the beautiful French, German and Italian songs that she delights her hearers with.

Mrs. Williston's first teacher of singing was Prof. Thomas Cushman, of this city and Boston. She is at present studying with Francis Stewart, of New York, teacher of the eminent basso of the Metropolitan Opera House, the late Putnam Griswold. Mrs. Williston's concert manager, Antonia Sawyer, is also a New England woman. In the career upon which Mrs. Williston is so happily started she has the best wishes of her hosts of friends, who will follow the ascendency of her star to its rapidly rising heights of brilliancy, where her marvelous voice, of crystal-like purity, her fair type of beauty, and her sweet and gracious personality cannot fail of ultimate success.

A particularly charming evening, when Mrs. Williston's many admirers had another opportunity of hearing her to best advantage, was just last week (Wednesday), on the occasion of Prof. W. C. Hammond's 593rd organ recital, in the Second Congregational Church, Holyoke. Mrs. Williston was accompanied by the magnificent Second Church organ and echo organ, by the piano, played by John Clark, and by cello and violin, the two last mentioned instruments ably played by the Janscrs, of this city. The combination of voice and instruments was of rare beauty and grandeur. Mrs. Williston's first selection, "O Sleep, Why Dost Thou Leave Me?" of Handel's, had all the calm beauty and reflectiveness of the pure classic school, devoid of passion, but of a noble loftiness. The second, "Cara Selve," also of Handel's, sung with the soft Italian words that but bring out the musical thought the better, is an exquisite love song, exceedingly difficult to sing, with its high sustained notes, and gradual passing from one to the other of purest tones, but sung by Mrs. Williston most charmingly. Quite different was the Bizet "Agnus Dei," from an old Provencal theme, full of the warm passion and arduous temperament of the southern French. The words of the Agnus Dei," with their earnest supplication for mercy, fit well into the intensity of the musical theme. Mrs. Williston excelled no less in the "Ave Maria" of Bach-Gounod, the noblest prayer that was ever written, rising to heights of sublimity in its cry, "Mortis nostræ," and falling back to the pleading final "Amen." All hearers were thrilled by this last selection; one thought of the genius of Bach, who could conceive of such a wonderful accompaniment, and of the genius of Gounod, who conceived such a beautiful melody to fit the accompaniment, and one felt grateful that a young local singer had arisen to make these live again.

Music of the Chinese.

Chinese music does not entirely lack admirers among occidentals. There are, it appears, trained musicians of our own kind who seriously profess uncertainty whether the Chinese have not really advanced beyond us in music.

One authority has pointed out that the Chinese were the first in the history of music to develop a system of octaves, a circle of fifths and various other harmonical technics, and these in the days when our ancestors had not even evolved the simplest forms of melody. While no one has, apparently, contended that we shall finally arrive at an understanding of and a liking for something that shall approach the Chinese "harmonious discords," there are not wanting those who claim to have discovered among the musicians and lovers of music a steadily increasing sensitiveness to harmonies, the existence of which was formerly unknown.—Holyoke, Mass., Telegram.

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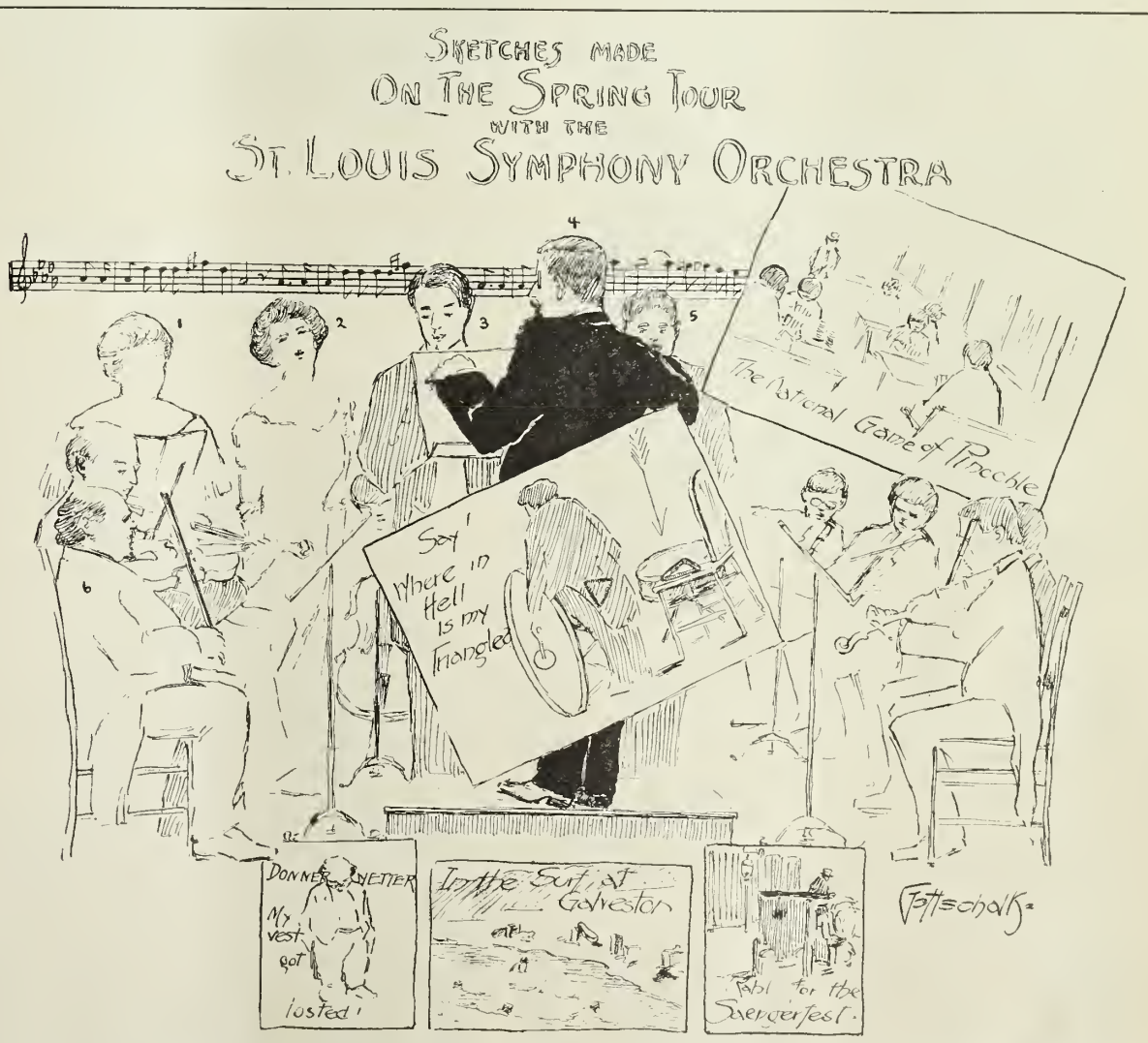
The Magic Fire.

Mme. Gadski was standing in the wings during "Die Walküre," waiting for her last entrance. It will be remembered that her father, Wotan, puts a spell of sleep upon her and calls on the fire god, Loki, to surround her with the protective fires.

One of the bystanders puts a humorous question to Mme. Gadski, who was leaning on her shield: "What do you think about," said he, "as you lie there—what you are going to have for supper?"

Mme. Gadski's face became very grave. "No," she said, "I can only think of one thing, and the thought always recurs to me. Let me tell you. I was singing this part in Baltimore some years ago. My daughter, Charlotte, was then very young, almost a baby. As I lay down and the flames began to surround me, a child's voice, agonized, bewildered, tortured, rang through the house. 'They are burning up my mother. They——' Then the child stopped suddenly, as if a hand had been clapped over its mouth. It was Lotte, who had been taken to the theatre without my knowledge."

Mme. Gadski paused a while and then proceeded: "And to this day I never act that last scene in 'Die Walküre' without hearing Lotte's passionate outcry."—New York Telegraph.



The accompanying clever cartoon shows: No. 1, Mrs. Franklyn Knight, soprano; 2, Marie Sundelius, contralto; 3, Arthur Hackett, tenor; 4, Max Zach, conductor; 5, Marion Green, basso, and 6, Hugo Ulk, concertmaster. The cartoons were drawn by Max Gottschalk, violinist.

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Cadman in Colorado.

Charles Wakefield Cadman has been entertaining guests at his cabin near Estes Park, Col., where the composer is spending the summer. The persons in the group snapshot are, reading from left to right: Mrs. Cadman, Charles' mother; Charles, his cousin, and Tsianina Redfeather, Indian mezzo-soprano, with whom he has been giving recitals. They will open their season late in October, at Kalamazoo, Mich., with three engagements before the State Teachers' Association. The other picture shows the picturesque interior of the Cadman cabin.



CADMAN'S CABIN.



CHARLES WAKEFIELD CADMAN AND PRINCESS TSIANINA REDFEATHER.

How We Speak.

Omaha, Neb., August 20, 1914.

To the Musical Courier:

The lesson we learn from foreign intercourse is the continual reminder of the necessity of pronouncing the vowel of the word or syllable. We call it prolonging the vowel, but that is because of our narrow way of looking at the matter. We say, 'The foreigners prolong the vowel,' but that is, strictly speaking, not true. They do not prolong it, they *utter* it, they sound it, they pronounce it.

We neglect it, we slight it, we ignore it, and so, when we hear persons speak who do not sin as we do in the matter, we say or we assume that they are at fault, that they exaggerate, whereas they are normal and we are abnormal. To illustrate: A man who has been working in a cellar when he emerges into daylight thinks that the light is very strong, is unbearable and unnatural, while the truth is that the light is normal and he has been in an abnormal condition.

So with pronunciation; those who do not see the beauty of a language think that those who pronounce well are exaggerating, are abnormal, and that they themselves are normal.

To those who live in a community in the West it may seem useless to try to do anything along the line of preserving the purity of the language, but they who work along that line must remember that every effort is successful. They will meet with discouragement, but never with defeat; they will be opposed, but never deposed; and they must never forget that there is always a strong coterie of people who believe in and agree with them, who are supporting them and fighting for them, even though they are not known and their efforts are unperceived. There always has been, and there always will be, this unknown band of supporters for any good idea; it never fails. There are always the "seven thousand who have never bowed the knee to Baal."

Let the man who is working for the future, for the truth, in any line be careful that he does not insist on his own personality being recognized. There the mistake lies. No great personality has ever lived who did not drown himself in his devotion to his ideal. Hence and thus he has arrived at the fruition of his idea, and hence and thus only. And the ripening of his idea has been his own recompense, while the world has later on crowned him, proving again the truth of the ancient saying, "He that loseth his life shall find it." THOS. J. KELLEY.

Praise for Rebecca Davidson.

Rebecca Davidson, young American pianist, has been the recipient of many endorsements, a few of which follow:

AS SOLOIST WITH NEW YORK SYMPHONY ORCHESTRA.
October 18, 1913.

Miss Davidson gave a remarkable performance of the Saint-Saëns G minor concerto. (Signed) WALTER DAMROSCH.

February 5, 1914.

I do not remember of anyone of her age doing such finished work. Many who listened to her performance think her the greatest pianist I have ever introduced in Paterson.

(Signed) C. M. WISKE,
Dir. Paterson Festival, etc.

April 23, 1914.

There was in her playing a youthful dash and vigor, coupled with a clearness and technic that was most refreshing. Rarely have I seen our audience of over 1,500 so enthusiastic.

(Signed) WALTER L. BOGERT,
Mus. Dir., People's Institute, New York.

Carl Flesch Coming in October.

Carl Flesch, the eminent Hungarian violinist, who has been passing the summer with his family at Zandvoort, Holland, arrives in New York early in October for a concert tour lasting the entire season. It was the original intention of Flesch to appear in America only during the months of January and February. War conditions in Europe have changed his plans, and when the early arrival of the violinist was hinted at, immediate bookings appeared. Inasmuch as several of the great violinists are at the front with their regiments, Carl Flesch may be one of the few foreign violinists who will concertize in America this coming season.

Arthur Shattuck Is Safe in Paris.

Arthur Shattuck, the American pianist, has cabled his managers, Haensel & Jones, that the war has not yet disturbed his Parisian home, and further declares that he has read more war news via cablegrams from America than printed in the daily newspapers of Paris. Mr. Shattuck will arrive in New York in December and his concert tour will begin the first week of January.

Mme. Matzenauer Will Come in October.

Margarete Matzenauer, the noted contralto of the Metropolitan Opera Company, will arrive in New York, October 20. Prior to her concert tour Mme. Matzenauer will make a series of talking machine records. Her first concert appearance this coming season will be in Houston, Tex., October 27.

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Mme. Valeri at Neponsit.

Delia M. Valeri, the well known New York vocal teacher, is spending a part of each week at Neponsit, L. I., where she has a summer home. With her are a number of her pupils, who are continuing their studies throughout



MME. VALERI AND SEVERAL OF HER PUPILS AT NEPONSIT, L. I.
Top row, left to right: Ethelyn White, Delia M. Valeri, teacher; Jole Pastori. Lower row, left to right: Lola Jenkins and Lucy O. Bash.

the summer and at the same time enjoying the company of Mme. Valeri at this pleasant place.

The accompanying picture shows Mme. Valeri with four of her pupils. One of these pupils, Jole Pastori, a San Francisco girl, will soon leave for Italy to make her debut.

Rudolph Ganz Says He's Coming.

This picture of Rudolph Ganz was taken on August 1. He writes that he is coming to America to fill his contract



RUDOLPH GANS AND HIS FAMILY AT CLASENS, AUGUST 1.

f he can possibly get a sailing, even if he has to go by way of Panama or Iceland.

Immediately on the call of the army in Switzerland, Mr. Ganz went to Zurich and presented himself. He had not been in active service for seventeen years so they did not accept him, but he has left himself at their disposal. He has two brothers who are on the border now, and all his other relatives are wearing the uniform.

At a sale of manuscripts and various curiosities in Germany, a number of interesting autographs of Liszt, including the ballad of "Loreley," sold for £100. On the other hand, a Wagner autograph of "The Death of Isolde," went for £20, a low price explained by the poor state of the MS. and the lack of publicity. The end of a cigar, the last smoked by Liszt, brought sixpence!—London Musical News.



CARLOTTA PATTI.

A Carlotta Patti Memory.

An interesting old photograph (date unascertainable) of Carlotta Patti is shown herewith, taken from an old copy of Le Monde Musical (Paris) and long in the possession of Alexander Nakutin, who very kindly has loaned the picture to the MUSICAL COURIER. Carlotta Patti, sister of Adelina, was born in Florence, 1840, and died in Paris, 1889. Her early youth was spent in New York. At first a pianist, she later showed remarkable vocal talent and became a concert singer, as lameness prevented her from following the operatic career. Her debut was made in New York in 1861, where her coloratura art won especial praise. Later she married the cellist De Munck and made concert tours with him.

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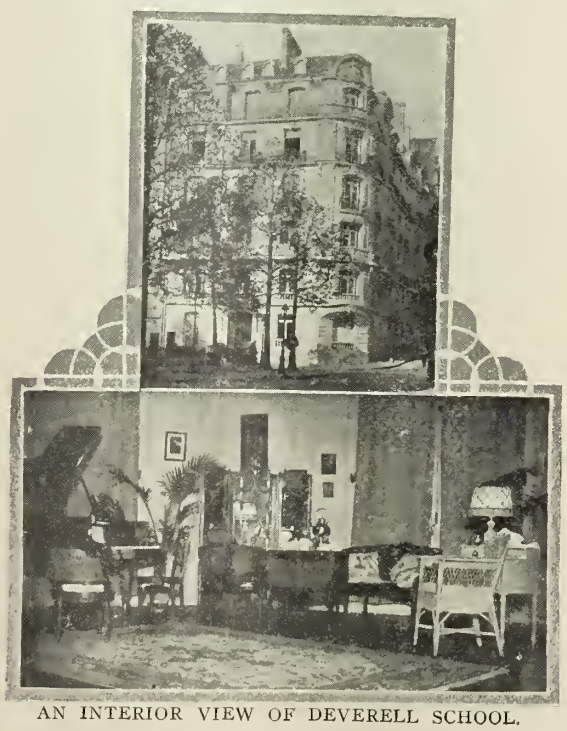
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News from Paris.

Miss Deverell, proprietress and directress of the Deverell School, which is located at 9 Rue Chaillot, Paris, writes that she has just received a letter from her attorney in Paris saying that her house, since it is next door to the American Embassy, may be requisitioned for government purposes. Miss Deverell wrote at once to place at the disposal anything she had which might aid stranded Americans in Paris. Photographs of the school are here shown.

HOME OF THE DEVERELL SCHOOL FOR GIRLS,
Next to the American Embassy, Paris.



AN INTERIOR VIEW OF DEVERELL SCHOOL.

Sara Heineman Marooned in London.

Sara Heineman, the mezzo soprano, is one of the American singers now marooned in London. Mme. Heineman was booked to return to this country on the steamship Olympic, August 19, but the sailing of that boat was cancelled. She will come as soon as she can secure steamship accommodations.



SARA HEINEMAN.

Alice Nielsen?

Certainly this is Alice Nielsen, of the Boston Opera Company. Manager Charles L. Wagner took the photograph while the prima donna soprano was "taking a few runs" preparatory to her fall concert season. The picture was taken on Ben Hampton's farm, at Pawling, N. Y. He and Mr. Wagner are neighbors.



ALICE NIELSEN TAKING A FEW RUNS PREPARATORY TO HER FALL CONCERT SEASON.

Down in the Mouth.

"What the matter?" a colleague asked of the advertising manager, says the Topeka Journal.

"Matter enough! The fools have placed Mme. Soprano's testimonial for a cold cure on the same page with the announcement that she had a sore throat and couldn't sing."
—Houston (Tex.) Journal.

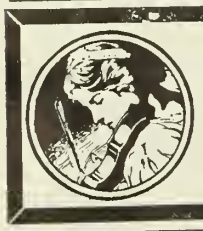
D. W. Rootham will have been conductor of the Bristol (England) Madrigal Society for fifty seasons, this autumn, his first appearance in that capacity dating from 1864. It is proposed to present him with a suitable memorial.—Exchange.

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Vida Llewellyn's Kodak Destroyed.

Vida Llewellyn, the American pianist, who reached home recently, came through the war afflicted section with only the loss of part of her music and a much prized kodak, the treasured companion of many a happy jaunt during the past few years spent in Europe. This was seized by a guard and destroyed before her eyes.

ORATORIO SOCIETY CONCERTS OF THE FORTY-SECOND SEASON.

Famous New York Organization Announces Plans for Performances in Carnegie Hall Under the Direction of Louis Koemmenich—Bossi's "Joan of Arc" to Be Novelty of Coming Season.

The publicity committee of the Oratorio Society of New York has issued the following interesting announcement:

"Rehearsals for the forty-second season of the Oratorio Society of New York, Louis Koemmenich, conductor, begin on September 24. The program, including but one novelty, is as follows:


LOUIS KOEMMENICH,
Conductor, Oratorio Society of New York.

"The Dream of Gerontius," Elgar.....December 9
Soloists: Mildred Potter, contralto; Gervase Elwes, tenor; Frank Croxton, bass.
"The Messiah," Handel.....(Afternoon) December 29
"The Messiah," Handel.....(Evening) December 30
Soloists: Florence Hinkle, soprano; Marie Stone Langston, contralto; Reed Miller, tenor; Frederick Remington, bass.


M. E. BOSSI.

"Joan of Arc," Enrico Bossi.....March 24
(Soloists to be announced later.)

"These will be given in Carnegie Hall, as usual, with the assistance of the orchestra of the Symphony Society.

"'The Dream of Gerontius,' already sung five times by this society, was produced first in England in 1900. Its initial New York performance was in March, 1903, when it was sung twice by the society. In November of the same year it had two more performances. The fifth production, March, 1909, enlisted the services of the eminent English tenor, Gervase Elwes, who will be heard again in the work this season.

"The society's annual 'Messiah' concerts have long been one of the most notable features of the metropolitan music season. The forthcoming repetitions will be their eighty-sixth and eighty-seventh.

"Enrico Bossi, who has achieved a wide and enviable fame in his own country through his energetic devotion to music of a lofty, diversified, but conservative type, was born in Italy in 1861. His best known work here thus far is the 'Intermezzi Goldoniani,' played in 1906 and 1907 by the Boston Symphony Orchestra. His principal effort in choral music hitherto was 'Paradise Lost' (1903), based on Milton's poem. 'Joan of Arc,' designated 'Ein Mysterium,' had its first hearing in Cologne last January, and at once aroused intense enthusiasm among French, German and Italian musicians and critics."

Fanning's Programs at Mont Eagle Assembly.

Cecil Fanning's appearance at the Mont Eagle Assembly (Tenn.) on August 11, 12, 13 and 14, as soloist in the four recital programs, brought him immediate success and many new admirers. With a careful study of the four programs herewith reproduced and performed on four consecutive evenings, together with innumerable encore numbers, no one could doubt for an instant that this was indeed a remarkable accomplishment.

In the order in which they were sung on Tuesday, Wednesday, Thursday and Friday evenings, Mr. Fanning's programs were as follows:

Der Wanderer Wohin? (Schmidt).....Schubert
Der Neugierige (Die Schone Mullerin).....Schubert
Der Erlkönig (Goethe).....Loewe
Henry the Fowler.....Loewe
Edward (Percy's Reliques).....Loewe
Folksongs—
Le Petit Bois d'Amour (Old French).....Arr. G. Ferrari
Le Cycle du Vin (O'd French).....Arr. G. Ferrari
Dame Durden (Old English).....Arr. G. Ferrari
No, John, no! (Old English).....Arr. Cecil Sharp
The Last Leaf (Oliver Wendell Holmes).....Sidney Homer
Boat Song (Montrose Moses).....Harriet Ware
Smuggler's Song (Rudyard Kipling).....Marshall Kernochan
The Kerry Dance.....Molloy
The Mad Dog (Vicar of Wakefield).....Liza Lehmann
Ballads—
May Day (Bloor).....R. H. Walthew
I'll Sing Thee Songs of Araby (Lalla Rookh).....Frederic Clay
The Sands o' Dee (Kingsley).....Frederic Clay
Little Boy Blue (Eugene Fields).....Ethelbert Nevin
A Fairy Love Song (Ella Higginson).....Charles Willeby
Smiles.....E. L. Ashford
Essay on the Camel (Carolyn Wells).
I Have the Sorrows (Josephine Preston Peabody).
The Thirsty Child (Constance Johnson).
De Bec an' de Butterfly (Philander Johnson).
Children's songs—
The Pinching Bug (translated by Mr. Fanning).....Taubert
The Little Drummer (translated by Mr. Fanning).....Tauhert
Plantation songs—
Mammy's Song (written for Mr. Fanning).....Harriet Ware
Ma Rose (Ruth McEnery Stuart).....Caleb Lacy
Ma Curly Headed Baby.....Clutsam
Little Yaller Boy.....Kerker
Cautionary songs—
Henry King (H. Belloc).....Liza Lehmann
Matilda (H. Belloc).....Liza Lehmann
Prologue, I Pagliacci.....Leoncavallo
Four epoch making periods of opera—
Air from Orfeo (1637).....Monteverde
Air from Richard Cœur de Lion (1784).....Gretry
Air from Tannhäuser (1845).....Wagner
Air from Ernani (1844).....Verdi
English opera—
In Happy Moments (Maritana).....Wallace
The Heart Bowed Down (Bohemian Girl).....Balfe
Woo Thou Thy Snowflake (Ivanhoe).....Arthur Sullivan
French opera—
Ballade, L'Africaine (1860).....Meyerbeer
Cavatina, Faust (1859).....Gounod
Vision Fugitive (1881).....Massenet
Light opera—
Romance (Paul Jones).....Planquette
I Envy the Bird (Serenade).....Victor Herbert
Cooper's Song (Boccaccio).....Von Suppe
Shakespearean songs—
If Music Be the Food of Love (Twelfth Night) (1781), John Clifton
I Know a Bank (Midsummer Night's Dream)...Henry Parker
Cuckoo Song (Love's Labor's Lost) (1710).....Dr. Arne
Over Hill, Over Dale (Midsummer Night's Dream) (1784), Thomas Cooke
Russian songs—
A Song to India.....Rimsky-Korsakoff
O Thou Billowy Harvest Field! (Tolstoi).....Rachmaninoff
Folksongs—
Turn Ye to Me.....Old Highland
Caller Herrin'.....Old Scotch
Meet Me By Moonlight Alone.....Old English
The Keys of Heaven (dance song).....Old English
Air from the cantata, Sir Olaf (libretto by Cecil Fanning), Harriet Ware
I Had a Dove (adapted from Keats).....Carl Busch
The Fool of Thule (Bowles).....Pietro Yon
I Mind the Day (Moira O'Neill).....Charles Willeby
Someday, Sometime (Clark).....Palmer John Clark
The Charge of the Light Brigade (Tennyson)..Alfred Hiles Berger

At the Weimar Ducal Music School, 161 pupils were in attendance last season.



FESTIVAL ORCHESTRA, BAD NAUHEIM, HESSEN, GERMANY, WITH ELIZABETH ROTHWELL-WOLFF AS SOLOIST.

Prima Donna Wins European Laurels.

The pretty little prima donna soprano, Elizabeth Rothwell-Wolff, who will be remembered as the creator in English of the title role in "Madame Butterfly" for the special Savage production of that opera in this country seven years ago, is portrayed above with the Festival Orchestra of Bad Nauheim Hessen, Germany, with royal professor Hans Winderstein as conductor. Mme. Rothwell-Wolff was the soloist by special wish of the Grand Duchess of Hessen for this concert, which was given for the benefit of the Red Cross Society. The Grand Duchess was delighted with the success of little Mme. Wolff, and said she was proud of her being a native of Hessen, but regretted that she thought Mme. Wolff looked rather Americanized after her seven years' residence in St. Paul, where her husband, has been the conductor of the St. Paul Orchestra. The people and press of Bad Nauheim were unanimous in saying that Mme. Wolff was the biggest success of any artists who has sung there in years, and the members of the American colony were so delighted that they engaged her for their Fourth of July celebration a few days after the above mentioned concert.

Mme. Wolff was showered with flowers on both of the above occasions. Immediately after July 4 Mme. Wolff and her distinguished husband left for Carlsbad. They had hardly reached there when a letter was forwarded to Mme. Wolff from the Princess of Salms, in which she begged her to sing at a concert to be given in Bad Nauheim on July 15, but as Mme. Wolff had made arrangements to be in Vienna at that time, she was unable to accept. This shows, however, what a complete success Mme. Wolff was, that she could fill two engagements and reject an offer to fill a third within period of ten days in the same city.

Immediately upon reaching Europe in May, Mme. Rothwell-Wolff went to coach with Jean de Reszke for three weeks. The great master's first words when she came into the room were: "Haven't you, with your great talent and temperament made up your mind yet to follow my advice and return to the opera stage?"

Mme Wolff will open her American concert season in Denver, Col., on October 16.

Following are some European press notices of recent date:

FESTIVAL CONCERT FOR THE BENEFIT OF THE RED CROSS SOCIETY.

With special interest we were looking forward to Mme. Rothwell-Wolff's appearance, as she has not sung here for the last five years. In these five years the young artist has developed immensely. Her large and dramatic voice has a sweet and warm tone quality and is of ravishing beauty and youth.

In addition the young artist has a lovely appearance; she was indeed a beautiful picture to look at and we do not wonder that the American public is most enthusiastic over our young native. Mme. Rothwell-Wolff was born in Hessen.

The artist's first number was Salome's aria from "Herodiade," by Massenet, which she sang in French. Her dark colored soprano dominated with great ease over the orchestra and took the public by storm. In the second part of the concert our guest sang three songs by Brahms, Goldmark and Richard Strauss, after which she was showered with flowers and encored again and again.—Bad Manheimer Zeitung, June 26, 1914.

Her Royal Highness the Grand Duchess of Hessen arranged a benefit concert for the Red Cross Society with our orchestra under the leadership of Prof. Hans Winderstein, with Elizabeth Rothwell-Wolff, from St. Paul, Minn., and Prof. H. Kiefer, Berlin, as soloists.

Mme. Rothwell-Wolff proved to be an artist of the first rank. Her voice, a dramatic soprano, is of great beauty and wide range, and her first aria from "Herodiade" met with immediate great success. With deep and sincere sentiment the artist sang three German songs in the second part of the concert. The public cheered her most heartily and demanded several encores.—Manheimer General Anzeiger, June 26, 1914. (Advertisement.)

Alma Voedisch in Everett, Wash.

This is a picture of Alma Voedisch, the Chicago manager, and Anna Rollins-Johnson, president of the Musical Club of Everett, Wash., with whom Miss Voedisch booked



ALMA VOEDISCH AND ANNA ROLLINS-JOHNSON IN THE LATTER'S AUTO AT EVERETT, WASH.

Julia Claussen and the MacDermids, and later in the spring this club will take the Oberndorfers.

Miss Voedisch reports a nice tour for Mme. Claussen and also for the MacDermids. Mme. Claussen will be in the West during October and the first week in November, and Sibyl Sammis MacDermid during the last two weeks in January and the first two in February.

Antipodean Appreciation.

2 Princes Avenue,
East Caulfield, Victoria,
Australia, July 9, 1914.

To The Musical Courier:

By this mail I am sending you two newspapers (the Melbourne Punch and Saturday Evening Journal), in which there are quotations from the Musical Courier. Your finely gotten up paper (it is a delight to slip one's fingers between its satin faced leaves and enjoy the first class reproductions on each page), so splendidly edited, is a source of the greatest pleasure to me; it is indeed the musical paper de luxe, and from no other source do I get such masterly criticisms, or accurate information of the progress of music and musical artists in all the great centres of the world. Continued prosperity be yours.

And the grateful thanks of yours very truly,

K. Ogilvie McKain.

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The list includes, among others, the following:

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FERRUCCIO BUSONI, third tour under our management. From October 1st, 1914, to February 10th, 1915. (Chickering Piano.)

New—**MRS. H. H. A. BEACH,** the Boston composer, in Orchestral Concerts and Recitals of her own works. Special engagement for 30 dates.

New—**NORA DREWETT,** of Berlin, native of Ireland. (Steinway Piano.)

New—**VIDA LLEWELLYN,** of Berlin, native of Chicago.

VIOLINISTS

New—**WILLY BURMESTER,** first visit since 1898. (Steinway Piano.)

VERA BARSTOW, the American violinist. Second season under our management. (Knabe Piano.)

HARPIST

New—**WINIFRED BAMBRICK,** the young Canadian harpist.

VOICE

New—**EDYTH WALKER,** Prima Donna Soprano Hamburg Opera, Chicago Opera, one of the greatest of international singers of Old and New World fame.

HELEN STANLEY, the delight of her American audiences. Prima Donna, Wurzburg, Chicago, Montreal Operas. Second season under our management.

New—**MARIO SAMMARCO,** the distinguished baritone of the Chicago and Covent Garden Opera Companies.

New—**MARCELLA CRAFT,** the young California soprano who has been prima donna at the Royal Opera, Munich, for the past four years.

New—**ALICE VERLET,** French Colorature and Dramatic Soprano. Prima Donna Paris Grand Opera, Paris. Opéra Comique. Monte Carlo, Brussels, etc. Recitals and Concerts.

BARONESS SIGNE VON RAPPE, Swedish Soprano, Prima Donna Covent Garden, Stockholm and Vienna Operas.

New—**MRS. KING CLARK,** née Maude Oakley, of Berlin, native of Lincoln, Neb. Mezzo-Soprano, who has become famous in Europe.

New—**LUCY MARSH,** the favorite soprano whose Victor records are so popular.

LUELLA OHRMAN, leading Chicago Soprano. Second season under our management.

FLORENCE BLUMENSCHEIN-ROWE, the young Lyric Soprano.

THEODORE HARRISON, American Baritone, who has achieved distinction in Europe.

New—**ARTHUR ALEXANDER,** the celebrated Paris tenor, a Californian, who sings to his own accompaniment; ranks very high.

New—**ELEANOR HAZZARD PEOCOCK,** the brilliant American lieder singer.

MYRNA SHARLOW, the young American Prima Donna of the Boston Opera in Boston and Paris and member of the opera at Covent Garden, London.

GEORGE SHEFFIELD, the American tenor, with an exceptionally pure and beautiful voice and splendid equipment for concert and oratorio.

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THE WEEK IN CHICAGO.

Breezy Paragraphs of Current Interest—Erickson Returns from Europe—An American Sonata Praised.

Chicago, Ill., August 29, 1914.

Oscar Gordon Erickson, who has recently been elected supervisor of music at Oak Park, Ill., and who is at the head of the Sunday Evening Club, has just returned from Berlin. Mr. Erickson was among the visitors at this office during the past week and gave a vivid description of the hardships and inconveniences that most of the American refugees had to endure when coming home after the outbreak of the war. Mr. Erickson, who had gone to Europe not only for pleasure, but also to look for new material, had ordered from publishers many new numbers, which, however, he is afraid will not be given this year in Chicago, as he does not expect the orders to be filled. However, he brought back with him sufficient new material to make his season most interesting.

ROSE LUTIGER GANNON GOES EAST.

After a successful week as soloist at the Midway Gardens, Rose Lutiger Gannon, contralto, has gone with her husband to New York City, where they will enjoy a two weeks' vacation. Mrs. Gannon will be back in Chicago the second week in September.

ETTA EDWARDS PASSES THROUGH CHICAGO.

Etta Edwards, the well known vocal teacher of St. Louis, who formerly made her home in New York, Boston and Chicago, passed through this city last week en route home after an extensive trip through Colorado. Mrs. Edwards visited the Chicago office of the MUSICAL COURIER and was accompanied by May Pero, one of her pupils, who, the writer has been told, has a remarkable soprano voice that will surely bring glory and substantial returns to her credit, according to Mrs. Edwards' prediction. The popular teacher looked the picture of health and was induced by the writer to come back to Chicago, where her art has always been well appreciated, yet she thinks it best to remain in St. Louis at least for another year, where a large class is awaiting her return.

AMERICAN CONSERVATORY TEACHERS.

John J. Hattstaedt, president of the American Conservatory, who returned from the East recently, has gone to Charlevoix, Mich., for a short vacation.

Karleton Hackett is giving a graphic account of his dash from Munich to London in letters to the Evening Post.

Ragna Linne is at Christiania, Norway, and is expected home the early part of September.

Walton Pyre, the new director of the school of expression and dramatic art at the American Conservatory, has arrived in this city and is busy teaching and arranging his department for the coming season.

ROBINSON GRADUATE CHOSEN FOR MOLINE.

Elizabeth Peterson, of Kankakee, Ill., graduate of the department of public school music of the class of 1914, American Conservatory, of which O. E. Robinson is director, has been elected supervisor of music in the public schools of Moline, Ill. Earl L. Baker, who preceded Miss Peterson at Moline, and who has just been chosen as teacher of music in the Minneapolis public schools, is also a former graduate of the department of public school music of the American Conservatory.

That graduates of the same school should be selected in quick succession for such important places as Minneapolis and Moline speaks volumes for the work done by Mr. Robinson's graduates of the American Conservatory.

FREDERICK AYRES' NEW SONATA PRAISED.

Following is a translation of a letter from Prof. Arthur de Greef, of the Royal Conservatory of Brussels, to Frederick Ayres, an American composer of growing distinction. Mr. Ayres' sonata was scheduled to be bought out by Louis Persinger and Ernest Hutcheson in Berlin this fall and Saslavsky, the New York concertmaster, has just given it a most successful performance in the West. It will also be given an advantageous hearing in Chicago this season.

This was probably one of the last letters to get out of Brussels:

Bruxelles, August 2, 1914.

SIR AND DEAR CONFRERE: I have just read your sonata for piano and violin and do not wish to delay expressing the profound effect it made upon me. The instruments are treated with perfect knowledge; the structure clear, logical, balanced in perfect equilibrium of its thematic elements; and in the development of all these in their divers tonalities they combine in most beautiful harmonies.

I congratulate you on having been able to join to all these beautiful qualities the most precious quality of all—inspiration—and I wish with all my heart that your work may disseminate itself rapidly and that it will find everywhere the success it merits.

Please believe, sir and dear confrere, my very best sentiments.

ARTHUR DE GREEF,
Professeur du Conservatoire Royale.

Leonard Borwick's Praises.

Pithy critical comments on the piano performances of that great keyboard artist, Leonard Borwick, are as follows:

He is one of those pianists who not only have full justification for giving piano recitals, but who have it laid upon them as a positive artistic duty toward the public to do so. He is an artist of the very highest rank.—Deutsche Nacht, Dresden.

Without any doubt he is an artist by nature—delicately strong, and of quite exceptional refinement of feeling.—Munich Neueste Nachrichten.

Leonard Borwick plays Chopin with a spirit and verve, and a degree of lightness and delicacy, which is not only enchanting in itself, but, coming from an Englishman, is something positively phenomenal.—Munich Allgemeine Zeitung.

Borwick showed himself a specialist in reproducing the spirit and feeling of old world music, even down to the very quality of sound of the old instruments.—Breslau Zeitung.

For piano playing of this description two hours is all too short a space. He is in all respects a player of the first rank.—Breslau Schlesische Zeitung.

He is an artist gifted not only with refined taste and deep musical feeling, but with the technic of a master.—Berlin Börsen Courier.

A musician of striking character and earnestness of purpose.—Leipsic Musikalisches Wochenblatt.

His playing has in it nothing labored, but is rather the free outcome of an artist spirit; not a product of finger work so much as an expression of soul.—Leipsic Tageblatt.

Borwick must be reckoned among the greatest of his calling.—Leipsic Signale.

Borwick at his concert, exerted a spell of artistry so great, so glorious, so utterly without fleck or flaw, that one felt oneself drawn resistlessly captive under the enchantment.—Hanover Tageblatt.

(In ensemble playing with Joseph Joachim.) The exquisite phrasing of Mr. Borwick and his deep insight into the works played attracted more attention and certainly caused more surprise than the familiar glories of Dr. Joachim's art.—London Times.

He possesses the wonderful touch and the extraordinarily beautiful inter-communication between the piano and himself, which show how refined an artist he is. That he is a pianist of the first class we have recognized now for a long time.—London Fall Mall Gazette.

Borwick is one of the first of living pianists.—London Westminster Gazette.

"Perfection—thy name is Borwick!"—London World.

To his finely tempered touch the Steinway piano he used responded with nothing but beauty, both in the pearly rill of the treble and the ringing volume of its full sonorous compass.—Brighton Standard.

At times the instrument seems to sing, so lifelike is the quality Borwick plucks from its notes. He is indeed a superb artist.—Aberdeen Free Press. (Advertisement.)

May Beegle Visits New York.

May Beegle, the well known manager of musical events in Pittsburgh, Pa., stopped off in New York for a few days on her return from a vacation spent in Newport, Narragansett Pier and several Maine coast resorts.

Reports that music drowned the militant screams at the British court show that the Scottish bagpipes are still in favor.—Washington Post.



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Victor Benham Abandons European Engagements

Owing to the war conditions in Europe, Victor Benham has been obliged to abandon his concert engagements abroad and intends to pass the season in New York. Besides appearing in a number of concerts, recitals, lectures, etc., he will accept pupils during his sojourn here. This should be a fine opportunity for students who had expected to go abroad, to study here instead, with a master reputed by the entire press of Europe to be one of the leading living artists.

Not only is Mr. Benham regarded as one of the foremost pianists, but his compositions have been accepted in an equal light. His pupils include names of pianists well established in Europe and America. Recently he was at the head of the Metropolitan Academy, the largest in England, and he has lectured in the prominent universities of Great Britain.

A few extracts from the foreign press are appended:

One of the greatest of all Chopin exponents and by all means one of the greatest of living pianists.—Paris Figaro, January 6, 1914.

Victor Benham can be placed among the greatest, technically, interpretatively and intellectually.—Berlin Tageblatt, November 16, 1913.

Benham is not only a great pianist, but he re-creates the thoughts



VICTOR BENHAM.

of the masters whose works he plays.—Vienna Frie Presse, November 11, 1913.

Mr. Benham is a true artist and musician and reveals the spirit of the composer to perfection.—London Morning Post, January 31, 1914.

Lost Manuscripts.

The very excess of precaution which caused her to withhold a number of manuscripts from the mail because of the disrupting influence of the war on postal service in Germany, has resulted most unfortunately for Mrs. H. H. A. Beach, the noted American composer, and has incidentally incommoded her friend, Marcella Craft, the soprano. The latter, on her departure from Munich, after her farewell at the Royal Opera last June, relinquished her apartments to the composer, who purposed to spend the summer there, preparing her programs for her American tour and likewise completing a number of compositions, including songs, scheduled to figure on the list of Miss Craft's recital offerings. Several of these songs were finished in time for the soprano to take with her, but when the remaining works were ready for Mrs. Beach's American publisher, the state of affairs in Europe had assumed so sinister an aspect that the composer shrank from the hazard of trusting them to the mail.

An American acquaintance, who, warned by Mrs. Beach, determined to flee the country at once, offered to take the music in her trunk. Before reaching the Belgian frontier, however, the train on which she was traveling was stopped, the passengers unceremoniously ordered out by the German soldiers and literally driven across the border, while their luggage was abandoned. The trunk containing Mrs. Beach's manuscripts shared the fate of the other possessions of the hapless voyagers and was not recovered. Although Miss Craft reached America safely with those songs that the composer had already given her, it is to be feared that the other works of Mrs. Beach have been irretrievably lost.

Famous Organist Visits His Home.

Clarence Eddy, the famous organist, is in town with Mrs. Eddy, visiting the scenes of his boyhood. They are staying at Miss Leonard's. Mr. Eddy looks forward to an exceedingly busy season of organ work. He begins work early next month at Syracuse, where he opens a new organ. He has later a three weeks' engagement of concerts with Mrs. Eddy in Florida. In February he goes to the Pacific Coast. He has been invited to open the official organ of the Panama Exposition with five concerts, also the official organ at the San Diego Exposition with thirty concerts. He will open a very large organ at Los Angeles. Mr. Eddy finds that there is great interest in organ music about the country, and the war does not seem to affect his work at all.—Greenfield (Mass.) Gazette and Courier.

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One Real Musician.

It was a soiree musicale, described in Sharps and Flats. A singer had just finished "My Old Kentucky Home."

The hostess, seeing one of her guests weeping in a remote corner, went to him and inquired in a sympathetic voice:

"Are you a Kentuckian?"

And the answer quickly came: "No, madame; I am a musician."—Houston (Tex.) Chronicle.

Two hundred and forty-nine towns have complied with the request made in June of last year to collect the local tunes in German towns from the records of their old town bands, and to send them to the Royal Library at Berlin.—Exchange.

Wilfried Klamroth, Teacher and Farmer

Wilfried Klamroth, the well known vocal [illegible] has for many years been a great believer in summer [illegible] for the singer, especially under such ideal conditions as obtain on a farm, far removed from the allurements and



WILFRIED KLAMROTH RURALIZING.

time absorbers of the average summer resort. His farm is one of some sixty-three acres, in a purely farming section of New York State.

Mr. Klamroth is a firm believer in outdoor exercise for the singer, the accompanying snapshot showing him at his favorite form of exercise, accompanied by his six year old son on his pony. In the background is seen a part of his farmhouse, which is of stone, and some eighty-six years old. During the month of July Mr. Klamroth gave daily lessons to a large class of teachers and professionals. He believes in daily lessons for a short period. The pupil cannot get away from the great underlying principles of singing if given correct instruction every day for a month; the bad habit must be overcome and the good habit substituted. The pupils were well taken care of at a neighboring farm house.

Mr. Klamroth reopens his fall season at the new studio, 124 East Thirty-ninth street, October 1.

Christine Miller Pleases Her Audience.

The following interesting criticism has just been received:

The concert given last night by Christine Miller, contralto, at the Congregational Church was, as anticipated, very delightful. This musical event was one of the numbers on the Lawrence Conservatory course. Miss Miller has appeared here for six consecutive seasons and is a great favorite in Appleton musical circles. Her charm of manner, depth of expression, artistic comprehension, clear enunciation are equipments that go to make her recitals perfection itself. Miss Miller was in fine voice last night and the pleasure she gave her auditors was entrancing. The first two selections by Bach and Handel were well adapted to her contralto voice. The "Green Bushes" and "Come All Ye" was a mighty contrast to the stately Bach, and was exceedingly well done. The Brahms and Mahler cycle, new here, was explained by Miss Miller and this added to the audience's appreciation. The Massenet number was given with dramatic emphasis and fervor. The Chippewa Indian cycle of songs was clearly outlined by Miss Miller in a little talk on Indian music, which made the songs far more interesting.—Appleton (Wis.) Evening Crescent, April 8, 1914. (Advertisement.)

What Is a Musical Enthusiast?

"A musical enthusiast is one who will pass up a ball game to attend a matinee performance of 'Rigoletto.'"—Owen Hatteras, in Smart Set.

Or, perhaps, "one who goes out in the opera house lobby when the orchestra plays the 'Cavalleria' intermezzo, and yet revels in a Bach fugue."—Houston (Tex.) Chronicle.

Würzburg's Royal Conservatory had 331 students in 1913-14.


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IN ALL THE KEYS.

Dr. A. Madeley Richardson's well known and popular lecture, "A Visit to the Choir Room of Southwark Cathedral in the Year 1908," met with a most enthusiastic reception at the National Association of Organists' convention, held recently at Ocean Grove, N. J. There was a full attendance and many organists had come long distances especially to hear it. The detailed description of Dr. Richardson's Southwark work was followed with close attention, and the vocal illustrations, sung by Mary Hester and Elfrida Richardson, were all received with loud and prolonged applause, especial interest being aroused by the prize competition, the scale game and the three part chromatic scales. Several requests were made for a repetition of the lecture at other centers.

Emma A. Dambmann, contralto and teacher, appeared as vocal soloist at the Watch Hill House, R. I., at the Sunday evening concert, August 9. The Watch Hill Life of August 12 says of her appearance that it created unusual interest, and continues as follows: "Mme. Dambman (Mrs. Friedman) rendered the aria, 'Oh! Love Thy Help,' from 'Samson and Delila,' with marked interpretation, and in the 'O du Liebster Mine' and 'Lullaby' by Kate Vannah, her voice appealed to all, with deep pathos and feeling. She is ever a welcome guest. Her voice is of purity of tone, powerful yet sympathetic, and of which she has perfect mastery."

Edward Barrow, tenor, now located in Utica, N. Y., has a fine class of vocal pupils in Oxford, N. Y., also a choral class there which gives excellent concerts during the winter. He, together with Harriet Barkley Riesberg, soprano; Bessie Riesberg, violinist, and F. W. Riesberg, pianist, united in a musicale at the home of Rev. Inman Willcox, D.D., in Oxford, on August 17, which was attended by the elite of the town. All the music gave much pleasure. Next day the artists (excepting Mr. Barrow) appeared at a concert at Leonardsville, N. Y., near Utica, where a miscellaneous program was given, with Mrs. Alan Babcock, reader. Mrs. Riesberg's beautiful, clear soprano voice was heard in the "Melba Waltz" and a ballad. "Supposing"; Bessie Riesberg played pieces by Beethoven, Macmillen, Kreisler and Bohm so effectively that afterward some of her "tunes" were whistled on the street. Mrs. Babcock read poetic and humorous selections with fine effect, and Mr. Riesberg had to play encores.

Henry Boley, Virginia representative for the T. W. Allen Publishing Company, music publishers of New York, is in the metropolis prior to resuming his duties in Lexington, Va., where he conducts a large book and music business.

Alexander Berne, the well known pianist and teacher, of Newark, N. J., is making final preparations before opening his new studio on Broad street (opposite Central Railroad depot), Newark, N. J.; he was formerly located at 19 West Park street. The new studio promises to be one of the largest and most attractive in Newark.

Edwin Wickenhoefer has returned from a short vacation and has resumed his teaching, both at the von Ende School of Music, New York, and at his Newark, N. J., studio, located at 19 West Park street.

The executive committee of the Newark (N. J.) Musicians' Club met on August 25 at 41 Spruce street, that city, and discussed plans for the fall season. Another meeting is to be held early in September. The first meeting of the club will be held on September 9. Thirty new names are on the list for membership. All applications should be sent to T. W. Allen, chairman of the membership committee, 41 Spruce street, Newark, N. J.

With Civil War musicians numbering 200 men, a colossal band of 250 pieces, made up by fifteen of the local bands, and many military bands and drum corps from out of town, the G. A. R. encampment at Detroit, Mich., will be well provided with martial music. A contract with the local Musicians' Union, closed by the committee on music recently, provides for the services of the fifteen city bands, one of thirty-two pieces, and the rest of smaller number. Following the parade of September 2, the local bands combined into one huge orchestra in Grand Circus Park, will render a program of patriotic airs.

East London, says the Toronto (Canada) Globe, possesses a remarkable Jewish child contralto in Jennie Hylton, a golden haired girl of fifteen, whose full, rich voice has caught the ear of high musical authorities, one of whom is giving her lessons in elocution and singing. The range of her voice—two and a quarter octaves—must be nearly a record for a girl of fifteen. Her debut before London audiences will be made at the coming Sunday League concert season.

It is related by a local singer of prominence in Providence, R. I., who was a fellow student with the late Mme. Nordica at the New England Conservatory of Music in 1876 or '77, under John O'Neil, that the famous diva never forgot her debt to her first teacher, and that whenever she was in Boston, Mme. Nordica always entertained Mr. O'Neil at dinner, paying him the tribute due to his instruction that set her on the right path in her subsequent brilliant career.

Mrs. Davis J. Allen, who was formerly Clara Schmidt, of Providence, R. I., now living in Seattle, has been highly commended for the piano accompaniments which she played at several concerts at the University of Washington last season.

Heloise Coutoleno, of Los Angeles, Cal., who was obliged to give up her professional work as a violinist owing to her mother's long illness, has again resumed her connection with the Westlake Presbyterian Church and other musical organizations in that city.

Late reports from the officials of the Los Angeles National Grand Opera Company, who are now in Rome, give the complete repertoire for the season of 1915, which will begin at the Auditorium, Clune's Theatre Beautiful, January 11. The addition of two new members of the company is also reported, one being a young American basso, John Hendricks, whose New York confreres declare him to be one of the most promising; Impresario Mario Lambardi, who heard him in New York City before sailing for Europe, it is said declares that he has heard none better in Europe. Another fine Lambardi find is Paola Botoluzzi, an unusual contralto, beautiful, young, with a pleasing, well trained voice and a fine stage presence.

Two interesting features marked the regular free city band concert in Schenley Park, Pittsburgh, Pa., recently. Under the direction of George W. Burke, superintendent of the bureau of parks, M. S. Rocereto arranged for a "Pittsburgh night." A reference to the program will show that Pittsburgh composers were given the preference. Selections from the works of Herbert, Nevin, Stephen Foster and others were played. In addition to this, Director Rocereto introduced a novelty in the shape of a big reed organ, which played the accompaniment to several of the selections by the band. The reed organ, playing with the band, is proving very popular in some of the parks in the Eastern cities.

The declarations of war between the European powers has caused Paul Krueger, a talented young organist, son of Professor Krueger, of Atchison, Kan., to abandon his musical studies in France and Germany. He was due to sail the day Germany declared war on Russia, but his father wired him to remain in America for the present and to return home.

Martial Music.

A very powerful drawing is this one, reproduced from the New York Sun, and called "The Requiem of the Guns." The artist is named Carter and he has done a striking piece of work, biting in satire and awful in eloquent grimness.



THE REQUIEM OF THE GUNS.
(From the New York Sun.)

Doubling Up.

"That pianist has wonderful hair."

"Yes," replied the theatrical manager in the Washington Star, "he is one of the most compact propositions I know of. Not only does he provide his own music, but he carries his own scenery."—Houston (Tex.) Chronicle.

Music.

By Irene Angela Miersch.

A mortal, burdened by his earthly trials,
And weary of the world's vain passing show,
Within the temple knelt and prayed for death,
Because he sought for—what, he did not know.
His palace seemed too small to hold his wants,
Consumed by restlessness, for peace he strove,
And e'er pursuing phantoms in his soul,
Upon the sea, for countless nights, he'd rove.
But ever he returned, and in his heart
Remained the longing like a lasting fire;
All treasures of the world he sought, in vain—
E'en gold, e'en love proved not his one desire.
For gold was cold and could not buy his peace,
When wild storms raged on dreadful nights at sea,
And though love filled his life with hours of bliss,
It lacked the inspiration that should be.
At last he prayed unto the gods above
To give him one kind friend so that he ne'er
Would be alone, and that, in grief or joy,
That friend would understand and ne'er despair.
The gods held council and the years winged by.
"What can we give?" they gravely said at last;
"What can we give the mortal that will be
His dear companion of the mem'ries past,
A friend who shares with him his present woe,
And holds his hopes of happiness in trust?
Rich gifts we've given, but he cares for none.
'Tis time we aid his craving strange. We must!"
'Twas Vulcan rose. "Again I'll give more gold!
'Twill make him happy and increase his worth."
The mortal hung his head with sorrowing look,
And all the gods grew merry, then, with mirth.
"What! Give him gold?" they cried. "Thou art a fool!
An outlet for emotion he doth crave,
And he has known that it can not be bought."
Then Mars arose and said, "I'll make him brave,
For bravery gives an outlet to those things
That e'er will make of him his own best friend."
Experience bowed the mortal's head, and so
Each offered dross, from row of end to end.
Fair Venus sighed and curled her lip in scorn.
"Love will not do. It does not linger long."
A clear voice rang throughout the council hall—
It was Apollo's voice in wondrous song.
The mortal's face grew raptured as he heard;
He smiled, he wept, and then he raised his head.
Before the throne of Jupiter he knelt—
"That is my friend! Oh, give me that," he said.
That gift the mortal kept fore'er, and when
The poor and weary flocked unto his door
They heard the magic, wondrous healing sounds
That made their ills seem less than e'er before.
And when the feast in glittering splendor lay
Before the guests arrayed in silk and gold,
It was the harp that gave the dance its lure,
And made its pleasures more than could be told.
Amid the terrors of the battlefield,
When sabers flashed and all were filled with fear,
It was the song of war, with music bold,
That made of cowards heroes to death's bier.
'Twas on the wild and stormy nights at sea,
When Neptune, in his wrath, beat down the sail,
That music soothed the terror stricken mate.
Inspiring him to stay by mast and rail.
It was when Death, the silent, mighty one,
Struck down the dearest friends that he had known.
That music made the nights so full of calm,
Of cheerful rest for those so gently flown.
And when the mortal's heart was glad with peace,
When love and beauty smiled upon his youth,
'Twas music that did ope the portals wide,
To teach him all of life and mystic truth!
Thus, all the wonders of the earth he knew,
Within his soul, he held a thousand themes,
And music led him on, in silence blind,
Into that soul of sympathy and dreams!
She guided him throughout the long, dull years;
She made each sorrow small, each shadow late,
And, by her inspiration, led him on
Unto a kinder and a nobler fate.

Musical Provender.

"Shakespeare says that music is the food of love," remarked Mr. Wombat as he closed the pianola.

"That reminds me, John. Perhaps you had better bring home a few rolls."—Louisville Courier-Journal.

Conductor of Village Band—What's wrong, Duncan?

Duncan (cellist)—The drum's been playin' ma music and I've been playin' his.

Conductor—I thocht there was something no just quite richt.—Punch.

Thuel Burnham Remains in Paris.

A letter from Thuel Burnham has come through, and afely reached the MUSICAL COURIER, in which this briliant artist says that he intends remaining in his Paris



THUEL BURNHAM IN PARIS.

home until it is time to come to America for the extended tour which is being booked by his manager, Harry Culbertson.

"Community Sing" at Portland.

445 Sherlock Building,
Portland, Ore., August 24, 1914.

Last Tuesday evening the Monday Musical Club gave a "community sing," a new experiment, on the grandstand of the Multnomah Club. Three thousand persons paid 10 cents apiece for the privilege of singing in unison such songs as "My Bonnie Lies Over the Ocean," "My Old Kentucky Home," "Annie Laurie," "Silver Threads Among the Gold," "In the Sweet Bye and Bye," "Auld Lang Syne," "Old Folks at Home," "Star Spangled Banner" and other popular numbers. William H. Boyer, who wielded the baton, addressed the singers and, among other things, said: "There is just as much fun in music as baseball and I hope you will sing with me occasionally."

The "sing," which was a big success, received the support of the leading musicians, clubs and business men. A band, donated by the Musicians' Mutual Association, A. F. of M., assisted. Florence Jackson was piano accompanist.

PORTLAND SYMPHONY ORCHESTRA.

The Portland Symphony Orchestra will resume rehearsals on October 9. Harold Bayley has been chosen to conduct the first concert, which has been set for November 1. The musical directors in addition to Mr. Bayley will be Carl Denton and George E. Jeffery.

JOHN R. OATMAN.

Highbrow Music.

To the Editor of the St. Paul (Minn.) Pioneer Press:

Referring to the articles published in this paper in regard to the music at Como, would say that I agree with the Canoeist. According to my judgment his idea of popular music is the so called ragtime, of which there is very little played at Como. As he stated in his article, the majority of St. Paul people go to church on Sunday morning, and when they go to some park in the afternoon to seek recreation they don't want to hear any of that rich stuff, "especially the younger class." What they want is real live up to date music—ragtime. Referring to the article of F. J. K. in regard to the program of last Thursday night, the 23rd, would say that it was nothing extra, and as far as attendance was concerned there was no record breaking crowd there, as it was a cloudy evening and started to rain about 10 o'clock. The Canoeist, whoever he is, deserves credit for criticizing the music, and there are many more who are doing the same. A READER.

Alice Verlet Sings Patriotic Songs.

Alice Verlet, the eminent French coloratura soprano, is reported of late to have utilized her art to patriotic ends. Visiting the army post where her brother, Lucien, who is a lieutenant in the French artillery, is quartered, in order to bid farewell to him prior to his departure to the front, she was implored by him to sing something for his comrades. No piano was at hand, but an impromptu concert was arranged, the regimental band affording the necessary instrumental support in the emergency. Mlle. Verlet sang the "Marseillaise" and other French patriotic songs in a manner that deeply stirred and inspired all the soldiers present. This particular regiment fought recently in the great battle waged near Charleroi.

A PIANO MAN TALKS.

Knabe Manager Discusses the European Happenings and Their Effect in America—Is Optimistic and Prophesies a Busy and Profitable Season.

Berthold Neuer, manager of the Knabe piano warerooms in New York, was called upon recently by a representative of the MUSICAL COURIER for the purpose of an interview.

"There are evidences that this is going to be a big season," said Mr. Neuer. "Of course," he continued, "the effect of the disturbed conditions abroad on the music business, especially in the concert field, will be very marked. Many artists who were booked for appearances in this country during the coming season will be unable to come, while the opera, and even one orchestra, will be affected by this, though to what extent it is impossible to foresee at this time.

"Then, too, the European concert field, and many of the operas will be practically closed, and this will unload upon America a host of artists both good and bad.

"But the American concert business is a vast organization and a large number of these artists can be taken care of. The growth of American taste, and of the size and intelligence of our concert audiences, has developed enormously within the last ten years. Only a very few years ago it was impossible to draw out more than a handful of people for any artists except those who were creating a great sensation. Conditions have changed, however, and there are now many excellent artists, entirely worthy of support, who are receiving that support in a generous degree from an appreciative and discriminating public.

"For these improved conditions a large amount of the credit must be given to the splendid work of the music teachers. The concert audiences of today may be divided into three classes: 1. Those who are attracted by the sensational; 2, those who go for the pleasure of hearing good music well played; 3, those who are themselves players or students—and these last constitute the vast majority.

"Thanks to the serious efforts of the music teachers' American taste is today on a very high plane. In a country like this, where nearly every home has a piano, and where nearly every child receives some musical instruction, it is natural that a genuine love of music should be widespread. Of course, few of these students [illegible] to any great degree of proficiency, but what they do [illegible] they learn correctly, and they gain thereby the [illegible] appreciate and enjoy the work of the artist.

"The widespread distribution of piano player mechanisms and of talking machines has also had an enormous influence upon musical taste in this country. These mechanical devices have made it possible for people to have in their own homes a class of music which was formerly impossible owing to the restricted technical facility of those members of the family who were musical. This restriction, arising from deficient technical facility, has been entirely removed. Any one may now enjoy whatever kind of music his individual taste demands, from the very easiest to the most difficult, from the lightest popular melody to the most serious of classical compositions.

"The effect of all this upon the concert giver cannot be exaggerated. No artist need be a sensationalist today to win popular favor, and the public will accept and acclaim the very best. Among these is certainly Godowsky, who will play the Knabe piano in America this season. Godowsky is now in London and is preparing to leave for this country at an early date. Katharine Goodson will also be heard in America this season, playing the Knabe piano. She, too, is now in England.

"Among those who are at present in America who will play the Knabe during the coming season is Max Lankow, recently appointed head of the piano department of the Peabody Institute in Baltimore. A pupil of Klindworth, Lankow was for some time professor at the Stern Conservatory, Berlin, and has latterly resided in Omaha. He is a pianist of brilliant attainments and will be heard in concert and recital in Boston, New York, Baltimore, etc., during the coming season. Victor Wittgenstein, who made so strong an impression here last winter, will make a tour of America. Then there is John Thompson, of Williamstown, Pa., an artist with a brilliant future assured, and Schneer, a young Russian of unusual ability.

"All of these will play the Knabe piano this season, and next year, as you already know, Moriz Rosenthal will be over. This will be an epoch making tour, for he is one of the greatest pianists of his day."

Loretta del Vallé Coming to America.

Owing to the war in Europe the American public will have an opportunity of hearing a new coloratura soprano this coming season who has created enthusiasm on the European Continent and whose engagements abroad are interrupted. This soprano is Loretta del Vallé, who will be in the United States early in the season.

Mme. del Vallé made a remarkable impression in Prague, where she sang, in the original key, the role of Queen of the Night in "The Magic Flute." Besides possessing a beautiful voice, Mme. del Vallé has a very attractive presence.



LORETTA DEL VALLÉ,
Colorature soprano.

MINNEAPOLIS ORCHESTRA SEASON.

PLANS FOR 1914-15.

"The directors of the Orchestral Association of Minneapolis take pleasure in announcing the opening of the twelfth season of the Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor, on the evening of Friday, October 23, 1914," says the prospectus of that organization.

The twelfth season is notable in that it marks the beginning of another five year guaranteed period. The appeal of the directors of the association for another guarantee fund has met with generous response on the part of the public and therefore the orchestra is financed adequately for another period of five years.

The home season will comprise the usual twelve Friday evening concerts, also twenty-one popular Sunday afternoon concerts divided into three series of seven concerts each, and, in addition, a series of six afternoon concerts to be devoted entirely to the works of Beethoven. This latter series of concerts marks an advance that Mr. Oberhoffer and directors of the association have long had under consideration, only awaiting the time when the Minneapolis public and the growing patronage from the surrounding territory were ready for additional concerts.

These Beethoven concerts will be given at 4 o'clock on Tuesday afternoons and will enable music lovers within a radius of one hundred miles to spend the day in the city, hear the concert, and return to their homes on the evening trains. It will also afford the first opportunity ever offered in the Northwest to hear in one season the complete symphony works of the great master.

Engagements of soloists for all concerts have been completed and the names and dates are given below. It is very probable, however, that the war in Europe will necessitate some changes. Where substitutions are unavoidable "every effort will be made to secure talent equivalent to that originally engaged," promises the association.



EMIL OBERHOFFER,
Conductor, Minneapolis Symphony Orchestra.

To raise a guarantee fund large enough to provide for all reasonable contingencies in carrying the Minneapolis Symphony Orchestra forward for five years has required earnest work on the part of the directors of the association and increased liberality on the part of its financial supporters. Both have responded in full measure to the necessities of the situation and the directors of the association feel that equal support is due from the great public which the orchestra serves. Following are the details of the series:

DATES OF REGULAR SYMPHONY CONCERTS AND SOLOISTS.

October 23—Louise Homer.
November 6—Willy Burmester.
November 20—Feruccio Busoni.
December 4—Helen Stanley.
December 18—Cornelius van Vliet.
January 1—Jacques Thibaud.
January 15—Alice Verlet.
January 29—Josef Lhevinne.
February 5—Richard Czerwonky.
March 5—Arthur Shattuck.
March 19—Fritz Krcisler.



LEONARD BORWICK,
One of the soloists with the Minneapolis Symphony Orchestra.

April 1—Ninth symphony (Beethoven), with Lucille Stevenson, Genevieve Wheat, Reed Miller and Theodore Harrison.

YOUNG PEOPLE'S CONCERTS.

Six Young People's Concerts will be given on October 30, November 13, November 27, January 8, 8, January 22 and March 12.

SUNDAY POPULAR CONCERTS.

There will be twenty-one Sunday afternoon popular concerts in three series of seven concerts each. The soloists announced for the first series are as follows: October 25, Irene Jovani, soprano, of the Chicago Opera Company; November 1, Paulo Gruppe, second cellist of the orchestra; November 8, Sarah Suttel, pianist; November 15, Frances Ingram, contralto; November 22, Carl Uterhart, second concertmaster of the orchestra; November 29, Edna Gunnar Peterson, pianist; December 6, Andrea Sarto, baritone.

BEETHOVEN CYCLE.

November 24—Soloist to be announced.
December 7—Marion Green.
January 5—Leonard Borwick.
January 19—Maud Powell.
March 16—Fannie Bloomfield Zeisler.
March 31—Beethoven's ninth symphony, with Lucille Stevenson, Genevieve Wheat, Reed Miller and Theodore Harrison.

How to Be an Authority.

That well known contributor to an evening journal who styles himself "Londoner" has some amusing remarks to make about authorities upon abtruse musical subjects and such like matters, which are very much to the point, says



WENDELL HEIGHTON,
Manager, Minneapolis Symphony Orchestra.

London Musical News. His recipe is a familiar one: You wish, let us say, to be known as the Well Known Authority on Jews' Harps. Your path lies straight before you. A book must come first, such a book as an industrious compiler will put together in three weeks. Dilute the Encyclopædia Britannica's article on "Jews' Harps" with about twenty thousand additional words. Stir into the mass some popular archæology from the "History of the Worshipful Company of Jewsharpmakers." Add illustrations, an appendix on the Shawm, and another on the Psaltery. Your publisher will choose the title—"Chit-Chat about Jews' Harps" is in the modern manner. So soon as his circular of Christmas Books comes out you are a Well-known Authority, although it were better to clench the matter by reading to some patient archæological society a paper "On a Curious Form of the Jews' Harp discovered at Bromley-by-Bow," or "On the ritual use of the Jews' Harp among the Rosicrucians of Patmos."

Musical Note.

Why is the scholarly looking man slamming down his windows so hard?

I will tell you why the scholarly looking man is slamming down his windows so hard.

The scholarly looking man is slamming down his windows so hard because the hurdygurdy out in front is playing the same tunes that he paid $5 to hear last night at grand opera.—Jacksonville (Fla.) Metropolis.

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M. H. HANSON RELATES EXPERIENCES ON HIS RETURN FROM EUROPE.

Well Known New York Concert Manager Reaches Home After an Eventful Voyage—Interesting Stories Told About Americans Now Abroad.

When Manager M. H. Hanson arrived in New York last Friday morning, August 28, after a ten-day trip filled with events long to be remembered, he was a happy man. Friends galore greeted the genial impresario, expressing their delight that he had succeeded in safely reaching this country, and he could not help but express himself as "glad to be back." A talk with Mr. Hanson soon convinced one as to the truth of this statement. The homeward trip was one of those mysterious voyages, with lights all out or dimmed, music of all kinds hushed, and numerous other strange and almost alarming features that have been described many times since refugees began to seek shelter on this side of the Atlantic. One of four men in a room just a little large for one, Mr. Hanson nevertheless enjoyed a novel trip. The stories he tells are unique and interesting.

Many persons, however, have gone through experiences somewhat similar, and current news stories are much the same. For this reason the following interview which Mr. Hanson gave to a representative of the MUSICAL COURIER upon his arrival in New York will prove of interest particularly to those who are anxious to learn any news about musicians still in the war territory.

"I left on the steamship Andania," said Mr. Hanson, "which sailed from Liverpool for Montreal on August 18, and it was through the courtesy of a very good friend of mine that I was able to secure my passage. From the time the vessel pulled out until I arrived in New York ten days later, incident after incident made the trip a series of interesting events, to say nothing of the awkward situations and unusual happenings that accompanied the latter part of my European visit. I was among musicians, however, so that my voyage across was by no means an unpleasant one.

"Although I spent ten days in London, I had been there but one or two days before a host of friends learned of my arrival and called on me at the Savoy Hotel. It was remarkable how many artists came to see me with a view to negotiating with me for concerts in America. I discouraged them as much as possible and tried to persuade them not to cross the Atlantic, for I believe that the average American artists are at least the equals of, and in some cases, superior to their English confreres, be they violinists, pianists or singers, and in some instances even superior. I may be wrong, but it is my personal opinion that any engagements canceled because of inability of artists to reach America should go to American artists.

"It was my good fortune to see three of my American artists sail from Europe before the great rush set in. There was Marcella Craft, the prima donna of the Munich Opera House; Myrna Sharlow, the beautiful young soprano of the Boston Opera Company who, as late as July 17, sang at Covent Garden, and Vida Llewellyn, the pianist, who comes from Chicago. All three of these artists achieved a brilliant European success with an American training.

"Many of our American artists are now stranded in Europe. I have tried in vain to get in touch with Helen Stanley, who, I believe, went with the King Clarks to the north of Sweden to do some salmon fishing. In vain I tried to locate the Busonis, Burmesters, Edyth Walker, Arthur Alexander and others, but even if I was unsuccessful, it is my belief that all will be here in time to fill the large list of engagements which I have booked for them. They will all get here somehow.

"On the last day of July when I found that it was impossible to get a boat from Boulogne, I went to Ostend. While Paris was in a fever heat of excitement, Ostend enjoyed a concert by John McCormack at the Kursaal, over three thousand attending. On the afternoon of that same day I saw on the Promenade a group of persons prominent in musical life. Of course all were discussing the war. In one group that I noticed in front of us were Mr. and Mrs. Arthur Nikisch, Director Gregor, of the Vienna Opera House, and Mrs. Gregor; Heinrich Haensel and Mrs. Haensel, Louis Blumenberg, the Misses Blumenberg, Daniel Mayer and his son and daughter, who had come over with John McCormack. Other groups of minor celebrities also were noted.

"Twenty-four hours later the only musical persons left in Ostend were the Godowskys, the Blumenbergs and myself. Leopold Godowsky had a pocket full of Austrian money; Mr. Blumenberg had a large draft on Paris and a good many English bank notes, and I had a French bank note for a thousand francs. We all had great difficulty in raising sufficient Belgian money to get us over to England.

"As stated, on that Sunday night John McCormack sang before three thousand persons. On the next night, Monday, there were not three hundred in the Kursaal, and on Tuesday night there was not thirty.

"On the pier at Ostend I met Richard Czerwonky, concertmaster of the Minneapolis Symphony Orchestra, who, with some thousand or so others, had just arrived from Vienna. All Mr. Czerwonky carried was his fiddle; he had not even a spare shirt. He was glad enough to get to Ostend.

"Leo Schultz I met in London. He and his wife had arrived from Carlsbad, their belongings consisting of a cello. He was without a penny and had to accept the hospitality of a friend. But he carried a large sum in Hamburg-American checks, and as soon as the banks opened the American Citizens' Committee in London advanced him fifty per cent. of the face value. This brings me to speak in highest terms of praise of this wonderful organization.

"Some of our most prominent citizens in London at this time banded together and formed this committee, electing as chairman Theodore Hetzler, vice-president of the Fifth Avenue Bank, New York, and marvelous indeed was that man's organization. The rooms of the committee occupied all the banquet halls and ball rooms of the Savoy Hotel. The rooms were crowded with thousands of Americans from morning until night. Everything was so splendidly organized that there was no confusion and no mixup. Every day thousands entered the committee's rooms looking gloomy and forlorn; they emerged, however, full of good cheer and assured that they would reach America even if some delay had to be endured.

"Theodore Hetzler and Oscar Straus had a good word for everybody. The whole committee worked from nine o'clock in the morning until late at night.

"Extraordinary also was the courtesy shown American citizens by the Secretary of the American Embassy, who opened special offices in connection with the committee's headquarters at the Savoy Hotel, and where the work of obtaining passports was made much easier."

Boston Pianist in Munich.

A much belated letter dated Munich, July 29, was received this week from Heinrich Gebhard by the Boston representative of the MUSICAL COURIER. In it Mr. Gebhard enclosed the accompanying snapshot taken on board the steamship Amerika on the way over and tells also of his delightful crossing and his anticipatory enjoyment of the "Ring" performances which he intended to attend in toto.

He also mentioned a prospective visit to Bayreuth to see his friend Dr. Carl Muck and hear him conduct "Parsifal."

When one considers how soon after the date of this letter Germany declared war, it seems rather strange that not a passing hint had seemingly reached Mr. Gebhard; this fact is quite in accordance with the tales of [illegible] travelers, who all speak of the extraordinary [illegible] the German press until practically the last moment.

Van Yorx Studios Open September 14.

Theodore van Yorx, tenor, announces the opening of his vocal studios September 14. His association for more than fifteen years in professional work with all the great oratorio societies and orchestras of the country, and his broad experience in concert and recital work, eminently



THEODORE VAN YORX.

fit him to be of aid to singers and teachers in all branches of the vocal art.

A specialty is made of the requirements of church work, in which Mr. van Yorx has had over twenty years' experience.

Ragtime All Over Again.

Last week we heard of a dairyman using music to stimulate the milk giving properties of his cows, and now comes this news dispatch from Cincinnati:

"Bill Perkins, noted horse trainer, is a believer in music to soothe nervous racers. Perkins is at the Latonia race course and has installed a phonograph in his stable. The trainer says there is nothing like music to quiet a nervous horse just before it goes to the post or returns from a race. He says the animals prefer ragtime."

Ragtime? That's discouraging. As soon as humanity has been uplifted musically the uplifters will have to start the process all over again with the dumb animals.—Houston (Tex.) Chronicle.

During the 1913-14 season, 418 concerts were given at Munich, a decrease of twelve, as compared with the previous year. At Berlin there have been 1,262 concerts, at Vienna 603, at Hamburg 351, at Dresden 309, at Leipsic 295, and at Frankfurt 212.—Exchange.



A QUARTET CROSSING THE ATLANTIC.
Standing: Heinrich Gebhard, the Boston pianist, and Marcian Thalberg, the Paris pianist. Seated; Max Zach, conductor of St. Louis Symphony Orchestra, and Carl Stasny, of Boston.

Articles of general musical interest, with or without pictures, will be examined by the Musical Courier if sent on approval, accompanied by stamped envelope for the return of the manuscript. In the event of its acceptance, such matter will be paid for at space rates. Address all manuscripts to The Musical Courier Company, 437 Fifth Avenue, New York, Southeast corner of Thirty-ninth Street.

ATHLETIC TRAINING FOR SINGERS.

(*Continued from page* 28.)

many young students. In the sixties I was somewhat interested in certain branches of athletics: rowing, running and baseball, although I never had any competitive ambitions, but followed the sport purely for the enjoyment it brought, and the exercise certainly proved of invaluable aid to me when I began my studies for the operatic life in which I was successful.

For two years during the seasons of 1873-1874 I rowed on the Harlem River in a shell almost every afternoon from the Viaduct Bridge to and above High Bridge, and it is something of a pull when you have the tide against you from either direction. Also I did club swinging and practised with the medicine ball, which developed my biceps and forearm wonderfully. At the present time I can show biceps measurements of fourteen inches and forearm eleven inches. My abdominal muscles also became firm and pronounced, mostly derived from rowing (this exercise brings into action every muscle in one's body).

The opportunity came for me to go abroad for study in Italy, and after my arrival in Florence, where I remained two years, I began a systematic course of physical training for my career.

Every morning I was out at five o'clock, rain or shine, and after a light refreshment, consisting of two raw eggs stirred in a large glass of fresh milk, and a couple of crisp biscuits, started from my pension at the end of the Ponte Alle Grazie, along the Leurng 'Arno Serristori, through the Porta San Niccolo, following the Viale dei Colli, by the Piazza Michel Angelo to and through Porta Romana and Corso of the same name to Ponte Vecchio, returning to the starting point, a distance of five miles, then about half a mile to Via Fiesolana, where I had a fencing bout with the well known master, Romanellé, for thirty minutes, returning to the pension between half past seven and eight. Then a cold sponge bath, breakfast, writing in a book the thirty words of the Italian language memorized while walking (as I always studied when at this exercise). At ten-thirty my French lesson with Renault and at eleven-thirty my accompanist, Brizzi, with whom I reviewed my vocal work. Thereafter luncheon and at one o'clock in bed for one hour, and that nap was the saving of my health for many years, even up to the present time.

I then visited the galleries of the Uffizzi and Palazzo Pitté to study the great painters and sculptors for one hour. Between four and five o'clock a couple of party calls or else I attended to purchases for personal needs. At five o'clock every afternoon Signor Vannuccini was with me for my important work in vocalizing for one hour. Dinner at six-thirty and in the evening, possibly, the opera or some social engagement. As a rule, two or three nights I was in my room retiring quite early to be prepared for the usual grind on the following day.

A great many students lack judgment and overdo the physical work while others neglect it altogether. Both consequently fail to materialize.

Mehan's Summer Term.

John Dennis Mehan and Mrs. Mehan, of Carnegie Hall, New York, have had a most successful summer school of vocal music. It began July 7 and closed August 15, during which several scores of singers and teachers availed themselves of the opportunity to study. Among the most prominent and talented students this summer were: De Loss Smith, Director Missoula State University, Voice Department, Montana; Louis Mohler, Director School Music, Van Wert, Ohio; Maud Shamel, Director School Music, Macomb, Ill.; Edith Helgeson, Director School Music, Saskatoon, Canada; E. Rosenthal, concert and church singer, Kentucky; Simmons, concert and church singer, Memphis, Tenn.; Gordon Reed, concert and church singer, Memphis, Tenn.; Ruth Rusby, concert and church singer, Newark, N. J.; Grace Kellar, concert and church singer, Los Angeles, Cal.; Caroline Coxe, concert and church singer, New York City; Dan Brown, concert and church singer, Ft. Worth, Texas; Marion Easton, concert and church singer, Brooklyn, N. Y.; Howard Wheat, concert and church singer, Passaic, N. J.; Fanny Forward, concert and church singer, Denver, Col.; Aura Chessington, Director Voice, Mayaguez University, Porto Rico; Alvin Gretell, church and concert artist, New York; Orla Bangs, church and concert artist, New York; Samuel McConnell, New York, and Mary Jordan, concert, church, oratorio and opera contralto, and others.

The autumn and winter season begins September 19, when these prominent vocal instructors will, of course, be as busy as usual. This means over a hundred lessons weekly.

Frances Ingram on Motor Trip.

Frances Ingram, the American contralto, whose season opens with a Southern tour as soloist with the Minneapolis Symphony Orchestra, passed through New York last week on an extended motor trip. Miss Ingram is congratulating herself on having spent her vacation in America instead of going abroad.

The doors of the San Carlo Theatre of Lisbon still remain closed. The upper middle class of Lisbon has deserted the theatre since the advent of the republic, protesting in this way against a rule with which they are out of sympathy.—Exchange.

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MUSICAL COURIER

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PARIS WARTIME HAPPENINGS.

H. O. Osgood, Now in London, Sends Latest Reports About Paris Musical Personages—Where They Are and What They Are Doing—The De Reszkes in Poland—French Artists at the Front.

16 Adamson Road, Swiss Cottage,
London, N. W., August 21, 1914.

Just a year ago this time I remember writing a Paris letter from London, where I happened to be for a few days on a business trip. Well, "here we are again," as the good clown of boyhood memories used to say, but under what different circumstances!

Though, to tell the truth, except for the troops occasionally marching by and the recruits drilling in all the parks and squares, up to the present life is absolutely normal. There is no outward suggestion of war, though every one is intensely conscious of it.

Paris Happenings.

Of Paris I must write mostly from hearsay, not having been there for over three weeks. Vacation had just begun for us at a little seaside place on the Picardy coast, only a few miles from Boulogne, so, war being declared, it was a very simple matter to hire a farm wagon, drive to that port, cross the Channel on a beautiful evening, altering the course twice to avoid French and English squadrons on patrol, and to come to London, all between midday and midnight.

And nearly everybody in the world musical, except those belonging to belligerent nations, who have had to join the armies, came to London as well. Louis Blumenberg, president of the Musical Courier Company, who came in from Ostend, has already written a letter giving information about those here, so I will jot down what little I know about Paris.

The daily papers have, of course, told all about what is going on there in daily life—or, rather, of what is not going on there, for, according to description, Paris is quiet beyond belief. Music, as music, has naturally ceased to exist. Military music has the call and it will not be the fault of the bands if the French are not victorious.

Military Music.

The French military music averages better than that of any other nation that I know of. The bands are made up of about sixty men, more than twenty of whom play reed instruments, giving a splendid body to the tone. Then there is a drum and bugle corps with each band, consisting of some twenty men.

All the military marches are so arranged that the band and the drum and bugle corps supplement each other throughout. Sometimes the band accompanies a stirring theme blown on the bugles; sometimes the band has the theme and the bugles an obligato. The contrapuntal effects are often very ingenious and effective and it is the most inspiring martial music imaginable.

Personal Mention.

Now as to persons. Jean de Reszke and his brother, Edouard, who were at Deauville, had gone, I am informed, to their estate in Poland before the war broke out. I do not remember just where it is situated, but it is to be hoped, for their sake, not too close to the German boundary.

Edward Lowry, press agent of the Boston Opera, came in from Paris three days ago with latest news. Among



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the Boston Opera artists at the front in France are Vanni Marcoux—born in Italy, by the way, but a naturalized Frenchman—and the tenor Muratore, who is a captain.

From an indirect but very probably an entirely reliable source, it was reported that Jacques Thibaud, the eminent violinist, was in Paris over ten days ago taking leave of his friends, as he was obliged to go in the very first days of the mobilization.

Of those whose names appear each week on the Paris page of the MUSICAL COURIER, I presume that Gabriel Lapierre, vocal teacher and coach, who was in America last season with Melba and Kubelik; Camille Decreus, pianist, well known in America from his tours with Ysaye and Frederic Ponsot, the sole Paris representative of Mme. Marchesi's vocal method, are all in service somewhere, as the first call in France brought out all men up to forty-nine years of age, the older men being employed in guarding the railroads, garrison duty, etc. I am not absolutely sure as to these gentlemen, for one of them may have been exempt from military service; as is Jean Verd, pianist, who is still in England with Oscar Seagle.

Martinus Sieveking, the eminent pianist, is a Dutchman by birth, and, if I am not mistaken, still retains that nationality, though whether he has remained at his summer



HENRY WELDON,
Bass of the Century Opera Company, New York.

home at Vaucresses-sur-Mer or returned to Paris, I do not know. Probably the former.

MAROONED AMERICANS.

Of the Americans, I know that the vocal teachers Arthur Alexander, Charles Bowes and Giula Valda are still in Paris. I presume there are even occasional lessons for left over pupils, though I heard of one teacher, whose studio was on the ground floor, and who was requested to give up lessons for the present, as the singing of anything except patriotic songs was not in accord with the earnest and serious feelings of the people.

Another teacher who was still in Paris a few days ago is Enrico Bertran. I presume Mme. de Sales is still there as well. Arthur Shattuck, the pianist, was here a few weeks ago, but returned to the Continent, and I do not know his whereabouts. Probably Thuel Burnham is there as well, as he had planned to remain in the city all summer.

Lloyd d'Aubigné was still there at last accounts, but was hoping to get to Italy, to establish himself there temporarily. Some of his English pupils have gone home. Felice Lyne, the American prima donna, who has been working this summer with Mr. d'Aubigné, came here to London with her mother. They were among those so fortunate as to get away with all their luggage, coming down the Seine all the way to Havre on a specially chartered steamer with a party of English and Americans, and sailed from that port to Southampton.

Henry Weldon, first bass of the Century Opera, was here for a day or two last week, accompanied by his wife, on the way from Paris to New York, for which port he sailed last Saturday. He, too, was so fortunate as to be able to bring all his baggage, including costumes, having transported it from Paris to Boulogne in an automobile.

Arnolde Stephenson, the soprano, is held up at Lucerne for the present, though I understand that she is likely to get through to America later for some concert work in the fall and winter.

To mention other Paris teachers, the Marquis de Trabadelo is probably at San Sebastian, Spain, as he had planned to leave for that place before the war. Of Wager Swayne, teacher of piano, and Elisabeth Mack, dramatic coach, I have no news. Probably Miss Mack, at least, is still in Paris.

HUMORS OF WAR.

There is a humorous side to things as well. For instance, on the very Saturday on which the general mobilization was ordered, the new offices of the musical agency Marco were finished after long delay; and on the same day the partners scattered to the four corners of the earth—more or less—M. de Paty remaining for duty in France; M. de Potter, a lieutenant in the Belgian army, leaving at once for the fighting line at Liège, and Alexander Kahn coming to London.

H. O. OSGOOD.

Prof. Franz Ries, chief conductor of the Cassel Opera, died in that city a few weeks ago.

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CONSERVATORY CHANGES ARE MADE IN DETROIT.

Detroit Institute of Musical Art Enters the Field—Michigan Conservatory Is No More—Philharmonic Course—Current Notes.

Detroit, Mich., August 31, 1914.

The lethargy which has characterized musical Detroit during the summer months is rapidly giving place to signs of renewed activity. The concert season will not open until October, but the schools and private teachers begin in September. There will be several changes in the local musical field. The Michigan Conservatory, established by Alberto Jonas, and for many years most influential in the musical life of the city, and in fact, of the entire State, went into bankruptcy in June and its teachers have established themselves elsewhere. Guy Bevier Williams, head of the piano department; Charles Frederic Morse, head of the organ department, and E. Britton Manville, of the theory department, will head similar departments in the new Detroit Institute of Musical Art, whose vocal department is headed by William Howland, for many years at the University School of Music at Ann Arbor. Mrs. M. D. Bentley and Margaret Mannebach, two successful piano teachers of the Michigan Conservatory, have also cast their fortunes with the new school.

May Leggett-Abel, head of the violin department of the Michigan Conservatory, together with her husband, Frederic L. Abel, former director and secretary, will open a school devoted to the teaching of the violin, cello, viola, harmony, theory of music, etc. With them will be associated Ola Dafoe-Eustace, Lillian Lachman Silver and Clara Koehler Heberlein, pianists.

The Ganapol School announce the acquisition of Hildegarde Brandgee, violinist, and Vera Poppe, cellist.

The Detroit Conservatory, now entering its forty-first year, and the MacDonald School announce no important changes.

PHILHARMONIC COURSE.

Manager James E. DeVoe's brilliant Philharmonic Course will begin in October. It includes many favorites and many who will be heard for the first time in Detroit.

NOTES.

Victor Benham, the well known pianist, at one time connected with the Michigan Conservatory, announces that on account of the war he is forced to abandon his European engagements and will remain in Detroit, teaching and concertizing.

Louie Davison, one of Detroit's best women violinists, goes to Los Angeles for the season, where she will teach and concertize.

Louise Lyon, soprano; Harriet Story Macfarlane, contralto; Charles Hargreaves, tenor, and Archibald Jackson, baritone, will furnish the music for the camp fire entertainments during the G. A. R. encampment, now in session.

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Max Deuk, the young Munich composer and critic, was killed recently by falling into an abyss in the Tyrolean mountains.

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Where the Russians Fail.

Again and again I have insisted that a truer analogy than painting to music is architecture, and of true building there is little to be found in the work of any Russian, excepting Borodin. Even his architecture is not of the German sort; there is no solidly lain foundation on which a stately edifice is raised with crowning spires and pinnacles; rather we have cartloads of gorgeous material piled up with an extravagant hand, the different brilliantly colored pieces placed in an order which is right enough, but not mortised or cemented firmly together in the approved Beethoven fashion. This is a very real defect; the intellect demands a satisfaction before we can consider a composition to be of the finest kind; an appeal only to the emotions and to our sensuous nature leaves us dissatisfied; we want the full meal and not merely ices and fruit. To get rid of mixed metaphors, the music of Borodin and Mussorgsky is not architectural, but a wild, luxuriant tropical growth. They could not build; their natures forbade the endeavor; if they had tried we should have had some tame and colorless imitations of the classical models which no one would have hearkened to. Happily they did not, could not, try, but let their imaginations be master and run off with them, and we have such a splendid masterpiece as "Prince Igor"—a masterpiece, but not the very tiptop sort of masterpiece.—J. F. Runciman in London Saturday Review.

Another Tender Heart.

Clara—Going in for charity again, are you? What is the charity this time?

Dora—We are going to distribute cheap copies of Beethoven's symphonies among the poor. Music is such an aid to digestion, you know.—New York Weekly.

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MME. VALERI'S ACTIVITIES.

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The truth of the statement made on many occasions by Alessandro Bonci, the tenor, that Mme. Valeri is a born vocal teacher endowed with an unsurpassed sensitive ear and wonderful discriminating power, has received new proof through some of the recent developments on the part of pupils working with her.

Diamond Donner has a light soprano voice of unusual beauty. By her talent and will power she found her way to the stage of the Boston Opera Company, where she made several successful appearances in "La Boheme" and the "Barber of Seville." The press of Boston accorded her encouraging words of praise, though acknowledging the necessity for her to perfect her voice, especially in the upper register. After studying one year with Mme. Valeri her high C sharp, which at first seemed to constitute for her an almost insurmountable difficulty, is now a beautiful note, rich and ringing. Miss Donner says: "I can now cope with the hardest situations in my repertoire. I can sing E flat, E natural and F above high C with an amazing ease, which seems to me like a dream. I owe this wonderful result exclusively to Mme. Valeri. It is too bad that every one does not know what this wonderful teacher is capable of accomplishing for young singers who have to contend with these difficulties."







(TOP PICTURE) DIAMOND DONNE. (CENTRE) GRACE BREEN AND MME. VALERI ON THE BEACH AT NEPONSIT, L. I. (LOWER) JOLE PASTORI.

Miss Donner has received many tempting offers to appear in comic opera, but her desire is to reach the grand opera stage. She will sing again at the Boston Opera in a few subscription performances the coming season—provided opera is given by this company.

Jole Pastori, a San Francisco girl, who came all the way to New York to study with Mme. Valeri, on the advice of Signor Bonci, had planned to leave for Italy on October 1 to make her debut in opera there. On account of conditions at present in Europe her departure will be postponed until a later date, to be announced soon. Her beautiful lyric soprano voice has succeeded in attracting the attention of many people prominent in operatic circles, who have had the good fortune to hear her talking machine record of "Caro nome." One of the great artists, a singer of renown, after hearing this record, became greatly interested in this young girl, to whom a brilliant career is practically assured. Miss Pastori has just left for San Francisco, where she is to sing in concert the middle of September. She will return to New York to resume studying with Mme. Valeri about October 1.

An unusual opportunity to prove her ability as a vocal teacher was given Mme. Valeri by a new pupil, Grace Breen, a young soprano, daughter of Judge Matthew Breen, of New York. Miss Breen attracted a great deal of interest when she appeared in her recital at Carnegie Hall last October, and although she fully deserved the applause of the audience, which filled this great hall, and the praises bestowed upon her by the New York critics, it was quite apparent at the time that her sweet and unusual voice needed further training to secure the development of all its promising possibilities. Mme. Valeri has been successful in bringing about this development. Those who have heard Miss Breen recently, after having studied but eight months with Mme. Valeri, have expressed great surprise at the change and improvement. This improvement is clearly shown in range, volume, steadiness, flexibility, and, above all, in beauty and purity of color. It is really an entirely different voice. Miss Breen has had several offers to sing in light opera, but with great determination she is directing her efforts to a higher plane of musical activities, and it is likely that New York will soon hear this young American singer in opera. Miss Breen will appear in a concert November 15 at the Brooklyn Academy of Music, which will precede her appearance in opera.

Siegel in London.

R. E. Johnston is in receipt of an interesting European letter from Louis Siegel, the violinist, which he very kindly places at the disposal of the MUSICAL COURIER:

London, August 11, 1914.

DEAR MR. JOHNSTON: Arrived in London a couple of days ago with Mr. Godowsky and family after having quite a narrow escape and almost missing the last boat and almost having my violins run off with. I have been recovering the last few days.

We were all ready to leave and my violins were in the auto covered by a rug, and I went into the house to get the folks. On coming out, imagine my horror in finding no automobile and, naturally, no violins either. I was for a second almost crazy, as there was no way of reaching any one or anything; no telephone or telegraph; no auto taxis for love of money, and I was absolutely penniless.

Not knowing what I was doing, I jumped on a bicycle and rode like the devil in the direction of Ostend; saw the automobile in front of the telegraph station filled with officers. The head one was an old friend of mine from Liège, where I studied, and he drove back and took all of us to the boat, which we reached just in time. They had not even seen my violins, as they were covered up.

The Godowskys barely escaped and we got away with nothing but a couple of valises.

I am trying to get to the United States as soon as possible. Will let you know from time to time how everything is.

A friend of mine is taking this letter over, as the post is unreliable at present. My address is the Hotel Grafton, London, for the present. May see you sooner than you think.

Yours sincerely,
(Signed) LOUIS SIEGEL.

Reuben Davies' Concert Engagements.

Reuben Davies, the young American concert pianist, has been engaged to appear at Mound City, Mo., on October 23, and at Hiawatha, Kan., about one week later.

The following clipping is from the Hiawatha (Kan.) Democrat, of August 20, 1914:

This winter Hiawatha is to listen to real artists of real worth, a pleasure that it has not always enjoyed. The opening recital will be in October, followed by a holiday number and a spring matinee. The artists secured for these recitals are Reuben Davies, Herman Springer and Miss Yarger. These artists will give piano, oratorio, reading and vocal recitals.

All are beginning to know something of Reuben Davies and his artistic value. We are pleased to announce that Hiawatha will be able to while away a few moments in musical thought with him.

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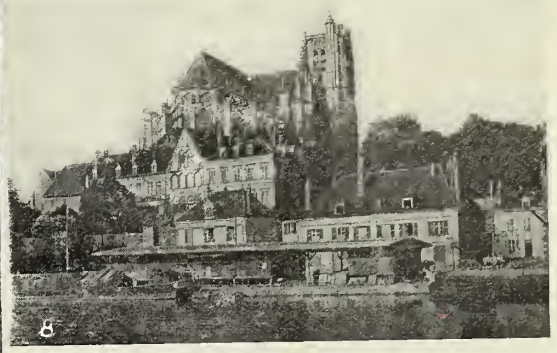




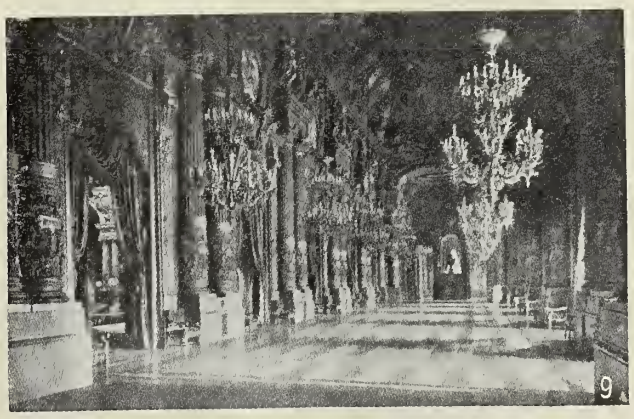














(1) Opera House, Rheims, France. (2) Raymond Poincaré, President of France. (3) Opera House, Verdun, France. (4) Latona's Basin at Versailles (from the Theosophical Path). (5) Illustrated facade of the Théatre des Champs-Elysées, Paris, where the Boston-Covent Garden Opera Companies were heard during the summer. (6) The Palace of Fontainbleau: View from the park (from the Theosophical Path). (7) The top of the tower of the Palace of the Popes, at Avignon, France, and a view of a part of the city. It was on the second story of the Tour des Anges that Clement VI (1342-1352) had his apartments. (8) The wonderful old cathedral at Auxere, erected between the years 1200 and 1500 in the form of a beautifully proportioned Latin cross. (9) Wonderful foyer of the Paris Grand Opera. (10) Statue of Rabelais, Chinon, France (from the Theosophical Path). (11) Théatre des Champs-Elysées, where the Boston Opera Company performed (photo by Boston News Company, Boston, Mass.).

IN VIEW OF CURRENT EVENTS

[PORTRAITS AND SCENES DEALING WITH RUSSIA, ENGLAND AND OTHER COUNTRIES WILL BE PUBLISHED IN EARLY ISSUES OF THE MUSICAL COURIER.]

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Edgar Stillman Kelley Returns from Europe.

Edgar Stillman Kelley, the noted American composer and member of the MUSICAL COURIER staff, who sailed for Europe on April 9 in order to conduct his "New England" symphony at Altenburg, near Leipsic, by special invitation of the Liszt Verein, returned to America on the steamship Ryndam, of the Holland-American Line, which sailed from Rotterdam on August 22, arriving in New York September 2.

Mr. Kelley's sojourn in Germany was necessarily somewhat curtailed and his original plans greatly interfered with. After the performance of his symphony in Altenburg, he visited Munich and other cities of south Germany, returning to the north to attend a performance of his string quartet, op. 25, by the Waldemar Meyer Quartet at the famous Bertrand Rose Salon at Dresden. This work was again played by the same organization at



EDGAR STILLMAN KELLEY.

a reception tendered Mr. Kelley by the American Women's Club in Berlin, end of May.

From Berlin Mr. Kelley went to Leipsic and thence to Ostend, where he met Nikisch and other notable personalities of the world of music. He was just about to visit Brussels when the war broke out, and he retired to London.

While in England Mr. Kelley attended the Shakespeare Festival in Stratford and saw fine productions of "Romeo and Juliet," "Henry V," "The Merry Wives of Windsor," etc., and had an interesting interview with the principal actor and director, F. R. Benson.

During his stay abroad Mr. Kelley everywhere received the distinction and consideration due to a composer of note. On his return home he found a large amount of work awaiting him in connection with the preparation of his scores for publication, the correcting of proofs, etc.

Chicago's Consolation.

Chicago complains that the war has robbed her of the splendid season of grand opera that had been planned. Chicago should not repine. She still has the large and justly famous stockyards, which have long been her pride and joy and should now furnish her solid consolation; for she may exist without opera, but without pork—no, she could not. It is unthinkable.—New York Morning Telegraph.

The Late Frank Lynes and His Work.

Arthur P. Schmidt, the Boston publisher, sends the MUSICAL COURIER a neatly prepared and carefully compiled booklet concerning the late Frank Lynes and his work. This booklet, copies of which may be obtained from the publishers free of charge, contains a biographical sketch with photograph and a comprehensive classified list of this talented musician's compositions.

Mrs. Lewis Enjoying a Rest.

Mrs. E. H. Lewis, of the Concert Direction M. H. Hanson, New York, after continuous attention to duties during Mr. Hanson's long absence in Europe, has left for a well earned holiday, to be spent at her Western home. She will remain in the West for some time.

Spiering to Come.

Theodore Spiering and his family, now in Berlin, will leave that city as soon as a sailing can be secured by them from Holland or Denmark. The noted violinist and conductor is arranging to come to New York and will perfect his later plans after arriving here.

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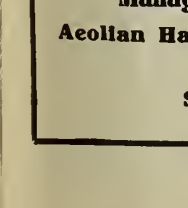
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Josephine Kryl Coming Back to America.

Josephine Kryl, the young violinist from Chicago, who left only a few months ago to study under Eugen Ysaye in Europe, has just escaped from Belgium alone and unaided. She reached London without money, yet unharmed. During her stay in Europe Miss Kryl remained at the house of her instructor, Ysaye, whose home is only a few miles from Brussels. When war started Ysaye sent his three sons to join the army and they are believed to be still in the Liege forts.

When the Germans began moving on Brussels Miss Kryl started for Ostend alone and got through safely after


JOSEPHINE KRYL.

many delays. At Ostend Miss Kryl was compelled to wait so long for a boat that her money gave out, but she found an elderly American refugee with enough English money to pay her way. On her arrival in London the women promptly took care of the courageous child and bought her a ticket through to Chicago by a steamer sailing in a few days.

Miss Kryl will tour this year with her sister, Marie Kryl, pianist, and her father, the well known bandmaster. The tour is now being booked by the Redpath Musical Bureau of Chicago.

Angelo Cortese and His Teacher.

The accompanying photograph shows Angelo Cortese, the brilliant young harpist (who is to be heard here this season under the management of Antonia Sawyer), with his famous teacher, the late Alphonse Hasselmans, who was recognized as the greatest of French harpists. Louis Hasselmans, son of Alphonse, and himself a musician, composer and conductor of note, and his wife and children, are also shown.


LEFT TO RIGHT: MRS. LOUIS HASSELMANS AND HER THREE CHILDREN, ALPHONSE HASSELMANS, ANGELO CORTESE AND LOUIS HASSELMANS.

The Hasselmans are from Liege, Belgium, the birthplace of many great artists, but are now residents of Asnieres, a portion of Paris lying just beyond the fortifications and across the Seine, where, presumably, this snapshot was taken.

Alice Garrigue Mott Writes from Munich.

Alice Garrigue Mott sends the following word in German from Munich on a post card dated August 10:

"Please greet all of my pupils for me and tell them that I am in Munich and must remain here, but will leave for America as soon as possible. I will resume my lessons as soon as I return. Italian, French and English are strictly forbidden, so I write German."


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Baroness Von Turk-Rohn's Success.

Baroness Olga von Turk-Rohn, the Viennese soprano, late of the Vienna Royal Opera, already has assumed her concert activities for the 1914-15 season under the management of the Metropolitan Musical Bureau. At the special week-end concerts given in the Arcade at Asbury Park, N. J., on Saturday and Sunday evenings, August 22 and 23, the Baroness appeared as principal soloist and had the honor of attracting one of the largest audiences that has gathered in the Arcade for the past ten years. In mentioning the concerts, the Asbury Park papers were warm in their praise of the remarkable voice and versatility of the artist. She possesses everything that goes to make a satisfying singer, sincerity, temperament, a voice of splendid range and a freshness of quality that is altogether fascinating.

Among other numbers and many extra encores, Baroness von Turk-Rohn sang an aria from Verdi's "Ernani," "Come with Me," by Von der Stucken; aria from "Madame Butterfly," Gounod's "Ava Maria" and Bartlett's "Dreams."

Maud Klotz and Jacques Kasner in Concert.

A rare musical treat was afforded to cottagers and summer visitors at Belmar, N. J., Monday evening, August 24, when G. Dexter Richardson presented Maude Klotz, soprano, and Jacques Kasner, violinist, in a concert at the Hotel Columbia for the benefit of the Belmar Life Guards.

Mr. Kasner opened the program with Hubay's "Hejre Kati," and later played the "Prize Song" from the "Meistersinger," the "Andantino" of Martin C. Kreisler, "Tambourin Chinois" and "Liebesfreud," by Fritz Kreisler.

In all of these Mr. Kasner showed splendid tone and admirable technic, delighting his audience, who enthusiastically applauded him.

Miss Klotz's numbers were Arditi's "Il Bacio," a group of English songs, "My Laddie" by Thayer, Reichardt's "When the Roses Bloom" and Saar's "Little Gray Dove." This she followed with the aria "Un Bel Di" from "Madame Butterfly," and another song group, "Bergere Legere" by Wekerlin, "Chanson Indoue" by Rimsky-Korsakoff and Eden's brilliant lyric "What's In the Air Today?"

The great young songstress was in splendid voice, and at the close of her program received a veritable ovation, to which she responded with a charming rendition of "To You" by Oley Speaks.

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For terms etc., address Victor Benham, Steinway Hall, East 14th Street, New York.

One Summer's Tour.

An object lesson that commands interest and attention is drawn from the remarkable schedule of appearances made this summer by the Ernest Gamble Concert Party, which comprises Ernest Gamble, the distinguished basso cantante; Aline Kuhn, the gifted young pianist, aptly styled "the youthful Carreño," and Verna Leone Page, a violinist of splendid attainments and charming personality.

The immense popularity of this trio of worthy artists has been indicated with such frequency that it has long since become a matter of regular record to publish lists of the big tours of the Ernest Gamble Concert Party, and just to give an idea of their activities during this present summer of 1914 the appended list of sixty-one dates is herewith appended, and which speaks in eloquent terms of the success of this fine combination of artists:

Battle Creek, Mich.	May 2	Thomaston, Ga.	July 4
Somerset, Ky.	May 4	Griffin, Ga.	July 6
Raleigh, N. C.	May 15	Sparta, Ga.	July 7
Polk, Pa.	May 25	Madison, Ga.	July 8
Ashtabula, Ohio	May 26	Covington, Ga.	July 9
Shelbyville, Tenn.	June 5	Johnston, S. C.	July 10
Winchester, Tenn.	June 6	Batesburg, S. C.	July 11
Dalton, Ga.	June 8	Union, S. C.	July 12
Cedartown, Ga.	June 9	Shelby, N. C.	July 13
Carrollton, Ga.	June 10	Hickory, N. C.	July 14
West Point, Ga.	June 11	Asheville, N. C.	July 15
La Fayette, Ala.	June 12	Tuscaloosa, Ala.	July 16
Dawson, Ga.	June 13	Hattiesburg, Miss.	July 18
Troy, Ala.	June 15	Crystal Springs, Miss.	July 20
Luverne, Ala.	June 16	Covington, Tenn.	July 22
Greenville, Ala.	June 17	Fulton, Ky.	July 23
Andalusia, Ala.	June 18	Waynesville, N. C.	July 25
Florala, Ala.	June 19	University of Virginia	July 28
Ozark, Ala.	June 20	Somerset, Pa.	July 30
Enterprise, Ala.	June 22	Columbus, Ind.	Aug. 2, 3
Dothan, Ala.	June 23	Carroll, Ia.	Aug. 6
Valdosta, Ga.	June 25	York, Neb.	Aug. 9
Moultrie, Ga.	June 26	Rockville, Ind.	Aug. 12
Douglas, Ga.	June 27	Culver, Ind.	Aug. 14
Cordele, Ga.	June 29	McConnelsville, Ohio,	Aug. 16, 17
Dublin, Ga.	June 30	Terra Alta, W. Va.	Aug. 18
Sylvania, Ga.	July 1	Aledo, Ill.	Aug. 20
Millen, Ga.	July 2	Battle Creek, Mich.	Aug. 24
Macon, Ga.	July 3	King City, Mo.	Aug. 27, 28

Kathleen Hart and Rosa Olitzka Touring.

Kathleen Hart, the American soprano, is touring with Mme. Rosa Olitzka, the Russian contralto.

The accompanying picture of Kathleen Hart was taken



KATHLEEN HART ON THE ISLAND OF MARKEN, HOLLAND, SURROUNDED BY NATIVE CHILDREN.

on the island of Marken-Holland, where she is surrounded by native children.



RUDOLF BERGER

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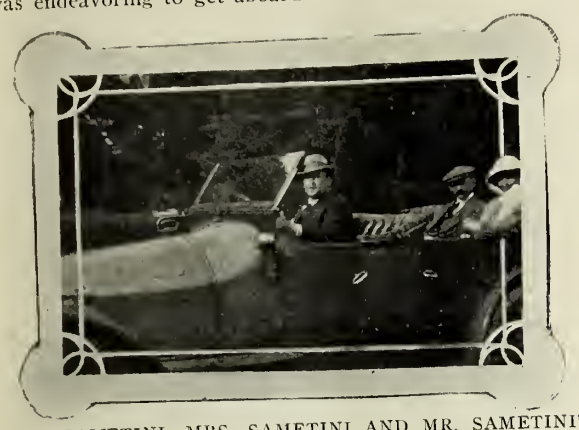
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Leon Sametini's Narrow Escape.

Leon Sametini is shown in the accompanying snapshot with Mrs. Sametini and his cousin motoring in the south of England. Mr. Sametini says they are enjoying themselves despite the war.

When escaping from Ostend Mr. Sametini nearly broke his neck. When taking the boat, Mrs. Sametini had gone on before her husband, and when he wished to go aboard the captain ordered from the bridge that no more passengers be allowed on the boat, as it was already too crowded. Mr. Sametini quickly made his way out of the crowd that was endeavoring to get aboard and managed to reach the



LEON SAMETINI, MRS. SAMETINI AND MR. SAMETINI'S COUSIN MOTORING IN THE SOUTH OF ENGLAND.

top of the landing stage, from which he took a jump of about twelve feet and landed on the deck.

Mr. and Mrs. Sametini sailed from Liverpool on the steamship Tunisia, of the Allan Line, and will be back in Chicago again on September 11 if all goes well.

Musical Prospects in London.

[From London Musical News.]

There is, however, one ray of light. Foreign musicians in this country are liable to be recalled for active service, whether they wish it or no. We are not, and, though we would not say one word in this time of anxiety to damp the patriotic spirit which may impel many British musicians to take up arms in defense of their country's honor, it is certain that there will be many left who cannot do so. They will step into the foreigners' shoes, and, under the circumstances, one cannot be sorry.

That the musical profession generally, however, will be bound to suffer directly or indirectly in these troublous times is quite obvious. There will be great depression in the manufacturing and music publishing trades, and it will be found that publishers will rely largely on their last year's list. This will mean stagnation in the music printing trade and the throwing out of work of immense numbers of members of engraving, printing and allied trades. Already we hear some talk of some of these firms closing down for a time.

Composers will find even less openings for their mental wares than formerly, though, if there is any business done at all, it will be in the exploiting of patriotic songs and the like.

Altogether the immediate prospect is gloomy, though not more so, of course, than in the case of many other professions and trades. But we must take heart of cheer, knowing that this land is passing through a crisis from which she will eventually emerge triumphantly, as she has done before. We believe that the hearts of musicians are as soundly patriotic as the rest of the community, and that all who cherish their country's prestige will be patient in tribulation. It is certain that self sacrifice must be practised by all. Let the members of our honorable profession see to it that they are not lacking in cheerful endurance.

Organists are not likely to be deprived of their organistships, for the worship of the churches will go on—indeed, probably with increased attendance. Neither, strange as it may seem, will concert artists suffer to a very appreciable extent. History has proved that in times of stress and anxiety the public turn to amusement, if only as a slight period of forgetfulness of sterner things. Lest this be thought to be an incorrect view, one has but to point out that during the worst part of the French Revolution, when sixty or seventy persons were guillotined per day, no fewer than twenty-three theatres were open every night in Paris. We shall be surprised, therefore, if even the nightly attendance at the Promenade Concerts will be appreciably affected. It does no good for people to sit at home and read horrors, and we believe that the London public will be of the same opinion. Unless there is a serious period of "harduppishness" among the comparatively well to do, we imagine that the attendance at concerts and other places of diversion will not be greatly diminished.

But in the matter of teaching, there is reason to believe that those who live principally by this means will find an appreciable slump in pupils.

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That the Larkin-Weber recitals are creating a sensation is shown by the fact that the recent engagement at Lake Chautauqua, New York, resulted in the Misses Larkin and Weber being engaged in twenty-five of the leading cities of the East. During the week at Chautauqua the reader and pianist gave six of their unique opera lecture-recitals and one popular program of short melodrames. The audiences were large and enthusiastic, and the climax of their interest was shown at the end of the popular evening program, when at least five hundred people crowded upon the stage to congratulate the artists and express their admiration personally.

The Larkin-Weber repertoire contains the older and modern operas, that lend themselves readily to this mode of presentation, while the shorter melodrames include many interesting novelties. The work of these two artists and the fine ensemble is so unique and unusual that it is not surprising to find that their programs are creating a great demand.

Mayor Mayer.

The accompanying photograph shows Daniel Mayer, the London manager, in his official robes of office as the



DANIEL MAYER,
Mayor of Bexhill, England.

Mayor of Bexhill, one of the fashionable seaside resorts in England.

Katharine Goodson on Holiday.

Katharine Goodson is spending a part of her vacation with Sir Martin and Lady Conway at their country home, Allington Castle, a beautiful old thirteenth century build-



KATHARINE GOODSON IN THE GROUNDS AT ALLINGTON CASTLE.

ing which they have lately so wonderfully restored. This castle is one of the most historical residences in Great Britain, and is open to the public one day in the week.



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Alf Klingenberg Returns from Norway.

Alf Klingenberg, the well known Norwegian-American pianist, who makes his home in Rochester, N. Y., has just returned from Norway where he was a guest of honor at the Norwegian Centennial Exposition. He was especially invited by the Norwegian Government to play the Sinding concerto at the music festival of the Centennial Exposition on June 9.

The foreign critics speak in the most laudatory terms of his masterly breadth of tone, his clear and masculine conception, and of his sensitive contact with the spirit of Sinding who himself conducted the concerto.



ALF KLINGENBERG,
Norwegian-American pianist.

Mr. Klingenberg returned September 1 to continue his activities in the conservatory at Rochester known as the Rosenbach-Klingenberg School of Music.

Louis Kreidler Again with Century Opera.

Louis Kreidler, the American artist, who, as the principal baritone at the Century Opera House last season brought himself into wide prominence as an exponent of opera in English, has returned to New York again to assume his duties with the Century Opera Company in similar roles. His first appearance will be on Tuesday evening, September 15, as Escamillo in Bizet's "Carmen." This is one of his most successful roles and his many friends and admirers here anticipate with delightful expectancy the triumphant entrance of the Toreador in the second act on that evening.



LOUIS KREIDLER,
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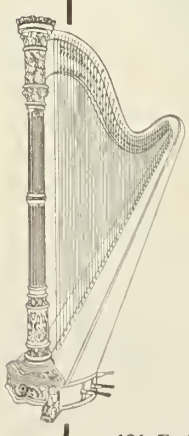


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Louise St. John Westervelt Returns to America.

Louise St. John Westervelt, vocal instructor of Chicago and Davenport, and conductor of several ladies' choral societies, called at the MUSICAL COURIER Chicago office Thursday afternoon, August 27, upon her arrival in that city. Miss Westervelt, who had gone to England with her mother and aunt last June, and who coached with Oscar Seagle at his new residence at Bramber, Sussex, England, returned safely to America on the White Star line steamship Megantic, which reached Montreal the early part of the week. Metta Lerch, Miss Westervelt's assistant in Davenport, and the possessor of a beautiful low mezzo, and who for several years past has been her pupil, returned on the same boat.

Miss Westervelt gave a very interesting interview to the representative of the MUSICAL COURIER, stating: "We had no idea that a war would take place, and the first intimation I had that something was wrong was when I received a telegram from my sister-in-law, who was in Germany and was to sail on the steamer Imperator, informing us that that boat was not sailing. I knew then that something was wrong and quickly made up our trunks and departed for London. Reaching there I found everything calm, even though war between Germany and Russia had just been declared. I had reserved my stateroom on another boat, but was advised on account of my mother's and aunt's ages to go back as soon as possible and made reservations on the steamer Megantic. It is true that all our party was in a first class cabin, and though four people in one stateroom are crowded, we were very thankful indeed to be able to get that accommodation. We could have left London on the boat train to Liverpool, but we thought best to go to Chester. From there we journeyed by automobile. We took a machine for ourselves and in another one we placed our trunks. On the way we saw some very sad sights, such as horses being taken away from farm houses, other farm houses being requisitioned for future hospitals, and we saw also the first soldiers going into camp. We came back without losing any baggage, and in that respect were very lucky. Our boat was manned by marines to leave the harbor, which had been mined, and we were told that the mines were removed each night to other locations, so that only the marines who were given the chart knew exactly how to pilot the boat out of port. Just as we were leaving, the steamer St. Louis pulled out and we noticed many American friends in the steerage waving their handkerchiefs, shouting and already glad to be on American 'soil.'"

As soon as war was declared gold was called in and paper money took its place. Miss Westervelt showed the writer a one pound paper note, which she said was one of the first to be given out in London. It was paid to her at the London and Midland Bank. All the paper money was printed and was out in four days.

Miss Westervelt stated that Jean Verd, the pianist, was also in England, but he had made himself ready to join the French colors and had written to the ambassador that he was ready to go to the front. Up to the time of leaving for America Miss Westervelt had not heard whether Mr. Verd had left or not.

The interview was concluded with Miss Westervelt saying that she was very glad to be back in America, and that the season would be very good, but might be late in opening for vocal teachers. The writer may add that her trip to Europe certainly was beneficial, as Miss Westervelt returned to Chicago looking the picture of health.

Rudolph Reuter Resting.

The Chicago pianist, Rudolph Reuter, is resting in the White Mountains of New Hampshire, preparing himself for the coming year of teaching and concert work. He reached the White Mountains by a circuitous route in his motor car. Mr. Reuter started out from Chicago the end of July and going cross-country via the new Lincoln Highway and stopping at Pittsburgh and Philadelphia en route, finally reached Atlantic City, where he spent a week. From there he motored in a northwesterly direction, visiting friends in New York, Boston and York, Maine. He camped at Lake Sunapee for a few days, also at Lake Winnepesaukee.



RUDOLPH REUTER AT LAKE SUNNAPEE, N. H., Where he stopped for a few days during his motor tour of the East.

Mr. Reuter has planned to climb Mt. Washington, the highest mountain in the East, in his machine. Returning to Chicago he will follow the Lake Shore route through Vermont and New York State to Buffalo, and thence via Cleveland and Toledo.

One on Frohman.

An orchestra leader was working over a new musical play at rehearsal with Charles Frohman, the theatrical manager.

"That's too loud," interrupted Mr. Frohman.

"I can't help it, Mr. Frohman," returned the leader; "it calls for forte."

"All the same," answered the manager, "make it thirty-five."—Sphere.

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YVONNE DE TRÉVILLE TO GIVE NEW YORK RECITAL.

"Three Centuries of Prime Donne," a Unique Costume-Song-Recital to Be Heard in Manhattan and Brooklyn During Early November—Coloratura Soprano's Brilliant Western and Pacific Coast Tour.

Yvonne de Tréville, the coloratura soprano, is to give her unique costume-song-recital, "Three Centuries of Prime Donne," in New York early in November. Because of the tremendous success which was attained by this charming artist on her 1914 Western tour, during which she was heard as far West as the Pacific Coast, Mlle. de Tréville has been persuaded to give the same program in New York at Aeolian Hall following her recital at the Brooklyn Academy on November 4, under the auspices of the Brooklyn Institute of Arts and Sciences.

"Three Centuries of Prime Donne" the recital is called, and it is probably the most unique and attractive performance of its kind given in this country in recent years. The program is divided into three parts. In the first, which represents the Eighteenth Century, Mlle. de Tréville impersonates Mlle. de Maupin (period, Louis XIV); in the second, the Nineteenth Century, she resembles Jenny Lind (period, 1850); in the third part, the Twentieth Century, she is her own self, Yvonne de Tréville. In each part of the delightful program one is taken back to that particular period and treated to a rare entertainment that holds the close attention of the audience from start to finish. Wherever Mlle. de Tréville has been heard she has aroused great enthusiasm, and the merited praise bestowed upon her by the press has been remarkable, indeed.

It was only after months of preparation, reading the eighteenth and nineteenth century literature, as well as making innumerable sketches for the beautiful costumes worn by herself and her pianist, that Mlle. de Tréville finally evolved this unique costume-recital, "The Three Centuries of Prime Donne," which, historically correct in its minutest detail, as the Evanston, Ill., News said after the first performance, "constitutes the most novel and delightful vocal offering of recent years."

After the "premiere," Mlle. de Tréville made a detour from her Western tour, to appear in New Orleans, where



YVONNE DE TREVILLE AS JENNY LIND, WITH A LOCAL MANAGER.

the Times-Democrat said "her program, which had been selected with great judgment, revealed the fact that she is possessed of a singularly charming voice of delightful clarity and flexibility. Whenever her upper notes were brought into play, the audience enjoyed a series of sweet thrilling tone effects and coloratura flights."

The Daily Picayune found that "A costume-recital was billed and proved to be a most interesting event. Mlle. de Tréville, who, by the way, is a very pretty and vivacious woman, is gifted with a voice of great range and flexibility and wonderfully cultured. She is a most artistic singer and absolute mistress of all the technical details that go to make a perfect coloratura."

In Los Angeles the Daily Times said that the program was "diversified, attractive and well executed by a young woman of fine understanding, superior training and charming personality. She, to a technic of remarkable finish, and enunciation always clear in English, French or German, adds a convincing expression and action quite novel on the concert stage."

The critic of the Los Angeles Express found Mlle. de Tréville's recital "highly interesting from the standpoint of delightful program-making as well as because of its charmingly artistic interpretation. The most exacting vocal composition extant was handled with a poise, surety, ease and finish that not only enthused the audience, but which proved the singer among the foremost concert artists ever heard here. The singer herself possesses a charm of personality that adds immensely to her work."

San Francisco added its commendations to those of Southern California, and the Examiner, in one article, said "her voice is a coloratura soprano of unusual quality whose middle register and lower tones have the richness of a contralto," and later on said that the famous coloratura soprano "delights by selections that show her at her best, in one of the most delightful musical treats ever enjoyed in this vicinity. Mlle. de Tréville's voice aroused enthusiasm among her hearers."

With many appearances in the smaller Western cities de Tréville's party continued its successful tour to Portland, Ore., where The Oregonian pronounced her concert a "triumph of artistry, exquisite grace and voice." In this critic's opinion "Mlle. de Tréville is splendidly equipped vocally, temperamentally and intellectually." He says "her voice is a lyric soprano of fine sparkling quality and it has been trained to the edge of surpassing excellence. She sang up to F in altissimo with glorious effect, in six languages, and won out in all interpretations."

In Seattle, where a most enthusiastic audience greeted her, the critic of the Times voiced the consensus of opinion when he wrote that "It has been many a day since a Seattle audience of concert goers was privileged to hear the art of coloratura singing in all its perfection, such as was exemplified last night at the costume-song-recital of Yvonne de Treville."

The Seattle Town Crier said "Yvonne de Tréville came, sang and conquered! She proved herself an artist of the first rank and a triumphant rival of all the great coloraturas who have been heard here. Of no less appeal was the gracious personality and beauty of Tréville. A great artist endowed with all of nature's gifts."

On a flying trip from the mainland to Honolulu the prima donna sought and found new kingdoms to conquer, and the headlines of the Star-Bulletin, after her first appearance, were: "Coloratura at Its Best Shown by de Tréville." "Gifted Soprano Has Golden Voice!"

"Her costume effects proved immediately popular."

The trans-Pacific critics found that "her voice is finely trained, marvelously flexible and its tones agreeably musical, of remarkably pure beauty, and through all are the joy of youth and healthful vigor. An exquisite voice united with charming manner and both dramatic and mimetic ability."

The whole winter's tour was one of triumphant success!

Contrary to the ideas of many persons, viz., that modern composers seldom write for the coloratura soprano, Mlle. de Tréville closes her program with Richard Strauss' aria from "Ariane Auf Naxos," which has never been given in America before.

The program of Mlle. de Tréville's unique costume-song-recital, "Three Centuries of Prime Donne," follows in its entirety:

PART FIRST—EIGHTEENTH CENTURY.

Mlle. de Maupin (Period, Louix XIV).

Menuet Chanté ..... Lulli (1633-1687)
L'Amour Est Un Enfant Trompeur ..... Martini



YVONNE DE TREVILLE AND HER ACCOMPANIST, EDITH BOWYER WHIFFEN, ARE AS GOOD FRIENDS AS ARTISTIC COMPANIONS. MLLE. DE TREVILLE IS SEATED AT THE HARP.

Phillis ..... Anthony Young
Pastorale ..... Henry Carey (1690-1743)

PART SECOND—NINETEENTH CENTURY.

Jenny Lind (Period, 1850).

Thema e Variazioni ..... Proch (1809-1874)
Scandinavian Folksong No. 1.
Scandinavian Folksong No. 2.
Scandinavian Folksong No. 3.
Mad Scene from Camp of Silesia ..... Meyerbeer (1791-1861)
(Composed for Jenny Lind.)

PART THIRD—TWENTIETH CENTURY.

Yvonne de Tréville.

Air from Louise ..... Charpentier
Chanson Provencale ..... Dell' Acqua
(Arranged for Mlle. de Tréville by the composer.)
My Garden ..... Mary Carr Moore
(Composed for and dedicated to Mlle. de Tréville.)
Thistledown ..... Charles Wakefield Cadman
(Composed for and dedicated to Mlle. de Tréville.)
Auf der Bleiche ..... Bungert-Carmen Sylva
(Arranged for Mlle. de Tréville by Her Majesty, the Queen of Roumania, Carmen Sylva.)
Aria from Ariane Auf Naxos ..... Richard Strauss

Marion Green on St. Louis Orchestra Tour.

Appended are some press enconiums paid Marion Green during his tour with the St. Louis Orchestra last spring:

Marion Green, baritone, made a splendid impression; he is one of the greatest artists who has ever appeared in Birmingham.—Birmingham (Ala.) Age-Herald, May 7, 1914.

In Marion Green's singing of the crystalline aria from Haydn's "Seasons" one is reminded of Bispham in his breadth of conception, ease of tonal diction and wonderful breath control and phrasing. In his encore he was inimitable in a dialect song of Carpenter, "Don't Ceare." Meridian has added a new name to her list of musical favorites, and in Marion Green's singing has had a new and great pleasure.—Meridian (Miss.) Dispatch, May 8, 1914.

Marion Green was the vocal soloist and was successful in his aria from Haydn's "Seasons." He possesses a good vibrant baritone. He was forced to grant an encore.—New Orleans Item, May 9, 1914. (Advertisement.)

Botho Sigwart's opera, "Sons of Euripides," will not be performed in Stuttgart this month, as had been planned.



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Simons' Copenhagen Visit.

Mr. and Mrs. Otto T. Simon, when they were in Copenhagen, on July 31, sent to the MUSICAL COURIER a postcard which reached these offices on September 3, 1914, after being en route one month and five days owing to war conditions. At the present time Mr. and Mrs. Simon are in America, having arrived here about a fortnight ago.

The Simons, while in Copenhagen, paid a ten day visit to Asger Hamerik, the Danish composer. He lives in a beautiful villa just outside of Copenhagen. Mr. Hamerik should be known to Americans, for he gave the best years of his life to the awakening and stimulating of musical art in America. He is an interesting figure as a link between the new and the old. He was for a number of years the pupil of Hector Berlioz, and also studied the piano with Hans von Bülow. He has composed a number of interesting suites and symphonies and has personally directed concerts of his own composition in Vienna, Berlin, Leipsic, Milan and other musical centers.

His choral works display unusual gifts and his "Requiem Mass" for six part chorus throughout and contralto soloist is a composition impressive in its effect and spirituality. The wonder is that it is not more often heard in America, where Otto T. Simon assisted in its first rendition some years ago.

Asger Hamerik has an imposing position in Scandinavia, and is known there in music as one of the nestors of its art. He received the Order of the Dannebrog last



ANDERSEN MONUMENT AT COPENHAGEN.

year in honor of his accomplishments and of his seventieth birthday.

The photograph herewith shown is that of the statue of Hans Christian Andersen, to whom all musicians should be grateful as one of the most unique influences on the imagination of childhood.

Mrs. A. M. Virgil Makes Another Tour.

Mrs. A. M. Virgil is again touring New York, Pennsylvania and Indiana, adding a few cities in Kentucky to her former itinerary. She is accompanied by Marion Blair, who went part of the way with her on the first trip. Since the summer session at the Virgil Piano Conservatory closed Mrs. Virgil has been enjoying a pleasant vacation at Bronte, in the vicinity of Toronto, Can. She described vividly the quaint old village of Bronte and its naphtha launch fisherman.

But with her characteristic energy she felt impelled to start out again in the interest of music and a higher grade of teaching. She writes that she is highly pleased by the cordial receptions she meets with wherever she stops. Those who are unacquainted with Mrs. Virgil's work found Miss Blair's playing a revelation; those who heard Misses Scovill and Lipp during the other tour were pleased to note that she did not exploit merely one prodigy, but had other players who were doing equally well.

Mrs. Virgil is expected back to New York shortly to open the fall term, which begins September 28.



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Seagle Sails September 10.

Word has just been received from Oscar Seagle that he plans to sail for New York on September 10. His representative writes that some of the Bramber colony have departed, but there are many left yet who will sail some time



Copyright, 1914, by Victor Georg.
OSCAR SEAGLE.

in September, and adds: "We are not rushing things because of the war."

Seagle is booked for an extended American tour, which will begin early in the fall and continue throughout the entire season.

Adele Bowne at Home.

Adele Bowne-Kirby, the young lyric soprano, and her husband, the noted architect, Henry Philip Kirby, are pictured herewith on their lawn, at their beautiful home in South Orange, N. J. They were booked to sail on the steamer Hamburg for Naples, September 12, planning to remain two months at their villa at Capri, Italy; then they planned to go to Paris, and Mme. Bowne expected to coach



ADELE BOWNE-KIRBY AT HOME.

again with Trabadello, but as she says, "This fiendish war makes it look as if we shall have to abandon our plans."

Real Melody.

"A cross between a hymn and a comic song," was a policeman's description of a toper's melody in Chesterfield (England) marketplace.—Fort Madison (Ia.) Evening Democrat.

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DEVOTED TO MUSIC, DRAMA AND ALLIED ARTS

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THE MUSICAL COURIER EXTRA
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Devoted to the interests of the Piano Trade.

The Paris Opera Comique has been turned into a hospital, with a bed in each loge.

Wagner opera has been banished from Russia. It is no new thing for Wagner to be banished, but somehow he always seems to come back.

Caruso denies in a Milan newspaper that he is the author of any book on singing or that he has any connection whatsoever with such a publication.

About $12,500 has been raised for the Wagner monument in Dresden, but no further steps are to be taken toward its completion until after the war.

The Wolfsohn Musical Bureau has received a cablegram from Pasquale Amato, baritone of the Metropolitan Opera Company, stating that he will sail from Genoa, September 26.

Gabriel Dupont, the composer, is reported to be dead. He was thirty-six years old and began his career by winning the Sonzogno prize with his opera, "La Cabrera." He also wrote "La Glu," produced at Nice, Brussels, etc.

A cable received by Mason & Hamlin informs them that Harold Bauer, concluding his brilliant Australian season, was on his way to Honolulu, where he was to play on September 6, thereafter going to San Francisco and thence to New York.

According to all appearances there will be only one grand opera company west of New York this season, and that is the San Carlo organization, which will open its season, October 5, in St. Louis and thereafter visit the larger cities all over the country.

Next Monday evening the first gun in the local musical campaign—a peaceful one, let us hope—will be fired when the Century Opera opens its doors with a performance of "Romeo and Juliette." The proceeds are to be devoted to the benefit of the Red Cross Society.

Although the cable is not signed, which is somewhat strange owing to the very stringent censorial restraint, a message just received by the Concert Direction M. H. Hanson from Bologna, Italy, is almost certain to emanate from Ferruccio Busoni, as Busoni has a residence in Bologna, the home of his orchestra. The cable says: "Myself and family safe here. Arranging now to sail for America by early boat. Trust there is no war in America: it is terrible over here."

It is more than likely that there will be no MacDowell Festival at Peterborough, N. H., next summer. To a representative of the MUSICAL COURIER Mrs. MacDowell said last week: "These festivals have grown so important that after each one we need time for readjustment. The practical problem of financial support, the housing and caring for our visitors, the possibility of a more adequate hall—all this needs time and thought. Under the conditions, I feel that we should allow an interim of one summer before giving another festival."

Last week the MUSICAL COURIER printed a statement to the effect that Mr. Tirindelli would conduct the Cincinnati Symphony Orchestra concerts until the return of Dr. Kunwald from Europe. It appears, however, that while such a rumor was current in Cincinnati, it was not founded on fact, and a letter received by the MUSICAL COURIER from the office of the Cincinnati Symphony Orchestra Association says that no steps have been taken to secure a substitute for Dr. Kunwald, "for in the latest advices received from him we were assured that Dr. Kunwald would be in Cincinnati on schedule time, therefore there has been no occasion for making the arrangement spoken of as a fact in your columns." The MUSICAL COURIER is glad to be able to set this matter right.

A. L. Guille, the tenor, and formerly a member of Mme. Patti's concert company, is reported to have died in want at a county hospital in California.

A letter received in New York by way of Copenhagen, from Rachmaninoff, tells that the young composer has been called to the front to serve under his country's colors.

Among the soloists engaged for the St. Paul series of concerts by the Minneapolis Symphony Orchestra are McCormack, Busoni, Schumann-Heink, Rudolf Ganz, Mildred Potter, Helen Stanley and Julia Claussen.

Published exclusively in the Morning Telegraph was the news last Tuesday that the Metropolitan Opera is to open its season here, November 16, with "Carmen," sung by Farrar, Caruso, Bori and Amato, and conducted by Toscanini.

Boston is to have an opera season, after all, but a minor one, beginning October 5 in the Boston Theatre. The promoters are W. H. Leahy and Alexander Bevani, and the singers will include Blanche Hamilton Fox, Alice Gentle and Miriam Ardini. Arturo Bovi, formerly of the Metropolitan Opera House, has been engaged as the leader.

Philadelphia makes known that it does not purpose to be without grand opera this winter, even though the regular Chicago-Philadelphia Opera is in a state of suspension, owing to the war. Rumor says that an independent organization may be formed," made up of soloists and choristers now available in this country and of foreign women artists whom war has left without occupation."

Reports that the London Promenade Concerts intended to boycott German music (see letter of Louis Blumenberg on another page) now are found to have been based on a misconception, as the changes made in the opening programs were merely matters of chance. The management of the Promenade series announces officially that there will be no discrimination shown against the German, Austrian and Hungarian composers. This move is in good taste and quite in keeping with the sensible and fair-minded spirit of the English nation.

The long lost manuscript score of "Rheingold," which has just been found in the Wahnfried Archives at Bayreuth, now is demanded by the administrative department of the royal house of Bavaria as the valuable document belonged to King Ludwig and had been borrowed by Wagner from the Royal Library and never returned by him. Some years ago the Munich Royal Opera began an investigation regarding the whereabouts of the missing score but did not press the matter very energetically at the time. The government's direct representations, however, seem to have been more urgent, and doubtless they will recover the manuscript.

As already mentioned in the MUSICAL COURIER the Chicago Opera will not resume its performances this season. The following announcement was given to the press and subscribers by Bernhard Ulrich, business manager of the company: "Owing to the state of war now existing in Europe and the inability by reason thereof to secure the artists and organization necessary and proper to present and give grand opera as contemplated and announced the board of directors have determined to refund all subscriptions for season seats made for the season 1914-15, with the understanding, however, that all subscribers have the right of preference in the seats now subscribed for upon resumption of grand opera by the company."

LOUIS BLUMENBERG WRITES.

Belated Letter from President of Musical Courier Company Tells of Musical Conditions in London During War Times—He Meets Many American Artists—Works by German Composers Barred at Queen's Hall Concerts—Wagner Is Taboo.

London, August 18, 1914.

The war in Europe will have a very disastrous effect on all musical enterprises here. It is almost certain that most of the opera houses will be closed, and concerts will be abandoned.

In Germany and Austria there will be no one to handle the stage or scenery. Every able bodied man is serving in the army. Thousands of singers will be without engagements. Instrumental soloists are in the same dilemna. No one who has not been on the spot during the first days of the announcement of hostilities can conceive what dismay the news brought to the people in the musical profession. Several instances came to my immediate attention. Heinrich Hensel, the great Wagner tenor, who was to open his season at Hamburg during August, was in Belgium at the outbreak of the conflict and could not hear from Hamburg. He was touring with his wife in his motor and fearing that the machine would be confiscated he managed to store it away and proceeded to Antwerp in the hope of being helped across the border to Germany through the intercession of government officials. This was a week ago. Where Hensel is at present no one knows.

Godowsky and his family were at Middelkerke, a small Belgian town, intending to remain all summer. It became dangerous for him to stay there as he occupies an Austrian government position, being head of the Meisterschule at Vienna. He and his family fled to London, where they may have to remain until the war is over. The Meisterschule consequently will not be able to have his services and may possibly not open.

As there are no authentic reports I cannot give the details of what happened at Bayreuth. However, the festival closed suddenly and the Salzburg Festival did not open and all the artists were fortunate in not going there.

John McCormack, who made a tremendous hit at the Kursaal in Ostende recently, was about to leave for Salzburg when he received a wire from Lili Lehmann which simply said, "Do not come."

The remarkable young pianist, Irene Eneri Garaioff, who was at Godowsky's in Belgium, fled to Norway. She is a Russian and that was cause sufficient for her disappearing. Thousands of orchestra players are off to the war, so that alone will prevent opera giving.

I am not informed as to the whereabouts of Kreisler and Thibaud, but it is reported that these artists are with their regiments. If that be so it will affect the musical season in the United States as these virtuosi are booked for many concerts. Burmester may be among the soldiers.

Our American managers, Haensel and Jones, Loudon Charlton, M. H. Hanson and C. A. Ellis must be doing some worrying just now. I have been trying to get into touch with these artists and will be glad to inform their managers should I have any definite information.

As I am writing this the report reaches me that two of Ysaye's sons have been killed. It is to be hoped that such is not the case. Ysaye has three sons in the army.

As it is impossible here to get news from Germany, I cannot state the whereabouts of Dr. Karl Muck or Josef Stransky. Dr. Kunwald was in Vienna just before the outbreak of the war.

Many of our American musicians are here trying to find accommodations for sailing to the United States. Leo Schulz succeeded in getting here out of Germany, and his having his cello with him saved him. Sigmund Herzog, the New York pianist, is here; so is Ferdinand von Inten. Others are Sara Hayman, the soprano; Leon Rice, the tenor; Archer Gibson, the organist; Harry Rowe Shelley, Victor Maurel, Elizabeth Leonardo, Mme. Jomelli.

All the New York managers managed to get back to their home headquarters, but whether they will succeed in bringing their artists over there remains to be seen. Among those who will go to the United States owing to the impossibility of filling engagements here is Loretta del Vallé, with the high colorature voice. She is at present working strenuously on the American Committee (at the Savoy Hotel) for the relief of stranded Americans, where there are hundreds of our fellow citizens to be seen daily.

The daily papers in the United States have given the news about the wonderful work done by the American Citizen's Committee, so it is superfluous to go into details. Nevertheless, I cannot refrain from calling attention to the indefatigable activity of Theodore Hetzler, vice-president of the Fifth Avenue Bank in New York, who is chairman of the American Citizens' Committee. The wonderful manner in which Mr. Hetzler has handled the difficult problem is truly commendable. Disraeli once said there is nothing like being on the spot, or words to that effect. Certainly Mr. Hetzler was the right man and on the spot.

The Promenade Concerts at Queen's Hall opened for the season on August 15; however, the program which was announced in advance was altered at the last moment, and compositions by German composers were eliminated. The Wagner program for the following evening was abandoned and some Russian composers substituted. The musical conditions in England will be as deplorable as on the Continent. All of the proposed festivals have been canceled, and this will naturally be a great financial loss to many singers.

The Concert Direction Daniel Mayer has had a number of cancelations from places where their artists were to have appeared. A number of bookings at Steinway Hall here are being countermanded. Altogether, the European musical season of 1914-15 seems hopeless.

As to the opera season in London, it is impossible at present to state what will take place.

Katharine Goodson, who will make another tour in America, is booked to sail in December. Her European tour, which was to have taken place in the autumn, cannot be made. Altogether, Katharine Goodson has to forego twenty-nine concerts on the Continent.

It is fortunate for England that hostilities did not begin later in the year, as many families send their children to the Continent to schools and conservatories which open in the autumn. As to American students, they will not be able to go to Europe at present, and consequently our teachers and conservatories in the United States will have a very busy season.

LOUIS BLUMENBERG.

OUR NATIONAL ANTHEM.

"The Star Spangled Banner," revised and enlarged from the Report on the above and other airs issued in 1909, by Oscar George Theodore Sonneck, chief of the division of music of the Library of Congress. Published by the Government Printing Office, Washington.

In this volume of 115 pages and twenty-five double-page plates, Mr. Sonneck goes exhaustively into the history and the origin of the tune that now is considered to be the national anthem of the United States.

He shows that the song has had a long and steady growth in popular favor and that it did not leap into instant popularity, as is so often stated by enthusiastic journalists.

He says: "One of the popular legends is that Key's poem with its music spread like wildfire beyond Baltimore, and in a short time became a national song. The popular mind seems to consider it a blemish, a reflection on the intrinsic merits of a song or any other work of art if it does not obtain immediate popularity, and writers who cater to the tastes and prejudices of the multitude do not hesitate to amputate the facts accordingly. 'The Star Spangled Banner' rather gains than loses in merit if the silly anecdotes of its wildfire progress are not heeded, and if we adhere to what is still common knowledge among the older generations, namely, that 'The Star Spangled Banner' was not rushed to the front of our national songs until the Civil War. Before that time its progress as a national song had been steady but comparatively slow, as anybody may see who follows its career through the American song collections. . . . The plain truth of the matter is that 'The Star Spangled Banner' was slow in gaining popular consideration equal to that accorded to 'Hail, Columbia' and 'America.' It took two wars, first the Civil War and, some thirty years later, the Spanish War, to crowd other national songs into the background in favor of 'The Star Spangled Banner.'"

Mr. Sonneck says in his Introduction that "research in musical history, in common with every other kind of historical research, aims solely at the orderly establishment of facts and the logical interpretation of available facts. Such facts or the conclusions from such facts may not always be welcome, but the historian is or should be a seeker after historical truth, often enough stranger and more romantic than fiction. He should never allow possible preferences of his compatriots or his personal

idiosyncrasies to obscure his historical vision. For instance, every patriotic American would rejoice, with the author of this Report, if it could be shown by documentary or other unimpeachable evidence that 'The Star Spangled Banner,' both in words and music, was of American origin. If that cannot be shown, then every patriotic American will be sensible enough not to betray irritation of his patriotic pride because the music of our "Star Spangled Banner" had its origin in some 'monarchical' country of Europe, whether that be Turkey, Russia, Germany, France, England, or Ireland. Nor is there any patriotic reason, so far as I can see, why the citizens of the republican United States of America, founded by men of English, German, Irish or other descent, and fought for by Irishman against Irishman, Englishman against Englishman, Germans against Germans, should be expected to smart under the theory that 'To Anacreon in Heaven' was of English, not of Irish, French, or German, origin, and to prefer, for instance, an Irish to an English composer. We took the air and we kept it. Transplanted on American soil it thrived. As 'To Anacreon in Heaven,' of European origin, the air is obsolete and extinct; as the air of 'The Star Spangled Banner' it stirs the blood of every American, regardless of his origin or the origin of the air."

These words of Mr. Sonneck's are to the point. He might have added, however, that the thrill which every patriotic American is officially credited with feeling when he hears the "Star Spangled Banner" is not due to the witchery and subtle charm of the tune itself, but to the sentiments and associations which cling to it like moss and ivy on a rough hewn wall. It matters not, therefore, who composed the tune; for the sentiments which give the tune life everlasting are of purely American origin.

Mr. Sonneck's conclusions are that Francis Scott Key, the author of the words, could not have written by chance a poem of such complicated meter, and that he had in mind as a model either Thomas Paine's "Adams and Liberty" or the older "Anacreontic Song."

Paine was an Englishman who presumably was familiar with the popular English song, "To Anacreon in Heaven," for he made the words of "Adams and Liberty" fit the music of the older song.

It is of no importance whether Key wrote his words to fit the old melody or merely modeled them on the meter of Paine's verses. The fact remains that the complicated meter of Key's "The Star Spangled Banner" fits the peculiar meters and phrases of "To Anacreon in Heaven" with no more likelihood of chance than that an irregular piece of metal would serve as a key to a Yale lock.

Mr. Sonneck disposes of Blake's claim for an Irish origin or a mysterious origin of the tune, and asserts that John Stafford Smith, Gentleman of His Majesty's Chapel Royal, was the composer of the tune for the words of "To Anacreon in Heaven," which tune was afterward used for Paine's "Adams and Liberty," and finally for Key's "The Star Spangled Banner."

This newly published volume of Mr. Sonneck's is to be had for eighty-five cents by applying to the Superintendent of Documents, Government Printing Office, Washington.

It is sincerely to be hoped that this exhaustive and authoritative work will forever lay the ghost of controversy over the composer of the unofficial national anthem of the United States.

Mr. Sonneck says that the tune has not been officially recognized by the Government, though the navy has been instructed to use "The Star Spangled Banner" as the national air of the land.

The glory that belongs to John Stafford Smith is but a reflected one. If Key had not made his words fit this peculiar rhythm, the tune would have long been forgotten. It is perhaps a pity that so unvocal a tune should have been selected. But it was selected, and there the matter ends. John Stafford Smith's old tune by the merest chance became a national air. But in reality the composer is deserving of no more credit for writing such a tune than that the humble builder of an inn should be exalted to the rank of a great architect because Washington happened to make the otherwise obscure building his army headquarters.

Moreover, it is the sentiment alone of Key's poem that is American. The language is that of England. If it is unpatriotic to acknowledge the English origin of the mere notes, how can those same ultra-patriots use the language of England? And for that matter, is not the language of England a hybrid mixture of the tongues of the Teutonic settlers and the Norman conquerors of England? This patriotic business can be carried to an absurd extreme.

Some of the French purists of the period may have thought it very unpatriotic for Napoleon's soldiers to wear shirts and shoes made in England and at the same time to be fighting English soldiers.

It may not be out of place here to point out that the British national anthem, "God Save the King," has had as great a struggle for recognition as "The Star Spangled Banner." It is also without official recognition. A thousand and one different sources have been ascribed to it. In the year 1822 W. Wright, of Fleet street, London, published a volume of 208 pages, called, "An Account of the National Anthem Entitled 'God Save the King,' with Authorities Taken from Sion College Library, The Ancient Records of the Merchant Tailors' Company, The Old Checque-Book of His Majesty's Chapel, Selected, Edited, and Arranged by Richard Clark, Gentleman of St. His Majesty's Chapels Royal, Deputy Vicar Choral of St. Paul's Cathedral, and of Westminster Abbey, and Secretary to the Glee Club."

Notwithstanding this volume published in 1822 to prove that Dr. John Bull wrote "John Bull's" national anthem, a writer in the New York Times of August 21, 1905, asserts that the tune is of French origin and was taken into England by Handel.

Mr. Sonneck need not be surprised, therefore, if his sane and scientific reasons are pooh-poohed by fantastic theorists in the near and distant future, and the paternity of "To Anacreon in Heaven" is blamed on another unfortunate than the long defunct John Stafford Smith.

A TALK WITH THEODORE HETZLER.

Chairman of the American Citizens' (Relief) Committee of London.

When war clouds gathered over Europe toward the end of last July at the very height of the tourist season there was an immense influx of Americans into London. So sudden was the gathering of these war clouds that very few foreigners who were on the continent or in England had time to make any



Photo by Pach Bros., New York.
THEODORE HETZLER,
Vice-president of the Fifth Avenue Bank of New York.

preparations for their protection or to assure their own comfort and safety.

In this sudden emergency Theodore Hetzler, vice-president of the Fifth Avenue Bank, of New York, came to the fore and, with his splendid American energy and enterprise, and his masterly knowledge of organization, saved the situation from its worst features of suffering and privation.

And it must be added in all fairness that it was the Fifth Avenue Bank which, by its efficient support of Mr. Hetzler's efforts, its high standing and its many friends at home and abroad, made possible the speed, perfection and effectiveness of these measures of relief. It so happens that this Fifth Avenue Bank is one of those most patronized by musical artists both native and foreign, and that many musicians were aided by these measures of relief. This is therefore a matter of interest to readers of the MUSICAL COURIER, especially so as there still are a large number of musicians in Europe.

Mr. Hetzler was seen soon after his return to New York by a representative of the MUSICAL COURIER, and gave a clear statement of the proceedings of the American Committee and the measures taken for the relief of stranded Americans in London and elsewhere.

"The first Monday in August," said Mr. Hetzler, "is regularly set aside in England as a national holiday, and this period of rest includes the Saturday before, so that for three days—Saturday, Sunday and Monday—the banks are closed. This is so every year, but it does not generally involve such consequences as it did this year. This year the bank holiday was on Monday, August 3, and the banks were closed on the Saturday preceding, August 1 the very day upon which war became a certainty.

"The seriousness of the matter for the individua American began to become evident when on the following day, Sunday, August 2, a moratorium was declared. Following that declaration it became impossible to purchase anything except with gold Paper was refused. Change would not be given for five pound notes. Restaurant keepers demanded advance payment on all orders, and hotels would not advance any money or pay out any cash on goods delivered in their care.

"Things began to look serious, but even then the average American did not realize the entire import of the situation. They all confidently relied upon being able to draw on their credits for any amount of gold they might need when the banks opened on the Tuesday following bank holiday. But before that day the announcement was made public that the bank holiday would be extended until Friday.

"This announcement was the signal for a panic among Americans stranded without funds so far from home. And it was at this juncture that I saw the necessity of doing something. I managed to collect about one hundred and fifty pounds among my friends and was able with this sum to relieve some of the gravest distress by paying it out in amounts of one or two pounds at a time to persons who were personally known to me as depositors with

the Fifth Avenue Bank, or could give satisfactory credentials.

"These measures very quickly proved sufficient and the panic increased, especially as it was discovered that German letters of credit were useless and even German gold would not be accepted. It was then decided to call a meeting of Americans to formulate some definite measures of relief. This meeting, which was held at the Hotel Waldorf, was attended by about four thousand angry, excited and panic stricken Americans.

"Propositions and suggestions of all sorts were made. The free American spirit asserted itself and some people wanted to know what the American Ambassador was doing and why he did not provide them with funds and transportation, forgetting entirely that he was working night and day to make order out of this chaos. Others wanted to know what business Europe had to interfere with independent Americans by going to war, and demanded that the United States force a cessation of hostilities until all of the Americans were out and on their way home.

"Finally an American Citizens' Committee was formed, of which I was appointed chairman, W. North Duane, of New York, secretary, and William C. Breed, of New York, treasurer. The following sub-committees were also appointed: Diplomatic Committee, Finance Committee, Transportation Committee, Hotel Committee, Men's Relief Committee, Women's Relief Committee, Registration Committee, Reference Index Committee, Post Office Committee, Committee for Exchange on Steamship Tickets, Bulletin Committee, Auditing Committee, Committee on Americans Stranded on Continent, Resident American Women's Relief Committee.

"As for the stranded musicians, their interests were placed in the hands of Louis Blumenberg and M. H. Hanson, and I want to say that both of these men rendered me invaluable assistance both in this and in many other ways.

"Headquarters were fixed in a room at the Savoy Hotel. This immediately proved too small and the ballroom was taken and finally the work grew so vast that three floors of the hotel were needed for it.

"One hundred thousand dollars was sent via Montreal and was paid to holders of American Bankers' Association Travelers' Checks, and in some cases on personal checks. We were also permitted to issue passports from the committees' headquarters, which saved an immense amount of trouble.

"The committee also issued its own paper, the 'American Bulletin,' a daily devoted to the publication of information likely to be useful to our stranded countrymen, of which Vol. I, No. 1, apeared on August 12.

"Matters soon began to adjust themselves. Earl Grey, the Foreign Minister, of whose efforts in our behalf it is impossible to speak too highly, had the war risk on British vessels reduced, thus making it possible for Americans to get transportation home.

"As a token of appreciation it was planned to give a gigantic concert at Albert Memorial for the benefit of the Prince of Wales Fund to relieve the widows and orphans of soldiers. M. H. Hanson was put in charge of this and arrangements were quite complete when it was decided that it must be abandoned.

The following is quoted from the American Bulletin, issue of August 22:

At a meeting of the general committee, held on August 21, the following resolution, proposed by J. G. Cannon, was passed by acclamation:

Whereas, Theodore Hetzler, the chairman of the committee, is about to return to America, and the members of the American Citizens' Committee desire to express to him their grateful appreciation of the able manner in which he has conducted its affairs since its organization, therefore be it

Resolved, that the American Citizens' Committee of London desire to place upon its permanent records not only the sincere thanks of the committee for the splendid and gratuitous services which Theodore Hetzler has performed, but also to express to him the great obligation which all Americans who have received assistance by the committee are under to him for the splendid executive ability shown in perfecting its organization and in carrying out the many details of its work. And we all wish him a safe and prosperous journey to his native land. Be it further

Resolved, That a copy of this resolution be furnished the press and printed in the daily Bulletin, and a engrossed copy, duly attested by the secretary, be sent to Mr. Hetzler.

AMERICA'S HOST ABROAD.

[The MUSICAL COURIER is endeavoring to keep the subjoined list up to date. As soon as arrivals are reported in this country their names are removed from this roster. Should there be an oversight, or should any of America's musical personages now abroad not be included in the appended table, the MUSICAL COURIER would be grateful to receive such information so as to be able to keep the reference schedule correct. This list is not confined to Americans exclusively but embraces also all foreign artists resident in this country or who were expected to come here for participation in the musical season of 1914-15.—Editor MUSICAL COURIER.]

A

Arthur M. Abell, J. Allen, Leonora Allen, Richard Aldrich, Pasquale Amato, Paolo Ananian, Frances Alda, Richard Arnold.

B

Louis Blumenberg, W. L. Blumenschein, Mrs. Marc A. Blumenberg, Birdice Blye, Alice L. Bryant, Mrs. Norah Brandt, Enid Brandt, Mrs. H. H. A. Beach, Charles Bowes, Eddy Brown, Thuel Burnham, John Braun, Alice Bingham, Mrs. George Beck, Helen Blain, Lillian Blauvelt, Carlo Buonamici, Rudolf Berger, Carl Braun, Alessandro Bonci, Ferruccio Busoni, Willy Burmester, Amadeo Bassi, Lucrezia Bori, George Barrere, Grace Burnap, Mrs. Hope Hopkins Burroughs, Mrs. A. M. Blair, Wilhelm Bachaus.

C

Enrico Caruso, Julia Claussen, Cleofonte Campanini, Anna Case, Dr. William C. Carl, Shanna Cumming, Lina Cavalieri, Arthur M. Curry, Claude Cunningham, Augusta Cottlow, Pauline Curley, Lucy Call, Grace Cole, Marian Clark, Kittie Cheatham, California University Glee Club, Gertrude Cleophas, Jane Noria-Centannini, Maria Cavan, Julia Culp, Francis Coppicus, Jacques Coini, Ernesto Consolo, Charles Cooper, Andrea Casertani.

D

Mildred Dilling, Laurette Duval, Vernon d'Arnalle, Adamo Didur, Charles Dalmores, Norah Drewett, Andreas Dippel, J. F. Delma-Heide, Jenny Dufau, Emmy Destinn, Eleonora de Cisneros, Gaston Duchamel, Loretta del Valle, Marie Dentscher.

E

Annie Ellermann, Albert Elkus, Emma Eames, Edwin Evans, Rudolph Engberg, C. A. Ellis, William Engle.

F

George Fergusson, Truman Fassett, Mrs. E. Potter-Frissell, Benjamin Fabian, Geraldine Farrar, William Förster, Anna Fitzhugh, Carl Flesch, Edoardo Ferrari-Fontana, Flonzaley Quartet, Martha Falk-Mayer, Sam Franko, Rita Fornia.

G

Giulio Gatti-Casazza, Frank Gittelson, Louise Gunning, Leopold Godowsky, Katherine Golcher, Katharine Goodson, Esperanza Garrigue, Hedwig Glomb, Emily Gresser, Mary Garden, Paolo Gruppe, Emilio de Gogorza, Ossip Gabrilowitsch, Clara Clemens-Gabrilowitsch, Aristodemo Giorgini, Heinrich Gebhard, William J. Guard, Paolo Gallico, Albino Gorno, Otto Goritz, Dinh Gilly, Elena Gerhardt, Joseph Gotsch, Mr. and Mrs. Felix Garziglia, Mrs. Warner Gibbs, Mr. and Mrs. Isaac Gans, Archer Gibson.

H

Julia Hostater, Sara Hayman, David Hochstein, Ellis Clark Hammann, Sara Heineman, W. H. Henderson, Sue Harvard, Margaret Huston, George Hamlin, Edwin Hughes, Ada Soder-Hueck, William Hinshaw, Edward Hargreave, George Nelson Holt, Elmer G. Hoelzle, Allen Hinckley, Genevieve Houghton, Ragnahild Holmquist, Alfred Hertz, Heinrich Hensel, Frieda Hempel, Marie Hertenstein, Josef Hofmann, Hans Himmer, Edna Hoff, Walter Heermann, Carl Hillman.

J

Sascha Jacobson, Anna Taylor Jones, Carl Jörn, Edward Johnson, Jeanne Jomelli.

K

Grace Kerns, Mme. Rider-Kelsey, Marie Kaiser, Earle G. Killeen, Sergei Kotlarsky, Mr. and Mrs. Knupfer, Georgia Kober, Adele Krueger, Fritz Kreisler, Dr. Ernst Kunwald, Leopold Kramer, Louis Koemmenich, Josephine Kryl, Walter Kirschbaum.

L

Felice Lyne, Albert Lindquist, Kathleen Lawlor, Leslie Loth, James Liebling, Cordelia Lee, Lucille Laurence, Marie White Longman, Josef Lhevinne, Georges Longy, Frank la Forge, Theodor Latterman, Henri Le Roy, Mario Lambardi, Dr. and Mrs. Lovette, Edwin H. Lemare, Elizabeth Leonard, Louis Lombard.

M

Charles Henry Meltzer, Alice Garrigue Mott, Florence MacBeth, Zitella Martin, Adolph Mühlmann, Marguerite Melville, Beulah Munson, Alma Moodie, Francis Maclennan, Florence Easton Maclennan, Christine Miller, Riccardo Martin, Harry Munro, Marie Mohler, Francis Macmillen, Isolde Menges, Dr. Karl Muck, Ottilie Metzger, Lucien Muratore, Vanni Marcoux, Margarete Matzenauer, André Maquarre, Elisabeth, Mack, Hans Merx, John McCormack, Daniel Maquarre, Katharine McNeal, Leopold de Maré, Laya Machat, Mrs. Daisy McKay, Victor Maurel.

N

F. Wight Neumann, Louise Nikita, Emma Nevada, Mignon Nevada, Hildegarde Nash.

O

Hendrikje Ohlsen, H. O. Osgood, W. B. Olds, Professor Otto, Mrs. Charles Orchard, Margarete Ober, Emil Oberhoffer.

P

Paul Petri, Carroll Badham Preyer, Louis Persinger, Mrs. Dolly Pattison, A. Buzzi-Peccia, Henry Perry, Eleanor Pochler, Harry Phillips, May Esther Peterson, Ignace Jan Paderewski, Lucille Peck, Eleanor Peocock, Kathleen Parlow, Giorgio Polacco, F. Parme, S. van Praag, Anna Pavlowa.

Q

Alfred Quinn.

R

Titta Ruffo, Kate Rolla, Claude Reddisch, Meta Reddisch, Leon Rains, Anita Rio, Max Rabinoff, Ettore Ruffo, Otto Roehrborn, Elizabeth Reeside, Léon Rothier, Henry Russell, Marie Rappold, Albert Reiss, Jacques Renard, H. Royer, Leon Rice.

S

May Scheidler, Gaston Sargent, Viola Gramm-Salzedo, Gladys Seward, Arnolde Stephenson, Carl Stasny, Wager Swayne, Irma Seydel, Theodore Seydel, Arthur Shattuck, Kurt Schindler, Ernest Schelling, Sigismund Stojowski, Philip Spooner, Albert Stoessel, Theodore Spiering, Oscar Saenger, Andrea de Segurola, James Sauvage, C. Wenham Smith, Ethel C. Smith, Pitts Sanborn, Oscar Seagle, Katherine Stevenson, Herman Sandby, Ella Spindler, Alexander Savine, Frank Steen, Loyal Phillips Shaw, Eleanor Spencer, J. D. Sample, Leo Slezak, Maria Sammarco, Arrigo Serato, Sevcik Quartet, Antonio Scotti, Max Smith, Josef Stransky, Giulio Setti, Leo Schultz, Ann Swinburne, Herbert Foster Sprague, Rudolph E. Schirmer, Arthur P. Schmidt, Bruno Steindel, Umberto Sorrentino, George W. Stewart, Harry Rowe Shelley.

T

Louis Campbell-Tipton, Louise Gerard-Thiers, Arturo Toscanini, Jacques Thibaud, Luisa Tetrazzini, Otto Tuft, Oswald Thumser, Enrico Tramont, Elizabeth Topping.

U

Otto Urack, Josef Urban, Jacques Urlus.

V

Daniel Visanska, Otto A. Voget, Edna ver Haar, Coenraad von Bos, Luisa Villani, Ferdinand von Inten.

W

Felix Weingartner, Herbert Witherspoon, Helen Bixby Wetzel, Mrs. Stacey Williams, Edyth Walker, Hermann Hans Wetzler, Clarence Whitehill, Marie Louise Wagner, Nancy White, G. C. Weitzel, Helen Warrum, Coral Wait, Carolina White, Priscilla White, Frank Waller, Beatrice Wheeler, Herman Weil, Anton Witek, Vita Witek, E. Walther, Edith Bower Whiffen, Grace Bonner Williams.

Y

Eugen Ysaye, S. Costantino Yon, Pietro A. Yon.

Z

Fannie Bloomfield Zeisler, Alice Zeppilli, Katherine Ziegler.

Returned and Returning.

Tina Lerner, the Russian pianist, arrived in New York on Tuesday, September 1, aboard the steamship Ryndham, sailing from Rotterdam August 22.

Another passenger on the Ryndham was Oscar George

Theodore Sonneck, chief of the division of music of the Library of Congress at Washington, D. C.

Alf Klingenberg, the Norwegian-American pianist, whose home is in Rochester, N. Y., returned to this country September 1.

S. M. Fabian, president of the Washington College of Music, Inc., has returned to his home from Europe.

F. N. Jones, vice-president of the Washington College of Music, Inc., is back from a trip abroad.

Mr. and Mrs. Otto Torney Simons, of Washington, D. C., have returned from the war troubled countries.

Hannah G. Sullivan, a Berlin vocal teacher, returned to this country last week on the steamship Ryndam, and will establish a studio in Boston, Mass.

Leon Sametini, the Chicago violinist, is returning home on the Allen Line steamer Tunisia and is due in the Western metropolis September 11.

Morgan Kingston, tenor of the Century Opera Company, New York, returned on Saturday, August 29, from Liverpool.

Kathleen Howard, contralto of the Century Opera Company, has returned to New York from Paris.

L. H. Mudgett, manager of Symphony Hall, Boston, Mass., returned last week from Italy via New York.

Luella Anderson, violinist and MUSICAL COURIER correspondent at Brussels, has returned to her home in Omaha, Neb.

Mary Münchhoff, an Omaha, Neb., musician, has returned to that city.

Arthur Alexander, the tenor, whose home is in Paris, sailed from Marseilles, September 3 on the steamship Patria, due in New York about September 12.

Helen Stanley, the soprano, who will appear both in concert and with the Century Opera Company of New York this season, is now en route here from Europe.

Paul Althouse, tenor of the Metropolitan Opera Company, is en route to New York.

R. Franz Otto, vocal instructor, of Dubuque, Ia., has returned to his home from Italy.

Jan Sickesz, the Dutch pianist, has arrived in New York.

Johanna Gadski, the soprano, arrived in New York, Monday morning, September 7, on the steamship Rotterdam from Rotterdam.

Eleanor Spencer, the pianist, arrived in New York on Monday morning of this week on the steamship Rotterdam.

Alexander Bloch, the violinist, also was a passenger on the Rotterdam.

Ernestine Schumann-Heink came back to America on the steamship Rotterdam, arriving here on Labor Day. The contralto has been summering in Germany, where she was to have sung at the Bayreuth performances. During the approaching season Mme. Schumann-Heink will fill a long list of engagements extending as far south as Florida.

Lura M. Abell, assistant in the Berlin office of the MUSICAL COURIER, arrived Monday on the Rotterdam.

Eleanor Painter, of the Dippel Opera Comique forces, was also a Rotterdam passenger.

Max Zach, conductor of the St. Louis Symphony Orchestra, returned Labor Day on the steamship Rotterdam.

Mr. and Mrs. Arnold Volpe reached New York September 3 from London.

Fannie Bloomfield Zeisler, the pianist, arrived in New York on Monday morning aboard the steamship Rotterdam.

THE PROOF OF THE PUDDING.

As an echo of the imagined grievance of certain members of the National Association of Organists against the MUSICAL COURIER for its truthful, unbiased (and uncensored) report of the recent convention at Asbury Park, N. J., it will certainly not be without interest to mention the fact that the annual convention banquet of the organists was this year attended by only 123 persons, while last year the number was 240, or almost twice as many. In the words of one who was present at both, "it was a catastrophe this year!" It certainly was.

Information is also volunteered over the telephone by a voice purporting to be that of a member of the organists' association that "the recitals were this year given in the Methodist Church because the organists did not care to take the time necessary to familiarize themselves with the big Ocean Grove Auditorium organ."

Finally, if the organists wish to "put themselves right" in this matter, let them publish the complete and unabridged minutes, if any were kept, of the business meeting. Those minutes would make interesting reading.

AN OLD MEMORY REVIVED.

This is Daleyrac, a great man in his day, and one of whom the French were so proud that they put his picture in the "Galerie Historique des Hommes les plus célèbres." It is from this Historical Gallery of the most celebrated men that this portrait of Daleyrac is copied. It was published in Paris in 1811, two years after the composer's death, and while his operas still held the stage.

He was born in 1753 and educated for the law. But he so thoroughly disliked his legal studies that his father reluctantly permitted him to study music. "He was modest in his clothes, frugal in eating, simple in his tastes and habits, and he denied himself in every way that he might cause his father as little expense as possible," says the book. He took the famous Belgian composer, Grétry, as his model and worked very hard with a teacher named Langlé. The success of some violin duets that he had composed secured for him the chance to write for a stage production. He soon became one of the most esteemed of French operatic composers.

Notwithstanding all the excitement, tension, and horrors of the French Revolution of 1789 to 1793 Daleyrac supplied the public with a continuous out-



put of operas. This list will show how persistently he worked: "L'Actrice Chez elle," "Adèle et Dorsan," "Adolphe et Clara," "Agnès et Oliver," "Alexis," "L'Amant Statue," "Ambroise," "L'Antichambre," "La boucle de cheveux," "Les Brigands," "Camile," "Cange," "Catinat," "Le Château de Monténéro," "La Chêne patriotique," "Le Chevalier â la mode," "Le Corsaire," "Deux mots," "La-dot," "L'eclipse totale," "Elise-Hortense," "La famille Americaine," "Fanchette," "La pauvre femme," "Gulistan," "Gulnare," "Koulouf," "La leçon," "Léhémann," "Lina," "Maison à vendre," "La maison isolée," "Une heure de mariage," "Marianne," "Le petit matelot," "Une matinée de Catinat," "Mombreuil et Merville," "Nina," "Le pavilon du calife," "Philippe et Georgette," "Picaros et Diego," "La poète et le musician," "Primrose," "La prise de Toulon," "La jeune prude," "Raoul, sire de Créque," "Renaud d'Ast," "Le nouveau Robinson," "Le rocher de Leucade," "Roméo et Juliette," "J. J. Rousseau," "Sargines," "Les deux petits Savoyards," "Les deux sérénades," "La soirée orageuse," "Le petit souper," "Les deux tuteurs," "Urgande et Merlin," "Vert-vert."

Not one of these many successful operas has survived the storm and stress or slow decay of time. Daleyrac has had his day. His sun has set to rise no more. The French Revolution, the rise and fall of Napoleon, a new monarchy, and a new republic a Franco-Prussian war, the commune, and all th restorations, revolutions, proclamations, and socia upheavals have very much altered the musical taste of the French. And it is hardly likely that th present cataclysm of race hatred and revenge wi restore the gentle melodies and simple harmonies o Daleyrac to popular favor.

Nevertheless it is not unbecoming of us to thin kindly for a few moments of a hard working, fru gal, high minded man, whose music gave delight t thousands a hundred years ago.

THE WORLD DO MOVE.

In an essay of "The Science of History," b James Anthony Froude, there occurs this sentence "As the planet varies with the atmosphere whic surrounds it, so each new generation varies from th last, because it inhales as its atmosphere the ac cumulated experience and knowledge of the whol past of the world. These things form the spiritua air which we breathe as we grow; and in the in finite multiplicity of elements of which that air i now composed, it is forever a matter of conjectur what the minds will be like which expand under it influence."

No stronger proof of the influence of atmospher on our own planet need be sought than that fu nished by the coal beds. When coal was forme on our earth's surface many thousand years ag the carbonic acid gas in the atmosphere was s dense that no human lungs, such as we now hav could have survived an hour in it. The sun wa more fiercely bright and the surface of the eart much hotter. In such an atmosphere and heat th early vegetation flourished amazingly and the fer shaped plants grew to the height of several mile

Gradually the poisonous gas grew less, the su lost a little of its power, the earth cooled dow and the prehistoric ancestors of the human race be gan their slow but continuous march and evolutio to become in time the men and women of ou habitable world. The coal which we so heedlessl burn in our furnaces is but the living record of a earlier world, and the heat that warms us on winter's night is only the liberated sunbeams lon imprisoned in the giant ferns which flourished s abundantly in the suffocating air unnumbered age ago. In this vast interval of time the entire su face of the world was changed.

It requires a very much shorter interval to chang the temper and characteristics of a nation. Eac new generation is surprised at the ideas of th generations that preceded it.

Our failure to understand the actions of our an cestors is not due to a lack of intelligence in us o in them, but to our inability to grasp the funda mental fact that conditions are different.

If our atmosphere should become surcharge with carbonic acid gas again our trees and shrub would begin to grow at an incredible rate. If w were surrounded with the same conditions that ou forefathers had, we should do as they did and thin as they thought.

Surely if any man was entitled to respect as forecaster of political events, that man was Edwar Gibbon, whose capacious brain had systematize the million facts and unparalleled complexities c Roman history. Yet Gibbon said that the era c great conquerors was at an end. Unfortunately fo Gibbon, however, his prophetic vision did not fore see that a certain boy of about nine years of ag was to grow into the conquering Napoleon.

Froude says that the Crystal Palace in Londo was intended to be the inauguration of a new era when the sword was to be changed to a useful farm implement, and when commercial prosperity was t banish forever the horrors of war. But even whil Froude was writing his essay he tells us that th

American Civil War was teaching the world that "the arts which have made greatest progress are the arts of destruction."

When that four year turmoil was ended the cheerful optimists at once began to preach: "There will be no more war; the world has grown too civilized for that!" In spite of the Anglo-African war, the Spanish-American war, the Russo-Japanese war, the Balkan war, the so-called war in Mexico, there were thousands of persons who professed open-eyed surprise that this present European conflict should have happened. "We thought the world was too civilized for that," they exclaimed when the news came over the cables.

Plainly, these persons do not feel and understand the conditions of Europe. Perhaps they may be pained to learn that we believe the United States—which at present is patting itself on the back and congratulating itself on its superior civilization—will yet throw down the gauntlet and proceed to thrash some nation with which it today has not the suspicion of a grievance.

At any rate, this is the lesson that history teaches. And perhaps at that time one of the present warring nations of Europe will wonder that the world is not yet civilized enough to put down war. At least it is to be hoped that the manhood of the nation will be in evidence when the right time comes.

It is hardly necessary to lengthen this article with remarks on the constant changes in musical taste.

If we keep Froude's simile in mind and remember that even the earth is altogether altered with a change in its invisible gas, we may more clearly understand how different conditions and ideals and experience can change a national taste in matters of art, literature, and music.

FROM BEAU BROADWAY.

A timely arraignment is this one published by Beau Broadway in his New York Morning Telegraph column:

DEAR BEAU BROADWAY—I am so glad that you are devoting so little space to the pathetic stories of war "refugees." All of us are tired of these heroes. We do not care to suffer the sad story of some fate driven, Europe trotting soul who for war reasons was compelled to go three hours without caviar when we are reading of poor wretches in the trenches who have to go three hours without water, but not three minutes without bullets.

And oh! my dear Beau, what an awful prospect faces us. For many years to come we shall have to listen to some rich man, whom we dare not interrupt, telling us how he just managed to escape from Algiers in a suite de luxe just before the war broke out, and of the questionable food on the doppelschraubschnellpostdampfer Spitzenhauser II. . . . There is, for instance, my uncle Paul, who was a refugee in the corridors and dining rooms of the Hotel Saveloy, London, for six weeks.

The MUSICAL COURIER echoes the foregoing sentiments most heartily. This paper will publish no more "refugee" stories of the kind mentioned by the Telegraph.

THE TORONTO MENDELSSOHN CHOIR.

One of the things which Germany will regret having deprived herself of is the singing of the Toronto Mendelssohn Choir. The organization was to have visited Berlin and other cities in the Fatherland next spring, but, of course, the course of events has changed all that.

CARLSRUHE'S MUSIC FESTIVAL.

Carlsruhe was to have undertaken a music festival next year in order to celebrate the 200th anniversary of the founding of the city. The music projected for performance was to have been—German and French!

TWENTY-FIVE CITIES TO COMPETE AT THE INTERNATIONAL EISTEDDFOD AT THE PANAMA-PACIFIC EXPOSITION, SAN FRANCISCO.

[From the Editorial Bureau, Panama-Pacific International Exposition, San Francisco.]

The fact that fully two dozen cities will be represented by great choral or other musical organizations in the world Eisteddfod contests at the Panama-Pacific International Exposition in San Francisco during the last week in July next year is but one of the many evidences that San Francisco will be the Mecca for music lovers in 1915. In this series of musical events, as reported by W. Solomon Jones, general secretary of the 1915 International Eisteddfod, all competitions are open to the world, and $25,000 will be distributed in prizes.

Of these contests the most important will be the chief choral competition for mixed choirs numbering not less than 125 nor more than 150 voices, the three prizes offered being, respectively, $10,000, $2,000 and $500. For the mixed choir work, fifty to sixty voices, the prizes are $1,000 and $250; prizes offered in the ladies' choral competitions, fifty to sixty voices, are $1,000 and $500; in the male choral contests with the same numbers, $3,000 and $750, and for children under sixteen, numbering forty to fifty voices, the prizes are $250, $150 and $100.

Other numbers on the program include double male quartet, ladies' double quartet, soprano, contralto, tenor and baritone solos, soprano and alto duet, tenor and bass duet, with prizes ranging from $50 to $100. Military bands of thirty to forty pieces will compete for prizes of $2,000 and $500, and boys' bands (not over eighteen years of age), twenty-five to thirty pieces, for prizes aggregating $500.

In addition to the fifteen musical numbers there will be six prize competitions for original poems, five of them being in the Welsh language, the sixth in English, to treat the theme, "Meeting of the East and West," through the Panama Canal. In the five prose competitions, either Welsh or English, prizes are offered ranging from $200 to $250. The adjudicators or judges of the literary competitions include leading professors of the two California universities, beside Messrs. W. Apmadoc, Dyfed Alavon and Silyn Roberts, M. A., of Wales (in poetry), and in prose competitions Rev. Jenkin Lloyd Jones, Ph. D., Gwen Edwards, M. A., Oxford, Ernest Rhys, Hon. T. C. Edwards ("Cynonfardd"), H. O. Rowlands, D. D., and Hon. A. L. Thomas, ex-Governor of Utah. Delay in issuing the full program, which was promised some months ago, is due to the distances and time required for correspondence with the proposed European adjudicants. The judges for the musical events are now in process of selection, and will be announced later.

At the latest Eisteddfod, held last year in Pittsburgh, Pa., where there were over 40,000 paid admissions, the first prize for the chief choral event was awarded to the Choral Union of Scranton, Pa., the second went to Chicago, and the third to Cleveland, Ohio. These three organizations, among which the keenest rivalry exists, have signified their intention of competing again at San Francisco during Eisteddfod week, beginning July 27, 1915. Other organizations of choristers have been promised by their conductors representing Victoria (B. C.); Denver; Des Moines, Ia.; Chicago; Boston; Philadelphia; Johnstown, Pa.; Granite City, Ill.; Canton, Ohio; St. Louis, Mo.; Butte, Mon.; Seattle, Tacoma and Spokane, Wash.; Portland, Ore.; Vancouver, B. C. (two); Saskatoon, Can.; Los Angeles, Oakland, Berkeley, Sacramento and San Diego, Cal., and the Mormon Tabernacle Choir, Salt Lake City, Utah. The last named is conducted by Evan Stephens, who, like many of the others, is an enthusiastic Welsh musician.

The list of honorary members of the 1915 International Eisteddfod Association now numbers over 300 names of eminent musicians, university professors, jurists and patrons of the art generally. These represent about 100 different cities. The Eisteddfod gatherings are not intended to be money making events, all receipts being turned back into the prize fund, even the organizers working without pay. At the exposition it is planned to hold the greatest choral prize events during the day for eight days, the literary and band contests being given during the evenings.

Among the well known musicians and conductors who have expressed their determination of bringing large organizations to San Francisco in July, 1915, are: O. Gordon Ericson, conductor Sunday Evening Club Choir, Chicago; Dr. John T. Watkins, director Choral Union, Scranton, Pa.; J. D. Owens, Canton, Ohio; Sam. H. Trelor, Butte, Mon., who will bring a chorus of 150 voices and the Anaconda Band; W. D. Donley, conductor People's Choral Society, Seattle, who will bring three organizations; W. D. Kent, president Arion Club, Victoria, B. C.; Claude Madden, leader Amphion Male Chorus, Vancouver, B. C.; George Taggart, director Scottish Philharmonic Society, Vancouver, B. C., who will bring 150 singers to compete in three events. Similar arrangements have been made by Walter Bordwell, president Ellis Club, Los Angeles, Cal.; Charles Galloway, director Apollo Club, St. Louis; E. D. Crandall, director combined associations of Oakland, Berkeley, Alameda, Cal.; Prof. Iowerth W. Pressor, Johnstown, Pa,; Jos. A. Jenkins, Pittsburgh, Pa.; F. W. Wodel, conductor People's Choral Union, Boston; H. W. Owens, conductor Haydn Choral Society, Chicago; Prof. Robert J. Jones, Des Moines, Ia.; E. S. Griffith, Cleveland, Ohio, and many others equally distinguished. Most of these organizations will compete in three or four events for the prizes of $10,000, $3,000 and $1,000.

The Panama-Pacific International Exposition has broken all records in comprehensiveness of plan, beauty of location and of its structures and in the rapidity of construction, the entire exposition being now, six months from the opening day, over ninety per cent. completed. It is authoritatively announced by the president and the directors that, regardless of the turmoil in Europe, this great $50,000,000 event will begin promptly on February 20, and it will be ready in every department, with some 60,000 exhibits in place, and with more special events and international congresses and conventions than were ever scheduled to meet in connection with any exposition.

Of the two hundred and seventy-five congresses which already have voted to meet at the exposition most are along the lines of the great Welsh Eisteddfod—that is, they have human service and the promotion of the welfare of the race generally as their basic motive. Many of these congresses are international in character, each being made up of scores and in some cases of hundreds of subsidiary organizations. They are expected to bring to San Francisco a million delegates and their

families—mostly thinking people with ideas to exchange. Among these conventions will be that of the American Federation of Musicians, over two dozen educational congresses, and many sociological, artistic, scientific and economical conventions.

For housing these great gatherings the exposition has erected two beautiful buildings—Festival Hall and the Memorial Auditorium, the last named built at a cost of $1,300,000, the lot on which it stands costing an additional $701,000. It is a permanent structure of steel and concrete, located in the civic center of San Francisco, and at the close of the exposition it will be presented to the city. It contains eleven main halls, the largest with a seating capacity of 10,000 persons, beside nineteen rooms suitable for smaller conventions and committee meetings. The Eisteddfod concerts will be given in this great auditorium.

Festival Hall, on the exposition grounds, a beautiful building modeled on the lines of the Palais des Beaux Arts in Paris, with a seating capacity of 3,000, will be devoted wholly to music. Large conventions of musicians will be held here, and daily recitals and concerts will be given. Edwin H. Lemare is under contract to preside at the huge instrument—one of the largest organs ever built—and he will give a series of 100 organ recitals. San Francisco for years has been noted as a music center second in importance only to New York, and there is every reason to believe that the avowed general purpose of this wonderful exposition—to be a universal university—will be carried out in every realm of vocal and instrumental harmony.

The Eisteddfod (pronounced ais-teth-vode) is the oldest national festival in the world, dating back to 1000 B. C. It was mentioned by Cæsar in his Commentaries. Its motto, "Gwiryn erbyn y byd," means "Truth Against the World," and it stands for individual liberty and progress in the arts.

CHICAGO ORCHESTRA FORTUNATE.

The Chicago Symphony Orchestra is fortunate in having only two of its members in the war territory. Bruno Steindel, the principal cellist, and Leopold de Mare, first horn, are the absentees among Mr. Stock's players. The seats for the Friday afternoon concerts are all sold and the total subscription for the Saturday evening performances is larger than it was at this time last year. The popular concerts will be resumed and probably increased in number. The first will be given early in November. Glenn Dillard Gunn will conduct two American concerts again this season. Therefore it looks as though the war will not make much difference with the Chicago Symphony Orchestra.

SYMPHONIC DETROIT.

Detroit's Orchestral Association will give a series of six concerts in the Light Guard Armory, by visiting orchestras. The Boston, Chicago, New York, Philadelphia, Cincinnati and New York Philharmonic orchestras will be heard. The new Detroit Symphony Orchestra, Weston Gales, conductor, is to hold a series of afternoon concerts for its first season, the concerts to be given in the Detroit Opera House the third Thursday of each month.

A CLEVELAND CHANGE.

Archie Bell, for four years past theatrical and music critic for the Cleveland (Ohio) Plain Dealer, and for ten years prior to that time connected with other Cleveland newspapers in similar capacities, now has connected himself with the Cleveland Leader, and will begin his work on that paper at once.

IF.

If Richard Strauss goes to war we have an idea that upon his return he will wish to undertake a thorough revision of his "Heldenleben."

TENOR AND MANAGER.

Constantino, the tenor, and Oscar Hammerstein, the impresario, are having a pretty game of tag and hide-and-seek over various sections of the country. According to report, the Hammerstein has some sort of bill against the Constantino and is trying to collect it, much to the distaste of the latter. Quite recently the Elks had a musical festival at Asbury Park, N. J., and Constantino was to be one of the singers. Whether or not his playmate Hammerstein heard of Constantino's engagement and prospective profit, and turned up at Asbury Park with a brass-buttoned gentleman or two to help the artist collect his fee—whether such was the case remains an open question; but suffice it to say that when the time was almost at hand for Constantino to begin to warble, that gentleman was discovered to be absent and no trace of him could be obtained. The audience wondered a bit, but everything was forgotten and forgiven when George Dostal was secured quickly as a substitute and delighted the audience with his vocal ministrations, delivered musically and with abundant taste and temperament. At last accounts several other persons who hold contracts for Constantino appearances were making a note of the Dostal address in case Oscar Hammerstein resolves to become playful again with his tenor friend.

MUSICAL ARRIVALS FROM EUROPE.

Edgar Stillman Kelley, the American composer; Tina Lerner, the Russian pianist; Mariska Aldrich and Oscar George Theodore Sonneck, chief of the division of music of the Library of Congress, were passengers on the steamship Ryndam, arriving in New York, Tuesday, September 1, from Rotterdam. Among those arriving here on Monday morning, September 7, from the same port aboard the steamship Rotterdam were Ernestine Schumann-Heink, the contralto; Eleanor Spencer, the pianist; Johanna Gadski, the soprano; Alexander Bloch, the violinist; Lura M. Abell, assistant to her brother, Arthur M. Abell, Berlin representative of the MUSICAL COURIER; Max Zach, conductor of the St. Louis Symphony Orchestra, and Fannie Bloomfield Zeisler, the pianist.

A PLEASANT MEMORY.

One of the most pleasant memories of last year's musical season is that of Fritz Kreisler leading the applause at Carnegie Hall, New York, at the close of a violin recital by Eugen Ysaye. The veteran Belgian artist had a no more sincere admirer than his younger Austrian rival. Today these musical friends might be fighting each other as political enemies on the battlefields of Europe, happily through no fault of their own. What would happen if the two artists met face to face with rifle and bayonet instead of with a Stradivarius and a Guarnerius?

SCHUMANN-HEINK'S EXCITING STORY.

Mme. Schumann-Heink, safely returned from Europe, tells an interesting story of how German army officials came onto the stage at Bayreuth (where she was singing at the festival) during a performance of "Parsifal," and notified those principals, orchestral players and choristers, who were eligible for war service, that they had to start for the front immediately. On the same steamer with Mme. Schumann-Heink was Johanna Gadski, and both singers appeared at a concert on board for the benefit of the Red Cross.

HERE IS A CHANCE.

With the changing of the name St. Petersburg to Petrograd, the resignation of King George from his German commands and Kaiser Wilhelm's tearing off of his English orders and decorations, it appears that even away from the battlefield feeling is running high between the fighting nations. We wonder, therefore, that neither Germany nor England has changed the tune of its national anthem. The two songs are identical. This would be the time for some of the contemporary composers of those countries to do the popular and patriotic thing. Somehow the thought suggests itself that Reger or Humperdinck could write the best martial strain for Germany, and Elgar or Mackenzie for England. Long ago, Haydn did the job for Austria, Lzoff for Russia and de Lisle for France, and all three did it well. By the way, Sir Henry Wood, the London conductor, is engaged in arranging for full orchestra the national anthems of Russia and Belgium.

ARTHUR ALEXANDER'S ART.

Arthur Alexander's early arrival and long season in America is one of the fortunate results of the European war. "No singer of today possesses finer concert qualifications than Alexander," says one competent critic, "nor has, certainly, any singer a greater talent. This inspiring young tenor holds his audiences not alone by the beauty of his singing, but by sheer weight of his musical personality. His performance has been termed extraordinary, and extraordinary it is. In the whole history of vocal music there have been few musicians who have possessed Alexander's wonderful mastery of the dual arts of singing and accompanying. It is this wonderful mastery of both arts, combined with a no less wonderful instinct for interpretation, that renders so compelling and so inspiring every manifestation of his art. It is this that carries with it the immense educational value that this art holds for all who are fortunate enough to come under its influence."

BOSTON SYMPHONY PLANS.

The following statement has been made by Major Henry Lee Higginson in regard to the Boston Symphony plans: "Owing to the war, it is impossible to learn the situation and wishes of Dr. Muck and the members of the Boston Symphony Orchestra. This doubt will hardly pass for some weeks; therefore the management cannot announce the concerts in Boston and other cities probably until the 1st of October. Meanwhile, I thank the audiences of all the cities which have listened to and supported the orchestra so courteously in the past thirty-three years."

WORDS OF WISDOM.

It is pointed out very kindly by the New York Sun "that the possession of an orchestra which should give concerts of high class music is an evidence of the culture of a community and an agency for good is never denied." For whose benefit then is the mention, oh shining Sun?

MARK HAMBOURG MAY COME HERE.

Mark Hambourg has lost all his European engagements for this season and a rumor which reaches the MUSICAL COURIER at the moment of going to press is to the effect that the gifted pianist may come to the United States very shortly for a tour in this country.

DEATH OF VAN GHELUWE.

Leo van Gheluwe, the aged Belgian composer, died in Ghent a few days ago, "in consequence of the excitement brought on by the present disturbed conditions in his native country," as a report says.

MAX SMITH IN MUNICH.

Max Smith, music critic of the New York Press, is in Munich and writes to his paper that he and several thousand other Americans are unable to leave that city.

ARE SAID TO BE FIGHTING.

Franz Lehar, Leo Fall, Oscar Strauss and Jean Gilbert are all said to be fighting, and the world of comic opera holds its breath in consequence.

The PROGRESS of AMERICAN MUSIC

[This department is designed by the MUSICAL COURIER to be as complete a record as possible of the public performance all over the world of the works of composers born in the United States. The department will be published weekly and contributions are solicited from any source whatsoever to help make the record all-encompassing. The clippings and programs sent must report concerts which have actually taken place and must be of recent date. However, advance notices and advance programs will not be considered. The data submitted must also include the place and date of performance and the names of the performers, and, before all things, it should be remembered that composers not born in the United States are ineligible for the MUSICAL COURIER list. All communications referring to this department must be addressed:—"American Composition Editor," MUSICAL COURIER, 437 Fifth Avenue, New York, N. Y.]

Bauer, Marion—"Light" (song), sung by Mrs. A. Marcfield, Wanamaker Auditorium, New York, February 7, 1914.

Beach, Mrs H. H. A.—"Ah, Love but a Day," "June" (songs), sung by Elizabeth Newton MacCallin, the Sioux City Woman's Club, Sioux City, Ia., March 18, 1914.
—"Sonata in A Minor," op. 34 (piano and violin), played by Opal Bullard and Frederick Heizer, Sioux City Woman's Club, Sioux City, Ia., March 18, 1914.
—"The Year's at the Spring" (song), sung by Jean Vincent Cooper, Wanamaker Auditorium, New York, February 7, 1914.

Bliss, Paul—"Rosary of Spring" (song), sung by Marie Louise Wagner, Wanamaker Auditorium, New York, February 7, 1914;—sung by Mary Green Peyton, Cincinnati, Ohio, February 7, 1914.
—"Was There a Moon in the Sky?" "Perfect Nights and Days" (songs), sung by Mary Green Peyton, Cincinnati, Ohio, February 7, 1914.

Brown, Mary Helen—"Rose Dreamed She Was a Lily" (song), sung by Lalla B. Cannon, Wanamaker Auditorium, New York, February 7, 1914.

Bullard, Frederick Field—"Vagabondia" (choral), sung by the Apollo Club, Portland, Ore., February 17, 1914.

Cadman, Charles Wakefield—"Thistledown" (song), sung by Yvonne de Treville, Hawaiian Opera House, Honolulu, February 5, 1914.
—"From the Land of the Sky Blue Water" (organ adaptation by Clarence Eddy), played by Arthur Davis, Christ Church Cathedral, St. Louis, February 16, 1914;
—"From the Land of the Sky Blue Water" (song), sung by Jean Vincent Cooper, Wanamaker Auditorium, New York, February 7, 1914.

Campbell-Tipton—"A Spirit Flower" (song), sung by Mary Green Peyton, Glendale College Club, Hotel Gibson, Cincinnati, Ohio, February 7, 1914.

Carpenter, John Alden—"Don't Ceare" (song), sung by Christine Miller, Apollo Club of St. Louis, Odeon, St. Louis, Mo., February 3, 1914;—sung by Christine Miller, Bethany College of Music and Fine Arts, Lindsborg, Kan., January 31, 1914;—sung by Christine Miller, Waterloo, Ia., February 6, 1914;—sung by Christine Miller, Topeka, Kan., January 29, 1914.

Clough-Leighter, H.—"Who Knows?" (song), sung by Lalla B. Cannon, Wanamaker Auditorium, New York, February 7, 1914.

Federlein, Gottfried H.—"Legend" (organ), played by J. A. Meale, Central Hall, Princess street, London, S. W., January 28, 1914.
—"Scherzo," "Pastorale" (organ), played by Arthur Davis, Christ Church Cathedral, St. Louis, Mo., February 16, 1914;—played by Roland Diggle, the Cathedral of St. John, Quincy, Ill., February 8, 1914.
—"Legende," "Scherzo" (organ), played by T. Tertius Noble, St. Thomas' Church, New York, February 22, 1914.
—"Scherzo" (organ), played by Sumner Salter, Grace Hall, Williams College, Williamstown, Mass., January 14, 1914.

Foote, Arthur—"Oriental Sketch" (organ), played by Sumner Salter, Grace Hall, Williams College, Williamstown, Mass., January 14, 1914.

Gilberté, Hallet—"Minuet la Phyllis" (song), sung by Edna Wolverton, Warford School of Music, Morristown, N. J., November 14, 1914;—sung by Vernon Archibald, Carnegie Hall studio, New York, January 22, 1914;—sung by Charlotte Lund, the Assembly Salon, Plaza Hotel, New York, February 19, 1914.
—"Ah, Love but a Day" (song), sung by Edna Wolverton, Warford School of Music, Morristown, N. J., November 14, 1914;—sung by Ellison van Hoose, the Assembly Salon, Plaza Hotel, New York, January 8, 1914;—sung by Ellison van Hoose, Waldorf-Astoria, New York, February 23, 1914;—sung by Charlotte Lund, studio recital, New York, January 22, 1914;—
—"Idyls of the South Sea" (song), sung by Christine Miller, Bethany College of Music and Fine Arts, Lindsborg, Kan., January 31, 1914;—sung by Christine Miller, Topeka, Kan., January 29, 1914.
—"Indian Mountain Song" (chorus), sung by ladies' chorus, Tuesday Musical Club, Woman's Club Auditorium, Riverside, Cal., February 10, 1914.
—"The Thunderbirds Come From the Cedars," from "Wigwam and Tepee" (song), sung by Mrs. H. Talbot Peterson, Tuesday Musical Club, Pittsburgh, Pa., February 17, 1914.
—"The Rain Drop" (song), sung by Carl H. Ruprecht, First Presbyterian Church, Springfield, N. J., November 25, 1913;—sung by Lina M. Hauth, the Fabri studios, New York, January 21, 1914.
—"A Rose and a Dream" (song), sung by Ellison van Hoose, Trenton Monday Musical Club, Association Hall, Trenton, N. J., December 11, 1913;—sung by Ellison van Hoose, the Assembly Salon, Plaza Hotel, New York, January 8, 1914;—sung by Ellison van Hoose, First Presbyterian Church, Bloomfield, N. J., January 19, 1914;—sung by Lina M. Hauth, the Fabri studios, New York, January 21, 1914;—sung by Emma Howe Fabri, Estey Hall, Philadelphia, February 26, 1914.
—"Youth," "Land of Nod," "There, Little Girl, Don't Cry," "Tell Tale," "Scandal," "A Plea," "The Absent Minded Beggar" (songs), sung by the composer in Philadelphia, February 25, 1914.

Gilmour, Howard C.—"A Slumber Song" (song), sung by Lalla B. Cannon, Wanamaker Auditorium, New York, February 7, 1914.
—"Hame to the Hielands" (song), sung by Norma Weber, Wanamaker Auditorium, New York, February 7, 1914.

Goldblatt, Maurice—"Dance of the Sylphs" (violin), played by Alvin Steindel, Chicago, December 2, 1913;—played by Robert L. Barrow, Salt Lake City, Utah, January 11, 1914;—played by Robert L. Barrow, Hinckley, Minn., January 15, 1914.
—"Reverie Poetique" (violin), played by Isidore Berger, St. Mary's School, Knoxville, Ill., January 10, 1914.
—"Mediation," "Dance of the Sylphs" (violin), played by the composer, Glencoe Union Church, Glencoe, Ill., January 18, 1914.

Grant-Schaefer, G. A.—"The Eagle" (song), sung by Christine Miller, Apollo Club, Odeon, St. Louis, Mo., February 3, 1914;—sung by Christine Miller, Topeka, Kan., January 29, 1914.
—"The Sea" (song), sung by Christine Miller, Bethany College of Music and Fine Arts, Lindsborg, Kan., January 31, 1914;—sung by Christine Miller, Waterloo, Iowa, February 6, 1914.

Hadley, Henry K.—"Butterflies" (song), sung by Yvonne de Treville, The Auditorium, Los Angeles, Cal., February 19, 1914.

Homer, Sidney—"Banjo Song" (song), sung by Paul Frederic Eichhorn, Wanamaker Auditorium, New York, February 7, 1914.

Kroeger, Ernest R.—"In Slumberland" (song), sung by Christine Miller, Bethany College of Music and Fine Arts, Lindsborg, Kan., January 31, 1914.

La Forge, Frank—"Expectancy" (song), sung by Jean Vincent Cooper, Wanamaker Auditorium, New York, February 7, 1914.

MacDowell, Edward A.—"To a Water Lily" (organ) played by Sumner Salter, Grace Hall, Williams College, Williamstown, Mass., January 14, 1914.
"The Blue Bell" (song), sung by Jean Vincent Cooper, Wanamaker Auditorium, New York, February 7, 1914;—sung by Yvonne de Treville, Hawaiian Opera House, Honolulu, February 5, 1914.
—"Etude," op. 46, No. 2 (piano), played by Winona Hill, Tuesday Musical Club, Pittsburgh, Pa., February 17, 1914.

McMillan, Malcolm Dana—"A Valentine" (song), sung by Christine Miller, Bethany College of Music and Fine Arts, Lindsborg, Kan., January 31, 1914;—sung by Christine Miller, Topeka, Kan., January 29, 1914.
—"The Heart of Farazda" (song cycle), sung by Christine Miller, Waterloo, Iowa, February 6, 1914.

Moore, Mary Carr—"My Garden" (song), sung by Yvonne de Treville, Hawaiian Opera House, Honolulu, January 31, 1914.

Nevin, Ethelbert—"The Nightingale's Song," sung by Christine Miller, Bethany College of Music and Fine Arts, Lindsborg, Kan., January 31, 1914.

Parker, Horatio—"Love Is a Sickness Full of Woes" (song), sung by Mrs. Charles E. Mayhew, Tuesday Musical Club, Pittsburgh, Pa., February 17, 1914.

Russell, Alexander—"A Gypsy Song" (song), sung by Norma Weber, Wanamaker Auditorium, New York, February 7, 1914.

Salter, Mary Turner—"Come Into the Garden" (song), sung by Mrs. A. Marcfield, Wanamaker Auditorium, New York, February 7, 1914.

Scott, John Prindle—"I Know in Whom I Have Believed" (song), sung by Henry J. Schlegel, Rochester, N. Y., February 8, 1914;—sung by J. A. McMahon, Cleveland, Ohio, February 15, 1914;—sung by William Simmons, Manuscript Society Concert, National Art Club, New York, February 27, 1914.
—"John o' Dreams" (song), sung by William Simmons, Manuscript Society Concert, National Arts Club, New York, February 27, 1914.
—"Death Triumphant" (song), sung by L. R. Boals. New York, March 28, 1914.

Frank Gittelson to Return.

All uncertainty regarding the homecoming of Frank Gittelson, the young American violinist, has been settled by a cablegram, received by his father, Dr. Samuel Gittelson, of Philadelphia, and it is now known that the young artist will sail from Rotterdam aboard the steamship New Amsterdam, September 12. Over a week ago Dr. Gittelson was notified by the steamship company that upon receipt of funds for the passage, Gittelson would be assigned to a stateroom on the first available boat, and now, arrangements are complete.

Gittelson will make his American premier as soloist with the Philadelphia Symphony Orchestra in Philadelphia on October 30.

Helen Ware Is the Author.

The article appearing in last week's issue of the MUSICAL COURIER entitled "The Renaissance of Improvising" was written by Helen Ware, the violinist and accomplished interpreter of Hungarian music. Through an inadvertence, Harriet, instead of Helen Ware, appeared as the name of the author of this interesting article.

Carl M. Roeder in the White Mountains.

Carl M. Roeder has been spending the summer in the White Mountains at North Conway, N. H. He will return to New York about September 15, ready to resume his teaching. His customary large class will keep him busily employed after September 21, when his season opens.

Kirschbaum in Army.

Walter Kirschbaum, pianist and pedagogue at the Toronto Canadian Musical Academy, is in the Austrian army, and consequently cannot return to Toronto in time to take his regular position when the academy opens. His substitute has not yet been determined upon.

Missing No Chances.

"Our Congressman offers to send some garden seed."
"Tell him we have no garden. We can use some canary seed, though."—Kansas City Journal.

The premiere of Dr. Otto Neitzel's new opera "The Judge of Kaschau," which was to have taken place this month at the Crefeld Opera, has been indefinitely postponed.



A Bauer Letter.

Some passages of a letter recently received from Harold Bauer, and written at Melbourne under date of July 30, are as follows: "The ubiquitous MUSICAL COURIER is the chief cause of this communication to you. I have just seen a recent number of the paper containing a report of my visit to Honolulu and quoting a statement of mine to the effect that there were many interesting reminiscences of Stevenson in that part of the world. It so happens that an old friend of mine has acquired the estate where Stevenson used to live, and the accompanying photograph is taken in the garden of his house, 'Sans Souci,' the occasion being a farewell dinner given to Mrs. Bauer and myself in true Hawaiian style. Note the roast pig in the center of the picture (the Hawaiian, when he celebrates, asks his friend to 'eat pig' with him), the cocoanuts used as drinking vessels, the 'lei,' or festive wreaths, and . . . the total absence of knives and forks!

"The photo is of particular interest, I think, if only for the fact that there is only one artist in it! The others are mostly sugar planters.

"I am in the midst of a strenuous Australian season and am just completing a series of thirteen recitals in Melbourne, having given a similar series in Sydney. It is quite an original experience to give so many recitals in the same city within a few weeks and you can imagine that the preparation of so many programs is no light task. I am sending you the complete set, interesting, I think, for the reason that they are so varied and represent practically the entire classical repertory of the piano.

"My season lasts until September; we then leave for America for a short season until January, after which we return to Europe.

With kind regards, I remain,

"Yours very truly, HAROLD BAUER."

Bauer's Programs.

The first of the Bauer programs included Schumann's C major fantasie, Chopin's B minor sonata, and shorter compositions by Mendelssohn, Beethoven (minuet), Daquin, Gluck-Brahms, Alkan, Schubert (impromptu), Saint-Saens; the second concert presented Bach's "Italian" concerto, Beethoven's "Les Adieux" sonata, Schumann's "Etudes Symphoniques," Chopin's F major ballade and C sharp minor scherzo, Liszt's D flat etude, and an arrangement of Wagner's "Ride of the Valkyries"; the third program was made up of Beethoven's "Appassionata" sonata, Schumann's "Carneval," Chopin's G minor ballade, E major nocturne and A flat polonaise, Mendelssohn's "Rondo Capriccioso," and Liszt's "Waldesrauschen" and thirteenth Hungarian rhapsody; the fourth program embraced Mozart's C minor fantasia, Schumann's "Papillons," Beethoven's op. 3 sonata, Debussy's "Children's Corner," Brahms' D minor ballade and B minor capriccio, Schubert's G flat impromptu, and Liszt's "St. Francis Legend"; the fifth concert had Brahms' waltzes, Beethoven's "Moonlight" sonata, Schumann's "Fantasiestücke," Chopin's berceuse and B flat minor scherzo, Gluck-Saint-Saëns "Alceste air de ballet," and Liszt's "Mephisto" waltz; a Chopin program consisted of the etude in C minor, prelude, A flat, fantasia, B minor sonata, F sharp impromptu, tarantelle, F sharp minor polonaise, barcarolle, C minor nocturne, and B minor scherzo; Bach headed the seventh program with his "English" suite in G minor, and then followed Bee-



HAROLD BAUER (EXTREME RIGHT) IN HONOLULU.

thoven's F sharp sonata, Franck's prelude, choral and fugue, Chopin's C sharp minor nocturne, E flat minor polonaise and A flat ballade, Schubert's "Ländler," and Brahms' Hungarian dances; the eighth recital brought forward Bach's "Chromatic" fantasia and fugue, Mozart's F major sonata, Chopin's B flat minor sonata, Schumann's Faschingsschwank, Alkan's "The Wind," Gluck-Sgambati's "Melody," and Wagner's "Ride of the Valkyries"; Beethoven's A flat sonata, Schumann's "Kinderscenen" and toccata formed the big numbers of the ninth program, while the shorter ones were a Chopin prelude, two etudes, mazurka and polonaise, Rachmaninoff's C sharp minor prelude, Weber's "Rondo brillant" and Liszt's "Au bord d'un Source" and a Hungarian rhapsody; a tenth recital opened with Schumann's "Kreisleriana," and then came Liszt's B minor sonata and shorter pieces by Beethoven (minuet), Bach, Levy ("Tango"), Ravel, Chopin (tarantelle, waltz and A flat polonaise), Schubert-Liszt ("Erlking"), Schubert (A flat impromptu) and Saint-Saëns; the eleventh program had a worthy beginning with Beethoven's "Waldstein" sonata and three short numbers by Schumann, and the balance of the concert was constituted by Chopin, Debussy, Grieg, Rubinstein and Wagner-Brassin; Bach led off the twelfth recital with his D major toccata, while Schumann was represented by his G minor sonata, Brahms by his G minor rhapsody, Chopin by a nocturne, ballade and polonaise, Mendelssohn by an etude in B flat minor and the "Spinning Song," Cesar Franck-Bauer by the prelude, fugue and variations, Scarlatti by his A major sonata, Liszt by his minor study, and Gluck-Saint-Saëns by the "Air de Ballet" from "Alceste." For a final program, the thirteenth, Bauer played Beethoven's D major sonata, Brahms' variations on a Paganini theme, Schumann's "Papillons," Chopin's B flat minor scherzo, Schubert's andante from the B flat sonata, Albeniz's "El Puerto," Grieg's "Cradle Song" and "Butterflies," and Liszt's "St. Francis Legend."

Tempo Presto.

Prof. Edgar Stillman Kelley tells this department that he had troublous times in getting from Rotterdam to London. "In fact," says Prof. E. S. K.," the place almost proved to be my 'Rotterdämmerung.'"

Human Degeneration.

In the latest Review of Reviews there is an article on "The Vocal Music of Monkeys," and four scientists, Mahoudeau, Margraff, Veth and Waterhouse, are quoted in it as having observed that certain members of the Howlers (Stentors) and Gibbons tribes make rhythmic sounds in scale successions while the rest of the species sit by and listen in silent admiration to the very last note of the queer concert. We are glad to hear, at any rate, that the auditors do not get up before the finale and spoil it by putting on their wraps and slamming seats and exit doors. When man descended from the monkey he well might have brought with him simian concert manners.

The Children's Hour.

"Why Children Lie" is the title of an article in the Pictorial Review. One reason is that parents trust to the honor of the youngsters when they ask them how long they have been practising.

Auld Lang Syne.

Moritz Moskowski has just written another concert valse. O tempora, O Moritz.

Trying to Disown It?

"At the convention of dancing teachers held in New York last week, the light footed professors almost came to blows over the question as to who invented the American tango."—Exchange.

The Hesitation of Rossini.

Apropos of the foregoing, Henry T. Finck tells the world that in a Rossini manuscript discovered recently there is a composition called "Halting Waltz."

Futility.

From London Truth comes the attached lament which struck us as as being particularly eloquent and heartfelt: "War—bloody, bestial war! Olympic festivals, harbingers of peace! A. D. 1916: Olympic festival at Berlin. The youth of Europe to meet in athletic festival. The young men of the nations of the world to forgather and struggle for the laurel wreaths of peaceful victory. Barely a twelvemonth ago there was an appeal for funds for this meeting that these islands might not be ill represented. And now the war cloud hangs over all. A. D. 1916. A Christian calendar! Two thousand years of men fighting like devils for conciliation and hating one another for the love of God. Do you recall how even those who had no dear ones in South Africa had war brought home to them when Freddie Tait, golfer and officer, fell in the trenches at Magersfontein? How many of those that raced at Sweden or were preparing for Berlin will be there? The iron hand of conscription lays them by the heels and bids them fight? What for? They do not know. They do not care. They are the pawns of people who think they control this planet. Not for them in the full strength of youthful manhood to row and run, to jump or swim. Let them face the bullet like men, and writhe in death on the battlefield that the historian of the future may chronicle the effects of war and the Christian religion on the development of national prowess. Let us not forget Lord Lansdowne. Old age pensions were enervating. A great war invigorating. Man does not send racchorses to be cavalry chargers or his prize breeding cattle to be fodder. But he sends the best of his athletic manhood to shoot each other and keeps the weakling at home. Olympic festivals and all their talk of peace. How fatuous. And yet I have read that England was cheered by the Berlin crowd outside the British Embassy. Perhaps I am wrong, but I will warrant the crowd was not an old crowd. Not merely has the young Berliner met the British youth in divers sports. He has got to know him in that way. Not in vain did British and German oarsmen work to common purpose at Stockholm. Go to Hamburg and Berlin, and you shall see that the young folk know that from here have come the sports that make them happy. Less than a month ago Froitzheim, the German lawn tennis player, was cheered to the echo at Wimbledon. Barely a twelvemonth ago a nephew of the Kaiser was competing in the lawn tennis championship there. Olympic festivals, cardinals and bishops are very civilizing influences. The medical man struggles to preserve the most decrepit of humanity. The Olympic enthusiast preaches physical culture and humanity. But the highest form of art and science is reserved to kill the fittest, and the perfervid religionist thanks the Deity for successful gun running."

Song of the Bullets.

DEAR VARIATIONS—I hear from Ernest Voigt, manager of G. Schirmer, Ltd., London, that the big German publishing houses like Peters, Schott, Simrock and Bote & Boek, who have tons of lead music plates in their vaults, are fearful that these will be confiscated by the government to be melted into bullets.

The thought inevitably suggests itself that even the youngest drummer boy would not mind being winged with a roulade or two out of, say, "The Barber of Seville," though the stoutest heart must quail before a chunk of "Elektra," however small the calibre.

Faithfully yours,
H. O. OSGOOD.

London, August 21.

Feminine Intuition.

Readers of novels may remember a book by Gertrude Atherton called "Rulers of Kings." It was written about ten years ago. In it the author predicted not only the Russo-Japanese and Balkan wars, but also the present European conflict with the alignment of the fighting countries exactly as they are arrayed. LEONARD LIEBLING.

Ye Music Editor.

The reason for his happy smile
Is that the phone rings all the while—
And breaking up his perfect ease
Come earnest questions such as these:
"How old is Nellie Melba now?"
"Did Eames and Patti ever row?"
"Who wrote 'The Battered Bride,' I pray?"
"How much must a contralto weigh?"
"In what key is the A flat march?"
"Should singers eat more fat than starch?"
"Do concerts pay in Arostook?"
"What was the middle name of Gluck?"
"I beg, when did Debussy die?"
"Should pianists say 'tech*nique*,' and why?"
"What was the first tune ever heard?"
"How can I tell a major third?"
"Don't you admire Richard Strauss?"
"They tell me Chopin was a souse."
"Are tunics worn at concerts much?"
"What pianist has the sweetest touch?"
"Does Bori own a private yacht?"
"Amato's coming, is he not?"
"The cello's like the human voice."
"Of operas, what's your private choice?"
"Caruso must have millions now."
"I don't like Paderewski's bow."
"Godowsky's in an awful fix."
"Who sang 'Il Re' in '96?"
"How can I get to concerts free?"
"I guess you don't remember me."
"The moths are in the piano case."
"Is Bonci tenor or a bass?"
"How do you spell Rachmaninoff?"
"Is hot milk good for quinsy cough?"
"How much do fiddles bring today?"
"Does Zimbalist wear a toupée?"
"Gabrilowitsch for me, you bet."
"Is Mozart writing music yet?"
"What's in the cup that Tristan drains?"
"What gives Amfortas those queer pains?"
"Please make my sub. three dollars net,
"Because Pa plays the clarinet."

Mr. and Mrs. Arnold Volpe Return from Europe.

Arnold Volpe, Mrs. Volpe and their two children are back in New York, after an interesting visit in Europe.

It was soon after their arrival here that they called at the office of the MUSICAL COURIER and told an exciting story of their stay abroad just prior to the outbreak of the war and up to their safe arrival in America.

"It was early in the summer that I left New York to join my family in Paris," said Mr. Volpe. "I then went to Professor Bouhy's villa in Belgium, at Pepinster, which is between Liege and Verviers, where I left the children.

"We then went to Berlin and had a delightful visit with Mr. and Mrs. Arthur M. Abell, Josef Lhevinne, Coenraad Bos, and other musical people. From there we went to Dresden and visited Professor Auer, my teacher.

"Then we went to Carlsbad, Austria, and we were there but one day when war was declared. We saw the first mobilization of troops. Our first impulse was to rush to Belgium, as we were told that Belgium was the safest place to be.

"We went to Marienbad, where we had tea with Josef Stransky. Mrs. Volpe suggested he rush back to America, but he did not seem the least bit worried. We left Marienbad on the last train before the cars were seized for the transporting of soldiers. We haven't seen or heard a word from Mr. Stransky since.

"From there we went to Wiesbaden, where we visited the family of Ossip Gabrilowitsch, the Russian pianist. We left at 3.30 and everything was peaceful; at 8 o'clock things were in a pitiable condition. We had to implore the conductor of our train to stop at Herbesthal, for at first he would not. Had we not stopped there we could never have reached our children until after the war. We were both so nervous and excited that at Pepinster I was robbed. The train was overcrowded and we had to sit on our baggage in the aisles.

"We reached there at 10.30 while the Belgians were marching toward Liege. We packed our trunks and went to Ostend.

"The sights we witnessed while trying to get on board our steamer at London were too horrible ever to tell in words. Everybody, it seemed, rushed to London. There must have been about 10,000 persons trying to get on our boat. Wives and husbands were separated, baggage lost, and there were many calamities all happening at once.

"We were very fortunate in securing passage in the steerage. However, later I obtained a place in the second class cabin for Mrs. Volpe and the children. I slept out on deck all week. The conditions on the boat were horrible.

"Luck, indeed, seemed to favor us both from the outset. That we arrived in New York with all our baggage seems almost miraculous, when nearly every one seems to have lost baggage in various parts of Europe.

"Mrs. Volpe had expected to remain abroad for three years continuing her study of music. The war, however, put an end to all of her plans."

Like all those who seek shelter on this side of the Atlantic, both Mr. and Mrs. Volpe are glad to be back and expressed deep sorrow that there should exist such a deplorable conditions of affairs in Europe.

C. Mortimer Wiske Back.

After a vacation of several months at his camp in Maine, C. Mortimer Wiske has returned to Paterson, N. J., to begin preparations for the coming Paterson and Newark music festivals.

Mr. Wiske will open an office in Newark this week, from where he will manage the Newark rehearsals.

As announced in the MUSICAL COURIER last spring this is to be the first music festival of its kind that Newark has ever had. Preparations are being made with marked rapidity, and in a few days, it is expected, the organization of the great chorus of one thousand voices will be under way.

In the next issue of the MUSICAL COURIER the weekly Newark letter will be resumed, when it is expected some interesting facts regarding the festivals will be ready for publication.

King Clark Plans.

M. H. Hanson has received quite a number of letters from all parts of the country inquiring whether Mr. King Clark will teach in America this year, and he wishes to state that it is impossible for him to answer these numerous letters individually, for he is not in a position to give a definite reply, as he does not know Mr. Clark's plans. That singer now is on his way to this country.

PUBLICATIONS AND REVIEWS

NOTICE TO PUBLISHERS.

This department is devoted to a review of old and new music publications, musical works, musical literary works and anything pertaining to the publishing of matters in music.

Only such publications and compositions will be reviewed as are deemed worthy of notice, and the Musical Courier *reserves to itself the privilege of rejection. It is also understood that any work or composition or book reviewed in this column relinquishes its copyright to any part or all of its parts so far as a review of the same can be applied. This does not mean that the* Musical Courier *assumes or claims any interest in the copyrights; it merely means that we are not to be held for any infringement of copyright by handling copyright publications or works in this department.*

Particular attention given to works of American composers and their products.

John Church Company.

"Quatrième Gavotte" (Fourth Gavotte). For piano solo. By Cécile Chaminade.

This moderately difficult and brilliant gavotte is a concert solo, not a dance. No woman composer of our day is more widely known or more highly esteemed than Cécile Chaminade, whose work, both in volume and in quality, adds a lustre to the musical reputation of her native France. In this new gavotte we find the characteristic French sprightliness and the personal note of the composer happily blended with a certain amount of classical austerity required by the old style of the gavotte. Cécile Chaminade always writes well for the piano. All her passages are playable and effective.

"Air Espagnol" (Spanish air). A piano duet, four hands. By Cécile Chaminade.

Good duet music is all too rare. We heartily recommend this gay and vivacious Spanish air to pianists. It is well within the powers of the average good amateur player, and its musical contents are not difficult to find.

Choice Sacred Songs. By various composers.

"Still, Still with Thee," and "The King of Love My Shepherd Is," by Oley Speaks; "The Day Is Gently Sinking to a Close," by R. H. Woodman; "O Eyes that are Weary," "Through Peace to Light," by William G. Hammond; "Redeeming Love," "O Paradise," "Breathe Your Soft Prayer to Christ, the Child," "I Heard the Voice of Jesus Say," "Light at Evening Time," "Oh, for a Closer Walk with God," by C. B. Hawley; "O Lord, Rebuke Me Not," "I Will Lift Up Mine Eyes," by Eduardo Marzo; "Lord Jesus, In Thy Mercy," "Sunrise and Sunset," "Nearer My Home," "I Praise the Lord," by Charles Gilbert Spross; "O Lord, Most Holy," by Pietro Vallini; "A Song of Victory," "The Ninety and Nine," by Frederick Stevenson; "Rock of Ages," by Oscar J. Fox; "Bow Down Thine Ear, O Lord," by Alexander MacFayden; "Bow Down Thine Ear," by C. Hugo Grimm; "Jesus, In Thy Dying Woes," by Will C. Macfarlane; "Light of Light," by Alfred Wooler.

"Dream Life," a song, with words by W. H. Bugbee and music by G. Warring Stebbins, is a simple melody with an unaffected accompaniment. It is just the kind of song that teachers can use and amateurs can sing effectively. It is musically attractive both in melody and rhythm.

"Red Roses," a song, with words by Jessie Wade Manning and music by Lawrence H. Montague, is graceful and natural in its flow and altogether without pretensions or striving after novel effects. It is the kind of song that does not become wearisome with repetition. The words are wholesome in sentiment and are suitable for song purposes by young persons.

"The Lambs March," a piano solo by John Philip Sousa, is a composition that hardly requires eulogy or criticism. It is a Sousa march. If there are any persons in Europe or America who do not know what a Sousa march is by this time we fear that no words of ours can enlighten them.

The Boston Music Company.

An Album of Five Pieces for the Piano. Composed by Claude Debussy.

These five short compositions, which are of medium difficulty, are called "Mazurka," "Ballade," "Danse," "Rêverie," "Valse romantique." In spite of their names, however, they are all characteristic of the selfsame composer. It is, of course, this personal note which gives Claude Debussy his fame throughout the musical world. Apart from this particular something which belongs to Debussy alone, there is nothing unusual in these five pieces. We are tempted to quote what Lamb said about the poetry of Shelley: "Thinspun." But the thinspun poetry of Shelley endures. Likewise the thinspun music of Debussy has vitality and individuality.

"Trio Album." For violin, cello and piano. In seven volumes.

Volume V contains "Andante Sostenuto," by Waldemar Bargiel; "Lento," by Cécile Chaminade; "The Bells," by Claude Debussy; "Romance sans paroles," by Daniel Van Goens; "Epithalame," by Eduard Lassen; "Bolero," by Maurice Moszkowski; "Barcarolle," by Jacques Offenbach; "Serenade," by Gabriel Pierné; "Waltz-Scherzo," by Oscar Straus; "Canzonetta," by P. Tschaikowsky.

The engraving and printing of these albums are perfection itself, and the compositions are all melodious and within the technical powers of most amateur string players. They are in every way commendable, for they encourage the performance of good music, and they satisfy the tastes of those who have already learned to appreciate good music.

White-Smith Music Publishing Company.

"Trio in D Major." Op. 56. For violin, cello and piano. Composed by Charles Wakefield Cadman.

This important and solidly constructed work is written in the usual three movement form. The first movement, allegro maestoso, is powerful, broad and imposing. The second movement, andante cantabile, is rich in harmonic changes and full of expressive melody. In the last movement, vivace energico, the composer has given free rein to his impetuous flow of themes and phases, and has written a brilliant and convincing movement which worthily concludes the trio. This music is, perhaps, a little beyond the technical skill of amateurs, yet it is brilliant and effective without in the least taxing the powers of any good trio of professional players. It is to be hoped that this excellent work from the pen of one of the most successful of the younger school of American composers, will meet with the approval it so well merits.

Polak's Fine Work at Asbury Park.

Among the many brilliant features in connection with the Elks Music Festival, held at Asbury Park, N. J., on August 25, 27, 29, was the fine work of the young American pianist, Emil Polak, who appeared not only as a soloist on each of the programs, but also was the official accompanist of the occasion. During the course of the three big entertainments the versatile pianist played for the tenors, George Dostal and Orville Harrold, the baritone, Jerome Uhl, and also for Alice Nielsen, soprano; Rosa Olitzka, contralto; Miss Mylott, contralto; Mabel Garrison, soprano, and Nahan Franko, the New York violinist and conductor.

In every detail of his part in the programs, Mr. Polak's splendid muscianship and reliability were always at the front. His equipment as a pianist should make him a valuable member of the American musical fraternity, for his playing is an inspiration to all who hear him. As the first soloist appearing on each of the Asbury Park programs in question he never failed to make a deep impression on his audiences. His playing of the Leschetizky arrangement for left hand alone of the sextet from "Lucia" and of Liszt's "Rigoletto Fantasie," together with a Chopin nocturne and a Friml etude, evoked rounds of applause, demanding encores which, in their turn, were forthcoming.

Helen Stanley's Program.

Helen Stanley, the young American prima donna of the Chicago Opera Company, Montreal Opera Company, and the Century Opera Company, includes at times in her recital programs two or three operatic arias. While freely acknowledging the futility of presenting such numbers in cities which, like New York, Boston, Chicago and Philadelphia, are enabled to hear them under the best conditions of actual operatic representation, yet communities not blessed with opera companies should, Miss Stanley maintains, be accorded the opportunity of hearing at least fragments of the operas whenever possible. So that the concert giver fulfils, as it were, a twofold duty in such localities and heightens the artistic significance of his or her activity in those particular centers. On her recital programs for the coming season Miss Stanley has placed the arias from "Madama Butterfly," "Tosca," "La Boheme" and "Salome."

Meta Reddisch for Naples.

Meta Reddisch, the American coloratura soprano, has accepted a return engagement at the San Carlo, Naples, for this winter. It is the theatre where she made her debut three years ago. She will appear in "Traviata" and "Rigoletto." Early in July, Miss Reddisch scored a distinct success at the Grand Theatre, Lyons, France.

OBITUARY.

Francis T. Sully Darley.

Francis T. Sully Darley, a prominent musician and art critic, of Philadelphia, Pa., died at the Hotel Dennis, Atlantic City, N. J., where he had been spending the summer. Apoplexy caused his death; he was eighty-one years old.

Mr. Darley lived at 510 South Broad street, Philadelphia. Since the death of his wife, who was Cecelia Baldwin, daughter of Matthias Baldwin, founder of the Baldwin Locomotive Works, Mr. Darley had lived in seclusion at the Broad street address.

He was born November 10, 1833, the son of William H. W. Darley, organist in St. Luke's Church, at Thirteenth and Spruce streets, for thirty-four years. Mr. Darley began his musical education under J. C. Strandbridge, organist in Christ Church for many years. Later he studied with John Welsh, organist of St. Mary's Church, and then took up the science and orchestration of music under Leopold Meighen, conductor of the Musical Fund Society.

When twenty years of age, Mr. Darley became organist at Christ Church, Second street, above Market. He held that position for four years and then went to Calvary Presbyterian Church, Locust street, above Fifteenth, where he remained for several years.

Subsequently he became organist of St. Clement's Church, which position he held until his marriage, April 16, 1868. He resigned and devoted his time to the study of art and music.

Emil Fischer.

Emil Fischer, the retired Wagnerian basso, died in Hamburg, Germany, on August 11, according to advices received in New York last week. He had been suffering from stomach trouble.

His reputation in America was due altogether to his connection with the Metropolitan Opera House, where he first appeared in 1885 under Anton Seidl. Just previously he had been connected with the Dresden Royal Opera. Emil Fischer at once established himself in New York as a Wagner singer of unusual force and intelligence. His Hans Sachs long has been regarded in this city as the ideal representation of the role. In 1891 the popular basso returned to Europe for some years, reappearing at the Metropolitan in 1904. In 1907 a farewell benefit performance was given him there in honor of the fiftieth anniversary of the beginning of his vocal career.

Emil Fischer is credited with having discovered Lilli Lehmann and introducing her to the world of music. His voice was a basso of unusual range, resonance and mellowness, and he infused his interpretations with a rare degree of sympathy and intellectual insight. The late singer made his residence in New York for many years after his retirement, and was married here to Camille Seygard, the soprano. At the time of his death, Emil Fischer was eighty-three years old.

Ada Bird.

Ada Bird, a noted musician and director of the Wisconsin School of Music, Madison, Wis., passed away suddenly from heart failure at her summer home on Plum Lake in northern Wisconsin, August 25.

Only recently the Musical Courier announced that the French Government had honored Miss Bird in recognition of her great work in the field of music to which she had devoted her whole life by awarding to her the decoration of Les Palmes Academique.

Miss Bird's school has been one of the most successful in the State and she has done so much for music that her death is felt as a great loss, not only by the whole city, but by the surrounding country. She has been a vital influence not only in the musical life of the community in which she lived, but through the teachers she has trained and the successful public pianists she has produced her influence has been extended throughout the whole State.

Georgine von Januschowsky.

Georgine von Januschowsky-Neuendorff, forerly a well known opera singer and once a member of the Metropolitan cast (under Abbey and Grau), died at Bellevue Hospital last week, aged sixty-four. For the past dozen years or so Mme. Januschowsky had been one of the dramatic company at the Irving Place Theatre. Her husband, who died some years ago, was Adolph Neuendorff, a conductor.

James Irvin Griffin.

James Irvin Griffin, twenty years old, a member of the Paulist choir, Topeka, Kan., died on August 14 of appendicitis. He was taken ill on August 7 and an operation was unsuccessful.

OMAHA HAS A NEW SCHOOL OF MUSIC.

The Omaha Conservatory of Music and Art Is the Name of the Institution—Will Open September 14 with Complete Faculty—Subscription Series Contracts with Artists Canceled Owing to Present Conditions—Local Musical People Back from Europe.

Omaha, Neb., September 1, 1914.

Very interesting locally, and doubtless in a mueh wider circle, will prove the announcement of the establishment of a new school of musie in this city. The name of the institution is the Omaha Conservatory of Music and Art, and the title conveys a very fair idea of the work to be done and the courses to be offered. The school has been incorporated under the laws of the State of Nebraska, and is said to have an adequate financial backing. It will be housed in the building known locally as the Metropolitan Building, which insures for it commodious, pleasant and aeeessible quarters, containing not only well arranged suites of rooms for studio purposes, but a spacious reeital hall as well. A pipe organ has been ordered by the school management, and will be installed in the reeital hall as soon as it arrives.

The school will open September 14 with a faculty of over twenty instruetors. Some of the more prominent names are as follows: Alexander Emslie, Henry Cox, Ben Stanley, Edith L. Wagoner, Nathaniel Rieed, Edward Puls, Albin Huster, and J. Laurie Wallaee.

The eourses will eover all theoretical and technieal phases of music, dramatie art, painting, aesthetie dancing, and publie school musie. German and French will also be taught. The president of the board of directors is E. A. Gallup, in whose hands the business management of the school will be

Miss Hopper Cancels Contracts.

A reeent note from Evelyn Hopper, the Omaha concert manager, brings the unwelcome news that in view of unfavorable conditions, financial and otherwise, she has found it wise to cancel all the eontracts with artists engaged for her subscription series. One of the attractions booked for this series was Fritz Kreisler, who is reported to be at the war front.

Miss Hopper does not wish this report to be construed as meaning that she will offer the local publie no artists whatever. On the contrary, she has arranged for an appearance of Schumann-Heink, and hopes to present as many more attractions as the times will justify. She also ealls attention to the faet that after five seasons' work, this is the first instanee of the voluntary eancellation on her part of a contraet.

Miss Hopper has but reeently returned from Chicago, where she enjoyed a six week's period of study with Maestro Saeerdote, of Milan.

Louise Jansen-Wylie Returns.

After a pleasant and profitable year spent in study and professional work in the East, Louise Jansen-Wylie has returned to this city, and expeets to open a studio within the next week.

Luella Anderson in Omaha.

Much against her will, Luella Anderson is obliged to forego the benefit and pleasure of a season in Brussels, where she has studied violin the past three years. During her residenee in Brussels, Miss Anderson acted as the correspondent of the Musical Courier. Her present plans are still indefinite.

Mary Münchhoff Returns.

Mary Münchhoff reaehed Omaha last week after a stormy vaeation spent near the European war zone. Her experiences, like those of many other Americans in similar eireumstances, were of a very unenviable variety.

Rev. Tallmadge Transferred.

Rev. Father A. J. Tallmadge, formerly of Creighton University, has been transferred to a Jesuit college in Detroit. Father Tallmadge, as organizer of the Creighton Glee Club, and general musieal enthusiast, was an important factor in the musieal life of the community, and his loss will be keenly felt.

Henry Cox Resumes Activities.

Henry Cox, the violinist, has reopened his school of orehestral instruments. Mr. and Mrs. Cox spent the summer months at one of the Iowa lakes.

Jean P. Duffield.

Hard Times Ahead.

By George Hamlin.

I am fearful for the sueeess of opera in Ameriea next fall and winter, for I see that the priee of garlie is going skyward by leaps and bounds. Never in the history of the world has this odorous edible aeroplaned in price as it is doing in these exciting days.

A worldwide shortage is reported in garlie. The Mexiean erop is an absolute failure, and the Italian crop, aeeording to the market reports, will not be enough for the loeal supply. This may sound like a strong statement, but it is true. And what, I ask, are the opera impresarios



GEORGE HAMLIN AND ONE OF THE CORTINA DAMSELS, WHO IS GATHERING HAY WHILE THE SUN SHINES.
This snapshot was taken at Cortina, Tyrol, during July, 1914.

to do, to say nothing of the opera singers? It may be that opera will have to be given up entirely for the time being.

As is strongly evident on the street cars and elevated trains morning and evening, the garlie consumption in Ameriea has inereased within the past few years. Some of this increase may be laid to the vast immigration from Southern Europe, but it is a known fact that all of our very best lobster palaees have quadrupled the garlie supply in the last year or so.

Garlie is not a thing to abuse. For the delicate palate what chemists eall a "traee" will suffiee, and many people to whom the flavor is a thing of seorn do not realize that dishes they most enjoy at famous restaurants owe their quality to this humble ingredient.

Working people and others with stout stomaehs may take garlie raw with bread as some folks take onions. To the fastidious, either may seem a barbarous eustom, although both onions and garlie have been extolled of late as a reeipe for longevity. Still, I suppose there are some who would not care for a long life on onion and garlic terms.

In the meantime, I am investing all my spare ehange in the garlie eorner and expeet to reap vast profits on aecount of my commereial aeumen.



Reinald Werrenrath's Busy Summer.

Reinald Werrenrath, the baritone, has eertainly had a summer without monotony. His professional engagements kept him busy even into the warm season, an exeeedingly pleasant one being a song recital for the summer school at Dartmouth College. From his house at University Heights, New York City, where he has enjoyed some delights of farm-gardening, he has been able to take short journeys to plaees near town and indulge in his favorite amusements, sailing and swimming.

While his engagements became farther apart later in the summer he, with three college friends, equally enthusiastic lovers of the ocean, went on a motor boat trip of three weeks along the New England eoast, the boat (the Delta) being one of the first to go through the new canal at Cape Cod. The four comrades took turns as helmsman, cook, ete., and the life on board was absolutely unconventional—consequently very restful even with necessary work.

On returning from this voyage, Mr. Werrenrath went to Peterborough, N. H., where, as already stated in this paper, his singing was a distinctive feature during the six days of the MacDowell Festival. After being in town only two days, he went to Delhi, N. Y., where he gave a song recital to a very large audienee.

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Teague on Accompanying.

"Good accompanists are born and not made," is a common saying, which is fully appreciated by artists who are often obliged to seek far for suitable and efficient associates of this nature.

Quite prominent in this important branch of musical activities, aside from his splendid abilities as an organist and composer, and one who might easily be acclaimed as one of the chosen few, is the New York pianist, Cecil Teague. During a short conversation with him recently he said to a MUSICAL COURIER reporter: "To me, without a doubt, accompanying the voice or another instrument is the most interesting and fascinating profession in the world. For me to remember the time when I first took up the study of it, is impossible, for while still a very young boy as organist in an old English cathedral in my home town, I always derived greatest pleasure from the work with my choir and various soloists. Yes, I am exceedingly fond of solo playing also, but accompanying is a veritable obsession. The real pleasure of accompanying is derived from the blending, as nearly as possible, of one's own temperament to that of the solo performer's and thereby creating of the whole, a near perfect ensemble. Instinct plays one of the most important parts in the practice of this art. For an accompanist to imagine that his playing should be void of originality and that his main efforts are to be devoted to a mere following of the solo part is a grave mistake. The accompanist should, and does in successful instances, play nearly as important a part as the soloist, for only upon the strength of the background does the effectiveness of the soloist's prime efforts depend."

Among the many artists with whom Mr. Teague has



CECIL TEAGUE.
Prominent New York accompanist.

been associated are Dan Beddoe, Victor Maurel and Léon Rothier.

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Maude Santley
Albertina Rasch
Marcella Craft
Alice Eversman
Gustaf Bergman
Orville Harrold
Morgan Kingston
Charles Febre
Hardy Williamson
Thomas Chalmers
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Arthur Alexander on the Water.

Arthur Alexander's manager, M. H. Hanson, has received the following letter:

La Roseraie,
Parc de la Malmaison,
Rueil (S. & O.), August 24, 1914.

MY DEAR HANSON: We are sailing on the Patria, of the Fabre Line, from Marseilles, September 3, and expect to reach New York about September 12 or 13. This dreadful war is changing a great



ARTHUR ALEXANDER.

many things and it is impossible to look very far ahead. I hope you got out of Belgium all right, and have had a safe and pleasant trip to America. Address me care of Thomas Leeming, 99 Chambers street, New York. At present I am driving an ambulance for the American Red Cross and have not much time to think of next season's programs!

Yours sincerely,
(Signed) ARTHUR ALEXANDER.

Mr. Hanson states that nothing has been booked for Mr. Alexander before February, but he hopes that as soon as it becomes known that the famous tenor has been compelled to come to this country earlier than expected, owing to the state of affairs in Europe, those who wished to have his services, but who had to be refused on account of the very short time during which Mr. Alexander decided to come to America on this, his first visit, will communicate with Mr. Alexander's managers.

Alexander's sublime singing, the greatness of his art, which is enhanced by his most remarkable accompanying—for he sits at the piano and sings to his own accompaniments—is sure to secure for him, as soon as he has been heard, a high position in this country.

It is not to the artist's discredit that, besides being a most serious devotee to his art, and a charming gentleman, beloved by all those who meet him, that he is a thorough sportsman, who refuses to teach on Thursdays, Fridays and Saturdays of each week, in spite of the temptation of making as much money as possible, so that he can devote Thursdays to golf at the Paris Golf Course, near Versailles, and Fridays and Saturdays to shooting or fishing, according to the season, and all the time his American racing car is seen in all parts of the country surrounding Paris. It is doubtless that this car is the one he is using in the services of the Red Cross.

The Farmer-Manager.

A farmer! That is exactly what Manager Charles L. Wagner is. At Pawling, N. Y., spread out over a wide area of beautiful country, lies one of the prettiest farms in that section. Its owner has devoted a great amount of time, energy and money to the improvement and development of this tract of land along scientific lines. A scientific farmer in these days is usually the prosperous citizen.

In a recent letter to the MUSICAL COURIER Mr. Wagner refers to his "hobby" as follows:

I have gone at the business the same as I have gone at my managerial work, learning it from the bottom up. I had the orchard made over this spring by tree surgeons, all the cavities cleaned and filled, bark scraped from the trees, had it sprayed four times, which put the trees in fine shape—result is good apples.

You see I manage the best artists in the world, and I am the best manager. (I don't claim it, but I admit it.) So naturally I must have the best farm and raise the best apples.

If Mr. Wagner manages his farm as he has John McCormack nothing more need be said about his success—that must necessarily be taken for granted.

Willy Burmester Expected.

Manager M. H. Hanson is very much concerned at not being able to hear from Willy Burmester. The violinist is to open his season as soloist with the Minneapolis Symphony Orchestra on November 6, and many recitals and orchestral appearances are booked for him.

It will be a great disappointment to Mr. Hanson if by chance Mr. Burmester should not be able to come to America, but knowing him as he does, he has no doubt that the next day or two will bring news from the violinist saying that his original plan to come over with his entire family will be carried out to the letter. Mr. Hanson states that Mr. Burmester's will is indomitable.

A large apartment on Madison avenue, New York, is now being furnished for the use of the Burmester family during the coming winter, and Mr. Hanson has not seen fit to change the order.

Helen Stanley in Opera and Concert.

Helen Stanley, who is now on the Atlantic Ocean en route to New York, will open her season with the Century Opera Company, singing for the first time in English Micaela in "Carmen." This opera will be produced on the second evening of this season, and the proceeds of the performance will be donated by the Messrs. Aborn to the American Red Cross fund.

Miss Stanley will appear almost continuously in leading roles with the Century Opera Company in New York.

Her operatic appearances will be interrupted so as to enable her to fill some concert dates arranged for her, the entire months of January, February and March being booked solid for concert work.

Marcella Craft in New York.

Marcella Craft has left her parents' home in Chicago, where she has been visiting, and will reside in New York, where she will work hard to make herself letter perfect in the original languages of the big roles, with which her name has become identified and famous in Germany, where, of course, she sang them in the German language.

Miss Craft will remain in the metropolis until she goes to the Pacific Coast for the fall concert tour now being arranged by M. H. Hanson's representative, Frank W. Healy, who in his booking is being aided by L. E. Behymer.

John Rebarer Expects a Busy Season.

Owing to the large number of applications for lessons, John Rebarer, the concert pianist, opened his studio, 420 Madison avenue, New York City, on September 1. Mr. Rebarer also has signed for several concert engagements to be filled in the near future.

Mr. Rebarer was about to leave for Germany to give a recital in Berlin in August when war was declared and the steamship sailing canceled.

TO THE STUDENT OF SINGING.

BY ANNA E. ZIEGLER, NEW YORK.

DEAR STUDENT—When I use the word "student" to address you, please ask yourself at once whether or not you are the one I mean. Look up the word and you will find that it means infinitely more than the word "pupil." When you are a real student, you have a definite goal in your mind and every step you take is toward that goal. If you are merely a pupil of some one, you follow instructions more or less blindly and you would have to be the lucky one in a thousand to find the teacher who will not pull you away from a practical course toward a singer's career. Why is this? It is because, when all is told, the average teacher really is not interested in opening your eyes to facts which work out your problems quickly and effectively, the selfish ones (averaging not more nor less than in other vocations), even when possessing real knowledge of practical requirements, hopes always to retain the pupil as many years as possible for financial reasons; the unselfish teacher who, of course, is an idealist, hopes always to realize perfection of tone production and emission, perfect phrasing, musicianship, etc., and as it is not given to human beings to be infallibly perfect in anything—it keeps the sentimental teacher and pupil working endlessly for perfection—in most cases the awakening of the student comes too late to make the renderings of the singers marketable at all. I know real students who have studied from five to ten years in this impractical way and who never even earn a dollar with their singing; most of those have been abroad to study and thousands of dollars have been spent in good faith. Alas! in vain, the connection with what is practicable is lost and the subconscious feeling with the listener is lost. In order to become at all possible for active art, the student would have to be remodeled in thought and habits of work.

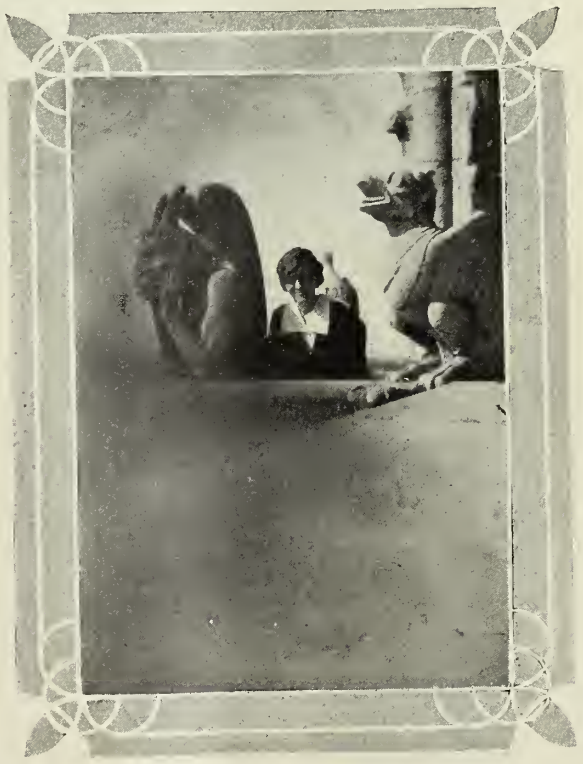
Now then, I say to the singing aspirant: After asking yourself whether you are a real student with a goal, in contrast to the leaf in the wind pupil, next investigate what that goal consists of and whether it is worthy of the struggle and expense. Among the American students I find generally that to earn money is uppermost in the minds. This as an ultimate outcome of the real goal of being a worthy professional singer is not at all reprehensible; as the goal itself, however, it leads directly away from music as an art, for it immediately leads to a craftsmanship in practising and in choice of educational material. It involves much more repertoire than the voice is ready for, involves tricks to amuse or astonish the listeners rather than honesty with art and the composer, leads to catering to the majority of the public ignorant of good singing in place of the knowing minority, and is altogether on the down track, no matter how beautiful the voice, how good the teacher or how talented the student.

It is here where you must begin to connect the thought in order to become scholarly singers, and acquire good taste in choosing compositions and style of rendering. Take my word as a reliable guide, the career will take care of itself when you can really give the equivalent for the money you earn. The great heartrending struggles of the singers are due only and alone to the inadequacy of their renderings. The managers are looking for singers who are deserving of $100 a performance and upward—even from $100 to $500 per evening there is a dearth—the only level which is overfilled is where the singing is really worth nothing and the money is reluctantly paid in order to fill the programs and the soloists positions.

Make a strict dividing line between singing as an amusement to yourself and to the public and singing as a self supporting art. Remember, however, that in following the latter idea, you need not shut out the lighter character of singing; you notice that the grand opera singers receive the highest prices in vaudeville; you may think you can rise through singing at first in vaudeville or musical comedy. Disillusion yourself, you cannot; the very mannerisms and effect-seeking tricks you have to acquire in order to be successful in vaudeville, etc., are against you. After a year or two of such work these tricks are in your subconsciousness and therefore second nature; only a marvel could change you, meanwhile you have lost time and gained no money. You have returned from the road exhausted, you have had to shout instead of sing, hustle endlessly for trains, have had poor food, your money for further study has proved treacherous, as all you earned had to be spent on daily necessities. This is the testimony of all young singers who thought to start a career that way. I beg of you, therefore, do not fall in the trap of your own wrong thinking. Keep your ideals high and ever higher; let your aim be for truly artistic singing, do not corrupt your tone production, but be sure at the same time to keep alive a sense for what is required in the profession and make these requirements a study in itself. Never stop being a real student. Sembrich, Schumann-Heink, Lilli Lehmann, Caruso, Amato—in short, all who have arrived at the top are the most diligent, painstaking students to this day—never let a day go by without practising tones, scales, arpeggios, etc. I have this from personal testimony. If you do not love the fine art of singing do not take up the struggle of learning; your natural voice is good enough for the low requirements. If you do love it, sacrifice your ideas, your money, your time, and your amusements; in short, your very self, and you will, without any doubt, arrive at the top. There are no disappointments possible to such a student.

Mildred Dilling to Return in November.

Mildred Dilling, the harpist, who is still in Europe, expects to return to New York in November. From May



MILDRED DILLING AND HER PET GARGOYLES ON THE TOP OF NOTRE DAME.

12 until July 25 the young artist spent most of her time in Paris studying with Henriette Renie, who later took her to Etretat, where she will continue her studies until her return to America.

Rudolph Ganz Coming This Month.

Rudolph Ganz, the Swiss pianist, is expected to arrive in New York September 18 on the steamer Antilles.

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Albert Schott's Tour.

Although Albert Schott was born in Washington, D. C., most of the work of this talented American singer has been done in Europe. As leading tenor he sang in many of the opera houses of Germany, Bulgaria, Roumania, Servia, Montenegro, as well as in Stockholm and Copenhagen. His operatic repertoire is unusually large. During the last few years he has sung with great success all of the following roles:

Walter	"Meistersinger"
Lohengrin	"Lohengrin"
Tamino	"Die Zauberflöte"
Tannhäuser	"Tannhäuser"
Tristan	"Tristan und Isolde"
Fra Diavolo	"Fra Diavolo"
Siegfried	"Siegfried"
Eric	"Der Fliegende Holländer"
Siegfried	"Götterdämmerung"
Florestan	"Fidelio"
Canio	"Pagliacci"
Don Jose	"Carmen"
Adolar	"Euryanthe"
Arnold	"William Tell"
Edgardo	"Lucia di Lammermoor"
Max	"Der Freischütz"
Manrico	"Il Trovatore"
Faust	"Faust"
Vasco di Gama	"L'Africaine"
Raoul de Nangis	"Huguenots"
Eleazar	"La Juive"
Huon	"Oberon"
Mansaniello	"La Muette de Portici"
Lionel	"Martha"
Stradella	"Stradella"
Don Octavio	"Don Giovanni"
The Prophet	"Prophete"
Radames	"Aida"
Turiddu	"Cavalleria Rusticana"
Joseph	"Joseph in Egypt"
Parsifal	"Parsifal"
Siegmund	"Die Walküre"
George Brown	"Dame Blanche"

The Concert Direction M. H. Hanson has made arrangements to handle Mr. Schott's bookings and a long transcontinental tour now is being arranged for him.

The Things That Count.

New York, September 2, 1914.

To the Musical Courier:

Your reply to the Sun's editorial of August 26, greatly interested me. I find in my work as a pianist and teacher that the foreign label means nothing, but that, as you suggest, musicianship, interpretation and power of emotional expression are the things that count. The great American public applauds these without stint, regardless of nationality.

Very truly yours,

JOHN REBARER,
420 Madison avenue.

Pilzer to Give New York Recital.

Maximilian Pilzer, the violinist, will give a recital at Aeolian Hall, New York, on December 6.

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BOSTON BREVITIES.

Symphony Hall Manager Returns from His First Trip Abroad—Had Long and Uncomfortable Voyage from Italy to New York—A Concert in the White Mountains.

Manager Louis A. Mudgett, of Symphony Hall, is the latest returning musical voyager to unfold his tale of hardship. Mr. Mudgett with his wife and young son were in Switzerland when general war was declared, and immediately tried to get to England by way of Holland. Finding this impossible, they did the next best thing and returned to Italy, which they had left but a short time before. Fearing, however, that this country might become involved any minute, and deciding that home was the safest place after all, Mr. Mudgett took passage on an Italian steamer which offered steerage accommodations only, and after a far from comfortable voyage of sixteen days reached New York with none too pleasant recollections of his first European trip. Mr. Mudgett could say nothing definite about his Symphony Hall Sunday concerts, but hoped they might be arranged by November.

THE SEYDELS TO RETURN.

Word received by Mrs. Theodore Seydel from her husband and daughter, Irma Seydel, now in Germany, tells of their intended return to this country on September 19.

CHARLES ANTHONY IN WHITE MOUNTAINS.

From the Mount Washington House, Bretton Woods, N. H., comes word of a concert given by Charles Anthony, the Boston pianist, on August 30, when he played a concerto with the combined orchestras of the Bretton Woods hotels. Mr. Anthony has been spending the summer at the Mount Pleasant House as the guest of Mr. and Mrs. William P. Dunham.

BLANCHE FREEDMAN.

Gemünder Issues New Catalogue.

August Gemünder & Sons, New York, dealers in violins, violoncellos and bows, have just issued an unusually handsome and valuable catalogue for the season of 1914-15. In a clear and terse foreword, which contains so much valuable and expert information that it should be read by every player on a bowed instrument, a general resume of the violin business is given. In this foreword mention is made of the victory scored by the change in our tariff laws so that, instead of a 45 per cent. duty on every old violin imported, all violins over 100 years old are admitted duty free, and it is added that, "As modern violin makers, we knew that no such protection to home industry . . . was needed. It was our opinion, based on knowledge, that the decision between old and modern violins is a matter of individual preference."

This foreword then goes on to state the means by which the prices of old violins are controlled, and their probable makers determined. Read it. It will be worth your while and will give you a knowledge of some facts of which you are probably ignorant.

The catalogue contains descriptions of nearly 200 violins, cellos, etc., with prices varying from $40 to $2,000, and has also a series of valuable and well made photographs of the principal objects in this splendid collection, showing, in most cases, both back and front of each instrument.

LONDON HAS PROMENADE CONCERTS DESPITE WAR.

Queen's Hall Orchestra Attracts Good Sized Audiences—Stravinsky's "Scherzo Fantastique" Has First English Performance—Initial London Hearing of Coleridge-Taylor's Orchestral Rhapsody "From the Prairie"—Musical Courier Representative's Impressions Entertainingly Registered.

16 Adamson Road, N. W.,
London, August 28, 1914.

Wednesday evening I had my first experience at one of the famous promenade concerts of Sir Henry Wood and his Queen's Hall Orchestra. Notwithstanding the war, these concerts are doing excellent business. The great hall, both seats and standing room, was well over three-fourths full. It was an attentive audience and a kind one as well, for it applauded good and bad alike with equal heartiness.

THE ORCHESTRA.

As for the orchestra, it plays well. Considering that it plays a huge program at least three hours in length, every evening except Sundays, for ten successive weeks, it may be said that it plays very well. There are—or rather there were—many better orchestras on the Continent; there are also worse ones. The chief faults of the Queen's Hall Orchestra appear to be those most common orchestral faults of all too much trumpets and trombones in a forte and a raggedness in the attack of the various instrumental divisions. To put it in sporting terms, it is comparatively seldom that they all get off to a fair start.

TWO NOVELTIES.

The program had two interesting novelties. Stravinsky's "Scherzo Fantastique" for orchestra, op. 3, a comparatively early work, was given its first English performance. The work had evidently been carefully rehearsed and called forth the best playing of the evening. It is nothing startling. There is tremendously clever orchestral technic, of a weird kind, which does not cover up the lack of real ideas. The trio, moderato assai in three-four time, was rather sweet, almost banal at times. I have a suspicion, however, that Sir Henry took the whole work much too slow and contributed this to its lack of attractiveness. Certainly Stravinsky's reputation for being disagreeably unusual cannot have been won on a work so innocuous as this.

The second novelty, as orthodox as Stravinsky is supposed to be heterodox, was Coleridge-Taylor's rhapsody for orchestra, "From the Prairie," its first performance in London. While not exactly great, it is an agreeable work, richly scored with a sure hand and good to listen to. The main theme is very noble in character and cleverly handled. It would hardly, however, suggest anything about a prairie to anybody who had not read the title.

CONCERT IMPRESSIONS.

It was really good fun, this concert, and there were three soloists, who shall remain nameless. One was a young lady who sang "Divinités du Styx" not half badly either, and seemed to fancy herself as a sort of "female baritone," judging by the prodigality and quality of her low tones. Another was a bass who sang Loewe's "Sir Oluf" ballad. When the bass gentleman had ceased from his labors, my neighbour (notice the "u"!), a large stout



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man with a strong pipe and beads of perspiration, turned to me and said, "I didn't get much of that. The band was too loud, don't you think?"

"No," I replied, "the gentleman was too soft."

Which, after all, amounts to the same thing.

A certain young lady, whom we will call Miss Bessie without revealing her other name, was down for the Mendelssohn violin concerto. She appeared and started off bravely with the opening phrases, though with a tone hardly thicker than a silk thread. Then came the big tutti and at its end the time for Miss Bessie to start her solo again. But alas, her mental clock had stopped. The fingers were willing and the fiddle was there; the concertmaster, who naturally knows the concerto by heart, obliged with the cue and Miss Bessie tried one or two false starts, but it was no use. The orchestra stopped. Miss Bessie disappeared, but returned in a moment with a smile and her music, followed by a kind friend with a music stand. Everybody started fair this time, and it was finished to the bitter end, which brought with it very hearty applause, more, I think, in recognition of Miss Bessie's courage than her playing—which was bad.

A Discovery.

After this my neighbor borrowed my program and discovered that what he had heard was written by a gentleman named Mendelssohn. "Mendelssohn," said he, handing back the program, "wrote the 'Spring Song' when he was living at Denmark Hill" (a part of London, I believe).

"Did he?" said I.

"Yes," said he.

A momentous fact for Mendelssohn biographers, if it has not already been unearthed.

Promenade Concerts are Popular Affairs.

These Promenade Concerts are popular concerts in the best sense of the word. There is a lot of good music, well played. It only costs a shilling to stand up for the whole three hours, if you want to, or you can sit down for two shillings. One misses the comfortable chairs, tables and good beer which so help to make the popular concerts enjoyable on the Continent, but even in Queen's Hall one may smoke, which helps a lot.

Sir Henry Wood has certainly done more than any other one man to bring the light of good orchestral music into England, and he deserves well of the English people.

How Beethoven's "Fifth" Was Played.

But I wonder if the tempi of the fifth symphony, which concluded the first part of the concert, followed the English tradition? I rather think it was Sir Henry's own reading and it certainly gave an absolutely false picture of the immortal masterpiece. The brio for which Beethoven specially calls in the first movement was absolutely absent and there was no suggestion of Beethoven's "moto" in the awful dragging of the andante. Not a nuance, not a suggestion of any genial touch. The first bars of the "Scherzo" drove me away, though there was a good hour of music still to come. H. O. Osgood.

Alice Garrigue Mott Still in Europe.

Alice Garrigue Mott, the New York teacher of voice, is still in Europe enjoying a delightful vacation despite the war. The latter part of July she spent much of her time in the Bavarian Alps. On August 12, she went to Salzburg, where she visited her friend, Lilli Lehmann, and expected to attend the Musikiest in celebration of the opening of the Mozarthaus.

Minna Jovelli, one of Alice Garrigue Mott's many professional artists, has been engaged in Prague to sing the leading operatic coloratura and young dramatic roles.

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Minna Jovelli was decorated Hof Kämmer Sängerin of Coburg.

Alice S. Emison has signed with the Washington Seminary as recital singer and head of the vocal department.

On October 1, Mme. Mott will open her season of 1914-1915 at her residence studio, 172 West Seventy-ninth street, New York.



VIEW FROM BALCONY AT BERCHTESGADEN.

The accompanying picture was taken at Berchtesgaden.

Dufault's Farewell Australian Concert.

Paul Dufault, who has been on the other side of the world for the last year, gave his final concert in Adelaide, South Australia, July 4, thus celebrating our "Independence Day." The Melbourne Punch of July 2 [illegible] portraits of Mr. Dufault and his manager, Frederic Shipman, saying:

The return to Melbourne of Paul Dufault for three farewell concerts is an opportunity of again hearing this distinctly different singer that will be heartily welcomed. These concerts, it is stated, will be Mr. Dufault's absolutely final appearances here, as he leaves very shortly for Canada. We are responsible to Paul Dufault for many new and delightful songs which he has introduced to us; indeed, there are numerous songs which will always be associated in our memories with the name of the melodious French-Canadian. The Dufault farewell season will consist of three concerts, which will be given at the Auditorium on July 8, 9 and 10.

Rescues Wife from Drowning.

Ridgley Hudson, of Chicago, and his wife, who are summering at Wequetonsing, Michigan, had a rather exciting experience on their second day at this summer resort.

Mr. and Mrs. Hudson were walking out on the dock, and Mrs. Hudson stepped on the end of a loose plank, and slipped off into about fifteen feet of water. Mr. Hudson with great presence of mind, took off his coat and shoes, and went in after her. There was absolutely no way of getting help, so they were obliged to swim to the shore. Fortunately Mrs. Hudson is of small stature, and the shore was only fifty yards away, so Mr. Hudson was able to tow her in, though the water was ice cold.

When they were safe on shore, a crowd had gathered on the dock to congratulate Mr. Hudson on his rescue. He felt thankful that he was a good swimmer and that he had been spending his summers at this resort all his life, and was familiar with the current of the harbor.

Mr. Hudson writes that both he and his wife are working hard, preparing new programs, as they expect to have a busy season under the exclusive management of Gertrude V. O'Hanlon.

Bertha Yocum Re-engaged.

The summer normal piano course given at "Our Lady of the Lake," San Antonio, Tex., brings again to notice the excellent work of Bertha Yocum, the well known exponent of the Leschetizky method.

Before going South Miss Yocum had won for herself the reputation of one of the foremost exponents of Leschetizky in Philadelphia and New York. Her record in the South has placed her in the front rank, both as pianist and teacher.

Last season she was called to San Antonio as specialist in the Leschetizky method to present the method to the teachers assembled there from all parts of Texas and the Southwest. Her work was so successful that she was reengaged for this season.

In addition to teaching, Miss Yocum appeared in recital with marked success.

Parma, Italy, held an opera contest (prize 20,000 lire), which has been won by Giovanni Pennachio, of Florence, with a work called "Erika."

SPALDING

ACCOMPANIED BY ANDRÉ BENOIST

Antonia Sawyer, 1425 Broadway, New York, wishes to make known that Mr. Spalding has arrived in this country, and will open his forthcoming tour at Carnegie Hall, New York, November 11, 1914

CHICAGO APOLLO CLUB ANTICIPATES GOOD SEASON.

Excellent Series of Concerts Arranged—Local Musician Gets to London from Germany—Classical Recitals—Other Items.

Chicago, Ill., September 5, 1914.

Judging from the Apollo Club announcement just received from Carl D. Kinsey, its secretary and treasurer, the season of 1914-15 should be especially good for the club. An excellent series of concerts has been arranged, and now that the opera season has been abandoned the club should have a larger patronage than ever before. The season will open with an extra concert on Sunday afternoon, October 18, at the Auditorium Theatre, when Elgar's "Caractacus" will be presented, with Marie Sundelius, soprano; Paul Althouse, tenor; Theodore Harrison, baritone, and a basso as soloists.

The first regular concert will take place on Friday night, December 25, at the Auditorium Theatre. Handel's "Messiah" will furnish the evening's entertainment, and Mary Ann Kaufman, soprano; Louise Harrison Slade, contralto; John W. Nichols, tenor, and Clarence Whitehill, bass, will take the solo parts. Schmitt's "Forty-seventh Psalm" and "The Veil," by Cowen (both of which will be given first performances in America on Monday night, February 22, at Orchestra Hall), will comprise the program for the second regular concert. Leonora Allen, soprano, and Andrea Sarto, baritone, are the soloists already engaged for this concert, and the contralto and tenor are still to be announced.

A boy choir of 150 voices will assist the Apollo Club in Bach's "Passion" music, to be presented Monday evening, March 25, at Orchestra Hall. The assisting soloists will be Florence Hinkle, soprano; Alma Beck, contralto; Nicholas Douty, tenor; Burton Thatcher and G. Magnus Schutz, bassos. This performance will begin at 5 o'clock in the evening and continue until 6.30, with a recess, and then again from 8.30 until 10.15. At all the regular concerts the entire Chicago Symphony Orchestra will accompany the club.

GEORGIA KOBER HEARD FROM.

Georgia Kober writes from London that she has been in Germany, where it is impossible to send out or receive any mail. She says it is quite impossible to study or travel over there now, as can well be understood. Miss Kober has had many experiences, she says, and will be glad to get home again. She is the president and head of the piano department at the Sherwood Music School.

CLASSICAL RECITALS AT STURKOW-RYDER STUDIOS.

Theodora Sturkow-Ryder announces a series of classical recitals to be given at the Sturkow-Ryder studios this coming season—the first to be held the last week in October. Advanced pupils will take part and Mme. Sturkow-Ryder will have the assistance of Mme. J. Devore, violinist, who will play a sonata for piano and violin at each concert. The composers to be represented at the October recital will be Haydn, Beethoven and Chopin for piano, and the Handel sonata in D major for violin and piano.

GUY WOODWARD SOLOIST AT MIDWAY GARDENS.

On Tuesday evening, at the Midway Gardens, Guy Herbert Woodard, the concertmaster, was the soloist, playing the "Largo" of Handel. Mr. Woodard is a violin teacher at the Bush Temple Conservatory.

Wednesday evening was "Symphony Night" at the Midway Gardens, German composers were represented on Thursday, and the usual "Wagner Night" was scheduled for Friday.

AMERICAN CONSERVATORY GRADUATE HONORED.

Information has just been received at the American Conservatory that George Damson, a graduate of the department of public school music, has been elected to the position of director of the public school music and teacher of violin in the Colorado State Normal School at Gunnison, Col. Mr. Damson is a pupil of O. E. Robinson, director of the department of public school music, and Herbert Butler, director of the violin department.

This makes another fine position added to the long list of those already secured this season by the graduates of the department of public school music of the American Conservatory.

MUSICALES AT EVANSTON WOMAN'S CLUB.

A series of musical entertainments will be given on the third Tuesday of each month, beginning in October, by the Evanston Woman's Club. Rachel Busey Kinsolving will have charge of the musicales, the last of which will take place in January.

GREETINGS FROM THE ROSENFELDS.

This office has received postcard greetings from Mr. and Mrs. Maurice Rosenfeld and party from Washington Harbor, Washington Island, Wis.

Morgan Kingston Returns to New York.

Morgan Kingston, the Welsh tenor, who is enrolled as principal tenor with the Aborn forces at the Century Opera House, New York, returned Saturday, August 29, from England, where he had spent the summer in resting and incidentally in learning roles in six new operas in which he will appear in this season at the popular New York opera house. Kingston apparently is in splendid condition, and this, his second season before American audiences, should prove to be even more successful than his first year at the Century, which, in truth, was his first season on any operatic stage. With Kingston's voice, his remarkable resourcefulness, the natural physical endowments that fit him so well for any role he cares to assume, and, above all, the British determination to succeed at all costs to the best of his abilities, such qualifications as these give to the operatic world an artist who will undoubtedly mount to great heights in his profession.

Kingston's first appearance of the season will be made in "Carmen" on Tuesday evening, September 15.

Flonzaley Quartet Safe in Lausanne.

A cable from the Flonzaley Quartet states that the members of that organization are well and safe in Lausanne, Switzerland, and will sail for America so as to be here November 1, several weeks earlier than was originally planned. The dispatch was signed by Adolfo Betti, first violin of the Flonzaleys, and was the first word that Loudon Charlton, the organization's manager, has been able to get from the attraction since the outbreak of the war. It was feared that the Flonzaleys' plans might be seriously interfered with by the war, as there was some doubt as to the members (who are of three nationalities) having reached Lausanne before the beginning of hostilities. Not only does the message that Mr. Charlton has received insure the Flonzaleys' arrival earlier than was scheduled, but it makes it highly probable that instead of returning to Europe in April, the quartet will remain in America until the very close of the season.

Max Friedman Opens Studio September 1.

Max Friedman, one of Brooklyn's well known piano teachers, returned to the city refreshed and rested from his summer outing, which he spent in Neponik, Sullivan County, N. Y.

The past season has been a strenuous one, but the coming one will far surpass any season this teacher has ever had, as many applications are coming in, not only from Brooklyn and vicinity, but from Western and Southern States as well.

Century Opera House Magazine.

The first issue of the Century Opera House Magazine for the season 1914-15 has just appeared and speaks well for the new editor who will have charge of it this season. This issue contains fifty pages of reading and advertising matter, including a program of the first week of the Century season, photographs and biographical sketches of the Century artists, and other items of interest. It has a neat and tasteful cover and is in every way handsomer than former issues.



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Over 3,000 Persons Hear Alice Nielsen.

By reading the appended press criticisms one can appreciate, in a small degree the enthusiastic welcome extended to Alice Nielsen, the soprano, on the occasion of her appearance at the Chautauqua concert in Charles City, Iowa, August 6:

Almost every seat in the vast auditorium was filled, the people having come from far and near to hear the concert given by Alice Nielsen, the famous soprano. At 8.30 the prima donna made her appearance on the stage, and was given an ovation by the expectant audience. Any effort to put into cold type any conception of Miss Nielsen's singing would be like an effort to describe the perfume of the rose, so we refrain.

Miss Nielsen is a charming lady who sings with such ease and freedom from affectation that she is at once taken into the hearts of her hearers. Last evening she responded most graciously to the demands made upon her by the enthusiastic audience, singing at various times: "Sweet Genevieve," "From the Land of the Sky Blue Water" and "The Last Rose of Summer."

The program proper was made up of groups of English, German and Italian songs, all of which were sung with a perfection that left nothing to be desired in their rendering.

Miss Nielsen's concert can be set down as one of the distinct and decided successes of the Chautauqua period.—The Daily Intelligencer, Charles City, Ia., August 6, 1914.

Over 3,000 people had the extreme pleasure of listening to Alice Nielsen, in grand concert, last evening. From the opening number until the closing one, Miss Nielsen held this vast audience spellbound. To attempt to describe the wonderful voice of the singer, to portray her rare personality and graceful charm, lies beyond the power of the visitor and mere words would be inadequate indeed.

Never have the people of Charles City and vicinity had the opportunity of hearing so sweet and clear a soprano voice combined with power, and Miss Nielsen will be heard in but four Chautauquas, and this was her first engagement along this line.

This musical event will long remain in the minds of the hearers and fortunate were those who took advantage of this chance to hear America's greatest living soprano singer. Perfect satisfaction was expressed on all sides, and the management are to be congratulated upon their happy choice in selecting Miss Nielsen to charm the Charles City Chautauquans.—Daily Press, Charles City, August 6, 1914.

Nelson and His Band Are Popular.

To play to over one million people during a series of seventy-two concerts is a record that any concert organization can be proud of, and one that very few can boast of. This record has been established by Nelson and his Band, of Minneapolis, Minn., at Lake Harriet Roof Garden during the past season, and prospects were said to bid fair to break this record by many thousands when the final concert was given by this band September 6. The attendance for this season, up to within two weeks of the close, totaled 1,178,000. This year has marked the sixth consecutive season of Nelson at Lake Harriet, and his popularity as a conductor, and his symphonic programs appealed to the public to such an extent that the huge ampitheatre was filled long before the programs began.

Mr. Nelson has demonstrated his ability as a conductor by presenting for his patron's approval, and scoring a tremendous success during the past season, symphonies Nos. 3, 5 and 6, Tschaikowsky; "New World" symphony, Dvorák; sixth symphony, Beethoven; fourth symphony, Haydn; "Rustic Wedding" symphony, Goldmark, and Handel's "The Messiah, with the solo parts taken by instrumental soloists, and choral parts taken by the entire band.

Conductor Nelson has gone far out of the beaten and traditional paths in making up his programs, and has proven that symphonies properly selected and arranged can be played with artistic effect by his band, and the ever increasing appreciation as shown by the audiences have fully justified his departure as unconventional as it may seem. Conductor Nelson has raised his band to such a standard as to be compared with the best there is in band music, and has during past years secured as assisting soloists world famed artists like Florence Macbeth, Esther Osborne, Hannah Butler, Ralph Errolle, Cora Kempre, Ross Millhouse, Miles B. Sery, and many other soloists, both vocal and instrumental. Mr. Nelson has, by dint of conscientious work, reached the topmost rung of the ladder, and with his artistic organization is recognized as one of the leading conductors of today.



NELSON AND HIS BAND.

Musical Tennis Players.

The accompanying snapshot shows Edna Gunnar Peterson, pianist, of Chicago, enjoying a game with Herbert Satterly Ullmann. It was taken in Douglas, Mich., at Mrs. Leach's private tennis court, where Miss Peterson spent part of her vacation. Miss Peterson spent three weeks at Douglas, visiting one week at a time at the summer home of Mrs. Nelson McClary, of Oak Park, Ill.



EDNA GUNNAR PETERSON AND HERBERT SATTERLY ULLMANN AT DOUGLAS, MICH.

Miss Peterson expects a very active season during 1914-15, which has been booked by Gertrude V. O'Hanlon, her manager.

George Dostal's Asbury Park Success.

The Bohemian tenor, George Dostal, has added another victory to his list in the American concert field by appearing with marked success at two out of the three performances which composed the Elks' Music Festival held at Asbury Park, N. J., during the week of August 24.

The original arrangements for the music festivities, which were under R. E. Johnston's management, called only for Dostal's appearance on the Thursday evening program, together with Alice Nielsen, soprano; Emil Polak, pianist, and Nahan Franko, violinist. However, the tenor, at a very late hour, was called upon to substitute for the tenor, Florencio Constantino, who was to have appeared Saturday night. Dostal was no stranger to his Asbury Park audiences, as was demonstrated by the hearty recognition he was shown at their hands on both evenings. Being in splendid form, his singing was most inspiring. His reputation is rapidly spreading throughout the country, and if his work and artistic worth can be computed by what he accomplished on this occasion there is little doubt but what he will have no difficulty in living up to all the predictions made for him. His singing and English diction are superb and in his Italian arias ample proof of his fine Italian schooling is evidenced.

Ample proof of Dostal's resourcefulness and versatility was given when, with but one day's notice, he was able to step into Constantino's place and sing the latter's program. This feat excited comment and praise from both the Asbury Park public and newspapers, and he was styled as one of the most dependable artists ever heard in that place.

Miss Preston and Francis Rogers to Give Recital.

On Friday afternoon, September 11, a recital is to be given at the home of Mrs. J. J. Wysong, Ochre Point, N. Y., by Miss Preston and Francis Rogers, assisted by Mrs. George Peabody Eustis.



WALTER PETZET.

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IN ALL THE KEYS.

John W. Nichols, the tenor, and his wife, concert pianist, send friends a post card picture, containing a series of miniature reproductions of "Summer Snaps," taken in the Lake Champlain region. They have had a very successful season as members of the teaching staff of the University of Vermont, and are now filling Chautauqua dates in central Pennsylvania. A lot of bookings for the early fall are already registered, for both artists and separately.

Otto Luebkert, manager of the Germania Life Insurance Company, Washington, D. C., sings regularly in church, confining his excellent abilities to that field. Several years ago he sang the title role in "Judas Maccabæus," when given by the Washington Choral Society. His fine business success has led to the neglect of his solo singing, a matter much regretted by all who know his splendid voice and interpretation.

Claude Warford returned to New York last week, en route from Lincolnville Beach, Maine, to Asbury Park, N. J. He discovered that some one had been in his apartment, and had stripped his dressing room not only of his clothing, but of numerous other articles. The only thing remaining was a pillow case, into which were incongruously thrown a bathrobe, two silk vests, a bath sponge, clothes brushes, and other small articles. Mr. Warford is congratulating himself that he had a well stocked wardrobe with him, and especially his valuable collection of scarf-pins. Fortunately, and strange to say, no studio ornaments had been molested. "And now," said Mr. Warford, "that the 'horse' is stolen I've had a special lock put on the door."

C. Wenham Smith, the Newark (N. J.) organist; Mrs. Smith, and their daughter, Ethel Cecelia Smith, the violinist, are all still in Europe.

James Sauvage, the Newark (N. J.) baritone and teacher, is also in Europe.

Professor Frysinger, of the music department Nebraska State University, gave an organ recital in the Methodist Episcopal Church, Thursday evening, August 20, under the auspices of the Ladies' Aid Society.

Lotta Ashby Othick, who for a number of years was a favorite in musical circles, returned recently to Tacoma, Wash., for a month's visit with friends before leaving for New York to continue her musical work. Mrs. Othick was a member of the St. Cecilia and Ladies' Musical Clubs, and her soprano voice was in much demand for concert and church work.

Emily Frech Barnes, of Washington, D. C., has continued her teaching of singing and elocution at her studio during the summer months, being among the few teachers who conduct summer classes. She has gone to Eaglesmere, Pa., for a month's vacation preparatory to resuming her work in September.

Georgia E. Miller, director of the Virgil Clavier Piano School, is spending the remainder of the summer and early fall at Luxleigh Cottage, Blue Ridge Summit, Pa.

Martin Richardson, son of Mary M. Richardson, of Arcola, Minn., on the St. Croix, recently spent a few days in St. Paul as the guest of George Fairclough. Mr. Richardson, who was a former solo boy in the choir of St. John's in St. Paul, has been studying in Italy for several years and recently returned to this country. While in Italy Mr. Richardson had success both in concert and opera. He made his debut in opera at Florence last May, singing the leading tenor role in "Don Pasquale." In June he went to London, where he sang at three important private musicales.

The camp meeting services at Ocean Grove recently were enlivened by the good singing of the Bethany Quartet, of Philadelphia, which gave several selections, and the Seaville Quartet, which sang at the young people's services.

On Sunday, August 24, the Bloomfield Liedertafel held a concert under the direction of Prof. John C. Vogel in Schuetzen Park, near Millvale, Pa. On August 26, singers in the various German societies connected with the Liedertafel gathered for an informal concert, at which the best German music was rendered. Richard Claus, a member of the Bloomfield society, was in charge.

Plans are now under way in the Stough evangelistic campaign camp in Harrisburg, Pa., for the organization of a gigantic 1,500 voice choir which will lead the singing in the tabernacle meetings during the big November campaign. Charles F. Clippinger, 224 Emerald street, musical director of the First United Brethren Church, has been made chairman of the music committee, and under his direction efforts are being made toward the organization of the big chorus. Men and women from every musical organization of the city, church choirs, Sunday schools and Christian Endeavor societies will be invited to join the chorus. Invitations will be sent to members of secular musical organizations as well. In addition to the organization of the chorus Mr. Clippinger will have under his direction the forming of a great orchestra and he will send invitations to instrumental players throughout the city and its vicinity. Not only will singers and players from the churches co-operating in the campaign be included in the invitations, but those from all churches in Harrisburg.

An interesting musical program was given recently at the First Presbyterian Church, of Two Harbors, Minn. Local musical talent participated in an interesting program, which opened with an organ prelude by Saint-Saëns.

Katherine Allan Lively, pianist, assisted Florida Parrish, vocalist, in entertaining the guests of Laura Stevens Boone at a delightful morning musicale, given recently in Houston, Tex.

Weekly concerts have been a feature this summer at Knoxville, Tenn. These concerts have been given by the Y. M. C. A. Orchestra of that city, under the direction of Henry J. Volz, the office of concertmaster being filled by Joseph Durish. The orchestra has been assisted by different soloists, one of whom was Harriet Brake, vocalist.

An application for a charter by the Philadelphia (Pa.) Operatic Society was filed recently, the object being given as "promoting the rendition of grand opera in English and other musical and artistic productions of all kinds."

Will C. Macfarlane, municipal organist of Portland, Me., played the following program at an organ recital at City Hall Auditorium: "March Militaire," Gounod; Melody in F, Rubinstein; symphonic tone poem, "Finlandia," Sibelius; intermezzo, "Cavalleria Rusticana," Mascagni; Elsa's procession, "Lohengrin," Wagner; overture, "Oberon," Weber; "Largo," Handel, and "Storm Fantaisie," Macfarlane.

Some twenty-five pupils of Walter B. Graham, Omaha, Neb., recently gave a costume program, made up of scenes from "Bohemian Girl," "Trovatore," and arias were given (also in costume) from "Madame Butterfly," "Tales of Hoffmann," "Lohengrin," "Magic Flute" and "Pagliacci."

A pupil who has but recently come under the care of Stanley Adams, the Toronto pedagogue, is Tandy McKenzie, of Honolulu, whose beautiful tenor voice and the ukalele (a native instrument on which he plays his own accompaniments) are very popular with his new friends.

Members of the Mobile (Ala.) Gesangverein Frohsinn recently presented J. M. Friedman, the genial caterer of the society, with a handsome gold pin. Mr. Friedman, who is half way between sixty and seventy years of age, serves the Frohsinn without remuneration because he loves music, and though he is no musician, is one of the most discerning and appreciative of hearers at the weekly rehearsals and quarterly concerts of the society.

William Nelson Burritt began his season of voice instruction at his handsome and conveniently located studio, 128-A East Nineteenth street, New York, on September 7 with a large enrollment of pupils.

Eleanor Patterson, the American contralto, was recently the recipient of a flattering letter of praise from Ella Wheeler Wilcox, who heard her sing. The letter was in part as follows:

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THE ART OF CONDUCTING.

As Exemplified in the Achievements of Arthur Nikisch.

BY EDGAR STILLMAN KELLEY.

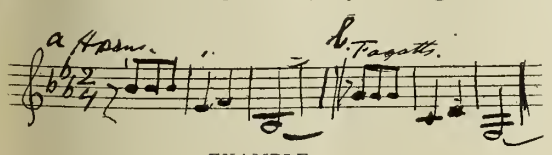
It is said that, once upon a time, when the Persian embassy were guests of the London authorities, they were treated to the production of a standard opera at Covent Garden. This form of art served more as a bewilderment



ARTHUR NIKISCH.

than an amusement. It was but natural that they were unable to follow the melodies, while their efforts to compute the number of notes played and sung were likewise fruitless. Nevertheless the endeavor to amuse the Orientals was not altogether futile, for they manifested great interest in the movements of the various musicians, especially those of the mysterious man in the midst of the orchestra who performed with a stick upon an invisible instrument.

We smile at the quaint conceit and yet it touches the very heart of the subject with which we are now concerned—the mystery of the conductor's art. To many of the multitude it seems an easy matter thus to play upon an impalpable something, merely by moving one's arms



EXAMPLE 1.

through space. It obviously requires no five finger exercises or scale practice; neither painful stopping of the strings, nor patient drawing of the bow; no long sustained breaths with cautious lip pressure to secure correct intonation and well modulated nuances; in fact not even the wrist exercises incidental to the functions of the kettle drummer. Indeed so apparently free from all disagreeable details is the mechanical technic required by the orchestral director, that we are reminded of the old saying that "when one can neither play nor sing, he becomes a conductor."

In another respect also does the activity of the man with the "time stick" differ from that of the executants. A pianist or violinist is often at the mercy of the instrument he employs, and we can instantly tell when an inferior quality of tone-producing medium is substituted for one of the first rank. There are no such differences in the values of conductor's batons for the same instrument may at one time seem like a bungler's bludgeon, at another like a friendly guide, and again like a wizard's wand. It goes without saying, therefore, that the entire secret of success lies in the manner in which the director's staff is manipulated, and this depends upon the inherent talent, training, opportunities for individual development, and the conscientious exercise of all those faculties, emotional, analytical and critical that are indispensible to the make-up of a music leader.

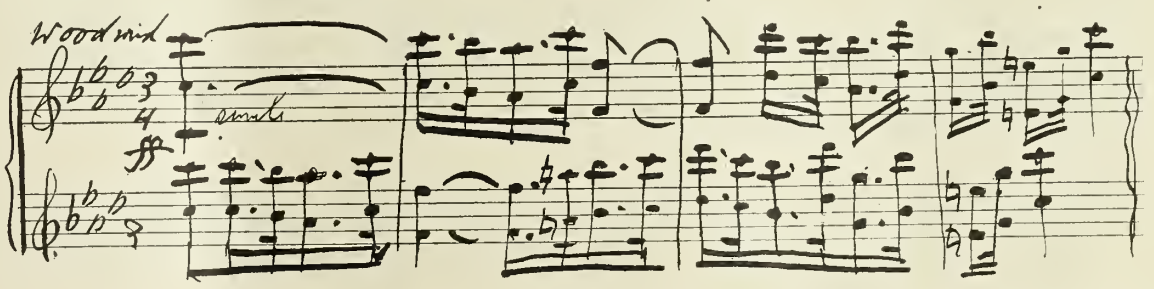
During the past few decades the conductor has become more and more a factor to be reckoned with. His activity has so gained in intellectual importance, that from the foot-stamping time-beater of the age of Lully, he is now regarded more as a virtuoso and an arbiter of taste. Indeed it is in his power to make an unknown composer, or to break a known one.

I have long intended putting on paper a few ideas concerning the mission of the conductor, his duties and his privileges, but only recently when chance brought me into communication with Arthur Nikisch, were these fugitive concepts and impressions brought to a focus. It was gratifying to have certain impressions confirmed and illustrated by the personal experience of so great an exponent of his art, and where other views of mine seemed too radical, to have them gently toned down to normal proportions. Especially valuable has been the acquisition of new material illustrating the principles at work in the revision of orchestral scores, in order to gain a truer insight into the original intentions of this or that composer concerning the building up of his tone-structures.

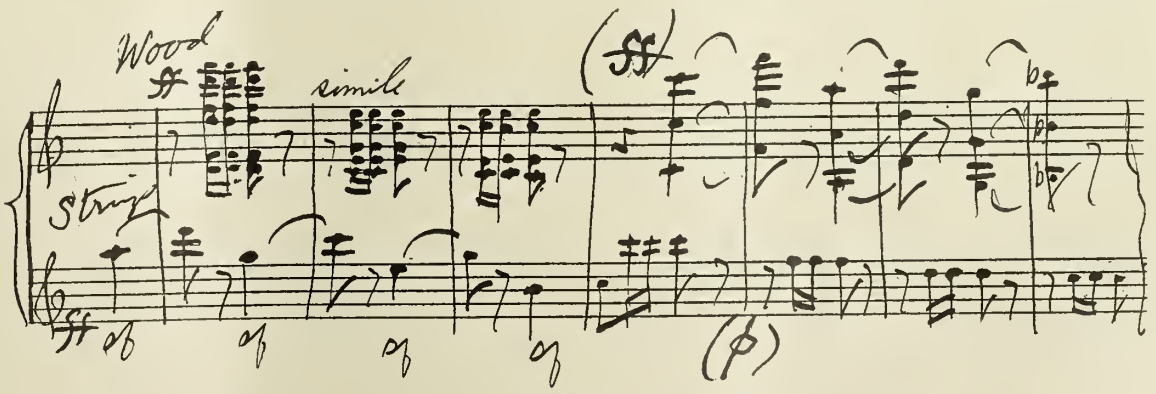


EXAMPLE 2.

In order to understand the work of an artist we must know something of his antecedents and of his early training, as well as of his later career. M. Taine, in one of his lectures on art, said to his class: "Young gentlemen, in order to produce work of the highest order you must be born geniuses. This is a matter that concerns your parents, not me. I can merely indicate the manner in which you should pursue your studies."



EXAMPLE 3.

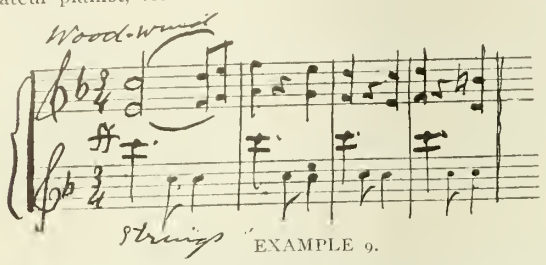


EXAMPLE 4.

As the art work of Nikisch is to serve as the means of illustrating the various points touched upon in this essay, it will be necessary to give certain biographical data

which will facilitate our comprehension of his taste, culture and attainments.

August Nikisch, the privatc secretary (Ober-Buchhalter) of the Baron Sina, was an ardent lover of music. As an amateur pianist, violinist and cellist, he derived the keenest



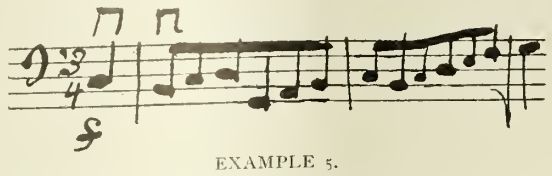
EXAMPLE 9.

pleasure from the performance of chamber music of the best masters. When, therefore, he married Luise von Robasz, it was not strange that he should have expressed the earnest desire that their first son might become a professional musician. But this wish was not to be realized; on the contrary, the child showed a direct disinclination to study, as did also a daughter somewhat younger. When, therefore, the second son, Arthur, was born, October 12, 1855, in Lebenyi Szent Miklos in Hungary, the father determined to forestall further disappointment by not permitting him to study music. Even here the parent was fortunately thwarted. This inherent fondness for the art being unabated, he continued to invite artists of the first rank to his dwelling, among them men like Hellmesberger, Rover and Door. When, therefore, at the age of three and a half years the child, Arthur, had the opportunity of hearing a string quartet, he was completely fascinated, and thus was awakened the longing to study music. The father revoked his decision and placed the child enthusiast in the care of Franz Prochazka, a leading teacher in Butschowitz, a small village in Moravia, whither in the meantime the family had moved.

The incidents in the career of the infant phenomenon now follow in such rapid succession, and are of such unusual character that they read like the stories of the youthful Handel, Mozart or Liszt. And this is fortunate, for to have one with us in the flesh of whom such remarkable things are told gives us renewed confidence in those tales of the old masters, to which the action of time has imparted a semi-mythical hue. A few years ago when Berlin was besieged by a number of Wunder-Kinder, the veteran violinist Joachim was asked if he thought such precocity a favorable omen for the future career of the young candidates. The reply was, "All great artists were once Wunder-Kinder."

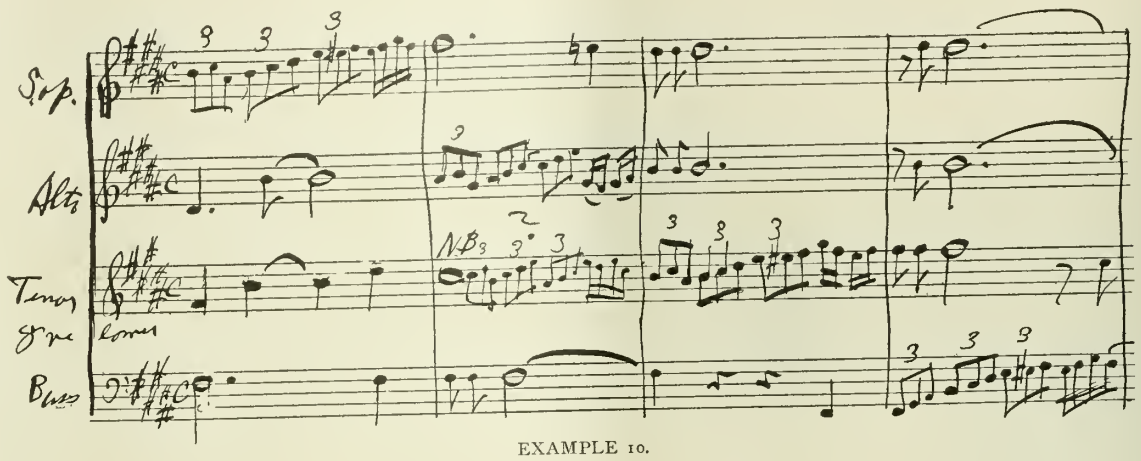
When only seven and a half years of age Arthur was taken to a neighboring town and listened for the first time to an orchestrion, which played the overture to the "Barber of Seville," and an elaborate fantasia on "Robert le Diable," both of which the child copied from memory, and this after having studied but a year and a half, an achievement truly Mozartian. So rapid were the lad's strides that at the age of eight he was playing in concerts the virtuoso transcriptions of Thalberg with such success that the father consented to the son's desire to become an artist. Accordingly at the age of eleven he entered the conservatory at Vienna, where from the outset his unusual gifts created a sensation, for so advanced was he in musical theory that he was placed in the highest class of composition, among students eighteen to twenty-two years of age. As a further proof of his precocity may be cited his wisdom in selecting the studies essential to the attainments of his ultimate goal—a post as musical conductor. He devoted himself especially to the violin under Hellmesberger, continuing his theory work under Dessoff and piano with Schenner.

Realizing the value of time the father engaged private instructors who took the young student through his academic courses in far less time than is usually consumed in the public schools. In the meanwhile Arthur became



EXAMPLE 5.

known as a star pupil in the conservatory, where his career was sensational to a degree. When thirteen years of age he earned the first prize (a silver medal) for composition, the second prize for violin playing, and the second prize for piano playing. At the age of eighteen Nikisch left the conservatory and as an especial distinction was allowed to conduct a movement of his own D minor symphony. Among the students in the orchestra who later became

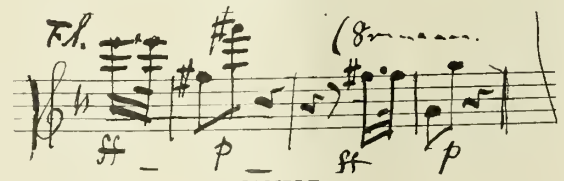


EXAMPLE 10.

distinguished was Felix Mottl, who played the kettle drums. Mottl, like Anton Seidl and others, learned the tympanist's art in order to familiarize himself with the inner workings of the orchestra. In the spring of 1872 Richard Wagner visited Vienna and the students of the conservatory decided to present him with a silver cup. Nikisch was chosen as spokesman, and was received by the master with friendly enthusiasm, and replied in a speech in which he said: "It gives me the greatest satis-



EXAMPLE 6.



EXAMPLE 7.



EXAMPLE 8.

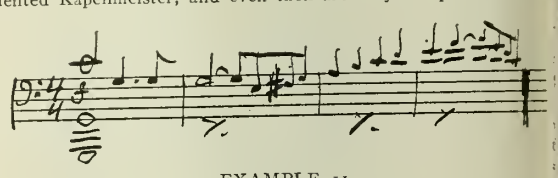
faction to see the youths with me, for this assures me of my final triumph!"

A few weeks later came the celebration in Bayreuth of Wagner's birthday, when the corner stone of the Festspielhaus was laid. On this occasion it will be remembered the master conducted Beethoven's ninth symphony and other works. Among the first violins of the carefully selected orchestra were ten concertmasters from prominent court and city opera orchestras, led by the great Wilhelmj, and it was a proud moment for the youthful conservatory graduate to be numbered among the players, for as yet he was not a regular member of any orchestra. It is a genuine pleasure to hear Nikisch tell of Wagner's magnetic conducting, his eloquence at the rehearsal, explaining the meanings of the various passages of Beethoven's masterpiece and justifying his alteration of the orchestration (of which more later).

On New Year's Day, 1874, Nikisch was officially engaged as one of the members of the Vienna Court orchestra, and during the following three years enjoyed the privilege of playing under the best masters of the conductor's art, such as Herbeck, Dessoff, Rubinstein, Liszt and Brahms, and also Wagner again. Christmastide, 1877, Nikisch received an invitation from Angelo Neumann (then manager of the Leipsic Opera) to take a position as chorusmaster in that institution. Weaponed with the best recommendations from his Vienna teachers, the young director went to Leipsic and began his activity in February, 1877. His method of discharging his duties in the lighter operas inspired great confidence, and he was soon called upon to act as substitute for the first conductor, Sucher, in performances of "Tannhäuser" and "Walküre." Not long after Sucher was called elsewhere, and Nikisch fell heir to the musical throne at the age of twenty four. Thus early was his idea realized.

Undoubtedly the most valuable criticism, or rather, rhapsodical commentary, ever penned by a competent writer concerning the art of Nikisch was that which appears in the day book of Peter Tschaikowsky, written in 1887:

The Leipsic Opera may well be proud of its gifted young Kapellmeister who has made a specialty of the Wagnerian music drama. I heard there "Rheingold" and "The Mastersingers." The orchestra of the opera is the same as that of the Gewandhaus, consequently of the first rank. Although the orchestral performance under Reinecke's direction is difficult to improve upon, still one first obtains an accurate impression of orchestral perfection when the group of instrumentalists plays under the baton of the highly talented Kapellmeister, and even then are only the possibilities fully



EXAMPLE 11.

revealed when one listens to the performance of the difficult and complicated scores of Wagner conducted by such a wonderful master of his art as Herr Nikisch.

His conducting has nothing in common with the effective and, in its way, inimitable manner of Hans von Bülow. In the same degree in which the latter is nervous, restless and effective through the eccentric methods he employs, Herr Nikisch is quiet, economical in regard to superfluous movement, but extraordinarily commanding, mighty and thoroughly self controlled. He does not merely direct, but yields himself up to a mysterious spell. One hardly notices him, for he makes no efforts to attract attention to himself, and yet nevertheless, one feels that the orchestral body, like one instrument in the hand of a remarkable master, is thoroughly under his control, willing and submissive.

This conductor is small of stature, a very pale young man, with beautiful poetic eyes that possess some fascinating power which compels the orchestra now to thunder like the trumpets of Jericho and then to die away in a breath depriving mysticism. And all this is accomplished without the auditor noticing the Kapellmeister who controls his orchestra like so many faithful servants.

In the winter of 1879-80 Nikisch acted as substitute for Reinecke at the Gewandhaus concerts. One memorable event was the production of Schumann's D minor symphony, on which occasion Frau Clara Schumann was present. After the concert she came to the young conductor and with deep emotion exclaimed: "Oh! if my poor Robert could have only heard this performance. He never had an idea that it could have sounded like that!"

In 1881 Nikisch conducted the Tonkünstler Versammlung in Magdeburg when Liszt's "Totentanz" for piano and orchestra (Martha Remmert, pianist) and Borodin's E minor symphony were among the novelties.

Another phase of the Leipsic period was Nikisch's participation in the founding of the Liszt Verein in 1885,

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ucting the "Faust" and "Dante" symphonies. Indeed, ikisch has directed all the concerts of the society, giving e "Faust" symphony every other year.

In 1889 Nikisch was called to act as conductor of the oston Symphony Orchestra. His work in connection with is organization was a feature not only of the musical fe in the New England metropolis, but of all those cities sited by that orchestra, and deep regret was expressed y his many friends when he left in 1893 to accept a call the Buda Pesth Opera.

In 1895 he was engaged to lead the Gewandhaus conerts, which are still in his charge. From this time on his areer is too well known to call for comment, but for sake f completeness his connection with the Berlin Philharonic Orchestra should be noted. Not only has he led ie celebrated annual series of concerts given by this orhestra in the Imperial capital, but also those given in forgn lands. Furthermore he has been in intimate relationhip with the London Symphony Orchestra, with which e toured this country two years ago.

Through years of familiarity with Nikisch's activity in erlin I have had occasion to wonder at the enthusiasm e displayed when conducting works by composers of such idely divergent aims and ideals as Wagner and Brahms, eethoven and Strauss, Tschaikowsky and Reger. I ought if I could learn something of his early tastes and references, this might throw some light on his present ttitude. Learning that among the works that fascinated im as a child, the D minor string quartet of Schubert mpressed him most deeply, it would appear that the harnonic richness of the romantic school might lead him to nake propaganda for works of that class, but it seems not. Nikisch is neither a partisan nor a propagandist for any ndividual or cult. He says: "I recognize no school or endency (Richtung). When work interests me, be it vhat it may, I take it to myself, absorb its contents and give it again to the public, as though I were composing, nd I express through the medium of this or that passage ny own individual impressions and feelings."

This reminds one of Wagner's letter to Liszt, in which he tells the latter that in playing the C sharp minor quaret of Beethoven, he gave Wagner the impression that he (Liszt) was recomposing the work. This eclecticism is of as great advantage to the conductor as it is detrimental o the career of the composer. The conductor like the actor who can throw himself into the mood of the hero one night and the villain the next, has a great advantage over an artist who confines himself to the roles which are all of one type. The eclectic composer on the other hand, s liable to fall into the habit of jumbling up heterogeneous styles, such as writing one passage in the manner of Mozart and another in the idiom of Schumann or Wagner.

In this connection it may be said that in spite of his recognized qualification as a composer, Nikisch has exerted an unusual self control shown in his persistent abstinence from all efforts at creative art. When asked for his views on this subject he replied that there were several reasons why it was unwise for one to endeavor to combine the functions of composer and conductor. "In the first place I believe that composition is an art to which only the elect should devote themselves, and it is a childish ambition to combine such extremely exacting activities as the creation of music and its presentation to the public in orchestral and choral form. Granted that an artist possesses equal gifts as composer and conductor, the exhausting duties of rehearsing, say three hours in the morning and conducting concert or opera every evening, will claim his best energies. If he indulge in three hours of leisure in which to compose, the chances are that with his brain filled with all conceivable strains, he will find himself writing passages which on near inspection will prove to be from the symphony he rehearsed in the morning. I regard, therefore, the nickname 'Kapellmeister-musik' applied by Wagner to such products as thoroughly justified."

In an essay like the present, the writer is permitted to give individual views, and likewise his reasons for holding them. As chance has afforded me the unusual opportunity of verifying certain of my conceptions concerning conducting and the occasional revision of standard works, especially those of the classical symphonies, by conferring with a man of such phenomenal gifts and wide reaching experience as Arthur Nikisch, I will call attention of music lovers in general and young students in particular to the following paragraphs:

Essays appear from time to time dealing with the relative merits of objective and subjective interpretations of musical compositions. A subjective rendering of a given work is supposed to give the conductor carte blanche to interpolate such ideas concerning the piece in question as may occur to him. To such an extreme may this be carried that an executant sometimes claims he knows the import and the original intention of the composer better than the composer himself. The objective rendering is supposed to be such an one in which the player or director surrenders himself completely to the letter of the printed page. The extreme limit of this method is a servile following of every sign and mark as left by the composer. If we admit the presence of human shortcomings in the artist who is to give expression to human emotions and impressions, we are surely entitled to the liberty of studying the scores of the master with a view of ascertaining his true intent when writing it. Hence we have the right to assume that where two similar passages exist in the same piece, one thoroughly effective, the other less so, the composer has either planned the latter with undue speed, or the means for rendering it equal in quality to the first passage were inadequate.

Take, for instance, the announcement of the second theme in Beethoven's fifth symphony. On its first appearance it is given by the horn with full and resonant tones, but on its recurrence in the reprise it is uttered, or rather muttered, by the bassoons, whose tones in that register are soft and fluffy, wholly out of keeping with the noble character of this motive. See Example 1 (A and B).

Why this discrepancy in the instrumentation of so great a master? Because the natural horn, the only one in existence at that time, could give the tones of the theme when in the key of E flat (at a), but not in the key of C (at b).

In my treatise on "Chopin the Composer" I have gone into this matter at some length in the section on "Orchestral Experiments." Here it is shown that with the old horns and trumpets it was impossible to perform their of chromatic character, or motives that modulate this reason neither Chopin nor Schumann could have done full justice to their rich harmonic motives in giving them to the orchestra of that day. Illustrations are also given showing how, even with the simple themes of Beethoven, significant gaps occur, from time to time, in passages which now, thanks to the chromatic horns, would be filled out in a manner as homogeneous as euphonious.

In discussing this phase of classical orchestration with Nikisch and the advisability of remedying it, I was interested to note that he never hesitates to alter a phrase if it is done in the spirit of the composer. Thus in the above quotation from the fifth symphony, Nikisch adds the horn at No. 1 B. Had the chromatic horns been at Beethoven's disposal, he never would have dreamed of giving the motive to the bassoons. The reader will observe that in the series of modifications made by Nikisch in certain scores nothing is changed that is not absolutely necessary to give the passage as nearly as possible according to the conception of the composer. Hence the in-

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terpretations of Nikisch may be said to combine the best traits of the subjective and objective methods.

For convenience it would be well to divide the alterations made to render given passages more effective and in accord with the composer's wishes into four classes, as follows:

A. Changes in the expression marks.
B. Alterations of the phrasing, etc.
C. Improvements in the instrumentation.
D. Alterations of the notes themselves.

Example 2, from the first movement of the seventh symphony by Beethoven, is an illustration of how the trumpets and horns completely drown the violins in measures 2 and 3, if allowed to play as marked. Nikisch's remarkings are in brackets.

Example 3, from the slow movement of Beethoven's fifth symphony, shows how, by marking the violins and woodwind *ff*, the brass and kettledrums *p*, we have an interesting bit of imitation. How often is it heard?

Example 4, from the finale of the seventh symphony, shows how, by marking the woodwind (upper stave) in measures 4 to 7 *ff* and the strings *p*, we have an effective specimen of antiphonal work, which is otherwise lost.

The fugato in the scherzo of the C minor symphony contains a passage for basses where careful bowing greatly strengthens the effect, as shown in Example 5.

A very striking improvement in the phrasing greatly clarifies the final utterance of the main theme of the first movement of Beethoven's ninth symphony. In the tenth measure before the end, instead of four eighth notes with tremolo, which blur the entrance of the theme, Nikisch rearranges it as in Example 6.

In Examples 7 and 8 the passages for flutes and violins, which are to be played an octave higher, are indicated in brackets. In Beethoven's day this was impracticable, therefore he wrote in the lower octave. These illustrations are also from the above quoted movement.

Another passage from the scherzo of the same symphony is shown in Example 9. The upper stave indicates the melody given to the woodwind, which is doubled in the octave above and below. The strings take the figure shown in the lower stave in quintuple octaves. As written the melody is drowned by the strings, and to restore a balance between the two groups Wagner strengthened the wind parts by adding the horns. This was one of the modifications in Beethoven's scores introduced by the master at the time of the Bayreuth production above referred to. In fact, all the quotations from the ninth symphony have reference to alterations made at that time. Nikisch says that in this instance, even with the help of the horns, it is sometimes difficult to bring out the theme when the body of strings is large.

In Example 10, from the last movement of the same symphony, even the phraseology is altered. In the second measure at N. B. the tenor sustains C sharp instead of singing the figure, as originally written. This is in order to emphasize the imitation in the various voices, so that we have four regular entrances—soprano, alto, tenor, bass.

This system of carefully bringing out the various voices and securing a balance of parts has been applied by Nikisch to more recent composers, but be it remarked such amendments are made with great caution and commendable reluctance, as one might easily set an undesirable precedent by too many and ill advised alterations. The "Tannhäuser" overture was written for two natural and two chromatic horns. In the coda, where the "Pilgrims' Chorus" appears for the last time, the inner voice is taken by the chromatic horns. Nikisch causes the third and fourth horns to be doubled by the first and second, thus bringing out the beautiful inner part otherwise inaudible.

In the "Meistersinger" vorspiel, at the end of the working out section, the main theme is given to the brass in the inner register, while the strings perform the figurations in the higher register, frequently completely covering the theme. Nikisch strengthens this theme by adding the third trombone. See Example 11.

It will be seen from the foregoing that Nikisch's knowledge of composition is of great value to him in his preparation and rehearsal of all orchestral scores, and that these artistic results could only be attained through a happy combination of theoretical knowledge and practical accomplishment.

Becker Resumes Teaching.

Gustav L. Becker, chairman of the committee on standards of teaching of the New York State Music Teachers' Association, announces that he will resume his teaching, season 1914-15, September 22, at studio 19, Steinway Hall, 109 East Fourteenth street, New York.

Courses are planned for advanced piano students and for music teachers wishing further to perfect themselves. A special course is also provided for less advanced pupils under capable assistant teachers, trained by Mr. Becker, who uses his "superior graded course."

Circulars containing further information will be sent on application.

Mme. Koelling at Chickering Hall Opening.

Helene Koelling was the soprano soloist at the opening of the attractive new Chickering Hall, Lord & Taylor's, New York, on Thursday afternoon, September 10.

Mme. Koelling was heard in the "Traviata" (Verdi) aria, a group of English songs, and "Villanelle" (Dell' Acqua), in the last of which she pleased her audience particularly. In her Aeolian Hall (New York) recital last season, and other appearances, Mme. Koelling had already won the favor of a goodly coterie of New York lovers of vocal art. The delightful quality of her voice, its flexibility and clarity, and her excellent sense of interpretation, again pleased the good sized audience present, in which were noted well known musicians.

Salvatore Giordano sang the Verdi "Celeste Aida," from "Aida"; "For You Alone" (Geehle), and "Vieni" (Denza). Signor Giordano possesses a tenor voice of exceptionally good quality. He gave an encore from "Pagliacci."

The piano numbers were given by Wilhelm Spohr. These were: Chaconne, G major, Handel; prelude C minor, prelude, B flat major, op. 28; nocturne, D flat major, op. 27, No. 2, Chopin; rhapsodie, op. 79, No. 1, B minor, Brahms.

Sokoloff and Ariano in Joint Recitals.

Johanna Sherrick is arranging a series of sonata recitals for Nikolai Sokoloff, the young Russian violinist, and Adrian Ariano, the Italian pianist, to be given during January. Both Sokoloff and Ariano have the same lovely quality of tone and are particularly suited to each other's style of playing.

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Helen Bixby Wetzel Now in London.

Helen Bixby Wetzel, the young prima donna, is now in London studying with Maestro Blackburn. Miss Wetzel took up her work in London with this teacher within twenty-four hours after she arrived there, which shows the ambition of at least one artist, notwithstanding the war. Miss Wetzel is not even thinking of the war, but works hard every day and sees nothing but success. If the war conditions permit, she will undoubtedly go back to Italy, for the fall season, where she has won much success in grand opera, and will carry out all original plans. Miss Wetzel and her teacher are delighted over the improvement in her voice. In a recent letter to her mother, who



HELEN BIXBY-WETZEL EN ROUTE FOR HER SECOND YEAR IN ITALY.

is in Indianapolis, she said: "I am utterly astounded at what I do every day and can hardly believe it is I who am singing. The voice is getting so big and full, and the high tones are going to be glorious." Her teacher intends to take her back to Italy and have her make her debut in two or three theatres and then go back to sing at Covent Garden.

The accompanying picture of Miss Wetzel was taken en route for her second year in Italy. She is the young lady on the left.

Albert Lindquest's Return to America.

Albert Lindquest, the tenor who left last June for a year of study and concertizing in Europe, came back to Chicago last Monday, September 7. Mr. Lindquest called at the Chicago office of the MUSICAL COURIER on Tuesday, September 8. He left London Saturday, August 28, as a steerage passenger on the steamship Alaunia, arriving in Montreal on Saturday, September 5. The Alaunia, which was built for 1,200 passengers, left London with 2,000 on board. Mr. Lindquest left Paris (where he had been making his residence during his stay abroad) for London, and reached the English capital only two hours before sailing. To a representative of the MUSICAL COURIER Mr. Lindquest said that he saw Vanni Marcoux in uniform at the Café Paix in Paris. Other singers were seen by Mr. Lindquest walking around in their uniforms, several of them being officers. Mr. Lindquest added that he met, while in Paris, Constantin Nicolai, basso of the Chicago Grand Opera Company, who told him that though he was a Greek, he would like to give up his Greek citizenship to join the army, adding: "The French people have always treated me right, and it is in France that I have made most of my career, and it seems only just that I should help a country which so generously received me, and I have already applied to the government to be enlisted."

Mr. Lindquest added that Lina Cavalieri, Lucien Muratore's wife, had enlisted as a French nurse and that she and her husband had been sent to the front, probably in Alsace.

Mr. Lindquest, who had refused many engagements for this season and who resigned from Sinai Temple, where he was the tenor soloist, informed the MUSICAL COURIER representative that he was now open for dates and that, having resigned from Sinai Temple and his position being filled at the present time, he would be able to leave Chicago for a longer period than heretofore, and expects to make a transcontinental tour.

The Cologne Conservatory, which was to have reopened September 16, will remain closed indefinitely.

David Robinson, Artist and Composer.

David Robinson, the violinist, formerly concertmaster of the Chicago Grand Opera Company, is preparing for a busy season as soloist and teacher.

Wherever this young artist has appeared he has been the recipient of most flattering comments by critics, for his rich and sympathetic tone, brilliant technic and musicianly interpretation.

He is one of those true artists, whose finished playing invariably creates a lasting impression on his audiences. His facile and graceful bowing, particularly in staccato passages, never fails to arouse general interest.

As a composer Mr. Robinson has gained considerable recognition among musicians of note both in this country and in Europe. He has written several orchestral works, string quartets, etc., a fact which shows him to be thorough in his work.

Mme. Mott Is on Lake Champlain.

Alice Garrigue Mott was waiting in Berchtesgaden, Germany, for the opening of the Mozart Festival at Salzburg, when war was declared. With many other Americans she was obliged to take the only train to Munich, where she had to remain for some time, until an "American Special" took a large number of persons to Holland. Mme. Mott was fortunate in obtaining a cabin on the Laurentic, which arrived in Montreal September 5. At present Mme. Mott is on Lake Champlain, and will return to New York to open her season October 1, at her residence studio, 172 West Seventy-ninth street, New York.

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John Barnes Wells Ready for Work.

John Barnes Wells has returned to New York, and is now ready to begin his concert season, which begins early in October. He is again under the direction of Foster & David. Mr. Wells has also a large class of pupils from all over the country, who have heard him in concert work and desire to study with him. With Mrs. Wells and his daughter, Dorothy, he spent the summer at Roxbury, N. Y. While there Mr. Wells sang several times at the home of Mrs. Finley J. Shephard, formerly Helen Gould. Last week he appeared in Wildwood, N. J., in the "Persian Garden," given by Mrs. A. G. Hontz, of Philadelphia. Mr. Wells has composed several new songs that will be published this fall.

Alexander Bloch Returns.

Alexander Bloch, violinist, has just returned from Dresden, Germany, where he has been continuing his studies with Leopold Auer. He got out of Germany with slight difficulty and sailed from Rotterdam, August 29. He has assured his managers, Foster & David, that the New York climate just now is preferable to anything Europe has to offer. His New York recital will be given at Aeolian Hall early in November. The program will contain several numbers new to New York.

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Sachs-Hirsch Helps Our Embassy.

Among the arrivals on the steamship Rotterdam on Monday morning, September 7, was Herbert Sachs-Hirsch, the pianist. In spite of the fatigue resultant after days of trouble, inconvenience and a rather rough sea voyage, Mr. Sachs-Hirsch gave a vivid and interesting account of actual experiences in the warring nations.

He went to Vienna in April, 1913, and had been working with Leopold Godowsky, the famous pianist. When war broke out, Mr. Sachs-Hirsch was in Berlin on a visit. As all Americans in Germany must, he went to the American Embassy on the first day to register. Seeing the terrific rush there he knew they needed help, so he offered his services. He was accepted gladly, and for two weeks worked steadily at the Embassy as a temporary attache. He first had to work in the passport department, making out emergency passports. In the first week 5,000 of these were issued. British subjects, too, were under the protection of the American Embassy in Germany. The English passports had to be vised, stamped with the American seal and the words "Under protection of American Embassy at Berlin."

In the second week Mr. Sachs-Hirsch was in charge of the communications of the German border office and also was head of the department for registration of applicants for transportation to America. In this work he had his own desk and six men as volunteers under him. The system was to stamp the passports "Recommended for transportation to America" and the Ambassador's signature. The helpers each had a card index file and in the various classifications the names were registered. Mr. Sachs-Hirsch received daily dispatches from the consuls throughout Germany and had to record these upon the files. It was interesting work, even though very trying because of the speed and accuracy required.

Through Mr. Sachs-Hirsch's connection with the Embassy, he met a representative of the American-Holland



1, F. Wight Neumann; 2, Mme. Gadski; 3, Mme. Schumann-Heink; 4, Mme. Bloomfield Zeisler; 5, Max Zach; 6, Eleanor Spencer; 7, Herman Menth; 8, Herbert Sachs-Hirsch, on the SS. Rotterdam, Holland-American Line.

Line, and through his courtesy and kind services procured one of the best cabins on the steamship Rotterdam, sailing August 29.

Fire of Genius.

"Don't worry about the so called 'fire of genius,' my son," says the Old Philosopher. "Get in the winter's wood and coal, and they'll make fire enough to keep your heart happy and your shins warm."—Atlanta Constitution.

Not the least happy feature of the recent Covent Garden season was the revival of Verdi's "Falstaff" after twenty years, and in view of the manifest delight in which it was received, it is certainly to be hoped that it will be retained in the repertoire henceforward.—London Truth.

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MARGARETE MATZENAUER'S SUPREMACY AS AN ARTIST.

BY FITZHUGH W. HAENSEL.

I first heard Margarete Matzenauer at the Metropolitan Opera House four years ago, and with thousands of others at once recognized that the music lovers of America had been favored by a new contralto possessing a remarkable voice and exceptional qualities as an artist. Everybody was captured by her truly marvelous singing, and each season since this exceptional voice has been adding to its brilliancy and power. The most delightful quality of the Matzenauer voice is its freshness and fullness. So many contraltos who have been exploited in opera and concert show the unkind marks and marring effects of old Father Time, but this comparatively new voice is full, round, clear, fresh and altogether pleasing.

And now after her unparalleled success as a contralto, Mme. Matzenauer this year announces herself as a dramatic soprano. The unusual range of this artist will easily admit of this, and judging by past performances Mme. Matzenauer will meet with the same unqualified success among dramatic sopranos that she did when announced as the premier contralto of the Metropolitan Opera Company.

The advent of Matzenauer at the Metropolitan was unaccompanied by a fanfare of trumpets, notwithstanding the fact that her ability and worth as a singer were fully recognized among the elect of Europe. The artist won her way into the hearts of the music lovers of Broadway through sheer merit. Old idols were displaced and room was made for this singer, whose voice thrilled with its glorious youth. According to the calendar, winter presses upon the footsteps of spring, but in life spring—which is youth—presses forever on the footsteps of winter. And the Matzenauer voice is the voice of spring.

Matzenauer is a singer who can be relied upon in an emergency, as was well illustrated on New Year's Day, 1912, when, without even an orchestra rehearsal, she sang Kundry, the dramatic soprano role of "Parsifal," on less than an hour's notice. She had never appeared as Kundry, but had studied the role at Bayreuth and knew its requirements. Her remarkable performance on this shortest of notice won the entire corps of critics of the press of Greater New York, and the event was so unusual that the Associated Press carried a story of the performance to its entire service as a matter of news.

Many prima donnas seem afraid of work. Not so with Mme. Matzenauer. On the week previous to her never-to-be-forgotten performance of Kundry, she had appeared in five different operas and was the principal soloist at the Sunday night concert, but Monday found her ready and willing to appear in the leading role of "Parsifal" on less than an hour's notice and in each and every instance, to use a little expressive American slang, "she made good." A strong constitution, iron nerves and years of training under Felix Mottl in Munich, enable this versatile artist to accomplish most difficult undertakings without the slightest evidence of trepidation and in an astonishingly brilliant manner.

Mme. Matzenauer is the child of a musical household. She says she does not remember the time when she could not sing. Her father was an opera conductor, and her mother an operatic soprano. At the time when other children are usually learning their letters, Mme. Matzenauer was humming arias along with the stars who appeared in the opera house where her mother and father were engaged. She told me once of her childhood days, when she used to stand in the wings to watch her mother, and as she watched how she "built castles in the air," as children are wont to do.

The dreams of the wee Matzenauer came true at the age of twenty, when she made her debut as Puck in "Oberon" at Strassburg. This was fourteen years ago. Three years later she was called to the Court Theatre in Munich. For seven years she was the leading contralto at the Wagner Festivals in the Prince Regenten Theatre in Munich, and during that time was a guest singer at Bayreuth, Amsterdam, Cologne, Frankfort, Berlin, Vienna, Prague, Budapest, Leipsic and Hamburg. Mme. Matzenauer made her American debut at the Metropolitan Opera House in New York in 1911, after which she appeared under the direction of Arturo Toscanini at the Teatro Colon, Buenos Aires. In the South American metropolis she met and married the Italian tenor, Edouard Ferrari-Fontana, who has since won fame and fortune by his remarkable singing with the Boston Opera Company, of which he is leading dramatic tenor. At the Metropolitan Opera House last year, Ferrari-Fontana appeared as Avito in "The Love of the Three Kings," a role which he created both in Europe and America.

Mme. Matzenauer will begin her concert tour in October and will continue the same until the opening of the Metropolitan Opera season in November. She will sing at the Metropolitan Opera House for a period of three months, and she had planned after that to join the Boston Opera Company for the balance of the season, but the latter arrangement may be changed through the possible cancellation of the Boston opera season on account of the war in Europe.

Mme. Matzenauer also had planned to return to Europe in the spring for the London season at Covent Garden, also for the opera in Paris, but those engagements may be affected by the hostilities abroad.

Following the above mentioned engagement, Mme. Matzenauer had planned some guesting performances in various opera houses on the Continent, also an appearance in May at the Verdi Festival at the Royal Opera in Vienna.

David Bispham Instrumental in "Community Sing."

When David Bispham was in Portland, Oregon, in the latter part of 1912, on one of his long concert tours, he sang on New Year's eve, 1913, in the open air, leading a great number of persons who had gathered to listen to music and who remained to take part in it. It has now become an annual custom. On the same tour, in San Francisco, Mr. Bispham appeared under similar auspices with Kubelik and others where Tetrazzini had sung the year before. Mr. Bispham said it was a great inspiration to hear from twenty-five to fifty thousand voices in songs that belong to the people, and he believes that in an outburst of this sort they are brought closer to each other in sympathies and in strength.

That Mr. Bispham's example and emulation have not been lost was proven recently when there was held by the Portland Monday Musical Club in Multnomah Field, the home of the great Athletic Club of that section of the country, what they termed "A Community Sing," under the direction of William H. Boyer. There was no attempt at a prepared program, nor at a repertoire of musical distinction, but there were such well known songs as "Old Folks at Home," "America," "Rock of Ages," "Silver Threads Among the Gold," "My Old Kentucky Home," and other old familiar songs of the people. There were between two and three thousand singers at Multnomah Field and the enthusiasm with which this was approached was a satisfaction to the noted American baritone, whose identification with the event was proven by the program and newspaper clippings sent to him from those who remembered him in the matter.

Wilbur A. Luyster Opens Season.

Wilbur A. Luyster will begin rehearsals directly for a concert to be given by the Metropolitan Life Glee Club for the benefit of the patients at Mount McGregor sanitarium.

Mr. Luyster is conductor also of the Schubert Choral Society, Boonton Choral Society and the Glee Club of the Friendly Sons of St. Patrick, New York, and has for eight years been a director of sight singing at the Metropolitan Opera House; he is also teacher of sight singing at the New York College of Music and Brooklyn Institute of Arts and Sciences.

A Frederic Martin Correction.

For the New York Oratorio Society performances of December 29 and 30, the basso will be Frederic Martin, who has a contract for those appearances. This announcement is made because inadvertently the MUSICAL COURIER recently mentioned another basso as the one engaged for the performances in question.

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SPALDING'S TRIUMPH AT THE SCALA.

"One of the first violinists of his time" is one of many flattering references to Albert Spalding contained in the following:

The following criticisms will attest to the success almost unprecedented which attended Albert Spalding's concert at the Scala Monday evening. The American violinist was received with a demonstration which could leave no doubt as to his popularity in this city. The encores were numerous enough to form another program, and the concert itself was pronounced to be one of the musical events of the season.—Milan, April 23, 1914.

Spalding was already known to the public of Milan by the success of his concerts last April at the Conservatory Hall. He was already then considered one of the first violinists of his time for the clarity, purity and simplicity of his interpretations, which, however, never lacked warmth or plastic charm. The concert yesterday evening, before an audience among whom figured most of our musicians and amateurs, he has reconfirmed his rare qualities, performing music of Bach, Corelli, Tschaikowsky, Paganini, etc., the varied and arduous difficulties of which have swamped many a concert giver, both great and small. This is music which has become familiar to all frequenters of concerts. Rather than searching for new and rarely performed compositions, violinists prefer to express their talents with music of the well known masters, imposing upon it, either well or badly, their own particular temperaments. Spalding, however, does not abuse this tendency, and is admirable for his faithful adherence to the different styles. This characteristic he has confirmed in a particular way in turning from the fugue of Bach, of which he designed the complex architecture with a vigorous and austere expression, to the concerto in D by Tschaikowsky, putting in vivid light all the rich fantasie of lacework and striking the intense note of passion. Prolonged and unanimous applause has, during the entire concert, greeted the great artist and his accompanist, André Benoist.—Corriere Della Sera, April 21, 1914.

Albert Spalding yesterday evening proved himself a worthy successor to the great luminaries of the violin art who have preceded him at the Scala, headed by Pablo de Sarasate. His hearers were delighted to find themselves before an artist whose qualities permit him to emerge conspicuously from the ranks of concert violinists, and awarded him with satisfaction the honors of a serious success. Already last year at the Conservatory he had acquired the admiration of competent judges by the seriousness of his musical intelligence, by the excellence of his complex gifts of interpreter and technician. At the Scala these gifts were still more in evidence. I have no fear of exaggerating in giving to Spalding the qualification of "Pure in Art." This art is truly limpid, built on the rocks of truth and disdainful of those tricks which most violinists wish to impose upon the impressionable public. He does not go in the research after effect for the sake of effect; he does not curry the favor of the public with affectation nor with enticing effeminacy; he does not alter nor disturb the composer's intentions with neurasthenics and trickery; he wishes to be a stylist, and succeeds in the most satisfactory manner; an austere stylist never rigid nor angular. His tone is pure in quality; pure and rich with the added advantage of expression and phrasing, the musical line always appears clear and vigorous; the presentation always straightforward and eloquent. With nobility of accentuation he played the sonata by Corelli, putting in strong relief all the splendors of its inspiration, then with great interpretative mastery and an execution clear as crystal, the insidiously polyphonic adagio and fugue for violin alone by Bach.—La Persevaranza, April 21, 1914.

Spalding is a serious musician, an instrumentalist worthy of the favor and the attention of the most exacting audiences. Of his strong qualities as a concert giver there had been no doubt, and the new proof which he gave yesterday justified his selection as the initiator of the season of concerts at the Scala. Spalding's technic is overwhelming, perfect in intonation, and clear in passage work. He touched the two extremities of his art, passing the difficult cadenza of the concerto in D by Tschaikowsky to the adagietto by Bizet, which had to be repeated.—Il Secolo, April 21, 1914.

A very great success was awarded this concert giver for his virtuosity, not only mechanical, but profoundly interpretative. Spalding possesses, together with the greatest mastery of his art, a temperament musical and poetic of a superior order. His tone is sensitive; he has an artistic line in passages, both rapid and broad, and a soul that guides a hand almost magic!—Il Sole, April 22, 1914.

The praiseworthy undertaking of the Society of the Amici di Musica has been crowned with a brilliant success; yesterday evening at the concert of the violinist, Albert Spalding, all the intellectual public of Modena were present. The Teatro Storchi, therefore, was crowded, and, what is more important, those present were so enthusiastic over the prodigious art of Albert Spalding that they probably would have never departed and would have continued demanding encores for who knows how long, if everything in this world, especially joy, did not have an end.

Albert Spalding has that great power of fascinating all who listen to him because it seems that he expresses with his violin in a language sublime and rare the most exquisite sensations of his great artist's soul. He could say, like the interpreter of an unknown poem, "With his hand he liberates the essence of my life."



ALBERT SPALDING.

Yesterday evening he initiated the concert with a sonata in G by Porpora. From the first movement of a religious character he passed victoriously through the sinister difficulties of the fugue, singing (that is the right term) with passionate sentiment the tender aria, and closing with the allegretto moderato in wealth of sonority really portentous. The first applause burst forth insistently.

In the second part of the concert, instead of the "Mendelssohn Concerto," which had been announced (and which Spalding had already played here last year), the violinist has executed a tremendously difficult work of Tschaikowsky, the first movement of the concerto, op. 35, into which he has infused so much life and expression that the public demanded an encore to which Spalding responded with his own arrangement of Bizet's adagietto. What sentiment in that exquisite page of music; what plaintive and tender expression, and the public being unwilling to hear it only once Spalding after many recalls satisfied them by repeating this number. In the third part of the program, Spalding rendered his own prelude full of poetic color, then the lively "Zapateada" of Sarasate, which he was also obliged to repeat; then came the "Campanella" of Paganini, and the audience refused to go, still wanting more music; therefore, as extras he performed the eighth Spanish dance of Sarasate, then a nocturne of Chopin. Who, better than Spalding, can evoke the passionate spirit of that exotic musician? The public was still intoxicated, but not satiated. More! more! and then Spalding played the "Hungarian Dance" by Brahms, and as the applause still continued he gave as a final encore the fugue of Rust. At last the public departed, taking with them the sensation of having experienced the highest attainment of superhuman joy.

We must not forget that to the splendid success of the concert was largely contributed the artistic support of the pianist, André Benoist, who, more than a mere accompanist, is a collaborator of Spalding.—Il Panaro, Modena. (Advertisement.)



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Leginska Concert at Long Beach.

August 31, Ethel Leginska, the young pianist, by courtesy of Mr. and Mrs. Abell, gave a concert at Hotel Abell, Long Beach, L. I., assisted by Nahan Franko, the conductor and violinist. Following was the varied and enjoyable program:

Sonata for violin and piano.....Grieg
Nahan Franko and Miss Leginska.

Ballade in G minor.....Chopin
Three etudes, op. 10, in F major, E major, C major.....Chopin
Prelude in D flat major.....Chopin
Three etudes, op. 25, in A minor, F minor, C minor.....Chopin
Miss Leginska.

Prize Song .....Wagner
Mazurka .....Wieniawski
Nahan Franko.

Hark! Hark! the Lark.....Schubert-Liszt
Etude in F sharp major.....Arensky
Moments Musicaux .....Leginska
Arabesques on the Blue Danube Valse.....Schulz-Evler
Miss Leginska.

An Estate Settled.

The will of Henry Gutzeit, of San Francisco, Cal., was filed in the Probate Court shortly after his death in December, 1912. The estate has just been settled. Charles L. Wagner, manager of John McCormack, is a nephew of Mr. Gutzeit and one of the heirs. The estate was valued at $340,000.

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*HANS TANZLER, tenor, Royal Opera, Karlsruhe.
CAVALLIERE MARIO SAMMARCO, baritone, formerly Metropolitan Opera Co. and Covent Garden.
PUTNAM GRISWOLD, basso, formerly Metropolitan Opera Co., Berlin Royal Opera and Covent Garden.
*MARGUERITA SYLVA, Carmen in the guest performance of Caruso at the Berlin Royal Opera.
MARGARETHE MATZENAUER, mezzo-soprano, Metropolitan Opera, New York.
*HELENA FORTI, soprano, Dresden Royal Opera.
MARY CAVAN, soprano, Hamburg Opera and Chicago Opera Co.
HEINRICH HENSEL, Dramatic Tenor, Hamburg, Stadt Theatre.

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Christine Miller Heard From.

Christine Miller is in Berlin, Germany, awaiting an opportune moment to return to America, according to a letter which has just been received by Fitzhugh W. Haensel, of Haensel & Jones.

This is the first word from Miss Miller direct since the war started, although Mr. Haensel received a cablegram from Thomas Nelson Page, American ambassador at Rome, stating that word had been received from Berlin that the contralto was safe in the German capital.

Miss Miller's letter is in two parts, the first under the date of August 8 and the second on August 23. The first part says:

"During the war letters are allowed to pass through Germany for foreign parts only when written in German and not sealed. As I cannot write German, I have requested a friend to do it for me, but, as you read and speak German, no translator will be needed in New York.

"I am perfectly well and in the best of hands, and in no danger whatsoever. Until August 17 it was impossible for me to leave this town (Reichenhall) on account of the mobilization of the troops.

"I have had no letters from the American Express Company in Berlin for over two weeks because the company is not allowed to forward mail. When I do leave here I hope to go either to Munich or Berlin, where I can find an American consul and get a pass. I will also consult the consul as to the best way to get away. Should the war last a long time I may have difficulty getting steamship accommodations. At present I have a cabin reserved on the Kaiserin Augusta Victoria, scheduled to sail September 12, but of course no German ships will sail.

"Here in the Bavarian Alps one hears very little in the way of war news or any other news, for that matter. But I cannot complain, as I am having no trouble cashing my checks."

Under the date of August 23 Miss Miller continues:

"Upon my arrival in Berlin yesterday I found that this letter had not been forwarded but was being held for me, although all conditions concerning foreign mail had been complied with. The only thing I can do is to send it again and hope that it will get through. The journey from Reichenhall to Berlin (ordinarily a few hours) took five days. This seems difficult to believe, but is an actual fact. The distance is about from Pittsburgh to Altoona. At the present moment I cannot send you any particulars concerning my trip. Today is Sunday, so I cannot see the consul. I am feeling perfectly splendid and have not the slightest doubt but that I will find a way out of Germany shortly."

Winnifred Bambrick in Ottawa.

The harp is one of the most romantic and picturesque of musical instruments, but of late has been considered useful mainly for an accompaniment. The success of the young Canadian harpist, Winnifred Bambrick, at her recital in Aeolian Hall, New York, last winter, did much to re-establish the harp as a pre-eminent solo instrument. All of the New York papers without exception spoke enthusiastically of her "decided virtuosity," her "dexterity," her "splendid intonation and expression," and her "great brilliancy." After spending several weeks at Chelsea, in the Laurentian Mountains, Quebec, Miss Bambrick has now returned to her home in Ottawa to arrange her programs for the coming season. Her tour will open in November and the youthful harpist will give a number of recitals in the South and Middle West.

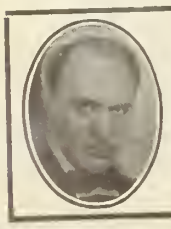
Edward S. Luce at Cotner University.

Edward S. Luce has been elected dean of the music department, Cotner University, Bethany, Neb., a suburb of Lincoln. Mr. Luce has held a similar position at the Spearfish State Normal, Spearfish, S. Dak., for the past four years.

Mr. Luce and his wife, Elizabeth Eastwood Luce, gave a recent successful concert tour through South Dakota, Wyoming, and Nebraska.

Mme. Hudson-Alexander Alters Plans.

Caroline Hudson-Alexander, the soprano, who had arranged to sail for Europe, August 29, on the steamship Carmania, fortunately was able to cancel her reservation. Mrs. Alexander had planned to spend several weeks coaching with Sir Georg Henschel, in London, and to return in time for her appearance in recital at Aeolian Hall, New York, Thursday evening, October 29.



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To the Musical Courier:

In order to make matters more clear to those intending to apply for active membership in the N. Y. S. M. T. A., especially regarding the question of who may or may not be eligible without an examination, I ask you kindly to publish the enclosed articles from the constitution and by-laws of the association:

THE NEW YORK STATE MUSIC TEACHERS' ASSOCIATION.

Section 2. The object of this association shall be:
(a) Mutual improvement by interchange of thought.
(b) Development of improved methods of instruction.
(c) Furtherance of professional fraternity and elevation of the standards of professional work.
(d) Encouragement of musical composition.
(e) Raising of standards in musical taste and of musical culture in general.

ARTICLE II.

MEMBERSHIP.

Section 1. Members. The membership shall consist of four classes—active, associate, founding and auxiliary.

Section 2. Active. Any person may become an active member who is able to comply with one or all of the following requirements:

(a) That the applicant can give satisfactory evidence that he has been a successful teacher in his locality during a requisite length of time. Beginning with the adoption of this alteration in the constitution, the required time of successful experience shall be eight years, and thereafter, for at least the following six years the required term of such experience shall be increased by two years each succeeding year.

(b) That the applicant shall have attained an unquestioned and highly favorable reputation as a teacher of music, without regard to experience.

(c) That the applicant comes supplied with properly obtained credentials from some institution of musical learning or recognized standing or from a private teacher who is eligible to class (b), as given above. These credentials must show that the applicant has achieved a requisite proficiency as a musician and as a teacher of music.

(d) That all applicants, unable to comply with any of the foregoing requirements, can satisfy the examining board by the passing of suitable examination tests, that they are competent to teach music in their respective branch or branches at least to the extent of our, at the time formulated and accepted "Essential Standard."

Section 3. Associate. Any person who is interested in music as a patron or a student, or is engaged in a musical occupation as a means of support other than that of teaching, may become an associate member, with all the privileges and rights of an active member except those of debate and vote.

Section 4. Founding. All those who were active members in good standing at the time these alterations were adopted, and who remain in such good standing, are to be considered "Founding Members," and as such shall be exempt, except of their own volition, from any further requirements to establish their eligibility.

Section 5. The annual dues shall be $2.00.

Section 6. Life Membership. The life membership fee shall be $25.00. Money received for life membership shall be invested and only the interest used.

Yours very truly,
GUSTAV L. BECKER,
Chairman Committee on "Essential Standard" Examinations, N. Y. S. M. T. A.

Gardner to Join Kneisel Quartet.

Samuel Gardner, the young American violinist, has been engaged as a member of the Kneisel Quartet. Mr. Gardner succeeds Hans Letz, who is now in the German army. Mr. Gardner received his entire musical education in this country and his engagement by this company is a high compliment. He will be available for a limited number of solo engagements and for next season will be as formerly under the management of Foster & David.

Seger Conservatory Opens.

The Seger Conservatory of Musical Art, located at 1547 St. Nicholas avenue, New York, announces the opening of the school for the season. William T. Seger and Edward C. Seger are the directors, and the departments are piano, violin, violoncello, organ, harmony, composition, counterpoint, vocal instruction, elocution and dramatic art.

Mme. Fremstad Begins Concert Tour.

Olive Fremstad will leave in a few days for the Pacific Coast to begin her concert tour. Her season opens in Seattle October 1. Engagements immediately following are at Victoria, Spokane, Portland, Tacoma, Fresno, Oakland, San Francisco and Los Angeles. Mme. Fremstad's season under the direction of Foster & David will be a long one.

Henry P. Schmitt Resumes Teaching.

Henry P. Schmitt, formerly concertmaster of the Philharmonic Society, of New York, announces that he has resumed teaching at his studio, 203 West Eighty-first street, New York.

"You persuaded your husband to join a glee club?"

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Mme. Lavoie-Herz's Views.

At the request of many of Mme. Lavoie-Herz's admirers that pianist will open a studio in Toronto. It will be a real advantage for Toronto to boast such a teacher as Mme. Lavoie-Herz, who masters all the modern methods of piano playing and pedagogy, which she acquired during her seven years' study abroad in contact with musical giants like Arthur Schnabel and Alexandre Scriabine.

Especially when European centers are closed to pupils who intended to study abroad it will be grateful news to them to learn that in Mme. Lavoie-Herz they can find one of the best equipped teachers available on this side of the water.

All who have had the advantage to meet this artist declare themselves much benefited by association with her. Her personality is magnetic and her musical intelligence and insight are most impressive.

Regarding her art, Mme. Lavoie-Herz recently spoke as follows to a MUSICAL COURIER representative:

"It is appalling to realize the number of music teachers who advertise themselves as competent teachers who, however, do not understand 'la raison d'être' of the art and never studied seriously. No one is justified in teaching who does not possess a good method which he can expose clearly to his pupils. In thousands of homes the piano is played and by thousands the piano is taught. It is therefore a question of the highest importance for the musical education of the people whether this teaching is based on logical or illogical principles. A natural, scientific conception of all questions concerning piano playing has established itself slowly, but by far not sufficiently. This natural scientific method means a valuable gain toward the advancement of the understanding in an art-pedagogical domain, which for a decade was characterized by torture of youth, stupidity and unnaturalness. The principal cause for this calamity was that the teacher had not sufficient



MME. LAVOIE-HERZ IN FIESOLE, NEAR FLORENCE, ITALY.

knowledge of the nature of the piano and therefore did not understand its treatment.

"It is a mistake when teachers think they can influence tonal effect by movements accompanying touch. Solely the degree of weight is decisive for the tone, and for this reason different movements accompanying touch in employing the same weight for the creation of tonal effect are absolutely unnecessary. Only through the understanding of physiological and physical laws can proper piano technic be developed.

"It cannot develop through stiffness and want of freedom, and on that account all exertions employed by the performer during execution must exhibit absolute freedom to attain the highest artistic aim. Absolute freedom is consequently at the bottom of all great and perfect piano technic. The revelation of the psychic feeling of the performer's intellectual conception needs the fullest bodily freedom to be able to express itself perfectly. I regret not to be able to discuss at length all the many other important points, like proper conception of elasticity, the free fall, rotation movement, fallacy of key hitting or striking, pedaling, etc. They form a volume by themselves.

"Art," continued the pianist, "is like the radiant noon sun and the different arts are like her rays. To be able to understand the nature of the eternal essence which lies in the innermost heart of this glorious sun and to be able to glimpse at its unsurpassable divine beauty, every artist craving to attain the highest possible ideal ought to study the nature of the different rays symbolized by poetry, painting, sculpture, music, architecture, etc., and by it widen constantly his artistic horizon, never losing sight of his eternal sun. What a beautiful work it is for a teacher to awaken a pupil to these great truths, to make him feel that sense for the beautiful, through which we live our

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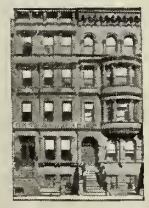
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most precious hours; to open his intellectual eyes, through which he will be able to see the true path leading to nis eternal sunshine; to open his mind to the understanding that arts do not form multiplicity, but a great, deep unity —unity from which the one real, pure, unfettered happiness can be drawn. The aim of art is to educate, to awaken thought. The higher the thought awakened, the higher the art, and, as it is a proved fact that spiritual beauty speaks in the highest terms to the soul, the more spiritual the art, the greater it will be.

"In music, for instance, from the pleasure giving sound which so many consider the aim and end of music to spiritual expression lies a great margin; for mere beauty of sounds is purely sensuous and cannot help to the same high development of mind and soul of the pupil, and for that reason he ought to be helped to unroll his power of discrimination so as to be able to discern for himself why Grieg or Moszkowski do not stand on the same artistic level as Schumann or Brahms. Then when he will be able to feel, through knowledge, where real beauty lies, he will be ready to express his own self more freely and be able to understand more clearly the great message that art brings us from her divine realms. The soul is like a stringed instrument, and music is the plectrum which will make it vibrate in its mightiest way. Consequently music proves itself to be one of the greatest factors of evolution, and for this reason every one ought to have at heart the desire to develop in oneself every means possible to the deeper understanding of his divine art-music."

The Late Emil Fischer.

The accompanying picture is an old one (originally published in the MUSICAL COURIER) of the late Emil Fischer in his best role, that of Hans Sachs in "Meistersinger."



EMIL FISCHER AS HANS SACHS.

Apropos, Fischer at the time of his death was not eighty-three years old, as stated last week in these columns, but seventy-seven.

Daniel Visanska Expected Soon.

Daniel Visanska, the New York and Philadelphia violinist and teacher, has been detained in Capri. A recent cablegram received from him by his brother in New York stated that Mr. Visanska was well and expected to sail for America on the steamship Saint Anna September 14.

Von Sternberg Returns This Month.

Constantin von Sternberg, president of the Sternberg School of Music, Philadelphia, is at present in Germany. He is expected to return by October 1.

A young lady called one day on Rubinstein, the great pianist, who had consented to listen to her playing.

"What do you think I should do now?" she asked when she had finished.

"Get married," was the answer.—London Music.



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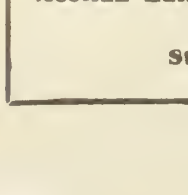
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How Schott Draws.

Albert Schott, the tenor, in his long and successful career in Europe has had many interesting and characteristic experiences, but one which he likes to recall with particular glee is the happening at Kaiserslautern (near Elberfeld), Germany, which caused such a local stir of amusement that it was commented upon in the Kaiserslautern papers and from there copied into the journals all over Germany. Even parodistic verses were printed about the occurrence.

As the story is related in one of the papers, it all came about on one of the "great appearances of Schott in Kaiserslautern, which took place two or three times each season, and nearly always as Lohengrin, a role in which that city seemed to wish to hear no one else.

The Schott "Lohengrin" performances were therefore periodical gala days in Kaiserslautern, and when one of the recent ones was about to take place it was no wonder that Frau Klumpke (to give her a fictitious name) made ready with all the rest of the women in town to be at the opera house and assist in the rapturous greeting which the gifted and romantic looking tenor never failed to receive from admiring femininity. "The Klumpkes were poor people and had ten children," runs the tale, "so that when the mistress of the household sallied forth to purchase the 'Lohengrin' tickets, her husband grumblingly promised to undertake the duties of maid and put the children to bed. 'You Kaiserslautern women seem to forget your homes and families and everything else when that Schott fellow comes to town. The devil take him.' 'You know you are just


ALBERT SCHOTT AS LOHENGRIN.

as crazy to hear him as the rest of us,' replied the wife as she went out.

"On their way to the opera house later in the evening, Frau Klumpke asked her spouse: 'Did you have any trouble getting the children to go to bed?' 'They all were playing before the door and I had no trouble in sweeping them all into the house—all except one, who showed rebellion and began to run away. But I went after him and gave him a thrashing and in spite of his kicks and protests I shoved him into bed and threatened to whip him within an inch of his life if he made another sound. Then he kept quiet and went to sleep.'

"After the 'Lohengrin' performance, the Klumpkes arrived near their home when they encountered a little knot of neighbors gathered on the corner, who informed them that little Hans Schmidt, the tiny son of the tinsmith nearby, had been lost and the frantic parents and the police of the city were searching for him. 'Too bad,' murmured sympathetic Frau Klumpke; 'I can imagine poor Mrs. Schmidt's feelings. I am a mother myself.'

"Early in the morning when she arose, Mrs. Klumpke went to the enormous family bed in which her ten youngsters slept and followed her usual custom of counting them. To her astonishment there were eleven! She counted again with the same result. She awakened the children, who scrambled up and rushed at her joyfully—all except one, who opened his eyes sleepily and immediately began to weep lustily. 'Good heavens, it's little Hans Schmidt,' cried the good woman. To call in her husband and to have him carry the lost boy to his parents around the corner was the work of only a few moments, and it is easy to imagine what Mrs. Klumpke said to Herr Klumpke when he returned. One of the things she might


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have said is this: 'So it is only the women, is it, who lose their heads in their anxiety to see Schott in "Lohengrin." It seemed to me that you were in such a hurry to get there, that you couldn't even tell the difference between putting your own children to bed and kidnapping the son of somebody else.'"

Frances Ingram at Atlantic City.

Frances Ingram has had a most delightful trip motoring from Chicago to New York and back. She visited all



FRANCES INGRAM SURF BATHING AT ATLANTIC CITY.

places of interest en route, not forgetting to have an early morning dip in the breakers at Atlantic City, N. J.

Hanna Butler's Interrupted Vacation.

Since Hanna Butler's unexpected return from Europe on August 16 she has been the guest of Mr. and Mrs. Sam Miles, of New York, at their country home (Clifton) at Christmas Cove, Maine.

The accompanying snapshot was taken on top of the Grouergrat in the Alps of Switzerland on August 2. At that time Mrs. Butler did not even know war had been declared. She had been coaching in Switzerland for a week, but sailed from Naples on August 4. Mrs. Butler will go to Bar Harbor from Christmas Cove, Me., and expects to return to Chicago about the first of October, when



HANNA BUTLER ON THE SUMMIT OF THE GROUERGRAT IN THE SWISS ALPS.

she will reopen her studio in the Fine Arts Building. Her secretary writes her that already pupils have engaged all of her teaching time, which is limited.

Mrs. Willis E. Bacheller.

Mrs. Willis E. Bacheller, teacher of singing, announces the reopening of her studio for the season 1914-15 at 22 East Thirty-third street, New York City, on Wednesday, September 16.



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NEWARK MUSIC FESTIVAL ASSOCIATION OPENS OFFICES

Organization of Chorus of Thousand Voices Begins—Director C. Mortimer Wiske Takes Personal Charge—Voices to Be Tried Three Days a Week—Noted Artists to Assist—List of Committee Members and Guarantors Nearly Complete—Musical Notes of Interest.

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Newark, N. J., September 14, 1914.

The Newark Music Festival Association has opened offices in the Lauter Building, 593 Broad street. Here, under the personal charge of Director C. Mortimer Wiske, the organization of the gigantic chorus of a thousand voices and the orchestra of one hundred members is being rapidly carried forward. A large number of applicants, at this writing, already have expressed their desire to join, and singers from Elizabeth, Montclair, Bloomfield, the Oranges, Glen Ridge and other suburbs as well as Newark, it is expected, will send in their names at an early date.

That the festival association's plan will be carried out in the minutest detail there seems to be no doubt. With the chorus permanently organized rehearsals can be pushed forward rapidly. The present war in Europe, it is believed, will have little effect upon the securing of soloists. Negotiations are now being made with some of the world's most renowned artists.

Definite arrangements have been made to hold the festival in the First Regiment Armory, Newark, on the evenings of Tuesday, Wednesday and Thursday, May 4, 5 and 6, 1915. "Wagner Night" will open the series of concerts, "Opera Night" will follow and "Concert Night" will conclude the festival.

"One Thousand Singers," the Slogan.

One thousand singers is the aim of the association. It is to be a gigantic organization, and not one singing society nor individual vocalist, whether professional or amateur, is to be overlooked when the four or five thousand letters of invitation are sent out in the near future. It is necessarily a difficult problem to reach every one, no matter how complete the list. For this reason, singers and societies can assist materially by sending Mr. Wiske any names available.

In the near future an attempt will be made to organize a chorus committee comprising directors of choirs, choral societies and of operatic companies, teachers of vocal culture, church organists and leaders of the many organizations which give annual minstrel shows and other musical performances. Through this committee it is hoped to reach a vast number of singers who could not be brought into the chorus through any other means. At an early date a letter will be sent out by the association for the purpose of calling together the musical leaders for this chorus committee.

The association realizes that noted artists can be brought to Newark at any time, but never will such a chorus have been heard here before. The organization of such a chorus would necessarily have a marked effect upon the tastes of the people of this city in so far as things musical are concerned. It would be a matter of civic pride to belong to such an organization.

It is to be hoped that the high school and normal school students can be made interested through the efforts of the school officials who are to be approached. Factory owners are to be asked to post notices calling attention to the formation of the chorus, in order to interest the vast number of good singers who are to be found among their employees. Notices are to be posted in the large stores and in the clubs and lodge rooms. Every possible method of reaching all available singers is to be used, and in this way it is hoped the chorus of one thousand will be secured.

Naturally, the renting of a rehearsal hall, the procuring of music for the singers, light, heat, etc., all represent a considerable expense. Most societies or clubs charge monthly or yearly dues, or assessments, in order to cover these expenditures. Mr. Wiske, however, has devised a still better plan which will not be felt so much by the individual singer, and yet will help, to a large extent, to cover this burden of expense.

Each member of the chorus will be asked to pay ten cents a rehearsal, this money to be paid at each meeting to the treasurer of the chorus, who will be appointed by the members.

Applications for membership in the chorus or orchestra can be made in writing or by applying at the offices of the association in the Lauter Building, 593 Broad street, be-

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tween the hours of 10 a. m. and 10 p. m., on Wednesdays, Thursdays and Fridays of each week. Mr. Wiske will be at the offices at this time not only to try voices, but also to give any information that may be desired of him.

The complete programs and the list of soloists will be announced at an early date.

Alfred L. Dennis is temporary secretary of the association, and the members of the Festival Committee include twenty-five of Newark's most prominent men and women. The list of guarantors is rapidly nearing the desired one hundred mark.

The organization committee is composed of the following members: Wallace M. Scudder, Alfred L. Dennis, Mrs. Spaulding Frazer, James S. Higbee, Mrs. Jay Ten Eyck, Rev. Lyman Whitney Allen, Frederick Frelinghuysen, Louis Plaut, Louis Bamberger, Isabella Sims, Peter Campbell, Gen. Edward M. Hine, Maj, William Bryant, Alexander Berne, Edward Flannigan, Charles Grant Shaffer, Daniel Hervey, Frank Mindnich, Edwin Wickenhoeffer, George Kuhn and Thornton W. Allen.

Each week the MUSICAL COURIER, in the Newark letter, will publish the news concerning the festival, and also will inform its readers of other current musical happenings throughout Newark and its suburbs.

MUSIC NOTES.

Mrs. Carl Hartmann, formerly well known in Newark as Mabel Lindley Thompson, has recently published in Chicago four songs of her composition.

Hans Letz, the second violin of the Kneisel Quartet, who visited his old home at Strassburg this summer, says the Sunday Call, found himself in the German landwehr on the first day of the war. His place in the quartet will probably be taken, temporarily, by Samuel Gardner, one of Mr. Kneisel's pupils. Mr. Svecenski, the violinist of the quartet, was at his home in Croatia when the war began. He sailed on the Re d'Italia for New York. The Kneisel Quartet will give a series of concerts in Wallace Hall this winter.

On another page of this issue of the MUSICAL COURIER will be found an interesting article about Herbert Sachs-Hirsch, the pianist. Mr. Sachs-Hirsch is a Newarker, residing at 36 Stanley avenue. T. W. A.

Marie Yahr Wins Endorsement of Thaviu.

Marie Yahr, one of Chicago's best known singers, appeared during the summer in Cincinnati at the Zoo with



MARIE YAHR.

the Thaviu Band. After the close of the engagement the conductor of the band sent Mrs. Yahr the following letter:

MY DEAR MRS. YAHR: It affords me sincere pleasure to inform you of the many compliments I have received both from management and public regarding your beautiful voice and fine acting during your engagement with my company.

Personally, I was more than pleased to have had the opportunity of having your services.

With best wishes for your continued success and kind personal regards, I am,

Very sincerely yours,
(Signed) A. F. THAVIU,
Conductor of the Thaviu Band.

Mrs. Dunning Is in New York.

Carrie Louise Dunning, the originator of the Dunning System of Improved Music Study for Beginners, will open her New York class for teachers, September 18.

Mrs. Dunning is at present staying at the Hotel Hargrave, West Seventy-second street, New York.

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NEW YORK, WEDNESDAY, SEPTEMBER 16, 1914.

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THE MUSICAL COURIER EXTRA
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MONDAY PERFORMANCES.

Owing to the large papers which The Musical Courier prints during the regular musical season, it has been found necessary to start the paper to press on Monday evening, so as to insure its going into the mails on Tuesday and its delivery to the subscribers on Wednesday, our day of publication. Reports of Monday performances in New York will, therefore, have to be curtailed to the briefest possible limit in the Musical Courier issue of the same week.

Maurice Renaud, the French baritone, is serving in the 137th Infantry Regiment and is at the front. Although Renaud is fifty-two years old he enlisted as a volunteer.

Mrs. Ruth Blumenberg, widow of Marc A. Blumenberg, arrived in New York last Saturday from Paris on the steamship France, and is en route to California for a visit.

A. J. Goodrich, teacher of theory and author of musical text books, left Geneva, Switzerland, about September 8, for Paris. Mr. Goodrich expects to return to New York October 1.

As late as September 7, there was a Wagner program at the Promenade concerts in London, so that after all Anglo-German hostilities do not seem to have extended to the music of those two countries.

Otto Goritz is not serving in the German army, as erroneously reported in many quarters. He was found to be suffering from a complaint which prevented his marching and he was excused from joining his regiment. The baritone will return to this country as soon as he is able to secure a sailing.

Theodore Spiering, the conductor and violinist, will arrive in this country from Europe about September 21. He can be addressed in New York care of Steinway & Sons, G. Schirmer, or the Musical Courier. Mr. Spiering will spend the winter in this country. Important negotiations regarding his services are now pending.

Riccardo Martin, the Metropolitan Opera tenor, cabled Charles L. Wagner, his manager, that he was to sail on the steamship Canopic from Naples on September 10, and is due to reach Boston about twelve days later. By this arrangement Mr. Martin will be available for more concert dates than originally intended, the European war having changed his plans for this season.

Despite the war, the Berlin Royal Opera opened on September 1. The public in the German capital is supporting amusements liberally and will continue to do so. Those who know say that the winter of 1870-1871 was one of the most profitable theatrical and musical seasons ever experienced in Berlin. The Blüthner Orchestra, reduced to thirty-two men, announces that it intends to continue its folks' concerts and will be able to secure substitutes for the absentees.

The great anxiety that has been felt concerning the exact location of Dr. Ernst Kunwald, and the possibility of his not being able to return from Europe in time for the opening of the symphony season in Cincinnati has been allayed in a measure by a letter received from Dr. Kunwald, written from Bavaria, and received at the office of the Cincinnati Symphony Orchestra Association on September 4. In this letter Dr. Kunwald gave a number of directions about matters concerning the orchestra and declared he was safe in Bavaria and would be in Cincinnati without fail to begin rehearsals with the orchestra on October 15. He said nothing that would lead one to infer he or Mrs. Kunwald, who accompanied him abroad, had suffered any hardships or were in danger at any time. In fact, his only reference to the militarism that is devastating Europe was a brief mention of "the terrible Austrian war." It is consoling to know that America is not to be deprived of the presence and valuable work of Dr. Kunwald for even a part of his regular season in Cincinnati.

One immediate significant good result for American music brought about by the European war, is the engagement of an American artist, Samuel Gardner, for the Kneisel Quartet, to take the place of Hans Letz, the German violinist, who is serving in his country's army. Young Mr. Gardner is a player of finished technic and much musical refinement and it is safe to predict that his work in his new position will show Mr. Kneisel his mistake in neglecting hitherto to give our native string players a chance in his organization.

The American Aid Society of Canada gave a concert at the Arena, Toronto, Canada, on Thursday evening, September 10, in behalf of the Canadian Patriotic Fund. The audience numbered 7,000 people. Speeches were made by the Duke of Connaught, Sir Wilfrid Laurier and Sir George Foster, and their patriotic utterances aroused fervent enthusiasm. The musical program was given by Mabel Garrison, soprano of the Metropolitan Opera Company; George Dostal, tenor; Jerome Uhl, baritone, and Emil J. Polak, pianist. The Canadian national anthem, "O, Canada," "Maple Leaf," "Star Spangled Banner" and the Russian national anthem were sung by the quartet of soloists. Why was the "Marseillaise" omitted?

When the Musical Courier recently announced the coming American visit of Mark Hambourg, the statement now proves to have made the wish father to the thought, for nothing definite has been settled by Hambourg as to his plans for the immediate future, even though negotiations are pending for a 1914-1915 tour through the United States and Canada. It is natural that the present unsettled conditions abroad, with the consequent disarrangement of European artists' engagement calendars, should cause American managers to cast longing eyes across the ocean toward players and singers who were not to come here until later seasons, and it was a persistent New York rumor that a local impresario had secured Hambourg for this winter which caused the Musical Courier to print the news of his coming. We hope still that we were not wrong, for this admirable artist has not been heard here in a number of years, and the time is ripe for his reappearance in a country where he possesses a faithful clientele which remembers his former successes with unabated pleasure.

The arrival in America of Leopold Stokowski has practically assured a successful season for the Philadelphia Orchestra, especially as he has already filled the places of those musicians unable to leave Europe. Mr. Stokowski and his wife and party were among those who encountered many hardships before arriving in America, but Mr. Stokowski's devotion to the interests of his orchestra determined him at all costs to make the attempt, although friends had sent an ample amount of money for the Stokowskis to Switzerland and they might have gone there and waited in comfort until a more opportune moment for making the trip. But Mr. Stokowski was determined to take no chances, especially as he realized that his orchestra probably required his services now in rearranging the personnel. Mme. Samaroff-Stokowski has a busy season ahead. She will be heard during the winter with the New York Symphony Orchestra, the Chicago Symphony Orchestra, the Philadelphia Symphony Orchestra, the St. Louis Symphony Orchestra, and in recital in New York, Boston, Chicago and many other cities.

A CONCERT TOUR OF THE VOLGA.

By Arthur M. Abell, Special Representative of the Musical Courier on the Tour of the Volga Made by Sergei Kussewitzky and His Symphony Orchestra.

VI.

[This communication was delayed five weeks in transit, owing to war conditions.—Editor Musical Courier.]

From Saratow our course was almost due south to Tsaritsin, about 600 versts distant. The scenery along the river offered much the same general features as hitherto. Tsaritsin is one of the most characteristic of all the Volga cities. Although it numbers 80,000 inhabitants, it is more like a big, overgrown country village than a city. The keynote of the town is dust. Such clouds of dust as filled the streets I have never seen before. The location of Tsaritsin, however, is very picturesque and the inhabitants offered much of interest. The better class of Russians formed a comparatively small percentage of the population, the rest being a motley crew of Cossacks, Tartars and Calmucks. The word Tsaritsin means "yellow water" and is taken from the color of the waters of the Volga. The town is an important commercial center and is one of the busiest and most thriving places on the Volga. Not far from Tsaritsin was situated Sarai, the ancient capital of the "Golden Horde."

At Tsaritsin, Kussewitzky was compelled to give his concert in the summer theatre, an edifice that served the purpose fairly well. Connected with it was a large garden with an open air stage, where a variety show was going on at the same time our concert was taking place. The public was very nonchalant, most of the men keeping their hats on during the entire concert. But they were very appreciative and demonstrative, nevertheless, and the theatre was also well filled. The program comprised the Rimsky-Korsakow overture, Rachmaninoff's symphony, the prelude to "Parsifal," the Beethoven C minor concerto and Liszt's "Mazeppa." At this concert Risler played the C minor concerto for the first time during the tour. It had been quite impossible to rehearse it with the orchestra, so it was presented without a rehearsal. This, of course, offered Kussewitzky an opportunity to reveal his remarkable powers as a conductor. He was quite unfamiliar with the score, as the C minor concerto is never played in Russia, and he had only gone over it once with Risler at the piano, but he followed the pianist with remarkable fidelity. Kussewitzky is a born musician and a natural leader. Although the C minor concerto is not so effective as either the G major or the E flat major, Risler played it with such exquisite finish and refinement and with such purity of style that even this naive public went into rapture over his performance.

Below Tsaritsin we entered an archipelago of small islands, which completely changed the appearance of the Volga for some miles. This archipelago passed, the Volga's giant flow again stretched itself out in an unbroken expanse on either hand. The right bank had become flat and sandy and from mid-stream it was often difficult to see where the water ended and where the land began. Numerous passenger steamers from Astrakhan, bound northward, and tugs pulling long lines of barges passed us, and occasionally on the banks we would see immense herds of cattle, sheep and also camels, for the camel is used almost exclusively here for agricultural purposes. But save for these sights and the gulls which followed us throughout our entire journey, there was nothing to confine the illimitable



(1) Packing caviar for shipment at Astrakhan. (2) General view of dust-blown Tsaritsin with the Volga in the background. (3) A million fish high and dry at Astrakhan. The entire space between the men and the boats is filled with fish. (4) Kalmucks worshipping Budda in the interior of their temple. (5) A caravan of camels in the Steppes. (6) Persian deck hands loading and unloading the steamers at Astrakhan. (7) A beautiful church at Astrakhan. (8) The Theatre at Tsaritsin. (9) A Kalmuck chieftain and his wife and daughter. (10) A Kalmuck tribe enjoying their midday meal in front of their tent.

spaces of the river, steppes and sky. For below Tsaritsin begin the immense Russian steppes.

Wonderful was the play of light on the majestic sheet of water at sunrise and sunset; the ever changing streaks of gold, blue, pink, orange, lilac and mauve were a delight to the eye. The great steppes on our left are the dried up bed of an ancient sea, of which the Caspian is a remainder. These steppes are bleak and barren, wholly unsuited to agriculture, and are inhabited only by Kirghiz and Calmuck nomads. The Calmucks are of Mongolian extraction; they first appeared in Russia in the early part of the seventeenth century. The Calmucks vowed subservience to the Czar but in practice they are wholly independent of the Russian government.

On the afternoon of the next day, after leaving Tsaritsin, we paid a visit to an important Calmuck settlement on the low, verdant left bank of the Volga. When they saw our steamer anchor and our party put off in small boats, the Calmucks were astonished and believed that the Czar himself was coming to pay them a visit. We found them very peaceful and friendly. They are of middle stature and squat-figured and look very much like Eskimos; in fact, some of them resemble American Indians for they have black, straight hair, large heads, slanting eyes and a brownish-yellow complexion. They are all inveterate smokers; even the women had pipes in their mouths. They wear the loose Caucasian garment of one piece.

There are several Calmuck settlements along the Volga but the greater part of the tribes are nomads and wander aimlessly about the steppes rearing their black cattle and horses. They seem to be very friendly toward wild animals, for while we were with them an immense eagle soared above the settlement within easy gunshot, but no attention was paid to it. The Russian government formerly made several attempts to have the Calmucks adopt a settled mode of living. They were offered large tracts of land, farm buildings and a certain amount of cash, but not a single one could be prevailed upon to settle down to a regular life. So the empty homesteads had to be turned over to Russian peasants. The Calmucks burn their princes and priests after the custom of the East Indians, but the common dead are simply left on the steppes as a prey to the vultures.

We were much surprised to find that these semi-savages were devoted Buddhists and that they had erected a temple of no mean proportions, as will be seen from one of the accompanying snapshots which I took. Frame houses had been built for the priests near the temple but the rest of the tribe live in tents, something like Indian tepees. We noticed that the Calmucks nearly all had inflamed eyes and that their eyesight was in most cases bad. This eye trouble, which is quite prevalent among the 80,000 Calmucks that now inhabit the steppes of Russia, is caused by the constant blowing of the fine sand into the unprotected eyes in their rovings over the desert.

Astrakhan, the last city on our route, is one of the most remarkable towns on the globe. Its population is a mixture of Persians, Tartars, Armenians, Calmucks, Russians and Georgians. In ancient times Astrakhan was a settlement of Asiatic hordes, but about the third century of the Christian era it became the capital of the powerful Khasar Empire, that stretched over all Southern Russia. Astrakhan is favorably situated for trade, with the Caucasus, Persia and Eastern Russia and has developed into a flourishing port, second only to Odessa in importance in Southern Russia. The fishing industry here is tremendous. About 100,000 fishermen from Astrakhan are engaged in fishing on the Volga and the Caspian Sea. At least another 100,000 fish on the Volga between the source of the river and Astrakhan. The caviar industry here is the greatest in the world, although the great caviar fisheries are not situated at Astrakhan proper, but at the mouth of the Volga, some sixty miles further south. Peter the Great made Astrakhan the base of his operations against the Persians. Astrakhan carpets are famous and we had heard so much about the industry that we went to several of the leading carpet merchants, hoping to see the process of carpet weaving, but we soon discovered that no carpets are made at Astrakhan at all, but that all that go by that name are imported from Persia.

Very interesting is the harbor life at Astrakhan with its perfect seas of masts of the fishing smacks, which can be counted by the thousands. Large two and three-mast ships, which look like ocean going vessels but are, of course, intended for the Caspian Sea service only, and steamers and tugs of all sizes were constantly going and coming. It was the most animated harbor life I have ever seen anywhere. The town has a few beautiful churches and two towers of the ancient Kremlin still exist.

Curiously enough, Kussewitzky received in this remote center of commerce the greatest ovation of all. The audience was literally wild with enthusiasm and the brilliant conductor was applauded and cheered as he probably never was in his life before. It was elemental enthusiasm. Among the listeners who thronged the theatre on both evenings—for two concerts were given here—I noticed Tartars, Calmucks and many Armenians. While the Tartars and Calmucks have shown no musical talent hitherto, the Armenians have shown unusual ability in that direction. They formed twenty-five per cent. of the audience at Astrakhan. I also noticed a good many Jews. Risler's final appearance at the first concert at Astrakhan was the signal for a great ovation. The enthusiasm which his playing evoked was no less spontaneous and boisterous than that which Kussewitzky's conducting had called forth. Both Kussewitzky and Risler will remember their success at Astrakhan as milestones in their artistic careers.

At the second concert we made the acquaintance of Mlle. Kowalenko, soprano of the St. Petersburg opera, who was the soloist during the trip up the Volga, for concerts were given at some of the most important towns on the river up stream, also. Mlle. Kowalenko had just arrived from St. Petersburg, four days and four nights by express train, and although tired out by the long journey, she sang beautifully and made a splendid impression. She was heard in two arias from Rimsky-Korsakow's opera, "Snegurotschka," beautiful, grateful numbers with a distinctly Russian flavoring. The diva made a great hit and responded to the insistent applause with three encores.

At Astrakhan the morning after the second concert, Mrs. Abell and I left Kussewitzky and his party, as we had decided to return to Berlin via the Caucasian Mountains, the Black Sea and Constantinople, rather than to sail up the Volga again. In my next three articles I shall have something to say about our most interesting experiences in crossing the Caspian and the Black seas and the wonderful Caucasian Mountains. There was much merry making during our last night on board and it was with heavy hearts that we bade Mr. and Mrs. Kussewitzky (whose guests we had been for so many weeks) and our other fellow voyages adieu.

These concert tours of the Volga, which Kussewitzky proposes to make every two years from now on, must be counted among the most remarkable in the annals of music. He undertakes them from purely unselfish motives, since the receipts, although considerable, fall far short of the expenses, it being his hobby not to make money, but to awaken in the remote towns along this mighty stream the interest and love for music which is unquestionably slumbering there. This tour of 1914 was the third one undertaken by Kussewitzky and it was by all odds the most successful, as conditions were very favorable. On his first tour the attendance was small, because the inhabitants of the towns he visited were suspicious of his motives. They could not understand how an artist could be generous enough to travel so many thousands of miles just to offer them an opportunity to hear first class symphonic music. For it was clear to everybody from the start that there could be no pecuniary recompense for the distinguished conductor. However, these suspicions were speedily overcome and the second tour revealed a much more friendly attitude on the part of the public. It remained for this third tour, just completed, however, to show how really great is the gratitude and appreciation of these distant peoples. The name of Kussewitzky is now loved and revered by everyone interested in music along the Volga.

WAGNER A PROPHET?

The attached letter, whether applicable to certain contemporary conditions or not, is clever and makes entertaining reading. It was published in the New York Sun of September 9:

To the Editor of The Sun:

SIR—Where was it I read a few lines in German seemingly addressed to some mighty potentate who had not due regard for treaties? Or did I hear them spoken or sung? Yes, that was it, sung, and by a German bass. An overlord had threatened to regard a treaty as a mere scrap of paper, whereupon the astonished party of the second part said something like this to him:

"Son of Light, lightly swayed, hear and heed! Treaties hold true. All thou art thou art through treaties. . . . All thy wisdom I curse; far hence shall fly from thee Peace when thou dost not honorably and freely keep sacred thy treaties!"

One recalls also that the crafty dodging of honorable methods by this Son of Light, war lord of Walhalla, led to his ultimate destruction. But of course Wagner died before he could have conceived the possibility of his words being pointed at any one except Wotan.

New York, September 8. MUSIC LOVER.

ARTHUR SHATTUCK WRITES FROM PARIS.

Arthur Shattuck, the American pianist, was still in Paris on August 23. On that date he addressed a letter to W. Spencer Jones, of the firm of Haensel & Jones, in which he said: "This war has so completely paralyzed everything on earth that I am beginning to wonder if piano playing ever really existed. I was agreeably surprised this morning, however, on learning that my tour of England during the month of November has not been cancelled, but is to be played."

FRANCIS MACMILLEN DUE SOON.

Francis Macmillen, the violinist, has managed to reach Lucerne from Dresden, and will sail for this country very shortly from Genoa. In view of his earlier arrival here his American tour will begin several weeks sooner than anticipated, especially as his management found it easy to secure the extra dates owing to the demand for Macmillen's services. He will have an unusually busy season.

LEOPOLD GODOWSKY TO WINTER IN AMERICA

Leopold Godowsky, the pianist, will spend this winter in America, giving recitals throughout the country. It is impossible for Godowsky to reach Vienna from London, and there would be little use in his doing so, for the Meisterschule (of which he is the pianistic head) has been closed since the Austrian nation was declared to be in a state of war. Godowsky will play the Knabe piano, and is under the management of R. E. Johnston.

ALBERT SCHOTT'S LOSS.

Albert Schott, the tenor, has lost three close relatives in the war, one of them being a captain, and the other two lieutenants.



SIGHTS AND SCENES ALONG THE VOLGA.

(1) A street in Tsaritsin, showing the typical Russian wooden houses such as form the great majority of buildings in all Russian towns. (2) The interior of one of the many establishments where fish are salted down, at Astrakhan. There were one and a half million herring in this place when Mr. Abell photographed it. (3) Fishing boats in the harbor of Astrakhan. (4) The old Persian cemetery near Astrakhan. The open coffin, seen in another photograph of this series, was simply turned upside down and the body dropped into the grave. The coffin is used over and over again. (5) A Persian funeral at Astrakhan, photographed by Mr. Abell. The body is transported in an open coffin, covered only with a cloth. (6) Latest picture of Sergei Kussewitzky. (7) Some of the Kussewitzky party with a caravan that had just arrived at Tsaritsin from the Steppes. (8) A village on the Volga. (9) Afternoon tea on the Volga steamer Imperator. (10) The Buddhist Temple of the Calmucks, which was a great surprise to the visitors. (11) With the Calmucks—Four Calmuck chiefs, with Kussewitzky, Abell, Risler and Petruschku (left to right). (12) A typical Russian Provincial house, on the outskirts of Tsaritsin. Standing in front of it, from left to right: Mme. Risler, A. M. Abell, Mrs. Abell, Eduard Risler.

BOSTON'S SUBSTITUTE OPERA SEASON.

As already announced, Boston is to have its opera season at the Boston Theatre, under the management of W. H. Leahy. Mr. Leahy is a Boston man and is in no way related to the gentleman of the same name who is known to the musical world by his association with the San Francisco Tivoli and better still as Tetrazzini's manager. Mr. Leahy was for some years connected with the regular Boston Opera Company.

The Boston Theatre has been rented and expenses guaranteed by a wealthy resident of Boston, so that the material success of the present undertaking is assured. The artistic success is assured by the fact that Alexander Bevani, manager of the Bevani Opera Company, has been placed by Mr. Leahy in the position of impresario.

Mr. Bevani has engaged the following principal artists and conductors for twelve weeks of Italian opera, during which about twenty operas will be given (including "Otello," "Cavalleria Rusticana," "Pagliacci," "Norma," "Favorita," "Ballo in Maschera," "Traviata," "Rigoletto," "Gioconda," "Boheme," "Tosca," "Butterfly," "Navarraise," "Faust," "Martha," etc.): Johanna Kristoffy, lyric soprano, from the Royal Opera, Berlin; Miriam Ardini, coloratura soprano; Miss Lynbrook, dramatic soprano; Alice Gentle, mezzo soprano; Blanche Hamilton Fox, contralto; Giuseppe Tricario, dramatic tenor; Giuseppe Opezzo, dramatic tenor; Umberto Sacchetti, lyric tenor; Ferruccio Corradetti, baritone; Millo Picco, baritone; Pietro Galazzi, baritone; Pietro de Biasi, bass; Joseph Florian, bass; Arturo Bovi, conductor; Ignacio Castillo, conductor; Corruccini, prompter.

Four operas will be given each week, the bill for the first week, beginning October 5, being "Aida," "Carmen," "Trovatore" and "Lucia." The chorus, orchestra and ballet of the regular Boston Opera Company have been engaged for this substitute season of opera at the Boston Theatre. The scenery and costumes are being made in Boston.

Prices will be from $3 to $1.50 for the main body of the house, 600 reserved seats at $1 and gallery seats and admission at fifty and twenty-five cents.

In addition to the regular artists engaged for the season it is planned to have a number of others appear at "guest" performances.

UNPATRIOTIC.

It was announced in the MUSICAL COURIER of September 2 that "Chicago makes known the unwelcome news that it will have no opera season this winter, owing to the uncertainty of getting its artistic personnel in time. All of them are in Europe and several of the principals are fighting with the armies there. The board of directors have cabled Cleofonte Campanini, who is in Italy, to notify the various members of the company that all contracts have been canceled." Several weeks ago the Chicago Opera Company sent notices to the daily papers stating that singers were exempt from military duties and at that time the MUSICAL COURIER promptly printed a denial, stating that singers had to serve their colors. Indeed many singers distinguished themselves on the battlefield in the Prussian war of 1870, several of them showing so much courage in battles as to be honored with the military cross.

The closing of the Chicago Opera Company does not seem to have been a necessity, reports our Chicago office, especially if it is true that the subscriptions for this year were larger than those of the previous seasons. The Chicago Opera Company lost much money for its directors and backers on tour last year and the amount of the loss was published exclusively in the MUSICAL COURIER several months ago. The deficit was a great shock to the directors, even though one member of the board denied that the loss was serious. However, the truth of the matter is that the tour of the Chicago Opera Company, financially speaking, was a fiasco, while artistically it was a big success.

It is a fact that some French and German artists of the Chicago Opera Company went to the front, but French and German artists were greatly in the minority in the ensemble of the Chicago Opera. Outside of Heinrich Hensel, tenor, there was no other German male singer. Among the Frenchmen who could not return to this country were Lucien Muratore, Vanni Marcoux, Gustave Huberdeau, Edmund Warnery and Marcel Charlier. Those artists could have been replaced by American singers. In the French operas Clarence Whitehill could have replaced the French singers in either the basso or baritone parts, as he has sung the French repertoire at the Paris Opera Comique, and it is said he is as good an exponent of the French school as of the Wagnerian repertoire. There is in Chicago a tenor of the name Wegener, who has met with considerable success in England in Wagnerian operas, who could have been given a chance, and Henri Scott, who had been reengaged, would have been able to sing many roles in which he had not as yet been heard in America. Furthermore, there are many American singers who have had operatic training who could have jumped in and most of them would have made a success.

This war was an opportunity for American artists to come to the front and the directors of the Chicago Grand Opera Company, all of whom are American, should have given a chance to their fellow citizens to endorse the work of American singers.

"It has been rumored this week," reports our Chicago office further, "that Chicago will have an opera company anyway this year, probably in the coming of the Century Opera Company of New York."

A MATTER OF TEMPERAMENT.

A mercurial temperament may be a very good equipment for a musician, and for artists in general; but in these stirring times of war the even tempered man with the cool head is the better off. What is the use of being wafted to the cloudy heights of the seventh heaven, or plunged into the ice of Dante's deepest hell by a mere report in the newspapers?

Why waste so much good energy in emotional excitement?

No amount of pro-Germanism, pro-Frenchism, pro-Britishism, or pro-Russianism can help or hinder the result at all. The end of the war will be determined by the armies in the field, the navies on the sea, the money in the banks, and the food supplies.

It is better far for the musicians of America to attend to their own affairs and leave fighting to professional soldiers, who would be the first to ridicule the armchair strategy and the office tactics of their civilian censors throughout the world.

No doubt we all take sides, one way or the other. We cannot help doing so, because we are all creatures of emotion first, and men of reason a long way after. But let us remember that our sympathies and prejudices are valueless. They concern ourselves only, and are impotent to shape the destinies of the belligerents.

We call to mind a passage in an essay by the Scotch philosopher, Hume, which serves our turn at this moment. Says Hume, referring to a certain book: "Does it contain any abstract reasoning concerning quantity or number? No. Does it contain any experimental reasoning concerning matter of fact and existence? No. Commit it then to the flames; for it can contain nothing but sophistry and illusion."

We suggest that our musicians and music students employ their time in attending to their musical advancement rather than in sophistry and illusion about affairs over which they have no control whatever even if they have the military skill of a Joffre, a von Moltke or a Kitchener.

It will do no harm to look ahead. What will be the conditions we must face next spring, or later in the season? Naturally, we cannot tell. But there must be a difference in the world of music next year. These gigantic wars not only change the map; they throw down the barriers in the world of thought, and enlarge the boundaries of art as well. Beethoven is separated from Mozart more by the French Revolution than by inherent genius.

"The Revolution forged the bugle; the nineteenth century sounds it," wrote Victor Hugo.

We may safely say that present rearranging of the map, and shattering of old customs and conventions, will have an enormous influence on the thought, literature, art, and music of the future. We shall see some of the effects of this upheaval, but not the whole of them, for they will be far reaching, long after we have joined the great majority. In the meantime it is advisable to study music and general self culture, leaving the war to those in the fighting line.

Let our strategy be to keep abreast with the times in musical thought and postpone the dreaded day when we will be classed "Old School," and be routed from our entrenchments by the raw recruits of the newer epoch that is about to be born amid the travail of the world's most terrible war.

FOR AMERICAN OPERA.

The energetic and patriotic gentlemen of Philadelphia who see no reason why a first class opera company should not be organized for the American season, notwithstanding the probable defection of numerous popular European artists, will be interested in the news which has just reached New York that George Hamlin has obtained passage on a steamer leaving Naples September 10, after having been obliged to cancel the European engagements which were to have kept him abroad until the middle of January.

As Mr. Hamlin's American concert tournée does not begin until February, he will probably be free until that time to lend his aid to a new operatic venture. With such a sterling singer and actor to head the tenor section, and with the probable availability of Clarence Whitehill, Henri Scott, David Bispham, Francesco Daddi, Herbert Witherspoon, William Hinshaw, Francis Maclennan, Allen Hinckley and numerous other male artists of recognized distinction; with no lack of feminine stars, from Schumann-Heink to Mary Garden; with a chorus and ballet which could be eked out by recruits from the opera schools of Boston, New York and Chicago, it would seem that a thoroughly admirable company might be marshaled together.

WORD FROM THIBAUD.

The first word which Loudon Charlton has had from Jacques Thibaud, the French violinist, has come indirectly through Thibaud's London agent, who writes: "I have just received a letter from Thibaud in which he says, 'Assure Mr. Charlton that despite the war I shall be in America for my tour as arranged.' Thibaud's plans include an appearance in London before he comes to this country in December, and he will remain in America until the very close of the season, his tour including appearances as far west as the Pacific Coast, and as far south as New Orleans and Texas.

AMERICA'S HOST ABROAD.

[The MUSICAL COURIER is endeavoring to keep the subjoined list up to date. As soon as arrivals are reported in this country their names are removed from this roster. Should there be an oversight, or should any of America's musical personages now abroad not be included in the appended table, the MUSICAL COURIER would be grateful to receive such information so as to be able to keep the reference schedule correct. This list is not confined to Americans exclusively but embraces also all foreign artists resident in this country or who were expected to come here for participation in the musical season of 1914-15.—Editor MUSICAL COURIER.]

A

Arthur M. Abell, J. Allen, Leonora Allen, Richard Aldrich, Pasquale Amato, Paolo Ananian, Frances Alda, Richard Arnold, Arthur Aldridge.

B

Louis Blumenberg, W. L. Blumenschein, Birdice Blye, Alice L. Bryant, Mrs. Norah Brandt, Enid Brandt, Mrs. H. H. A. Beach, Charles Bowes, Eddy Brown, Thuel Burnham, John Braun, Alice Bingham, Mrs. George Beck, Helen Blain, Lillian Blauvelt, Carlo Buonamici, Rudolf Berger, Alessandro Bonci, Ferruccio Busoni, Willy Burmester, Amadeo Bassi, Lucrezia Bori, George Barrere, Grace Burnap, Hope Hopkins Burroughs, Mrs. A. M. Blair, Wilhelm Bachaus, Jessie Baskerville.

C

Enrico Caruso, Julia Claussen, Cleofonte Campanini, Shanna Cumming, Lina Cavalieri, Arthur M. Curry, Claude Cunningham, Augusta Cottlow, Pauline Curley, Lucy Call, Grace Cole, Marian Clark, Kittie Cheatham, California University Glee Club, Gertrude Cleophas, Jane Noria-Centannini, Maria Cavan, Julia Culp, Francis Coppicus, Jacques Coini, Ernesto Consolo, Charles Cooper, Andrea Casertani.

D

Mildred Dilling, Laurette Duval, Vernon d'Arnalle, Adamo Didur, Charles Dalmores, Norah Drewett, J. F. Delma-Heide, Jenny Dufau, Emmy Destinn, Eleonora de Cisneros, Gaston Duchamel, Loretta del Valle, Marie Dentscher.

E

Annie Ellermann, Albert Elkus, Emma Eames, Edwin Evans, C. A. Ellis, William Engle.

F

George Fergusson, Truman Fassett, Mrs. E. Potter-Frissell, Benjamin Fabian, Geraldine Farrar, William Förster, Anna Fitzhugh, Carl Flesch, Edoardo Ferrari-Fontana, Flonzaley Quartet, Martha Falk-Mayer, Sam Franko, Rita Fornia.

G

Giulio Gatti-Casazza, Louise Gunning, Leopold Godowsky, Katherine Golcher, Katharine Goodson, Esperanza Garrigue, Hedwig Glomb, Emily Gresser, Mary Garden, Paolo Gruppe, Emilio de Gogorza, Ossip Gabrilowitsch, Clara Clemens-Gabrilowitsch, Aristodemo Giorgini, William J. Guard, Paolo Gallico, A. J. Goodrich, Albino Gorno, Otto Goritz, Dinh Gilly, Elena Gerhardt, Joseph Gotsch, Mr. and Mrs. Felix Garziglia, Mrs. Warner Gibbs, Mr. and Mrs. Isaac Gans, Archer Gibson.

H

Julia Hostater, Sara Hayman, David Hochstein, Ellis Clark Hammann, Sara Heineman, W. H. Henderson, Sue Harvard, Margaret Huston, Edwin Hughes, Ada Soder-Hueck, William Hinshaw, Edward Hargreave, Elmer G. Hoelzle, Allen Hinckley, Genevieve Houghton, Alfred Hertz, Heinrich Hensel, Frieda Hempel, Marie Hertenstein, Josef Hofmann, Hans Himmer, Edna Hoff, Walter Heermann, Carl Hillman, George Harris, Jr.

J

Sascha Jacobson ,Anna Taylor Jones, Carl Jörn, Clayton Johns, Edward Johnson, Hermann Jadlowker.

K

Grace Kerns, Mme. Rider-Kelsey, Earle G. Killeen, Sergei Kotlarsky, Georgia Kober, Adele Krueger, Fritz Kreisler, Dr. Ernst Kunwald, Leopold Kramer, Louis Koemmenich, Walter Kirschbaum, Frank King-Clark, Mrs. Frank King-Clark.

L

Felice Lyne, Hans Letz, Kathleen Lawlor, Leslie Loth, James Liebling, Cordelia Lee, Lucille Laurence, Marie White Longman, Josef Lhevinne, Georges Longy, Frank la Forge, Theodor Latterman, Henri Le Roy, Mario Lambardi, Dr. and Mrs. Lovette, Edwin H. Lemare, Elizabeth Leonard, Louis Lombard.

M

Charles Henry Meltzer, Florence MacBeth, Zitella Martin, Marguerite Melville, Beulah Munson, Alma Moodie, Francis Maclennan, Florence Easton Maclennan, Christine Miller, Harry Munro, Marie Mohler, Francis Macmillen, Isolde Menges, Dr. Karl Muck, Ottilie Metzger, Lucian Muratore, Vanni Marcoux, Margarete Matzenauer, André Maquarre, Elisabeth Mack, Hans Merx, John McCormack, Daniel Maquarre, Katharine McNeal, Leopold de Maré, Laya Machat, Mrs. Daisy McKay, Victor Maurel.

N

Louise Nikita, Emma Nevada, Mignon Nevada, Hildegarde Nash.

O

Hendrikje Ohlsen, H. O. Osgood, W. B. Olds, Professor Otto, Mrs. Charles Orchard, Margarete Ober.

P

Paul Petri, Carroll Badham Preyer, Louis Persinger, Mrs. Dolly Pattison, A. Buzzi-Peccia, Henry Perry, Eleanor Pochler, Harry Phillips, May Esther Peterson, Ignace Jan Paderewski, Lucille Peck, Eleanor Peocock, Kathleen Parlow, Giorgio Polacco, F. Parme, S. van Praag, Anna Pavlowa.

Q

Alfred Quinn.

R

Titta Ruffo, Kate Rolla, Claude Reddisch, Meta Reddisch, Leon Rains, Anita Rio, Elizabeth Reeside, Léon Rothier, Henry Russell, Marie Rappold, Albert Reiss, Jacques Renard, H. Royer, Leon Rice.

S

May Scheider, Gaston Sargent, Viola Gramm-Salzedo, Gladys Seward, Arnolde Stephenson, Carl Stasny, Wager Swayne, Irma Seydel, Theodore Seydel, Arthur Shattuck, Kurt Schindler, Ernest Schelling, Sigismund Stojowski, Albert Stoessel, Oscar Saenger, Andrea de Segurola, James Sauvage, C. Wenham Smith, Ethel C. Smith, Pitts Sanborn, Oscar Seagle, Katherine Stevenson, Herman Sandby, Ella Spindler, Alexander Savine, Frank Steen, Loyal Phillips Shaw, Eleanor Spencer, J. D. Sample, Leo Slezak, Maria Sammarco, Arrigo Serato, Sevcik Quartet, Antonio Scotti, Max Smith, Josef Stransky, Giulio Setti, Leo Schultz, Ann Swinburne, Rudolph E. Schirmer, Arthur P. Schmidt, Bruno Steindel, Umberto Sorrentino, George W. Stewart, Harry Rowe Shelley, Marcella Sembrich.

T

Louis Campbell-Tipton, Louise Gerard-Thiers, Arturo Toscanini, Jacques Thibaud, Luisa Tetrazzini, Otto Tuft, Oswald Thumser, Enrico Tremonti, Elizabeth Topping, Isadore Troostwyck.

U

Otto Urack, Josef Urban, Jacques Urlus.

V

Alice Verlet, Otto A. Voget, Edna ver Haar, Coenraad von Bos, Luisa Villani, Ferdinand von Inten, Constantin von Sternberg.

W

Felix Weingartner, Helen Bixby Wetzel, Edyth Walker, Hermann Hans Wetzler, Clarence Whitehill, Marie Louise Wagner, Nancy White, G. C. Weitzel, Helen Warrum, Coral Wait, Carolina White, Priscilla White, Frank Waller, Beatrice Wheeler, Herman Weil, Anton Witek, Vita Witek, E. Walther, Edith Bower Whiffen, Grace Bonner Williams, Frederic Warren, Mrs. Warren.

Y

Eugen Ysaye, S. Costantino Yon, Pietro A. Yon.

Z

Alice Zeppilli, Katherine Ziegler.

Returned and Returning.

Riccardo Martin, tenor of the Metropolitan Opera Company, is en route to New York from Naples via Boston on the steamship Canopic. This boat left the Italian port on September 10 and is due at Boston about September 22.

Daniel Visanska, the violinist, and teacher, is also on the way to America.

Alice Garrigue Mott, the New York vocal teacher, returned on the steamship Laurentic, arriving in Montreal September 5. Mme. Mott is at present on Lake Champlain.

Philip Spooner, the American tenor, returned to his home in New York last week. He came over on the steamship Laconia, which reached Boston September 9.

Theodore Spiering sailed for New York on September 12 aboard the steamship Nieuw Amsterdam, from Rotterdam.

Albert Lindquest, the Chicago tenor, returned to the [illegible] from Europe on September 7.

George Hamlin, the tenor, sailed from Naples [illegible] 10 and should reach this country about twelve days [illegible]

Hattie Clapper Morris, the New York vocal teacher, has returned from London.

Herbert Sachs-Hirsch, the pianist, has returned to New York from Berlin. He came over on the steamship Rotterdam, arriving in New York September 7.

F. Wight Neumann, the Chicago concert manager, was also a passenger on the steamship Rotterdam, arriving here on Labor Day.

Mrs. J. B. Kendall, Mrs. Josef Kaspar and Henry Kaspar are Washington, D. C., musicians who have returned to their homes from Europe.

Anna Case, the Metropolitan Opera soprano, will return about September 16. She sailed from England on the steamship Royal George, via Montreal, September 9 and is due there September 15 or 16.

Dr. William C. Carl, the American organist, sailed from Liverpool, September 12, on the steamship Mauretania.

Helen Stanley, the Century Opera soprano, arrived on the steamship Rotterdam early last week.

Edward Collins, the pianist, returned from Europe last week on the steamship Rotterdam.

Katharine Hoffmann, the pianist, and accompanist for Mme. Schumann-Heink, arrived in New York last week on the steamship Rotterdam.

Hermann Genss, composer-pianist, also was a passenger on the Rotterdam.

Bertha Bauer, directress of the Cincinnati Conservatory of Music, has returned from Europe.

Elvira Leveroni, contralto of the Boston Opera Company, arrived in New York September 11 on the steamship Celtic from Liverpool.

Mrs. Otto H. Kahn arrived on the Mauretania September 3.

Leon Sametini, Adolf Mühlmann, Walter Knupfer and Ettore Ruffo, members of the Chicago Musical College faculty, are expected back from Europe this week.

Marguerite Valozy, pianist, arrived on the steamship Minnetonka, September 7.

Herbert Foster Sprague, the Toledo organist, will sail on the steamship Philadelphia from England, September 19.

Pasquale Amato, the Metropolitan Opera baritone, is expected to sail from Italy on September 26.

Agide Jacchia, conductor, of the Century Opera Company, is reported to be returning on the steamship Ancona, of the Italian steamship line.

Andreas Dippel has sailed on the Potsdam, according to a cable received by the Dippel Opera Comique Company direction.

Svecenski, of the Kneisel Quartet, sailed on the steamship Re d'Italie, August 31.

Elinor Comstock, principal of the Elinor Comstock Music School, New York, has returned from Europe.

William Beck, baritone of the Chicago-Philadelphia Opera Company, arrived in New York on the steamship San Guglielmo from Italy.

Sam Lamberson, the Spokane, Wash., pianist-teacher, returned on the steamship Rotterdam.

Marie Kaiser arrived on the steamship Principesse di Mafalda from Italy.

Rudolf Ganz, the Swiss pianist, is expected to arrive in New York September 18 on the steamship Antilles.

Louis Siegel, the violinist, arrived in Montreal on the steamship Megantic.

Frank Gittelson, the violinist, sailed from Rotterdam on the Nieuw Amsterdam September 12.

Paul Althouse has arrived on the steamship San Guglielmo from Naples.

Mrs. William Rogers Chapman, president of the New York Rubinstein Club, has returned from Europe.

Edythe Reily, cellist, was a passenger on the steamship Arabic, which arrived September 4.

Roderick White, the violinist, has returned to New York.

Heinrich Gebhard, the Boston pianist, expects to sail from Naples for New York, September 17.

Herbert Witherspoon, basso of the Metropolitan Opera Company, has returned to New York.

Henrietta Michelson, pianist, has returned from Europe.

Bainbridge Crist, American composer, who has been residing in London, is now in America.

Elmer Keye, the American tenor, returned on the steamship Rochambeau, September 7.

Ruth Blumenberg (widow of Marc A. Blumenberg) returned from Paris last Saturday on the steamship France and proceeded to California for a visit.

Jeanne Jomelli is reported to have sailed from England, September 12, on the steamship Lusitania.

Josef Hofmann, the pianist, sailed on the steamship Antilles from Genoa for New York September 11.

Louise Bramhall, well known because of her active interest in the Hotel Plaza, New York, salon concerts,

booked to return on the steamship Campagnia, September 17.

Karl Jörn, tenor of the Metropolitan Opera Company, has arrived in New York from South America.

Agide Jaccobia, conductor of the Century Opera House, New York, returned on the Ancona, September 12.

CENTURY OPERA OPENS.

The Century Opera House, New York, opened its season on Monday evening, September 14, with an altogether brilliant performance of Gounod's "Romeo and Juliet." It is evident from the spirit of genuine festivity noted upon this occasion that the public is inspired by a very real enthusiasm for the enterprise, and it is no less evident that the expectations of our public will not be disappointed during the coming season, for the performance of Monday evening showed not only that the high standard of last season has been maintained, but that it has in certain features been improved upon, particularly in the matter of the general cohesion of the ensemble. The Messrs. Aborn are to be most heartily and sincerely congratulated upon their success.

Among the artists who helped to realize the exceptionally artistic performance were Lois Ewell, Orville Harrold, Henry Weldon, Thomas Chalmers and George Everett. Details of their interpretation will be published in a later edition of the MUSICAL COURIER.

R. E. JOHNSTON INJURED.

R. E. Johnston, the manager, was thrown from a street car a few days ago and received such a serious injury to his hip that he has been unable to walk since. His recovery is certain, but his physicians prescribe utmost care and complete rest—in spite of which the irrepressible impresario is carrying on business as usual with the aid of a secretary, a telephone, and some telegraph blanks.

THE MUSICAL SEASON.

War or no war, the musical season in New York seems to promise exceptionally well, to judge by a telephone call received at the MUSICAL COURIER office last Thursday, September 10. The voice inquired: "Could you tell me, please, what concerts are on for tonight?"

THE WORCESTER FESTIVAL.

The fifty-seventh annual Worcester Festival will be held at Mechanics' Hall in that city on Wednesday, Thursday and Friday of next week. Following its usual custom, the MUSICAL COURIER will have a special representative in attendance.

SIMPLE MATHEMATICS.

New York City has 5,333,537 inhabitants, and so there remains nothing to do for the managing and concertizing fraternity except to get the 5,333,537 to listen.

CARL BRAUN SAFE.

Carl Braun, of the Metropolitan Opera, is reported to be safe in Philadelphia, whither he escaped soon after the declaration of war in Germany.

Phyllis at the Piano.

Against the sky's ethereal bloom
A curving line of silver's set;
Like flowers long-stemmed, of shining hue
The stars hang trembling from the blue.
From out the thicket's od'rous gloom
A nightingale makes amorous fret.

Within the softly shadowed room
I watch her hand's pale rhythmic grace,
While on the silence slow unfurls
Long notes, like pearls
Unstrung and fine; and thro' the gloom
My heart divines her face.

—Julia Neely Finch.



"Does the musical critic actually hear the faults that he blames and the virtues he praises in opera and concert," asks the Literary Digest of August 22, "or do his training, sound-habits, nervous system, and so on, betray his ear?" In the Scientific American (July 25) there is mention of Professor Marage's musical experiments with three hundred students at the Paris Sorbonne, as a result of which he "wonders if musical critics are not often influenced by the special dispositions of their auditive nerves. The particular action of vibrations on each nervous system, the habit of hearing certain sounds, and, lastly, the previous education must deprive the artistic criticism of the value possessed by the scientific criticism." Finally, comes the question as to whether all vibratory disturbances in the air are audible. The Paris Cosmos (July 9) discusses Dr. Gianfranceschi's observations which show that the number of vibrations necessary to enable a sound to be heard is not constant and varies from two to forty or more. Says Cosmos: "Dr. Gianfranceschi, however, was able to recognize certain sounds of much shorter duration—less than a hundredth of a second, but it should be said that these sounds were very familiar ones, such as the voice of a singer who had assisted him for several years in his studies of the vowel sounds. In this case his ear had become habituated by practise to recognize a given sound more and more quickly. When sung by another voice, the same sounds required for identification a longer time, of the usual order of magnitude."

All of the foregoing makes us feel more or less like a scientist ourself, for nine years ago, in that column of truth and research, called "Variations," we wrote the following (MUSICAL COURIER, February 22, 1905):

"Until last week I confess I had but small regard for cellists. Having myself studied the piano, I shared with most other pianists the ill concealed contempt which they feel for their cousins of the stringed instruments. Nearly all the cellists I ever had known were men of a doleful cast of countenance, with a cynical view of life, fond of wearing flowing neck garb and colored silk handkerchiefs and given to a chronic bewailing of the lack of solo opportunities on the cello and the dearth of an adequate concert literature for that instrument. One cello playing chap of my early Berlin days had a working knowledge of philosophy, and in a certain cafe debate quoted Herbert Spencer's theory of melody. But I afterward found out that the cellist in question played piano very well and had a brother who taught piano at a municipal conservatory. For some reason or other I could not be made to believe that a cellist thought much about music after he had acquired his staccato and was able to lose any ordinary accompanist in Davidoff's 'Am Springbrunnen.' I did not change my mind until quite recently, when I met Ludolf Saitenkratzer at an orchestral concert and let fall a chance remark about 'the conductor who would not and the conductor who could not make a forte.'

"'Who is worse?' I asked.

"'Forte is a relative term,' answered Saitenkratzer, without looking in my direction.

"'But even the critics are agreed——'

"'All criticism is relative,' interrupted Saitenkratzer. and just then the symphony began.

"When the last note had sounded I turned again to the cellist and said: 'About forte being a relative quality——'

"'Is it a quality?' he asked. 'If you'd like to walk as far as my home we might go into that matter a little deeper.'

"We pushed our away around the crowded corner, and. as we swung into Seventh avenue, Saitenkratzer resumed: 'You see, I always feel a bit sorry for conductors who are accused of too much or too little forte and critics whose scale of dynamics seems all wrong. Sometimes it is and sometimes it isn't. And sometimes both the conductors and the critics are wrong.'

"'I don't quite see——'

"'Before all things we must not judge all hearers alike. whether they be conductors, critics or merely listeners for pleasure. They have their physical differences—even anatomical differences—which ought to be considered. Have you ever stopped to reflect that the thickness of the skull varies in different individuals, and have you calculated what effect Strauss might have on a person with a thin skull and Mozart on a person with a thick skull? Or do you imagine that every conductor is sensitive to sound in the same degree and manner when he stands on the platform and acts as the direct reflecting medium of the clarinets, horns, trombones and tubas, which are all pointed straight at him?'

"'Well—er—your question——'

"'The shape of the head tells an interesting story to one who knows. I need hardly remind you that at a very early period of foetal existence the cerebrum is inclosed in a membranous capsule external to the dura mater and in close contact with it. This is the first rudiment of the skull, the cerebral portion of which is consequently formed before



METROPOLITAN OPERA STARS IN WAR STRICKEN PARIS.
Left to right: Arturo Toscanini, Giulio Gatti Casazza, Frances Alda, Mme. Toscanini and her daughter, Wally.

there is any indication of a facial part. Imperfect development or ossification of these rudimentary parts often gives rise to peculiarities in hearing.'

"'Then the critics who——'

"'Comparative anthropology classifies human skulls as dolichocephalic, or long, mesocephalic, or medium, and brachycephalic, or broad. Now, after determining the shape of the skull, other considerations should follow, such as the condition of the cranial sutures, the size of the auditory meatus——'

"'But are not all meatuses—I mean meati——'

"'Certainly not, nor is the auricular opening always the same in shape and position. But aside from the mere function of hearing there is, too, the doctrine (expounded by some of our best medical scientists) that regards the form and proportions of the skull as an index of the mental qualities or temperament. Have you ever looked into craniognomy at all——'

"'I read in a paper that the Bertillon system——'

"'Not at all the same thing. The measuring of the craniometrical planes has nothing to do with their construction. The brain shell or the brain bowl is studied externally by Bertillon. Do you know anything of craniotabes, for instance?'

"'I can't say that I have read him; but——'

"'Craniotabes is a circumscribed softening of the bones of the skull, resulting in patches of thinness. It is a rachitic disease of infancy. Then one's hearing may be impaired, too, by furuncle, or boil, cellulitis, impacted wax, foreign bodies, bony growths, and wounds or other injuries of the drum membrane.'

"Then the critics might——'

"'All the diseases of the ear are divided into those of the auricle, the external auditory apparatus, the middle ear and the mastoid process.'

"'Now, I suppose the middle ear——'

"'Then there are congenital malformations, such as deformities, appendages and supernumerary growths, cutaneous diseases, inflammatory processes attacking the cartilage, tumors, catarrh, congestive condition of the Eustachian tube—in the latter there is the result of a closed tube, with partial deafness and constant noise. Then the abuse of alcohol often impairs the hearing, and causes whistling or buzzing or crackling noises in the ear.'

"'That interests me. A man who drinks, therefore——'

"'And then the small bones, the muscles and the cartilages of the ear—the subject is well nigh endless. One man in a thousand has a perfect hearing ear and——'

"'I see now why dynamic force——'

"'Ah, that brings us to the subject of acoustics. And just here let me remind you of the researches—with which I assume you to be familiar—of Helmholtz, Poynting, Thomson, Sabine, Rayleigh, Ebbinghaus, and Waller, to name only a few.'

"'Of course, at college—that is—you know, in America we——'

"'The Helmholtz theory, for instance, has received confirmation on the pathological side by the discovery that, in certain individuals, the hearing of tones is abrogated over a definitely circumscribed portion of the scale (called tonal gap) or is abrogated in general, but retained over a similarly circumscribed area (called tonal island). Vivisectional experiments on dogs seem to show that excision of the tip of the cochlea (where the membrane is widest) produces a deafness to bass tones.'

"'Now, if in dogs, why not——'

"'Exactly. And then there are the purely acoustical properties of a hall or concert room, per se, and in relation to the individual room. The sound waves spread out in the surrounding medium with a velocity called the "velocity of sound" which depends alone upon the elasticity of the medium with respect to a compression and upon its density, if the medium is homogeneous. Like all waves they may experience reflection, or echoes, refraction, as when passing cold air to hot air, or dense air to rare; dispersion, inteference and——'

"'I see. For instance, the——'

"'I know what you would say. In dry air it is 331.36 metres per second. The acoustic success of a room depends largely on the nature of the tonal reverberation. It should not exceed two seconds by more than a few tenths of a second.'

"'Therefore, the critical ear, when listening for intonation on the violin, or pedaling on the piano——'

"'The material of which the hall is made must not be forgotten, as that influences the absorbing power. The capacity for hard pine wood sheathing is 0.061; plaster on wood lath, 0.034; plaster on wire lath, 0.033; audience—per square metre—0.096——'

"'Measuring audiences by the metre is perhaps——'

"'An isolated woman absorbs 0.54 and an isolated man 0.48——'

"'Well, isn't that rather——'

"'Carpet rugs, 0.20——'

"'I believe we are——'

"'Plants. 0.11——'

"'Isn't this your street?'

"'Upholstered chairs, .30——'

"'I'm afraid I'll have to be going——'

"'Oh, this is Third avenue. What a pity. It's a positive delight to meet a man so thoroughly posted and so willing to tell what he knows. I hate those persons who merely dabble in things and then assume the grand manner. You know I never read articles on music by musicians, or even criticisms about my playing. I have just given you a few hints why. If you'd like to come in and let me go over the ground thoroughly——'

"'I'm awfully obliged, but really——'

"'I could convince you——'

"'I'm sure you could. Here's my car——'

"'I admire a man who——'

"'Thank you, thank you, a thousand thanks——'

"'I could tell you, for instance——'

"'Good by. Aud Wiedersehen.'

"'You see, a conductor's forte——'

"The 'all aboard' of the conductor and a sudden jump onto the rear platform saved me. I shall never doubt a cellist again."

Forward March.

Goldmark, at the age of eighty-two, is the oldest living well known composer. Saint-Saëns and Cui are next with seventy-nine years each. Then follows Bruch, seventy-six; Gernsheim, seventy-five; Boito, seventy-two, and Sgambati, seventy-one. In the sixties one notes Tosti, sixty-eight; Philipp Scharwenka, sixty-seven; Hildach, sixty-five; Xaver Scharwenka, sixty-four; d'Indy, sixty-three; Cowen, Huber and Carré, sixty-two; Sjögren and Foote, sixty-one; Chadwick, Humperdinck, Moszkowski, sixty. Over the half century mark we find Messager, fifty-nine; Taneiew, Sinding, Sousa, Schütt, fifty-eight; Kienzl, Elgar, fifty-seven; Hubay, Leoncavallo, Puccini, fifty-six; De Koven, fifty-five; Charpentier, Franchetti, fifty-four; Bemberg, Chaminade, fifty-three; German, fifty-two; Mascagni, Pierné, fifty-one. Strauss and d'Albert are lads of fifty; Glazounow counts forty-nine and Giordano forty-five, while Perosi and Scriabine are children of forty-two, and Rachmaninoff is a baby of forty-one. In the executant ranks of the top ones are Sofie Menter, seventy-three; Patti and Richter, seventy-one; Auer, sixty-nine; Barth, sixty-eight; De Pachmann and Lilli Lehmann, sixty-six, and Carreño and Joseffy, sixty-one. The young folks include Nikisch and Paur, fifty-nine; Ysaye, fifty-six; Paderewski, fifty-five; Sauer and Stavenhagen, fifty-two; Philipp, Weingartner and Siloti, fifty-one; Melba, forty-nine; Busoni, forty-eight; Siegfried Wagner, forty-five, and Godowsky, forty-four.

Measured Music.

From the New York Evening Telegram of recent date, submitted by Gustav L. Becker:

"Wanted—Barytone solo, and harmony, 5 ft. 10 in. for organized trio, between 11 and 12 o'clock Thursday. Ted Snyder's, Strand Theatre Building."

Baritone solos five feet ten inches long should not be difficult to find. See Wagner operas. The tallest harmony we know is in Schönberg's quartet.

Cannon Balls and Baseballs.

A newsboy at Sherman square has the true American sense of proportion. Last week, when the New York ball team was defeated by the Bostons, the urchin shouted: "Extry, extry! The Germans and the Giants lose!"

How Finck Feels.

Henry T. Finck writes from the North: "These be ferocious times. My laddie has been on the warpath too; eleven woodchucks is his record. The gardeners near Camden, Me., have erected a monument to him. What do I think of the war? I gave a young lady the other day a copy of my 'Food and Flavor' and wrote on the flyleaf: 'Kaiserschmarren is better than Kaiserwilhelm.' . . . I cannot afford to miss a copy of the MUSICAL COURIER in these days of no—European—papers."

Exit Bzzzz!

Hark to the strains of the "Mosquitoes' Funeral March," the gladdest tones of autumn.

Another German Capture.

The Germans now appear to have taken Flight.

Pupils of Terpsichore.

In a new book called "The Dance," we read that "dancing is, in effect, music of the eye." Contrariwise, therefore, we shall say hereafter "Her eyes maxixed mischievously," or of a cross-eyed girl, "Her left eye hesitated noticeably, but her right optic tangoed with merriment."

Truth Will Out.

Jean Gilbert, the successful comic opera composer, makes known that he is a German and henceforth will use his right name, which is Max Winterfeld.

By Any Other Name.

In a paper called The Music Student, M. Montagu-Nathan has a three-page argument with himself as to whether the spelling should be Glazounoff, Glazounov or [illegible] now, Tschaikowsky, Tschaikovsky or Chaikovsky, Dargomijsky or Dargomizhsky, etc. What'sczh [illegible] ferenczffscw sotschc longcjskff asffvwc wehcjk haveczsc theirkkwff musiczcjskhffwv?

On the Fence.

At the Aschenbroed'l Club, the German musicians are torn by conflicting emotions. They love the Kaiser, but—the price of Pilsener is going up. LEONARD LIEBLING.

British Tribute to Yankee Invention.

We Britishers, says Answers, a British publication, owe a lot to our cousins, the Yanks—the British housewife more especially. They gave her the sewing machine. That one invention alone did more to enlighten her labors probably than any other before or since. When it came upon the scene, round the year 1846, she was doing all her sewing by hand in the old laborious way. Needlework was needlework in those days!

But when Elias Howe, a young Massachusetts mechanic, hit upon the happy idea of making a needle with one eye in the point, and, fixing it up to connect with a tiny shuttle no bigger than an acorn, nineteen-twentieths of her drudgery in this direction was forever done away with.

Since then they have given her first mechanical carpet sweepers in lieu of brooms, and later the vacuum cleaner, to say nothing of such handy household labor saving devices as knife cleaning machines, washers and wringers, gas stoves and geysers.

As regards her personal dress and adornment, curl papers have been completely superseded by metal "curlers" and other similar devices, practically all of them of American origin. The dress suspender, too, comes from America; so do the rubber heels she wears on her boots.

The business man has also much to be grateful for. The typewriter, introduced into this country by the American Remington Company in 1873, stood in much the same relation to the pen as did the sewing machine to the needle. The telephone, another "Yankee notion," has expedited business methods to an enormous extent. Hardly any up to date office nowadays is complete without an American rolltop desk.

The same versatile people have given us ragtime music, golliwogs and Teddy bears. The moving staircase is theirs, and the lift—which, by the way, they term an elevator. The Pullman railway car is, of course, named after its inventor, the well known American railway magnate. The Westinghouse air brake was invented by an American engineer of that name in 1872 and adopted by the railways in this country, after exhaustive trials, in 1875.

No invention seems too big for the Jonathan, just as none is too little. He taught us how to make boots by machinery and how to shear sheep by the same means, the latter a feat long regarded by agriculturists as an impossible one. Mowing and reaping machines, of course, reached our country from theirs many years ago.

Rolled gold jewelry, cheap alarm clocks and countless other inexpensive luxuries have come from America.

Letters for Hartmann.

Letters have been received at the MUSICAL COURIER office for Arthur Hartmann and are heing held here subject to his arrival in New York.

OBITUARY.

Ludwig Englander.

The well known comic opera composer, Ludwig Englander, died last Sunday, September 13, at his home in Far Rockaway, L. I. He was sixty-four years old.

Englander came to America from Austria in 1882, and after conducting comic operas for awhile, began to write them, winning success almost immediately.

Among his works were: "The Prince Consort," "1776," "The Twentieth Century Girl," "A Round of Pleasure," "A Daughter of the Revolution," for Camille D'Arville; "The Caliph," for Jefferson De Angelis; "Half a King," for Francis Wilson; "The Little Corporal," "The Monks of Malabar" and "The Rounders" for Thomas Q. Seabrooke; "In Gay Paree," for Mabelle Gilman; "The Casino Girl," for Virginia Earle; "Sally in Our Alley," for Marie Cahill; "The Belle of Bohemia," for Sam Bernard; "The Office Boy," for Frank Daniels; "A Madcap Princess" for Lulu Glaser, and "The Two Roses" for Fritzi Scheff.

Englander was married to the sister of Paula Loewe, the former Viennese comic opera soubrette, but had been divorced. With the money he received from his operas, the late composer gradually bought a valuable and carefully selected library, which for many years had been the chief pleasure of his life and the envy of his literary friends.

Pavlowa Announces Plans.

Six new classical ballets, a forty minute modern ballroom soiree and ten new divertissements will be presented by Anna Pavlowa during her forthcoming tour of America. This announcement is made by Max Rabinoff, managing director, who has just returned from Europe to complete final arrangements for the Pavlowa tournee. Pavlowa will be surrounded by a bigger and better supporting ballet company then ever before and her complete symphony orchestra. In addition to her new program and enlarged company, Pavlowa will have an entirely new set of scenery and costumes, representing an outlay of approximately $125,000, so as properly to present her new programs.

Bakst, Annisfeld, Rothenstein, Sime, Malvina Hoffman and others have contributed their art in making the settings for Pavlowa. For the ballroom soiree Paquin, one of the most famous makers of gowns in the world, has designed all the costumes. The very last word in modern ballroom gowns will be given in the costumes for Pavlowa, and this should prove a delight to women.

Among Pavlowa's supporting company will be M. Clustine, "the pet of Paris," and M. Volinine, reputed to be the handsomest classic dancer in Europe. M. Clustine, through special permission of the Czar of Russia, is "directeur generale de choreographie" of the Paris Opera House. Prior to going to Paris M. Clustine was "maitre de ballet" of the Imperial Opera Houses in St. Petersburg (Petrograd) and Moscow. He is recognized not only as a great balletmaster, but also as an authority on ballroom dancing, and is always in demand at the Paris soirees. M. Volinine will be remembered as the dancing partner of Mlle. Geltzer at the Metropolitan Opera House, New York, and also for his short tour with Mlle. Genée. When M. Volinine appeared during the Russian ballet season at the Metropolitan Opera House, New York, he created a sensation. He is handsome of face, has a commanding physique, and is noted in Europe for his artistic performances while premier danseur of the Imperial Opera, Moscow. M. Warszinski, who will also dance with Pavlowa, has been granted a leave of absence from his post as premier danseur of the Warsaw Opera. He also is noted in the European capitals. Stephanie Plaskowieczka, who created a sensation last season, both because of her dancing and her blond beauty, will again be a solo danseuse with Pavlowa this season. M. Ukrainsky, another of last season's favorites, will be one of the solo danseurs this year. Those who remember Schubert's "Moment Musicale" will be pleased to know that Mlles. Butzova and Crombova, who scored in that divertissement, will be with Pavlowa once more. Stanislawa Kuhn, solo danseuse from the Opera at Warsaw, will make her appearance once more with Mlle. Pavlowa after an absence from the company for two seasons.

In addition to the classical portion of Pavlowa's program she will present forty minutes of modern ballroom dancing. No expense has been spared in providing the scenery and costumes for this soiree. A replica of one of Europe's most noted ballrooms is the setting. Paquin designed and has executed the costumes, which will be ultra in their style and modernity. Pavlowa has spent much of her summer studying modern society dances. She has originated several entirely new dances and has standardized others. These she will introduce as a part of her program. What she will present will not only be the last word in art and grace, but also will undoubtedly be the model after which all ballroom dances will be made.

Mme. Moliere in America.

Mme. Molière, dramatic soprano of the Berlin and Hamburg Operas, has just returned to New York on account of the disturbed conditions abroad. Mme. Molière was well known here before going to Europe some years ago, and her return to this city will be welcome. Her present plan is to open a studio here, and she will also be heard in concert and opera.



MME. MOLIERE.

BOSTON NOTES.

Boston, Mass., September 11, 1914.

The chief bit of musical news in Boston this week is William H. Leahy's announcement of a sixteen weeks' season of grand opera, to be given at the Boston Theatre, commencing October 5, a full account of which will be found on another page.

ELVIRA LEVERONI RETURNS.

Elvira Leveroni, contralto of the Boston Opera Company, who appeared with great success in Paris and London during the recent operatic season, arrived in New York today on the steamer Cedric, which sailed from Liverpool September 2.

HUBBARD STUDIOS OPEN.

Arthur J. Hubbard, the vocal teacher, opened his studio last week. Mr. Hubbard is not worrying over prospects for this season, when pupils are applying for lessons from all parts of the country, and even from war worried Canada.

A Tietjens Song.

Adele Laeis Baldwin, the contralto, has been singing with unusual success a song by Paul Tietjens, called "Blind." It is to be published shortly.

Address Wanted.

The MUSICAL COURIER office is holding for proper address a letter for Mr. C. Mapes.

THE GERMAN-AMERICAN TO HIS ADOPTED COUNTRY.

[By George Sylvester Viereck, in The International, September.]

The great guns crashing angrily
Sound, distant echoes, in our ear.
We pray for those beyond the sea
Whose lives to us are very dear.

We catch a mother's smile. We seize
In thought a father's hand again.
We see the house and, through the trees,
A girl's face in the window pane.

May God above them stretch His hand,
For men are mowed as fields of rye.
Destruction rides on sea and land
Or drops, like thunder, from the sky.

Columbia, though thou shed no tear,
Must thou fan hate with evil breath
Through ghouls in easy-chairs who sneer
While these our brothers go to death?

Upon their page with hellish glee
They prance their joy in black and red,
While Teutons strike for liberty,
And Teuton mothers count their dead.

While Death and warring Cherubim
O'er blood-red fields of battle flit,
Upon the shining mail of him
Who leads God's hosts, they puke their wit.

Shall these that are thy children fling
Their gibes upon our brothers' scars?
We taught our hearts thy songs to sing,
Aye, with our blood we waged thy wars.

We fought thy fight when Britain's paw
Upon thy country's heart was laid,
When the French eagle's iron claw
Perturbed great Montezuma's shade.

The dry bones of our kinsmen rot
In Gettysburg. Was it for this?
Are Schurz and Steuben both forgot?
Nay, thine is not a traitor's kiss.

Let not thy words belie the right,
Turn not from them that are thy kin!
Thy starry crown will shine less bright
If freeman lose, if Cossacks win.

The Red Czar's blight shall never fall
Upon the earth, nor freedom pale,
While the white blade of Parzival
Still guards the Teuton's Holy Grail.

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IN VIEW OF CURRENT EVENTS.

[Russia—No. 3.]

(1) A Caucasian mountain view of inspiring aspect. (2) "Elborus," the highest mountain of the Caucasus. (3) Caucasian warrior doing the "Dance of the Sword." (4) Kisslovodsk, a Caucasian watering place. (5) Quartet of Caucasian mountaineers of the tribe "Sazanderes." (6) The Tiflis Opera. (7) Caucasian girl dancing the "Lesghinka." (8) Majorenhof, on the shore of the Baltic Sea. (9) The Warsaw Philharmonie. (10) New picture of Czar Nicholas II of Russia. (11) The Kremlin of Moscow; scene in "The Merchant Kalashnikow." (12) Inside of the Kremlin grounds in Moscow. (13) The Charkow Theatre. (14) Odessa's sea stairs. (15) Odessa Opera House. (16) Ancient monastery at Kiew. (17) The Rostow Theatre. (18) Rostow on the Don. (19) The Kiew Opera.

LURA ABELL'S HOMECOMING.

Assistant Berlin Representative of the Musical Courier Comes Over on the Steamship Rotterdam Which Brought Back Many Prominent Musicians and Students—An Interesting Account of Conditions in Germany and the Homeward Voyage—Brilliant Benefit Concert En Route—Baseball Talk Greets Passengers Upon Nearing New York.

Bridgeport, Conn., September 11, 1914.

On the evening of the last Sunday in June I was at the home of some German friends in Friedenau, one of the southern districts of Berlin. We had finished supper and were discussing plans for the holidays, which I was to spend with them, when we were startled by one of the children, who ran in from the street bringing an "extra" that told briefly of the assassination of the Archduke Francis Ferdinand and his wife.

Although we were horror struck at the barbarity of this deed, we did not dream that thousands and thousands of lives would be sacrificed to expiate the crime, that countless other thousands would suffer untold miseries and that I myself, among a host of other foreigners, would be driven from the country as the result of that atrocity.

At any rate there had been so many threats of war during the past few years that we had grown used to war talk and no longer took it too seriously. Every one went away for the holidays as usual.

Mr. and Mrs. A. M. Abell had so recently returned from Russia that their intention was to remain in Berlin during the summer. But July brought such unusually hot weather that they left only ten days before Germany declared war, for the island of Rügen in the Baltic Sea.

From July 26 the situation developed so rapidly, however, that we could scarcely prepare ourselves to grasp the awful facts. The people did not want war and all the signboards in the capital bore great placards headed "Gegen den Krieg" (Against the War) and announcing a mass meeting of citizens to discuss the situation. But the danger was now too imminent to ignore and the army must be ready to set in motion on a moment's notice, if necessary. So, with that calm, methodic system so characteristically German, the government prepared for the worst, although the Kaiser assured his people that he was sparing no effort to prevent the catastrophe. Heralds were sent to the summer resorts on the Baltic to call the people home, for once the army commenced mobilizing, all trains must be at its service and civilians would be unable to travel.

The island of Rügen being less accessible, my brother did not get the news in time to get away before war against Russia was declared and after that there was no leaving for home until mobilization was completed.

The Kaiser addressed the people from a window of the Royal Palace. The enthusiasm of the listening crowds was wonderful and the Kaiser was cheered to the echo, after which all joined in patriotic songs. The accompanying photograph shows the people massed in front of the palace just after the Kaiser had concluded his speech.

Meantime my brother waited at Rügen all through the mobilization. For several days I did not know where he was, as I was told that the island was covered with soldiers and all civilians had been taken off. The latter was not true, but it kept me from writing to him and then it was his turn to be worried as to the state of things in Berlin. Finally, on August 12, he and my sister-in-law and niece were able to get a train for home, but it was a long and tedious trip.

Meantime my brother arrived from Rügen, and learning that a special train, in charge of the United States Embassy, would leave at once to carry Americans into Holland, my brother advised me to take advantage of the opportunity to get out of the country while the coast was still clear. For there was always the fear that Holland might be forced into the war.

My brother decided to remain in Berlin until the war is over or until such time as conditions make it dangerous to remain there. Many of the permanent residents among Americans followed this course, among them Augusta Cottlow and her family.

In Holland I was obliged to wait two weeks to get passage, leaving August 29 on the steamship Rotterdam.

When the Rotterdam steamed up the lower bay of New York, on Sunday night, September 6, and the friendly lights of home shores came into view there were cries of joy on all sides. During all the nine days of the voyage the principal idea in every mind on that much overcrowded ship had been "just to get home." There had been rumors on board that Holland might have to abandon her neutrality before our vessel made port and many were afraid that she might turn back, as the Kronprinzessin Cecilie had done, and leave us stranded in Holland. Twice we had been stopped by English men of war. Off Land's End three of them surrounded the steamer, while her papers were being examined, and another rumor had it that so many difficulties were put in the way of our continuing the voyage that the Rotterdam would be the last Dutch ship across.

So, after all the disquieting reports that had worried the refugees during the trip, every one was sincerely thankful to see the shores of New Jersey and Long Island outlined by pin points of blinking lights.

A small boat ran up alongside, as we lay to, and we hung over the rail to hear the first words of welcome. Most of us had had no news from America for weeks and we knew that there had been great anxiety in many a home for the welfare of friends caught in the warring

Photo at the left: The proclamation of "state of war" being read in Berlin before the Zeughaus on Unter-den-Linden by a lieutenant of the Alexander Regiment.

Lower right photo: An enthusiastic crowd before the Royal Palace in Berlin cheering the Kaiser, who had just addressed them, in the early days of the war.



Group to the right: Mme. Bloomfield Zeisler, Mme. Schumann-Heink, Mme. Gadski, and Max Zach, on the steamship Rotterdam. Taken expressly for the MUSICAL COURIER.

Center photo: The steamship Rotterdam held up by English men-of-war, three of which surrounded the steamer off Land's End.

Photo at reader's left: Back row, from left to right, Mme. Bloomfield Zeisler, Mme. Schumann-Heink, Mme. Gadski, Max Zach, Helen Stanley, Clayton Johns, Eleanor Painter; second row, Alexander Bloch, Hermine Meuth, Eleanor Spencer, Miss Bloch, on board the steamship Rotterdam.

countries. So we listened breathlessly for the message which had brought the little boat out to meet us. We couldn't see the man who delivered it, but it was a warm, robust voice that shouted up to us in confident and reassuring tones: "The Giants are going to lick Boston tomorrow!"

And suddenly we realized that there are other things of importance in the world, besides war and refugees from war—and not the least of these is baseball.

There were a good many musicians on board the Rotterdam, some first class, some second class, some steerage. People took what they could get in the way of bookings, and even Mme. Schumann-Heink had to content herself with what she jokingly called "first class steerage quarters"—one of the temporary cabins arranged in the baggage room. Mme. Gadski and her daughter, too, had to take a small inside stateroom, the more uncomfortable on this trip because it was necessary for Mme. Gadski to have a slight operation performed on her throat during the voyage, which compelled her to spend much of the time in her cabin.

However, Mr. Guggenheimer, who had a cabin de luxe, placed it at the disposal of the Gadskis during the daytime, and Mme. Schumann-Heink was soon invited into more comfortable quarters by some one occupying a first class cabin on an upper deck.

Fannie Bloomfield Zeisler, accompanied by her husband, was another of the passengers on this memorable voyage. Among other musicians were Max Zach, conductor of the St. Louis Symphony Orchestra; Edward Collins, the pianist, and his sister; Mme. Hoffmann, Mme. Schumann-Heink's accompanist; Helen Stanley, of the Century Opera Company; Eleanor Painter, formerly of the Deutsche Oper, whom Andreas Dippel has engaged for leading soprano roles; Eleanor Spencer, the American pianist, who is to make her second tour of the United States this season; Clayton Johns, the English composer; Hermann Genso, composer, critic and pedagogue, of San Francisco; Alexander Bloch, the violinist, and his cousin and accompanist, Miss Bloch; Hermine Meuth, pianist, and Mr. Pfeiffer, of the Philadelphia Orchestra.

There were also a good many music students aboard. The trip was trying enough for those in first and second class cabins, owing to the overcrowded conditions, but there was real suffering among the steerage passengers. Many of them, who bought third class tickets, did not learn that they were to travel steerage until they came on board. Nearly all of them were United States citizens, among them a Boston millionaire and his family, a composer, a violinist and a piano student from Berlin. They slept in their steamer chairs on deck rather than occupy the steerage berths, and, finding it impossible to eat the food provided for them, some lived on sandwiches which second class passengers carried from their table to them, or bought food, milk, eggs, etc., being charged extra for them.

Mr. Busch, the brewer, and his family were on board, and it was reported that he paid $7,000 for the captain's stateroom, but I cannot vouch for the truth of this.

With three such world celebrities as Mme. Schumann-Heink, Mme. Gadski and Fannie Bloomfield Zeisler thus brought together, demands for a concert were inevitable. A committee was formed, with A. M. Hanauer as chairman, and a concert for the benefit of the life saving institutions of South Holland and the Seamen's Home of New York was arranged for the evening of Saturday, September 5. Five hundred tickets were sold in less than an hour at $2 each, and probably as many more would have been just as eagerly purchased had it been possible to provide seats for all who wished to listen.

To Edward Collins, himself a pianist of marked ability, was given the honor of introducing the program, which follows:

Nocturne, C minor ..... Chopin
Rigoletto Paraphrase ..... Verdi-Liszt
Edward Collins.
Aria, Samson and Dalila ..... Saint-Saëns
Down in the Forest ..... Ronald
Agnus Dei ..... Bizet
Mme. Schumann-Heink.
Meditation, Thais ..... Massenet
Charles Mönch.
Liebestraum, No. 2 ..... Liszt
Valse ..... Chopin
Marche Militaire ..... Schubert
Fannie Bloomfield Zeisler.
Aria, Tannhäuser ..... Wagner
Love Came in the Door ..... Max Liebling
Children's Song ..... Taubert
Johanna Gadski.

The nobility and simplicity of Mme. Schumann-Heink's singing made her audience forget at first everything but her glorious voice. But when she responded to the storms of applause with the "Brindisi" from "Lucrezia Borgia," we found ourselves wondering at the marvelous ease with which she controlled that big dramatic organ in coloratura. Her success with the audience was enormous, as always.

After Mme. Gadski's program numbers she gave the "Walküre" call and then Mrs. Beach's "The Year's at the Spring."

One of the great successes on the program was Mme. Zeisler's playing of Schubert's "Marche Militaire." It was an inspired performance, virile, exquisite in shading, and intense with a rhythm that set the pulses dancing. It was followed by such a furore of applause that Mme. Zeisler acknowledged the ovation with Edward Schütt's "A la bien Aimée."

Edward Collins distinguished himself with his mature interpretations and round, singing tone.

Naturally the acoustics in the dining hall were not all that could have been desired, and those sitting beneath the balconies lost some of the finest pianissimo effects. However, from the balcony overhead, where many who were unable to obtain tickets crowded to listen, not a tone was lost and the most exquisite enjoyment was afforded.

Over $1,000 in receipts were turned over to the two charitable organizations as the result of this concert, but aside from the artistic and financial success, the event will never fade from the memories of those present, because of the intensely human and dramatic significance attached to it. When one remembers that the Rotterdam was taxed to carry over four times her usual number of cabin passengers, it will be realized to what sacrifice of personal comfort every one was subjected. It was therefore more praiseworthy that these great artists should so generously give their services under these trying conditions. The interest awakened by the concert had, moreover, a most salutary effect upon the refugees, all of whom were more or less depressed by the experiences they had been through.

I had an amusing experience in getting the snapshot of Mme. Gadski, Mme. Schumann-Heink and Mme. Bloomfield Zeisler to accompany this article. As there were 1,386 first cabin passengers, distributed over six different decks, it took considerable time to locate the three artists at the moment when weather conditions were most favorable to photography, and to get them together on the hurricane deck. But the moment they appeared to pose for me, up sprang a regiment of camera fiends from different parts of the deck, and, forming a solid line in front of the defenseless group, they opened fire, without ceremony or "by your leave." In order to get the picture myself I had to step in front of the firing line and ignore a very brusque request to "get out of the way," as I was obstructing their view of the artists.

LURA E. ABELL.

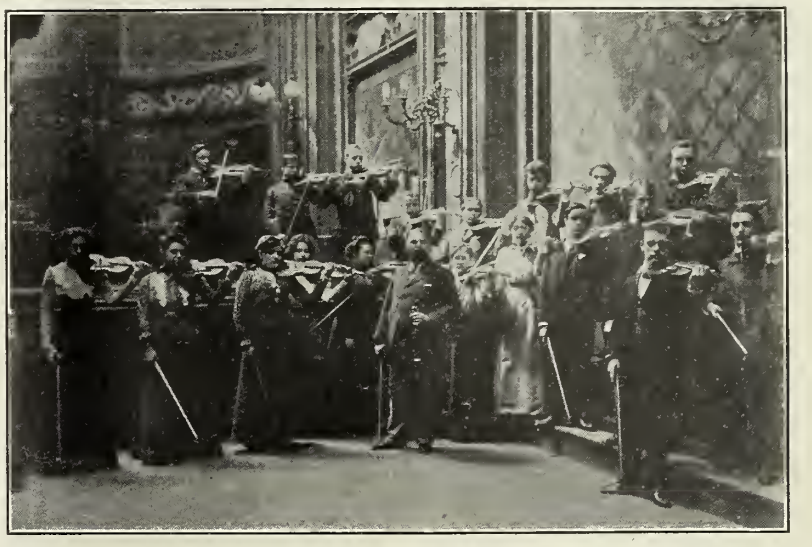
Musin Violin Classes.

Ovide Musin's celebrated system of instruction to pupils in classes, which has produced such rapid and marked progress in the work of his pupils at the Royal Conservatory of Liege and in his New York School of Violin, has heretofore been available only to those New York pupils who took private lessons.

Mr. Musin now feels that, as very many violin students have been debarred from this instruction and practice in technic and repertoire work, that the benefits derived should be extended to many who do not take private lessons; therefore he will enroll pupils who will receive class lessons only. Each lesson lasts one hour and twenty minutes.

Many violin teachers come from all parts of the country expressly to study this system of instruction in order to adopt it in their teaching. Private lessons will, of course, be continued as usual.

While professor at Liege, Mr. Musin's Royal Conservatory class became celebrated and their playing created a sensation at the Royal Opera at Brussels, when they played before royalty and the diplomatic corps, and a vast audience. Master and pupils were honored by being personally complimented by King Albert and by people distinguished in art, as well as by the press and public.



OVIDE MUSIN'S CLASS AT THE ROYAL CONSERVATORY, LIEGE, BELGIUM.



A CLASS AT OVIDE MUSIN'S VIRTUOSO SCHOOL OF VIOLIN, NEW YORK. MR. MUSIN DIRECTING.

Huss Artist Pupils Win Commendation of Celebrities.

Two of Henry Holden Huss' pupils had the rare privilege last season of playing before Paderewski, Harold Bauer, and Katharine Goodson. On the morning of the day he sailed for Europe, Paderewski invited Winthrop Parkhurst to play the finale of the Schumann concerto for him. He warmly complimented Mr. Huss and the young and gifted pianist, saying, "he plays very musically, beautifully; he has been very well taught." Eleanore Payez, one of the most gifted of the Huss artist pupils, and young Parkhurst played still earlier in the season for Harold Bauer, who also expressed himself as deeply interested in their musicianly interpretation. Katharine Goodson was also very enthusiastic over Miss Payez's playing, when, in the spring, the latter interpreted several of Mr. Huss' compositions to her.

Among some of last season's successful public recitals by Huss artist pupils might be mentioned Miss Payez's recital in Montreal, Windsor (Ont.), Wilkesbarre (Pa.), and early in the summer her third annual engagement at the Catholic Summer School, Cliffhaven, on Lake Champlain, when she gave two recitals. Edwin Stodola had several successful appearances in New York and Brooklyn. Florence Beckwith made a hit with her brilliant playing at a Cleveland recital. Winthrop Parkhurst made a delightful impression with his playing at a Brooklyn charity concert, and Ethel Thompson gave interesting and musicianly recitals in Brooklyn and Patchogue, L. I.

"Romeo and Juliet" won a bigger success at its first production in Paris than any other of Gounod's operas. "Faust," as is well known, was not appreciated at first, and made its way only gradually.—New York Evening Post.



FRANCES INGRAM

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CHICAGO SCHOOLS AND TEACHERS RESUME SESSIONS.

A Tone of Optimism Prevails in the Middle Western Metropolis—Managerial Announcement—Members of Local Music Fraternity Returning from Europe—Many Catalogues Issued.

Chicago, Ill., September 11, 1914.

Arthur M. Burton has returned from a month's vacation and has resumed his teaching in the Fine Arts Building. From all indications the season looks bright for Mr. Burton.

WALTER SPRY SCHOOL OPENED.

The Walter Spry Music School began its fall term September 10 and the office reports the largest registration prior to the opening in the history of this institution. The school has materially increased its faculty, so that it has now one of the largest and most distinguished corps of teachers to be found in the Chicago schools. Among the new members are James Whittaker, piano department; Hugo Kortschak, Emily Barber and Orville W. Barker, violin department; Edmond Warnery, opera, and Letitia Gallaher, vocal department. Mr. Spry has built up an institution of which Chicago may well feel proud, for it offers courses which for completeness and thoroughness compare well with the best institutions in Europe and America.

CAROLYN WILLARD ANNOUNCES OPENING OF HER STUDIO.

Carolyn Willard announces the opening of her studio for pianists Tuesday, September 15. Luella Sweet and Selma Forsberg will assist with the preparatory and children's work. This opens the seventh season of the Carolyn Willard studio at 721 Fine Arts Building.

ALBERT BORROFF BACK FROM VACATION.

Albert Borroff, the well known basso, has returned from his vacation, spent in the woods of Wisconsin, and resumed his teaching at his studio in Kimball Hall.

CELÉNE LOVELAND'S ACTIVITIES.

Although Celéne Loveland has been booked for many concerts this season she does not intend to relinquish her teaching activities, and is arranging her lesson hours in such a way that the progress of her pupils will in no way be interfered with by her absence to fill concert dates. "I love the work with my pupils and their musical development is of the greatest interest to me," she says, "and it is my aim to do nothing that in any way impedes their progress."

AMERICAN CONSERVATORY OF MUSIC.

President Hattstaedt, of the American Conservatory, and Mrs. Warren, the efficient secretary, have been kept extremely busy with preparations for the opening of the new school year. The outlook for a record breaking registration is said to be most propitious in spite of the disturbance of the European war.

A number of important features have been added to the curriculum of the conservatory, additions made to the teaching space, which will further facilitate matters.

The new school year began Thursday, September 10.

Karleton Hackett and family have returned from Europe after rather strenuous experiences, which have been widely read in the columns of the Evening Post.

Wilhelm Middelschulte made his exit from Germany by way of Holland. His brother is an officer in the German army.

Ragna Linne sailed from Christiania for America on August 28.

Marie Bergersen, one of the conservatory's talented pupils, who studied during the past season in the Imperial Academy under Godowsky, made a hurried departure from Vienna and arrived safely in Chicago.

Adolf Weidig will return September 8 from Berkeley, Cal., where he spent part of the summer.

Walter Pyre, the new director of the School of Expression of the American Conservatory, has arrived in Chicago to take charge of his department.

Clarence Loomis, a former graduate and teacher of the American Conservatory, also a student at the Imperial Academy of Music in Vienna, is at present in Switzerland, but will be in Chicago soon to resume his teaching.

BRIGGS MUSICAL BUREAU.

Ernest L. Briggs announces that he has booked the course in Burlington, Ia., this year and that the following artists will appear there: Alice Eversman, soprano; Helena von Sayn, violinist; Gordan Wedertz, organist; Anita Carranza, soprano; Prudence Neff, pianist; August Carl Lentz, violinist; Janina Butkiewicz, Russian dancer; International Trio; Burton Thatcher, baritone; Mr. and Mrs. John Nichols, tenor and pianist; Grace Hamilton Morrey, pianist; Irma Seydel, violinist.

Now that the announcement has been made of Irma Seydel's sailing from Holland, all of the feature artists booked by Ernest L. Briggs are in America with the exception of Robert Dolejsi, who will probably not come to this country, but his dates will be filled by August Carl Lentz, of the German Royal Opera Orchestra, who has arrived in America.

Irma Seydel has been booked for an extensive tour covering appearances with the Boston Symphony Orchestra and dates in Sherbrooke (Canada), Buffalo (N. Y.), in Chicago with the Metropolitan Artists' Recital Course, in Burlington (Ia.), Lincoln (Neb.), Fremont (Neb.), and through Kansas and Oklahoma. The Western tour will begin during the last of February and will continue through March.

Helen Bright Bengel will open her season with a new concert program, presenting the notable compositions of Germany, France, Russia, England and Italy. She will appear in the Metropolitan Artists' series of recitals on November 15. Mr. Briggs announces that the opening of her Western tour will be in Fort Dodge, Ia., where she will give the European program for the first time this season. This appearance will be immediately following her Chicago recital.

MANY CATALOGUES AT HAND.

This office acknowledges receipt of many catalogues and pamphlets from schools and private teachers in Chicago and the Middle West. To review separately at this time

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the prospectus of any of those institutions would be unfair to those not mentioned and who have been kind enough to forward this department their literature for perusal. From Chicago this office has received a very well gotten up catalogue from the Chicago Musical College, where very few changes are to be noticed. The faculty is as strong as ever and the season 1914-15 should be a most successful one at the Ziegfeld school.

The American Conservatory of Music, of which John J. Hattstaedt is the president, is always surrounded by an eminent faculty.

The Bush Conservatory, of which Kenneth M. Bradley is the director, confines its principal announcement to the engagement of Charles W. Clark as head of its vocal department. The piano, violin, organ, harmony, composition and orchestration classes remain under the supervision of the same mentors. As heretofore, Mr. Bradley will have charge of the musical history class as well as the Normal training.

One of the most interesting catalogues received this year emanates from the Walter Spry School of Music in the Fine Arts building. The faculty is one of the strongest ever assembled and the names of the teachers found in the rostrum would justify the prediction that this season will be the best in the history of the school, which insitution, by the way, will move from the sixth to the seventh floor of the Fine Arts Building early in October. The change being necessitated by the need of more space. Mr. Spry, as heretofore, will head the piano department and will play several times before his interpretation class.

The above named schools are known as the four best musical institutions in Chicago.

RUDOLPH ENGBERG BACK IN CHICAGO.

A friend of Rudolph Engberg, the Chicago baritone who when last heard from was in London, informed this office that on last Wednesday, September 9, he saw Mr. Engberg in Chicago purchasing candy at Plows and looking the picture of health. Probably Mr. Engberg came back to Chicago incognito, as neither the daily press nor the MUSICAL COURIER were aware of his presence until one of our friends gave us the above information.

DELLA THAL RESUMES TEACHING.

Della Thal, pianist, has issued cards announcing the reopening of her studio Thursday, September 10, at 610 Fine Arts Building.

CHICAGO MUSICAL COLLEGE TEACHERS.

Word has been received from W. K. Ziegfeld, manager of the Chicago Musical College, to the effect that Leon Sametini, violinist, is a passenger on board the steamer Tunisian, which will arrive two days late at Montreal. Other members of the faculty of the Chicago Musical College who will return during the present week are Adolf Muhlmann, Walter Knupfer, and Ettore Titta Ruffo.

RAGNA LINNE RETURNS.

Ragna Linne has just returned from Europe and she informed a representative of the MUSICAL COURIER that she is glad to be back at home. Mme. Linne has resumed her teaching at the American Conservatory, where for many years she has been one of the leading instructors.

Carl Writes from Europe.

Val-Mont, Territet, August 20, 1914.

A member of the staff of the MUSICAL COURIER has heard from Dr. William C. Carl as follows:

DEAR MR. RIESBERG—The war is on! Each day the plot thickens. When the first news was received, a few of the Frenchmen here fled to France, and their haste seemed premature. Before one could begin to realize what was happening, there was no way of escape. Thousands of Americans and Britishers are in Switzerland, and many without a sou.

This fortunately is a neutral country, and all is quiet. The men responded to the call of mobilization without a murmur, leaving the country in the care of their families or the men who are beyond the age limit. All are willing to do something. The young lads under sixteen are organizing. The women work in the fields, for the harvest must be gathered, and this is a serious matter for Switzerland, dependent as she is on other countries for many things such as coal, meat, fruit and vegetables.

Economy is the watchword and all are practising it. The shops are devoid of customers, and money is scarce and difficult to obtain. Gold is a rare luxury. Theatres and concert halls are closed, and even the organ concerts are all canceled. Music is not permitted in the parks and guests are requested not to dance in the hotels. The American and English consulates are besieged with people and the bulletins are eagerly read. It is necessary to have a passport to enter France, and after obtaining it, with the signature of the American Minister affixed, then the French consul must "visé" it, and for each transaction ten francs is asked.

At the French consulate I was obliged to wait at the top of a staircase in a crowd of Russians, French, English and Americans. It took two hours for my turn to come. Three hundred of these passports are signed each day. A tremendous effort is being made by the American and English consuls to organize special trains to convey us to the French coast and thence to England. The first one will leave in a few days, and I am therefore in hopes of getting out of "exile" within a few days. It will be necessary to carry provisions for two days and water to drink.

There are no porters at the stations and every one must look out for himself. Only a limited amount of baggage can be taken, as the trip is one to be dreaded.

Josef Hofmann and his wife are doing their own housework, so I am told. Their servants have all fled and there is nothing else to do. Their villa is near here.

Paderewski has been wandering about the streets of Montreux recently, and his villa is also in this vicinity.

Maurice Kufferath, director of the grand opera in Brussels (Theatre de la Monnaie), with Mme. Kufferath, are here at Val-Mont. When the opera will reopen no one knows, and all the season's plans are at a standstill.

My passage is booked for September 12 on the Mauretania from Liverpool. I shall hope soon to reach London and from there be on my way for America. I have new plans and interesting news for the Guilmant Organ School, which reopens early in October with a large enrollment.

While in Paris I met many of the great artists, and will have considerable to say on my return, which I trust will be soon.

Long live America! I will take off my hat to Sandy Hook.

Cordially,

WILLIAM C. CARL.

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Two More Baernstein-Regneas Pupils Secure Good Bookings for This Season

Caro Sapin, contralto of the Boston Opera Company, which organization will not give performances this year on account of the disturbed conditions abroad, will make an extended concert tour, under the management of the White Concert Direction of Boston.

Mme. Sapin made so profound an impression on the public, press and managers of Boston by her excellent performances during the past season, that her services were immediately sought in other channels, as soon as it was announced that there would be no grand opera there this season.

Helen Goff, who has had success in minor parts during the past two years, has signed a very advantageous contract to sing the prima donna role in a new musical work which will have its premiere about October 1.

Victor Herbert has written the music for Miss Goff, which is sure to receive the proper interpretations from this splendid artist.

GRAND RAPIDS NOTES.

Grand Rapids, Mich., Septembe

One by one the music teachers are returning from their summer vacations, and gradually a musical atmosphere is being created. Notwithstanding the disappointments caused by the European war, the outlook for the coming year is very bright.

The first meeting of the St. Cecilia Society will be held October 2. With Mrs. William H. Loomis as president and Charlotte M. Hughes vice president, and an efficient board of directors, the coming St. Cecilia year is an assured success. Special "study classes," under the most competent leaders, are to be formed, and a St. Cecilia chorus is to be organized, with Walter E. Hartley (organist of St. Mark's Church) as director. Recitals are to be given to the members of the society by the following artists: In November, the Kneisel Quartet; also an organ recital, by Wilhelm Middelschulte. In January, Ossip Gabrilowitsch will be heard in a piano recital. Christine Miller and Edith Chapman Goold are engaged for some time in March.

Under the management of J. W. Beattie (director of public school music) the following course is booked for the High School Auditorium: The Chicago Symphony Orchestra, in November; Fritz Kreisler, in January, and the Cincinnati Symphony Orchestra, in February. The price of this course is put within reach of all students.

Through the efforts of Mr. Beattie a "teachers' training course" for public school music has been added to the curriculum of the Junior College, whereby the teachers may have instruction from the best musicians and a practical training in the teaching of grade music. The Grand Rapids schools are most fortunate in having such a progressive director.

The Association of Commerce is doing much to advance municipal music, having appointed a capable committee to assist in the work. The city is deeply indebted to Mrs. Charles B. Kelsey (chairman of the municipal music committee) for being the real inspiration for civic music, and it is to be hoped that the near future has in store for Grand Rapids a municipal Christmas tree, orchestra and chorus.

For the third season the young ladies of the "Mary Free Bed Guild" are giving their time to a great work. By bringing several prominent artists and giving the music lovers a feast of good things, they are ministering to the sick and suffering. A free bed in the U. B. A. Hospital is maintained by this noble corps of workers. Rosamond Rouse, the president of the guild, spares neither time nor thought in making the guild work a success. The list of attractions follow: According to the schedule the first booking is for October 23, when Emilio de Gogorza, baritone; Mme. Jeska Swartz Morse, prima donna contralto, and Rudolph Ganz, pianist and accompanist, will appear in concert. Alma Gluck, soprano, and Leon Rennay, French baritone, will appear December 10. The Trio de Lutece and Jane Osborn Hannah, January 5. Maggie Teyte, soprano, and Carl Flesch, violinist, January 15. John McCormack, tenor; Daniel McBeath, violinist, and Edwin Schneider, accompanist, for the last attraction.

Marguerite Kortlander, a teacher in the Málek School of Music, has returned from a summer spent in New York, having studied in the New Rochelle School of Music.

A. C. T.

America's Opportunity.

War, which will extinguish many artistic flames in Europe, is about to light those in America which too long have remained dark, says Felix Borowski in the Chicago Record-Herald. There will be a rearrangement of artistic frontiers in the Old World as well as a rearrangement of its political geography by the time the roar of cannon and musketry has ceased. Dynasties may fall, but dynasties will come to life, and history will be made anew.

It is certain that the opportunity of music and of musicians in America is at hand. Sometimes it has taken long for the people of a country to put their trust in their country's art, but there have been occasions when that trust has been forced upon them. This land, dominated since the beginning of its musical history by foreign influences, will be compelled—for some time at least—to seek its art within itself. Now is the time for the musicians of America to prove to themselves, to their own people, to the world that it is not necessary, that it has never been necessary, for our public to hang beseechingly upon the skirts of music makers in Paris, Berlin, Vienna and Moscow, to provide itself with art to charm the ear.

It would be the merest chauvinism to assert that no benefit has come or could come to the art of this country by way of Europe, but it is certain that the universal passion for foreign music, for foreign singers, players, teachers, has done much to retard the growth of our native art. In England there has been, as there has been with us, a similar attitude toward alien art; but there, too, a new era is dawning for the British musician, for the extraordinary kindling of patriotic fervor will sweep him into the tidal wave of public joy in the things are are its own.

Margaret Drew
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has just returned from her summer vacation and re-opened her studio at 304 Metropolitan Music Co. Building, Minneapolis, Minn.

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Address all communications to - JULIUS C. MEYER, Secretary
1425 Broadway, Suite 69-70, New York City Tel. 7222 Bryant.

Irma Seydel's Brief but Brilliant European Tour.

In a recent letter received by her mother, Irma Seydel, the young American violinist, who went abroad in June for a nine months' concert tour of Europe, sent the appended notices of her first engagements, together with a list of her advance bookings for the month of November. There were six engagements with symphony orchestras in these important German cities: Hanover, Sachsen, Weimar, Hamburg, Baden-Baden and Heidelberg. All these have of course been canceled and Miss Seydel will spend the entire season in America.

Criticisms of Irma Seydel's sixth appearance with the Cologne Orchestra and first appearance with the Royal Orchestra of Sondershausen:

Irma Seydel, whom we have here repeatedly attested as an eminent violin virtuoso, gave the concerto by Paganini. She played with technical maturity and purity and with such brilliancy of tone that we can speak of the height of virtuosity. The young artist



IRMA SEYDEL AND HOFKAPELLEN PROF. CORBACH READING THE MUSICAL COURIER AT SONDERSHAUSEN, JULY 25, 1914.

violinist will rapidly make her way through the concert halls of the world.—Koelner Local-Anzeiger.

The little Irma Seydel, of Boston, has now developed into one of the very great ones. She played the violin concerto by Paganini with orchestra with such virtuosity, so sweet a tone and plastical interpretation that she received thunderous applause and gave the fourth movement of the Lalo "Symphony Espagnole" as an encore. —Koelner Tageblatt.

Irma Seydel, who is a much beloved guest at the Gurzenich, captivated us again. Her technic is still more finished, her interpretation more ripened, her tone still fuller and more virile than before. She easily ranks with the first in her art.—Koelnische Zeitung.

Irma Seydel played the D minor concerto by Vieuxtemps and the polonaise by Wieniawski with a big tone, splendid bowing, elegant finger technic and pure intonation. The true musical soul of the artist was apparent in her splendid rhythm and wonderful interpretation.—Nordhausen General-Anzeiger.

Musicolony Attracted Many.

The Watch Hill Weekly of September 7 has the following article relating to Musicolony, which is so well known as a resort with a fine future for people of the musical world:

WELL PATRONIZED.

MUSICOLONY HAS MANY GUESTS—PLEASED WITH LOCATION.

Musicolony, situated in Westerly, R. I., facing the Atlantic Ocean, is now being patronized by many of the interested members, who are now lot owners, and from time to time are visiting this beautiful location and are most enthusiastic over their investment.

When one arrives at the old farm house at Musicolony he is immediately impressed with the extraordinary beauty of the place, and as one walks down the gradual slope from the Boston Post road to the lake front, a succession of enchanting, ever changing views greet you.

What a glorious surprise one gets after crossing the lake and walking across a short stretch of picturesque emerald hued dunes to step almost into the broad Atlantic, breaking in great billows upon the superb beach.

Musicolony offers everything any one could possibly wish for, low temperature, still water, surf bathing, and charming woods, brooks and fields.

Emma Dambmann (Friedmann), of New York, contralto singer and teacher of voice culture, has purchased a magnificent plot here and she intends to build an attractive bungalow eventually. At present she enjoys a portable house, every summer finding her there for some weeks enjoying quiet restfulness. Then she journeys to the mountains or to some other fashionable resort. She enjoyed the past summer at Watch Hill, R. I., at the Watch Hill House, located six miles from Musicolony. Otto Graff and family sublet the Dambmann house for August and September and are enthusiastic over Musicolony and surroundings.

Northwestern Conservatory Notes.

Minneapolis, Minn., September 10, 1914.

The first week in September is usually devoted to registration, but because of the prompt enrollment of a large number of students for regular courses in the different departments of the conservatory, the schedule of the first division classes was in working order Wednesday, September 2, Monday and Tuesday having been devoted to registrations. The second division classes in the same subjects will be formed September 14, instead of September 28 as in former years. Enrollment of students has been going on for the last two weeks; thus far, the largest enrollment has been for work leading to graduation in the public school music and public school drawing departments. A goodly number of high school and grammar grade pupils of the city schools have enrolled for yearly work in the piano department. The fact that credit is now given by our public schools for work done at the conservatory is expected to increase materially the year's enrollment.

Ethel Daugherty, who has been spending her vacation at Isle Royal, returned September 1 to begin her work as head of the theory department of the conservatory. Estelle Holbrook, dean, returned the first part of August from a five weeks' walking tour in Glacier Park, Montana. Anne M. Hughes, director of public school music department, has spent her vacation at Isle Royal. She expects to return September 21, her assistant, Ennis Johnson, having charge of her classes until that time. Alta Churchill, instructor in English literature, has spent the summer at her father's home in Reedsburg, Wis. Marie Grenier, instructor in French, and Lois S. Kellogg, instructor in domestic science, have spent the summer in Chicago. Luella Rose Bender, of the expression department, has just returned from a three weeks' vacation in Hubert, Minn. Mrs. Leslie Hall Pinney has spent part of her vacation at the Chicago Normal School of Dancing, where she was one of seven granted a diploma and degree out of a class of fifty students doing advanced work to that end. Alice Monette, the conservatory bookkeeper, returned on August 26 after two weeks' vacation in the north woods. Teachers who remained at the conservatory going on with their classes after the close of the summer session were Karen Westvig, Gladys Conrad, John Jacob Beck, Franz Dicks.

Although the regular class work of the Conservatory Expression School does not begin until October 1, a good many pupils are beginning private lessons and class work in other departments. John Seaman Garns, the director, is formulating plans for the coming year which will include several new courses and other new features which will further the development of the school. Several additions have been made to the Northwestern Repertory Players, an organization which is open not only to students of the school, but to outsiders—amateurs of talent and experience.

Jessie Guild, for three years a student in the Normal Department of Pratt Institute of New York City, from which she graduated with honors, has for the past two years been head of the art department at Stanley Hall and the Northwestern Conservatory. Miss Guild has just added to the curriculum of the Conservatory Art School a complete course equivalent in all essentials to that offered by the Pratt Institute. For the past four years, graduates of the public school drawing department of the conservatory have been doing successful work as supervisors, but this new course will give students a far broader training and a more thorough equipment for their work.

Friday evening, September 25, has been chosen by Olive Adele Evers, president of the Northwestern Conservatory, as the date of the annual president's reception. The reception will be given in honor of the new members of the faculty. Members of the class of 1915 are on the committee of reception. Dancing will be in charge of Mrs. Leslie Hall Pinney.

RUTH ANDERSON.

Helen Stanley Has Returned.

Helen Stanley, who will be one of the leading sopranos at the Century Opera House, New York, this season, arrived on the steamship Rotterdam early last week. Miss Stanley spent the summer in Berlin coaching with King Clark, the well known vocal teacher.

Pesaro, Italy, heard Zandonai's "Francesca" recently under the direction of the composer.



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MAUD POWELL INTERVIEWED.

The Violinist Gives to Musical Courier Representative Interesting Views on Audiences and What They Like Best—Also Discusses New Music Faults—Admires Sibelius.

Maud Powell possesses that prime indication of true reatness: absolute modesty and a dislike for talking about erself. She was seen recently by a representative of the USICAL COURIER in her beautiful studio in the art centre f New York which clusters about Gramercy Park, and ie talked of music, of art, of architecture, entertainingly, nstructively, brilliantly, showing not only the thoroughess of her knowledge of, but the depth of her insight nto, music and all of its allied arts. But herself she assed over with a word.

Her tour? Certainly, it was to begin early—October 12 -as it always does, and continue, as usual, far into the te spring. It would take her from coast to coast, from Iorth to South. Her bookings were made long ago and ompleted early enough to admit of herself and husband, ho is also her manager, taking a long rest in their faorite playground, the White Mountains.

"Yes," said Mme. Powell, "I play everywhere, from the rgest cities to the smallest towns. My programs? No, never suit them to any particular audience. I never 'play own to the public taste.' The American public is the ost discriminating and the most grateful that it is posble to imagine. I have noticed, however, that American udiences do not care for long introspective things. Some ort of poetic or dramatic point is necessary—the music ust paint a picture.

"And then, I think the matter of a form that is easily elt is of great importance. These long-winded things that ander on and on and never seem to get anywhere are readful! I feel that way about them myself and the verage American audience certainly feels the same.

"That is one of the troubles with much of the new usic that is sent me to try—either that, or a forced atempt at lightness and popularity which ends in triviality. ometimes these things sound nice when you first hear em, but their charm soon wears off. It is so terribly difcult to write anything that is pleasing and yet has the ue classic ring; and it is no less difficult to write things ossessing true depth and are not merely gloomy, sombre nd tiresome.

"No, in America one need never 'play down to any audince,' not even in the far outlying regions of the West. play Bach violin and piano sonatas for mixed audiences ut in those regions, and I can tell from the attitude of ttention that such works as these are thoroughly appreiated.

"What people demand is form, rhythm, melodic line. hey do not like popular things and anyone who attempts play such things will fail.

"You think it strange that anyone in these modern days ould speak in favor of form? Well, but even the modrns, the best of them, possess that instinct of perfect balnce which is the true foundation of form. Those who rofess to have a contempt for it are generally merely igorant. They are lacking in that feeling for architectural utline which comes with perfect knowledge and they exse themselves by a pretended contempt for it.

"It is this that I like so much in Sibelius. With all his gged strength and independence he always possesses that mplete balance, that perfect architectural outline, which nders his music so lucid. I love his concerto; its strong, gged themes, its wonderfully direct appeal, its modernm and yet withal its complete simplicity of thought and ructure. It was a joy to me to introduce this concerto America and I play it every year with unflagging inrest. It grows on one.

"I had a delightful meeting with Sibelius at the Norfolk estival, where some of his new compositions were played. am planning to play some new works by him this season, rtly arranged by myself.

"I have just come down from the White Mountains, Whitefield, and am glad to get to work again, although had a delightful time there planning our new home there. h! yes, we planned it ourselves, and the builders are at ork on it now. It is up on the hillside—not right on top the hill, for I like to leave some impression to be gained going beyond the confines of the home grounds. To ve constantly with the best view only destroys its greatest lue—its power to surprise.



MAUD POWELL.

Alice Verlet Still in Paris.

Alice Verlet, the French coloratura soprano, writes her nager, M. H. Hanson, under date of August 26, that e is still at her home at 159 Rue de la Pompe, Paris. lthough many of her friends have gone to Bordeaux and most of the houses around her are closed, Mlle. Verlet plans to keep her house open at least until she leaves for America for her concert tour. With a brother in the French army at the front, the soprano says she wants to have a home for him or any of his friends who may be wounded. While the regiment of which her brother is a member has already been actually engaged in the conflict, Lucien Verlet was still safe at the time the letter was written.



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F. WIGHT NEUMANN RETURNS.

Chicago Manager Relates Experiences to a Musical Courier Representative in New York—Looks for a Fine Season.

F. Wight Neumann, the Chicago manager, was interviewed by a representative of the MUSICAL COURIER during his recent short stay in New York.

"I was stopping at Bad Gastein," said Mr. Neumann, "when mobilization began, and I did not move until the 'Landsturm' was called in. That, I knew, was evidence of a serious conflict, and I packed up and went to Munich.

"I stayed in Munich for three weeks and two days. During my stay there everything was quiet and orderly. I found there a large number of artists, including Josef Stransky, Edyth Walker, Otto Weil and his wife, Brecher, of Cologne; Kempner, of Strassburg, and Sachs, the Vienna critic; Mme. Orgine, the teacher of Edyth Walker; Max Smith, of the New York Press, and his wife; Campanini and Daiber, secretary of the Chicago Opera; Stokowski and his wife (Olga Samaroff), Gabrilowitsch and his wife, C. A. Ellis and Professor Parker. Dr. Karl Muck was in Bayreuth.

"We put up, most of us, at the Hotel Vier Jahreszeiten. We felt no anxiety about getting away, for the government, which proved its splendid efficiency in every way, was regularly dispatching first-class trains made up of parlor and dining cars every Monday and Tuesday, and a second class train every Wednesday.

"Ellis left the first week on Tuesday and I left a week later with 189 other Americans. Our train went straight through to the Hague direct without change, the only formality being the showing of passports at the frontier.

"Gabrilowitsch was arrested at Kreuth on the Tegernsee, near Munich, as a Russian spy. He was kept in prison there for fifteen hours and then taken to Munich, where he was allowed to stop at the Hotel Vier Jahreszeiten under surveillance. He got out of Germany by way of Lindau and escaped to Switzerland.

"Stokowski, leader of the Philadelphia Orchestra, also had some trouble with the authorities, being a citizen of Great Britain. The telephone was taken out of his house, and the house watched by the police. He installed eight beds in his home for the Red Cross and otherwise showed his lack of animosity toward the Germans, but was finally requested to leave the country and went to Holland.

"Campanini, who was at Bad Nauheim, telegraphed to Edyth Walker for money, and reached Parma by way of Switzerland. He hoped to get his company to America by chartering a steamer, associating himself in this enterprise with other American companies, but since the Chicago opera season has been cancelled, this plan had to be abandoned.

"At the request of Gatti-Casazza Otto Weil is remaining in Munich so as to be able to communicate with those members of the Metropolitan Opera Company who are in Germany. Geraldine Farrar is also in Munich in the sanatarium, where she spent this summer and the last, and is now in excellent health.

"The artists I am to manage in Chicago now are all safely out of the war zone. Among them are Schumann-Heink, Gluck, Zimbalist, Bloomfield-Zeisler, Gadski, Olitzka, Slezak, who was in Russia, but arrived at Tegernsee on August 26; Sembrich, who expects to sail from Rotterdam on October 4; Josef Hofmann, Destinn, Gilly and Maggie Teyte, who are in London, and Carl Flesch, who is in Scheveningen.

"As for some of the others, Mr. and Mrs. Mannes, Friedberg and Serato, I do not know where they are. Two members of the Kneisel Quartet are at Blue Hill, Maine, but I do not know where the others are. Culp and Bos are in Holland.

"During our stay in Munich we all congregated every afternoon at the Hofgarten for coffee. Edyth Walker has a beautiful apartment in Munich. She is the highest priced artist in Europe today. Her Kundry and Isolde are wonderful.

"This is going to be a big season. Times of panic and stress are the best for the amusement world. That has been the case in former panics and will be so again this year. There is no cause for worry. This season will be a money maker."

Matzenauer Writes Her Managers.

Margarete Matzenauer, writing from Villa Ferrari, Cesenatico, Italy, under the date of August 20, says to her managers, Messrs. Haensel & Jones:

"I am sending you by express the music for all my concert programs, together with a large number of new selections which I have added to my repertoire during the summer. You will note that I have plenty of material from which to select and the one thing uppermost in my mind is to please the club or society which books my recitals. I am delighted with the large number of appearances you have secured for me and I wish to assure you that I have my passage already engaged and will arrive in New York within a very few days now."

PHILIP SPOONER TELLS OF WAR EXPERIENCES.

American Tenor Back from the Scene of War with Interesting Stories and Prospects of an Active Season.

Among the many "thrills" experienced by Philip Spooner, the American tenor, during his recent sojourn in Europe, he recalls the one at Dijon with the greatest vividness and he will doubtless remember it the longest.

On a roundabout and tiresome trip from Berne to Paris, which included five changes, with all the attendant disadvantages and inconveniences of travel in Europe just now, Mr. Spooner, with his parents, Senator and Mrs. Spooner, arrived in Dijon, France. In trying to send a telegram to Paris, he found it had to be written in French and signed by the chief of police. Having accomplished this he was hurrying back to the station, when he was halted by a guard, who had suspicions of Mr. Spooner's camera. (Unbeknown to the tenor these are forbidden in war time.) In vain the latter protested that he was an American citizen. His passport was demanded but this was with his baggage at the station. Back he was taken to the chief of police, although his train was due to leave in twenty minutes. Questioned in French, Mr. Spooner discovered to his amazement that he was being taken for



PHILIP SPOONER.

a German spy. He was threatened with incarceration if he could not prove his identity as an American citizen.

"But I am an American—an American singer," insisted Mr. Spooner, to whom the situation was proving disagreeably serious.

"If you are a singer, sing," was the rejoinder.

Truly American, Mr. Spooner was "game." He sang one song in English and one in French, to his critical one-man audience. It is a question, however, if his largest audience ever caused him greater anxiety.

"Voilà! vous pouvez chanter!" exclaimed the astonished prefect at the conclusion. The proof was sufficient to this representative of the martial law and after some further parleying Mr. Spooner was allowed to proceed on his way with his offending camera.

At La Roche lodging could be obtained only in a tavern. The saloon below was filled with noisy French soldiers. Mr. Spooner, was given a room over the kitchen. After the culinary noises had finally ceased for the night, Mr. Spooner discovered that he could gain no rest until he had disposed of a few of the many mosquitoes which infested the room. This meant a ten minute interval conquest. They were—he maintains—of a size, which would make the far famed New Jersey variety look small. The accompaniments of the approach of dawn also reminded him of his New Jersey farm.

A permit was necessary to leave Paris, and a passport to enter England. Mr. Spooner told a MUSICAL COURIER interviewer that he stood in line two hours to obtain the latter. At his hotel in Paris, three floors had been made ready for a hospital and eighty-seven of the former servants were in the French army.

Mr. Spooner was in Italy at Lake Como when the war was declared. His first difficulties were chiefly those of getting ready money.

Louis Lombard, with whom the Spooner party lunched at Lake Lugano, was of great value in assisting Americans.

In Lucerne there were 3,000 Americans. An American organization relieved the situation greatly. "Switzerland," says Mr. Spooner, "then looked as warlike as France." He spoke of the hundreds of stranded school teachers, fifty of whom were in Lucerne.

Mr. Spooner referred to the inspiration and good cheer of Louise Bramhall, of New York, on this occasion.

Senator Spooner was delegated to have an audience with the president of the Swiss Republic, whom he found to be a highly cultured, delightful gentleman, to see about a special train to get the Americans in Lucerne through Germany to Rotterdam. This special train was at length obtained through the timely assistance of Ambassador Gerard in Berlin. In all this Philip Spooner was greatly impressed by the remarkable business system shown in the Swiss railway offices and he was given also a wonderful insight into the detail of war "red tape."

Mr. Spooner said it was not at all uncommon to wait hours in search of lodgings. His party arose at four o'clock one morning to catch an early train, then was obliged to wait three hours. From Berne to Paris required forty-eight hours, a trip which usually requires about twelve hours.

The tenor mentioned a delightful meeting with Louis Blumenberg, president of the MUSICAL COURIER Company, who is now in London.

The steamship Laconia, on which the Spooner party returned, followed the extreme northern route and was escorted by armed cruisers. All the portholes were blanketed at night.

The usual benefit concert occurred on board. Mr. Spooner participated. Among others, was Percy Grainger, the English composer-pianist, who is about to take a tour through the United States.

"I realized this summer more than ever before," observed the tenor, "that American artists are as warmly appreciated and as eagerly sought in the Old World as the foreigners are in America. While some of us have experienced the fact that a prophet has honor in his own country, I have met American artists this summer, whose performances were far superior to those of many of the foreign artists appearing in America, and who have not been able to have even a hearing before our American managers. Let us hope that their opportunity will come this year, while some of the foreign artists are obliged because of the war to remain in Europe."

Mr. Spooner's season, which he will open with a concert in the Middle West, September 28, bids fair to be an unusually busy one.

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PIANIST
In America 1914-1915

. . . . "The pianist has at her command a sonorous and refined tone and a very remarkable technic."
—*Berliner Borsen Courier.*

New York Recital, November 14th
Aeolian Hall

CONCERT DIRECTION M. H. HANSON
437 Fifth Avenue New York City

Mehan Studios Open September 21.

Mr. and Mrs. John Dennis Mehan, of Carnegie Hall, have issued the following card, which is self-explanatory:

THE MEHAN STUDIOS
SEVENTY CARNEGIE HALL
NEW YORK CITY

Mr. and Mrs. John Dennis Mehan will be at their studies Monday September the Twenty-first, for the season of Nineteen-hundred-fifteen and fifteen, when they will be pleased to receive thier friends and pupils.

Telephone Columbus 5946.

Until September the nineteenth address 92 West End avenue, Manhattan Beach, Long Island. Telephone Coney Island 2267.

The Seydels to Return This Month.

Irma Seydel, the violinist, and her father, Theodore Seydel, of the Boston Symphony Orchestra, expect to return from Europe September 28.

DREAMS AND DREAMERS.

BY ARTHUR SHATTUCK, THE AMERICAN PIANIST.

It is pleasant when the facts of life annoy us to remember that we are only dreamers in a world of dreams. Our dreams are no less real to our minds than our waking adventures, and it is only chance that has led us to exaggerate the importance of the one at the expense of the other.

If there had been no savages in the earlier days of the world, we might have easily come to consider our working life as a pleasant period of rest for the emotions, while cultivating our dream pastures till their roses become like crimson domes and their lilies like silver towers under the stars.

But the influence of the stone age is still upon us. The men who could throw the stone hammer farther than their neighbors had the ordering of events, and so today we believe in stone and scoff at ghosts, we enjoy smoking room stories and yawn at dreams.

If our dreams pass with the morning it is no less true that our realities pass with the coming of sleep. We see a man fall asleep in a Pullman chair car, and our illusory faculties tell us that he is still there. While he himself, who should surely know, is only too well aware that he is being chased by a mad white bull across Long Island Sound. Probably he will return to the chair car presently, but meanwhile the bull and blue waters are as true for him as his stertorous body is for us who lament his deep snoring. And why should we prefer our impressions to his?

The point is important, because in supporting the claims of the dream world against those of our waking life it is necessary to meet the case of the man who says: "I should soon come to grief if I took to dreaming." It may be impossible to be successful in both worlds. It may be that if you cultivate the art of dreaming, you will pay for it daytimes, but as our chances on earth are limited by our opportunities, the lands of sleep are boundless and our holding is only limited by our capacity for dreaming. There are no trusts in dreamland.

Commanding our dreams is very largely a matter of practice. At first some might think a man who said he could dream when and whatever he wished to be untruthful. The effects of cucumber or lobster salads have been calculated in terms of nightmares to a nicety, and I am sure that by choosing a judicious daylight environment the will can be brought to bear almost directly on our midnight adventures.

In support of this I might refer skeptics to Dr. Lang's "Book of Dreams and Ghosts," which gives countless instances of people who solved important problems in their sleep which baffled them when they were awake. I know personally that some of the best practice I have had as a pianist was while dreaming at night. Frequently I have mastered some difficult score while in dreamland, and have on waking walked to my piano to find what I supposed would be work of a day's duration accomplished with ease through my dream of the night.

The dream world and the waking world overlap slightly.



SNAPSHOT OF A SHADOW IN THE SETTING SUN OF NORWAY.
Christian Sinding, the composer; Mrs. Sinding and Arthur Shattuck.

Usually we can recall a small chapter of the dream we have dreamed, and in our sleep we retain a little of our waking wisdom, and that is all. From the splendid garden in which you wandered last night you brought away nothing perhaps but a flower or two, broken in waking.



ARTHUR SHATTUCK AND HIS AUSTRIAN DACHSHUND, IN FRONT OF HIS HOME IN PARIS.

Tonight you may be flying about the housetops as [illegible] had never accepted the law of gravity as a fact.

In dreams we have no sense of right or wrong. We have no control over our actions and our movements appear to be guided by a will outside our own bodies, and this seems to be the will of the normal daylight man. Often our dreams are a dramatic commentary on our waking life or an expression of the emotions which the intellect has forced us to suppress in that life. If the latter is true we are more real in our dreams than when awake. And if the real art of living is to express ourselves as we are, it would seem that the whole duty of man is to dream.

Carbone Vocal Method Praised.

A. Carbone, the New York vocal authority, has resumed daily instruction at his Aeolian Hall studio.

All of his last season's pupils are expecting to return to Mr. Carbone, many of whom are already at work again. A large number of new pupils will be added to his list this season judging from the numerous applicants.

Mr. Carbone's exceptional understanding of voice production and his long experience as singer and teacher account for his unusual success as teacher of singing.

Alessandro Bonci, the tenor, has referred to Mr. Carbone as one of the few true masters in the art of singing to be found in America and in Europe.

David Bispham, the baritone, in referring to Philip Spooner, the tenor, a pupil of Signor Carbone, wrote the following to Mr. Carbone: "I certainly found Mr. Spooner's singing most artistic, in the very best style, such as A. Carbone can teach in that school of art, of which he is such a great master."

Mme. Pappenheimer, the soprano and teacher of voice, after hearing Mrs. J. A. Weinig, another pupil of Mr. Carbone, sing in a concert in the Catskill Mountains in August, praised the singing of Mrs. Weinig and the method of Mr. Carbone.

Percy Hemus' New Address.

Studio Hall, 64 East Thirty-fourth street, New York, is the new studio home of Percy Hemus, the baritone-teacher. "The fact that Studio Hall is on the way between the Vanderbilt and Waldorf-Astoria hotels, signifies more than one might think at first," says Mr. Hemus.

His studios are excellently located, unusually large, handsomely appointed, and have first class acoustics.

Mr. Hemus opened his new studios September 15 with many new pupils from the West and South added to his list of former ones, who have already returned.

When not on tour in recitals with Gladys Craven (Mrs. Hemus), pianist, he will devote the major part of his time to teaching. These concert tours have been and will be so arranged that they will not interfere with his teaching.

"Hemus Studio Evenings" are to be instituted, when many celebrities will be heard.

Professor Klengel, the cellist, played his own concerto at several symphony concerts in German cities just before the outbreak of war.

AMERICAN TOUR—NOVEMBER—MAY
1914—1915



WILLY BURMESTER
THE GREAT GERMAN VIOLINIST

Mr. Burmester will make his First Orchestral Appearance next season, November 6th, with the Minneapolis Symphony Orchestra, playing the Paganini Concerto No. 1.

Other Orchestral Engagements are with the Philadelphia Symphony Orchestra, St. Louis Symphony Orchestra, San Francisco Symphony Orchestra.

STEINWAY PIANO USED

For dates and terms apply to CONCERT DIRECTION M. H. HANSON, 437 Fifth Ave., New York

A DUAL ALLIANCE.

McCormack and Wagner are two names intimately associated by the musical world of today. They represent a "dual" alliance, as it were, an alliance which knows only the strictest harmony. They are names, too, as MUSICAL COURIER readers should know, which are not to be confused with the renowned "Richard" and the man of "reaper" fame, for they belong to the alert and original impresario, Charles L. Wagner, and the celebrated Irish tenor, John McCormack.

Mr. Wagner's latest conception is the "line of printing" reproduced below. This consists of three eight sheet stands in the center; four three sheet stands, and four one sheet stands. A single sheet measures 28 by 42 inches. The color scheme is of purple and brown—the purple suggesting a "royal" attraction, to quote the witty manager. The Irish scroll, with the McCormack initials, outlines the center sheet. The printing was brought out by the United States Printing Company.

Mr. Wagner designs all his own printing and furnishes posters liberally to all local managers.

A prominent theatrical man remarked to Mr. Wagner last season that "he could not turn around in New York without having McCormack stare him in the face"—a forceful illustration of the thoroughness with which this particular musical manager carries out his publicity plans.

Even after the box offices had been sold out for John McCormack's concerts last season, Mr. Wagner continued the extensive advertising, much to the perplexity of many observers. When interrogated as to the advisability of such a motive, the astute manager replied that he considered the thousands of people turned away at the concerts one of the best possible advertisements.

To the perfect harmony in which they work, Mr. Wagner also attributes the immense success of tenor and manager.

"All great honors have come to McCormack," Mr. Wagner remarked to a MUSICAL COURIER reporter, "therefore his printing and his advertising must at all times be dignified. There should be no superlative statements. To call him the greatest would be a mistake. I prefer to leave that with the American people, and in regard to McCormack, they have a delightful place to register their vote—at the box office.

"I do not expect every one to like my advertising," continued the impresario. "One man came to my office last year three times, to say that he did not like the poster with the hat on.

"'You can see it?' I asked.

"'Why, I can see it in my sleep.'"

"Then it is good advertising; too many sleep."

This reply was a really more convincing proof to Mr. Wagner of the effectiveness of his method of advertising than he himself had imagined.

The Wagner "line of printing" represents a new feature in advertising. The large posters with the same drawings and colors will be reproduced in small window cards.

When asked if John McCormack had been detained in Germany, the manager replied with characteristic humor: "The nearest McCormack ever came to Germany was to his manager, Wagner, and his accompanist, Schneider."

Malkin at Newport, R. I.

The accompanying snapshot shows Manfred Malkin in his automobile at Newport, R. I., where he spent his vacation. He had a thoroughly good time there, the society folk making much of him and his splendid pianistic talent



MANFRED MALKIN ENJOYING NEWPORT.

and fine musicianship. He is deep in the registration of pupils, assigning of teachers, etc., at the Malkin Music School, 26 Mount Morris Park, West, New York City, and looks forward to a still better season than that of last year.

Mme. Haggerty-Snell's Pupils' Musicale.

Monday, 8.30 p. m., in her studio, 2647 Broadway, New York, Mme. Haggerty-Snell presented Rose Ridner, vocalist, and Laura Levussove, pianist, assisted by Lillian Luther, soprano, and Charles Norton Hunt, baritone. A large and enthusiastic audience greeted the participants. Miss Ridner comes from Vienna, where she studied several years, and is now a pupil of Mme. Haggerty-Snell. She is by no means an amateur. In her rendition of "Caro Nome" she showed her excellent technic and the beauty of her voice. Her personality is also very attractive. Altogether she is a fine little singer, with the promise of a great future. Each number of her program was artistically given. Miss Levussove divided her honors with Miss Ridner. She is a pianist of rare ability. Her technic is clean, powerful and melodic. Her rendition was suggestive of virtuosity. Miss Luther's singing was a surprise to some in the audience, as she is only fifteen years of age, but sang with lucid, well placed tones. She has a beautiful lyric voice that was heard best in Lehmann's "Spider."

Charles Norton Hunt sang with professional ease and expression. His voice is full of pathos, and the applause that greeted him attested to the appreciation of his audience. He has a splendid baritone organ and his enunciation is faultless.

Carrie Louise Lockwood was an able assistant as accompanist. She is a correct reader as well as an interpreter of emotions and her support was most efficient.

Mme. Haggerty-Snell has given many recitals in New York, but none have been superior to this.

Her pupils show her to be a teacher of the highest order, one whose ability is coupled with genius.

Marcella Craft in New York.

Marcella Craft has returned to New York, after a visit in Chicago, and has taken an apartment for the winter. This brilliant prima donna, who for the past five years has been one of the most popular American sopranos in Germany, will make her operatic debut in her native land in her favorite role, "Madam Butterfly."

Although a member of the Royal Opera at Munich, Miss Craft has made many "guest" appearances in different opera houses in various parts of Germany during her engagement abroad and has usually sung either "Madam Butterfly" or "Salome," in the Strauss opera of that name at these special appearances. The last "guest" appearance Miss Craft made were at Brunswick in June, when she sang "Madame Butterfly," "Salome" and Suzanne in "The Secret of Suzanne," a role which she rehearsed under the composer, Wolf-Ferrari, at the original production of the opera, which took place in Munich.

Roderick White
VIOLINIST
For information apply to Driggs & Le Massena, Inc.
501 FIFTH AVENUE NEW YORK

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THE EMINENT GERMAN CONTRALTO,
famous for her correct Voice Placement and Tone Development, is open for a limited number of engagements. Singers prepared for Church, Concert, Opera. Celebrated Garcia Method taught.
Metropolitan Opera House, 1425 Broadway New York Phone 6221 Bryant



HOW JOHN McCORMACK IS FEATURED ON

Robsarte's Interesting Talk.

A representative of the MUSICAL COURIER had scarcely seated himself in the handsomely appointed reception room of Lionel Robsarte's apartment, Hotel Woodward, New York, when the teacher himself appeared. "Oh, I'm glad to be interrupted," he said in reply to excuses. "It will give me a couple of minutes to cool off, and that young lady deserves a breathing spell. Yes, I'm always busy, though no one expected me back as early as this. Most of my work now is of the transient order, as, for instance, Alice Carroll, the soprano, now in the studio, is



LIONEL ROBSARTE.

rehearsing with a concert quartet, of which the tenor, Sydney Kamna, is another of my students. The man who preceded her is leading tenor in a new tabloid production of 'Fra Diavolo,' nine principals and chorus, which opens on the 'Big Time' next week. Johanna Lubsen is with 'The Quaker Girl' and Flora Hanewald is with 'The Firefly,' which opens in New England in a few days.

"Schueller, the tenor, who is due here in ten minutes, you must remember, he appeared at the Globe last year, with Marguerite Sylva. Mr. Murtagh, who follows him, has just returned from a concert trip in Ireland; his is a fine tenor voice, too. Mattie McKee, the Philadelphia soprano, is working with me again, despite the hot weather.

"Five of my pupils have contracts with Dippel, viz., Helen Tashman, Evelyn Bowman, Charles Schueller, Orton Love and Vincent Mara.

"As you know, I have no 'chronic patients.' If I don't think I can place them, so that their expenditure with me makes an A-1 investment, I don't accept them. Well, you must excuse me—so glad to see you," and this very "live wire" was already inside the folding doors and in the middle of a demonstration.



MR. AND MRS. CLARENCE EDDY AT OSSINING.
Left to right: Mrs. Clarence Eddy, Mrs. Dr. John Greulich and Mr. Eddy at Osage Farm, Ossining, N. Y.

Clarence Eddy Opens New Organ.

With a brilliant recital given on September 3, Clarence Eddy opened a splendid new four manual organ at the First Baptist Church, Syracuse, N. Y. His program was of the highest order, including compositions by Wagner, Rubinstein, Sibelius, Bach, Cadman, etc., and compositions and arrangements by Eddy himself, also a new concert prelude by Kramer, dedicated to Mr. Eddy.

At a second recital on the following evening the organist was assisted by Mrs. Eddy, contralto, who won a signal success with her rendition of an aria from "Joan of Arc," Tschaikowsky, and a group of songs by Strauss, Rogers, etc. Both recitals were largely attended and aroused great enthusiasm.

Klibansky Reopens Studio.

Sergei Klibansky, the vocal teacher, who was for eight years a leading instructor at the Stern Conservatory, Berlin, and for three years at the Institute of Musical Art, New York, reopened his studio at 212 West Fifty-ninth street, New York, September 15.

Temperance Music.

Frederick Schlieder tells in the Console of an organist friend who was requested by his rector to select anthems and solos that would be compatible with the subject of the sermon.

"Temperance" was to be the subject at one service, and the organist suggested as suitable "Lo, Every One That Thirsteth" and "Crossing the Bar."

The rector replied that "doublecrossing the bar" would be much more suitable.—Houston (Tex.) Chronicle.



LL BOARDS BY MANAGER CHARLES L. WAGNER.

William Wheeler Returns.

William Wheeler, tenor, who has been spending the summer at Southampton, N. Y., returned to New York last week. A few of his already accepted engagements



MR. AND MRS. WILLIAM WHEELER, WITH THEIR SON, JOHN, LISTENING TO THEIR RECORD, "A NIGHT IN VENICE."

for this season are: Recital at Westover School, Waterbury, Conn., October 22; concert in Pittsburgh, Pa., January 15; Flushing, N. Y., January 6; Stamford, Conn., March 9; Harvard University, March 11; Yale University, March 15; Princeton University, March 26.

The following is a program given on July 28, at The Studio, Wayside, Southampton, by Mr. and Mrs. Wheeler:

Una Notte e Venezia.....Lucatoni
Mr. and Mrs. Wheeler.
Es blinkt der Thau.....Rubinstein
Im Kahne.....Grieg
Still wie die Nacht.....Bohm
Mr. Wheeler.
Le Moulin.....Pierne
The Sleep that Flits on Baby's Eyes.....Carpenter
Tout Gai.....Ravel
Mrs. Wheeler.
Say Over Again (from Sonnets from the Portuguese).....Kaiser
Written for
Mr. and Mrs. Wheeler.
Nora Creina.....Old Irish
Thoughts Have Wings.....Lehmann
The Ringers.....Lohr
Mr. Wheeler.
June.....Downing
The Kerry Dance.....Molloy
The Plaint of the Little Bisque Doll.....Wade
Mrs. Wheeler.
La Serenata.....Tosti
Come under My Plaidie.....Old Scotch
Mr. and Mrs. Wheeler.

Winifred McCall was the accompanist.

Winifred Bambrick and Her Pets.

Winifred Bambrick is pictured here with her Shetland



pony, "Desdemond," and her dog, "Pete." The young harpist's tour is referred to in an article on page 12.

Lest One Forget.

[From the Morning Telegraph.]

There are certain selfish and short sighted souls who are rejoicing over the fact that the War of the Seven Nations may prevent the appearance of many celebrated European interpretative musicians in America this season. This petty jubilation is based upon a fallacy so obvious that there is no need to state it. Artists create their own public. The patrons of concerts do not put aside every year a sum of money to be spent on concerts and operas regardless of the attractions proffered them. They wait until their interest is aroused.

Nor do those who attend operas and concerts stop to make inquiry as to the nationality of those who entertain them. It is naturally pleasing to think that American women have attained success in a universal art, as have Geraldine Farrar and Emma Eames. But it is purely a secondary consideration. "Musicianship, interpretation and power of emotional expression," says the MUSICAL COURIER, "are the things that count." Who can deny it?

The American nation has been built up by its generous and far seeing policy of assimilation of all the elements which seemed likely to benefit it. Our art is building up in the same way. It is folly to flatter mediocrity and stupidity by telling them they profit by the muzzling of genius. Were all the works of Beethoven destroyed tomorrow and forever, would the studio canaille, who are forever grating and scraping out their dreary commonplaces, profit in the slightest?

JAN SICKESZ READY FOR HIS AMERICAN TOUR.

Dutch Pianist Is Visiting Friends in Pennsylvania Prior to Entering upon a Busy Season.

Jan Sickesz, the Dutch pianist, arrived in New York, August 31, on the steamship San Giovanni from Naples. Mr. Sickesz had booked a first class passage, for which



JAN SICKESZ, THE DUTCH PIANIST, AT HIS VILLA CORTINA, AUSTRIA.

he had already paid, but was compelled to come over in the steerage of this steamer. From Cortina in the Austrian Tyrol, where he spent the summer at his villa, he went to Venice, which he reached after a great deal of hardship, traveling both by rail and automobile. From Venice he was able to get to Naples by rail.

Since arriving in this country, Sickesz has been staying



JAN SICKESZ ON BOARD STEAMSHIP SAN GIOVANNI, FROM NAPLES.

with friends at Ellenhurst, near Cresson, Pa. He will return to New York in a few days.

Mr. Sickesz is under the management of Antonia Sawyer, who has a very busy season booked for the pianist.

Janpolski Prepares for Busy Season.

Albert Janpolski, the Russian-American baritone, announces that his New York recital will be among the earliest events in November at Aeolian Hall. He will give at that time what he calls a "neutral" program—that is, it will include songs from German, English, Italian and Russian composers. For his Russian group he has several novelties by Gretchmaninoff, Rachmaninoff, Moussorgsky, etc.

Mr. Janpolski is to give a program of Russian songs at Newport, R. I., this month, under the auspices of the Russian Embassy, for the benefit of the wounded Russians.

Following his New York recital the baritone will make a three weeks' tour through the South and Middle West, singing in recitals and oratorio. Bookings are continually being made.

Mr. Janpolski is his own manager this season. He told a MUSICAL COURIER representative that his experience on his concert tours had shown him that the women's clubs and oratorio societies throughout the country usually know which artist they want, and that he considered the musical agency, for himself, for the most part unnecessary.

Despite his long concert tours he holds one of the highest paid choir positions in New York, at the West End Avenue Collegiate Church, where Florence Hinkle is soprano; Ida Hussy, alto; Paul Althouse, tenor, and Henry Hall Dunklee is the organist. Oratorio has been a weekly feature of the afternoon services of this church for a long time.

Mr. Janpolski was born in Russia, and lived there until he was twenty years of age. He is now, however, a naturalized American.

In regard to the present war Mr. Janpolski says: "It simply means that brother is killing brother. I have just received word from my brother in Kiev, Russia, that two of his sons are in the Russian army, at the front. From Leipsic my uncle writes me that his sons are at the front with the German army. So you may imagine how I feel."

Golf is the baritone's chief diversion at present, because he considers it the best exercise for a singer.

Charles W. Clark Under Hanson Management

Charles W. Clark has been obliged, on account of the war, to cancel the English tour which had already been booked for him, and which was to have kept him abroad until the middle of December. This news will be welcomed by his host of admirers in America, for it will admit of his beginning immediately his tour of this country.



CHARLES W. CLARK.

Mr. Clark has completed arrangements to be managed by the Concert Direction M. H. Hanson, New York. It seems that the baritone has definitely severed his connection with Paris, as he has rented his house there, and his family has joined him in America.

The Sternberg School Reopens.

The Sternberg School of Music, Constantin von Sternberg president, reopened for the season September 14. The Sternberg School is one of the busiest in the country and has been at its present location, 10 South Eighteenth street, Philadelphia, for several years.

Mlle. De Treville a Lover of Flowers.

Picture a garden of flowers, bursting forth in a thousand shades of beautiful color, and filling the air with the most wonderful fragrance! Then look again and you will



MLLE. DE TREVILLE HAVING TEA.

see a figure moving carefully among the bushes and flower beds. It's Yvonne de Treville and her Japanese flowers.

"What are you doing to try to forget your worries over the war and the Belgian situation these days?" was asked of Yvonne de Treville this week.

"Why, just what the Japanese generals do under like circumstances, indulging in ike-bana, otherwise, the arrangement of flowers, which I learned in Honolulu from a charming little Japanese teacher.

"No, I shall not do as Yoshimasa, the fifteenth century Shogun, did, and give up my throne and career to devote all my time to the cultivation of this fine art, but I find that the daily half hour after breakfast spent in cutting and arranging the flowers from the garden, and especially the adjacent field, puts me in a good humor for my work.

"Of course, every one knows that the fundamental principle of all Japanese flower arrangement is to have three heights.

"For instance, this tall spray of golden rod represents Heaven, then the next feathery branch is for Man, and finally this short one," holding a rather stocky yellow plume in her hand, "is for Earth.

"Mme. Fugimara had a hard time to convince me that three branches were sufficient, and even now I like masses of salvia in this basket placed on the piano, don't you?

"I prefer to arrange the flowers with the various receptacles placed at the height, and, when possible, on the spot where they are to stand.

"This lovely green bowl is my favorite and you see I have it already in front of the mirror. However, I do not slant the tallest 'Heaven' branch toward the outer end of the mantle—that would be contrary to Japanese 'ike-bana.' No, indeed! As we will have five or more sprays I will arrange it in the 'in' or female style, having 'Earth' to the right. But now, you see, I am becoming very technical, so I will merely show you this beautiful combination, which is funny, but which I originated this morning.

"The golden glow has lost all its leaves, so glancing round the vegetable garden I spied some beautiful dull red leaves, and the cook had no tops to her beets this noon, for they were in the vase of the golden glow.

"I never pass the carrot bed without bringing in a bunch of those exquisite feathery green leaves. Just look how they soften and veil the stiffness of those mauve asters!

"Of course," continued the prima donna, "this is only one small half hour of the day, and I am sorry to say it is over now, and I have to attend to this very real work (pointing to a pile of letters just brought by the postman), for nothing goes from the office without my knowledge and signature, you know.

"Now, also, my New York and Brooklyn recitals mean extra work, too. Oh, not the musical side, for that is sunshine and joy; it is the business side, with a great big capital 'B.'

"Here, do take some of these branches of wild clematis with you as a souvenir of the country."

Making a Nation's Music.

Chicago, Ill., September 11, 1914.

To the Musical Courier:

It gives me pleasure to quote from William Curtis' book on Denmark the following: "Denmark has several notable composers, and it is one of the functions of the Copenhagen Orchestra to encourage the development of local musical talent. On Saturdays it is understood that the program will always be made up of the compositions of native composers, so that it usually draws to the glass dome a large audience of critics and others of musical education."

The vocal music is sung in the vernacular, of course. This music is made by musicians of talent and education. Questions of folksongs, themes and the like are left out. The product of the brains of these composers is what interests the public. And so it must be with any nation that wishes to produce a music of its own. Fifty Americans or more have sent operas on to the Los Angeles competition contest.

The Celebrated American Baritone

WILLIAM
HINSHAW

(Metropolitan Opera Company)

Specially engaged to sing Wotan and Wanderer in the Berlin Wagner Ring Festival June 23rd to August 21st, 1914

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That the interest of the American public will play a large part in this matter goes without saying. Those capable of judging must have all vocal music adequately translated; then, with our native works and translations and the scores of American artists at home, we need be crippled at no time and in no line of music. Operas, orchestras and concerts can continue as heretofore, and at last, as should be, the American citizen will have the first chance of success. ELEANOR EVEREST FREER.

A Suggestion.

New York, September 12, 1914.

To the Musical Courier:

Grove's Dictionary tells us that Leopold Mozart used a stringed instrument in his orchestra that was known as the baryton. Later, as voices began to be divided as to quality, "baryton" was applied to voices of men between the bass and tenor, because that quality resembled the sound of the baryton. We have no authority for a change of spelling; then why not keep the original and write "baryton"?

Very truly yours,
IDA HAGGERTY SNELL.

Anna Case Due.

In a letter to the MUSICAL COURIER, dated September 4, Fred O. Renard gives the following information about Anna Case, the Metropolitan Opera soprano:

Miss Case will be back here on or about September 16. She sails from England on the steamship Royal George, via Montreal, September 9, due there September 15 or 16.

Kathleen Parlow's Plans.

A letter from Kathleen Parlow to Loudon Charlton [illegible] that the European war has completely upset her plans this season, and intimates that she may possibly spend a portion of the winter in America. The Canadian violinist since her last successful tour of this country has been meeting with great favor abroad, and she had been engaged for a series of English and European appearances under important auspices. Her plan has been to return to America for the season of 1915-16, but if she can arrange to come this forthcoming year Mr. Charlton feels confident that the demand for her services will well warrant her doing so.

In the course of her letter Miss Parlow expresses the somewhat unusual regret that she is not a man so that she may take part in the war. "I am bewailing my luck at being a woman. I would give anything to go and enlist, and I simply envy Kreisler! I can't even nurse—I'm an absolutely useless member of society at this moment."

Among other Charlton artists who will soon arrive are Felice Lyne, the American prima donna; Ossip Gabrilowitsch, the Russian pianist; and the latter's wife, Clara Clemens-Gabrilowitsch, contralto. Harold Bauer is due from Australia the last of the month, while Edmund Burke, the Irish baritone, and Oscar Seagle, the American baritone, will be among the arrivals of the next few weeks. Tina Lerner, the Russian pianist, has already arrived. Mr. Charlton has heard indirectly from Jacques Thibaud, the French violinist, and Josef Lhevinne, the Russian pianist, and is confident that they will be here in ample time to fulfill their engagements which are not scheduled to begin until the latter part of December.

A recent addition to the Charlton list is Ernest Hutcheson, the pianist, who is held in high esteem both in this country and abroad. For the last two years Mr. Hutcheson has made his home in Berlin, where his recital and orchestral appearances have added considerably to his prestige.

Marcella Craft, Principal Soloist Maine Festival.

Marcella Craft, the brilliant interpreter of Salome in Strauss' opera and of Suzanne in Wolf-Ferrari's "Secret of Suzanne," at the Munich Opera, for both of which roles she was especially selected by the composers, has been engaged as principal soloist at the coming Maine Festival, to replace Emma Eames. She will sing at Bangor October [illegible] and at Portland October 5.



MARCELLA CRAFT ON LAKE MAGGIORE, ITALY.

Miss Craft's California tour opens as soloist with the San Francisco Symphony Orchestra at its opening concert, November 5. From California she returns to the East, touring the entire country during the winter months, and returning again to California early in the spring.

In Vienna "Parsifal" was heard in two theatres, the total number of performances being 62. Cologne came next, with 28, followed by Barmen, 24; Frankfurt, 16; Leipsic, 15; Dresden, 15; Chemnitz, 14; Kiel, 14, etc.



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IN ALL THE KEYS.

Emma A. Dambmann (Mrs. Herman G. Friedman) returned from Watch Hill, R. I., last week, and is now occupying her apartment at Hotel Calumet, 340 West Fifty-seventh street, New York. She resumed vocal instruction, September 8, finding a good sized class awaiting her, as usual. The Watch Hill News of September 6 has the following to say:

Tuesday morning the guests of the Watch Hill House were quite startled at the early appearance of a picnic party, off to spend the day at "Musicolony," near Weekapaug. Attired in bathing suits they started out in four machines. In the party were Mr. and Mrs. Charles E. Burden, Attleboro, Mass.; Mr. and Mrs. W. B. Byrnes, New York; Mr. and Mrs. G. F. Winfield, Orange, N. J.; A. Weldon Donaghue and Ethel Donaghue, the pianist, Hartford, Conn.; Beebe and Ethel Burden and Charles E. Burden, Jr., New York, and Mrs. Friedman (Emma Dambmann), of New York.

Elena deOlloqui, the pianist and instructor, has been the guest of Mrs. Greene (formerly professionally known as Jennie Dutton, the soprano), at her beautiful home, "The Folly," Onteora Club, Tannersville, Catskill Mountains. She returns soon to New York, and will be frequently heard during the coming season.

September 2 was "Sousa Day" at Willow Grove Park, Philadelphia. Mr. Sousa conducted a number of his own works. The day was devoted to the "March King's" compositions, played by the famous Sousa Band.

Estelle Wentworth, an American who has been appearing in opera abroad, has been spending the summer near New York. Because of the war, her return to Europe has been postponed.

Elizabeth Leckie, mezzo-soprano, and Margery Snyder, violinist, gave a recital at the Takoma Park Sanatorium, Washington, D. C., in honor of Lena Stiebler, of Baltimore. Both Miss Leckie and Miss Snyder studied voice with Miss Stiebler at the Peabody Conservatory in Baltimore.

Rienzi Thomas, conductor of the Birmingham, Ala., Spring Music Festival, is the director of three of that city's music clubs—the Treble Clef Club, Music Study Club Chorus, and the Arion Club. A consolidated chorus from these organizations will unite in rehearsing an oratorio and short compositions for next season's festival.

Nine thousand is said to be a conservative estimate of the number of people who listened to the concert given by the community chorus of 325 members and a band of twenty-five pieces in Genesee Valley Park, Rochester, N. Y., on an afternoon early in August. Fourteen numbers, including classical works and old familiar songs, were given. Mrs. D. M. Leavenworth sang the soprano solo in the "Inflammatus," from "Stabat Mater," Rossini. A local paper gave chief credit for the success attained to the director of the chorus.

The Salt Lake (Utah) Philharmonic Orchestra is preparing to give five recitals this season, three strictly symphonic affairs and two "pops."

The following numbers were played by Will C. Macfarlane, municipal organist, in the City Hall Auditorium, Portland, Me., August 25: "Coronation March" ("Prophete"), Meyerbeer; "Traumerei," Schumann; "Funeral March of a Marionette," Gounod; intermezzo ("L'Arlesienne" suite), Bizet; toccata and fugue in D minor, Bizet; menuet ("L'Arlesienne" suite), Bizet; "Farandole" ("L'Arlesienne" suite). Bach; prelude, "Parsifal," Wagner; "Evening Bells" and "Cradle Song," Macfarlane; largo, Handel; "Storm" fantasia, Macfarlane.

Four hundred German Beethovens, members of the Beethoven Männerchor of New York, visited Forest Park, Pa., over Labor Day. The society took its own orchestra.

Organist Tracy Cannon gave a special recital Tuesday afternoon in the Tabernacle, Salt Lake City, Utah, for the visiting mining engineers. They gathered around the instrument afterward, asking all sorts of questions as to the console mechanism and the construction of the organ.

The music teachers of Chilton County, Ala., met in the office of the superintendent of education, Clanton, Ala., and organized the Chilton County Music Association. R. A. Smith was elected president and W. T. Bean secretary.

The Salt Lake City (Utah) Apollo Association is preparing to give a series of recitals during this season. The organization comprises from twenty to twenty-five young orchestra players, with headquarters at the Consolidated Music Company.

Viola Cain, a former pupil of Theodore van Yorx, and a young woman of rare attainments, who was booked recently for a twenty weeks' engagement as the leading woman in "The Girl of My Dreams," is winning a decided success in her new role. Miss Cain is the possessor of a beautiful lyric soprano voice and is an actress of unusual ability. Her present tour includes Lebanon, Pa., September 5; Pottsville, Pa., September 7; Freeland, Pa., September 8; Pittston, Pa., September 9; Scranton, Pa., September 10; Middletown, N. Y., September 11; Newburg, N. Y., September 12; Kingston, N. Y., September 14; Catskill, N. Y., September 15; Bennington, Vt., September 16; Hooser Falls, Vt., September 17; North Adams, Mass., September 18; Pittsfield, Mass., September 19; Great Barrington, Mass., September 21; Bridgeport, Conn., September 22; Springfield, Mass., September 23; Meriden, Conn., September 24; Middletown, Conn., September 25, and Stamford, Conn., September 26.

The manuscript copy of an anthem inscribed "To Wm. E. Arnaud, choirmaster and All Saints' Choir, Atlanta, Ga.," reached Mr. Arnaud recently after considerable delay in transit due to the perils of war. The anthem, entitled "O Lord of Heaven," was composed by Dr. Cuthbert Harris, of London, especially for All Saints' choir, and is an appreciation of esteem in which he regards the choir and its choirmaster.

Marianne Waebekindt Baumbach has opened a studio in Pittsburgh. She is a daughter of Carl Waebekindt and has studied extensively in Europe under widely known instructors, including Von Bülow and D'Albert. She appeared in concert for several years at the completion of her studies.

Gertrude Kastholm, contralto, and Vera Belle Plummer, pianist, gave an August concert in the new Town Hall, Nahant, Mass. Both are pupils of L. A. Torrens, of Nahant.

Pupils of Elizabeth Buhrmann gave an afternoon piano recital at her home in Waynesboro, Pa., recently.

With Henry W. Savage's "Everywoman" production, a large pipe organ is carried with the company and played as part of every performance. An organist travels with the company. In the big special orchestra that will go with "Sari" this season one of the instruments will be a zymbalum, which resembles a piano and is played with sticks. This will be the first time this instrument has been carried by an orchestra in this country, and on this side of the Atlantic there are less than a dozen of them in use. With "Sari" the zymbalum will be played by E. Zervellys, an artist of reported European reputation, who, it is said, has played in private for King Humbert of Italy, for Emperor Francis Josef of Austria, and for the President of France.

Percy Shaul Hallett has given up his organ position in Los Angeles and will play in Pasadena next year. John Diggle, organist of St. John's Cathedral, of Quincy, Ill., will take the position vacated by Mr. Hallett.

Florence McNair, pupil of James Torrington, Toronto, Canada, has been appointed soprano soloist at the Northern Congregational Church.

The Fincks in the Mountains.

Mr. and Mrs. Henry T. Finck are at Schroon Lake, the Adirondacks, after spending several months in Bethel and Camden, Me.

Cincinnati Notes.

Cincinnati, Ohio, September 11, 1914.

Disturbed conditions abroad have had no effect on the enrollment of music students at the various music schools in Cincinnati, which open this week prepared for an unusually busy season. The Cincinnati Conservatory of Music still has some teachers on the homeward way from Europe, among them Marcian Thalberg and Shailer Evans. Bertha Baur, the directress of the Conservatory of Music, reached Cincinnati last week after many difficulties experienced in returning from Europe, where she spent the summer. The conservatory leads the other music schools in the matter of enrollment, every one of its 245 rooms being engaged before the opening of the season.

Of the College of Music staff, Hans Schroeder, the new voice teacher, and Walter Gillewiz, pianist, both of whom were added to the teaching force last season, are already busy with their pupils. Louis Victor Saar was one of the first Cincinnatians to escape from Europe, and Signor and Mrs. Albino Gorno, who spent the summer in Italy, returned the first of the week. The college was fortunate in having but a few teachers abroad this year, and reports the largest enrollment of students in its history.

Cincinnati has suffered less than might be expected from the unsettled conditions abroad, considering the many musicians with foreign connections who call this city home. There are but two members of the orchestra abroad, Gaston Duhamel, a fagott player, and Walter Heermann, cellist. Heermann is in Switzerland and Duhamel in France. It seems quite certain that the symphony season will open on time and under the usual conditions, all who are not present being replaced by other men.

Nina Pugh Smith, the able and always interesting music critic of the Times-Star, is one of the Americans enduring much discomfort and even distress in Florence, Italy. She sailed with her brother, Judge Rober Pugh and his wife, in June, for Naples, expecting to visit Italy, France, England, Belgium and Germany. The sudden interruption to travel left them stranded in Naples without funds, and the only word that has been obtained from them told of Judge Pugh assisting the American consul in caring for the many Americans in that city.

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MUSICAL COURIER

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LONDON AND PARIS DURING WAR TIMES.

What the Germans Would Find in Musical Paris—Movements of the Artists in the Two Capitals—London's Concerts Resumed.

London, England, September 4, 1914.

The MUSICAL COURIER Paris correspondent—pro tem London—sincerely hopes that, if the Germans do get into Paris (which seems doubtful now), they will not be so unkind as to come in on the southwest side through the Bois de Boulogne, in which case they would most unfeelingly disturb much of the beauty and chivalry of the American musical colony in Paris, which is, to a considerable extent, concentrated on that side of the city in Passy.

First in line would be "Commodore" Buckner's apartment, which is on the very walls themselves. Mr. Buckner, a prominent patron of American music in Paris, is lucky enough to be in America with his family this summer, but the apartment is—or was up to the latest advices—occupied by May Esther Peterson, the American soprano of the Opéra Comique, with her mother and sister. A few hundred feet farther would—alas!—bring the invader to the Paris office of the MUSICAL COURIER and the "lares e penates" of your correspondent as well. The splendid new house and studio—hardly finished—of Gabriel Lapierre is right at hand, too. I presume M. Lapierre—the accompanist of Melba and Kubelik on their American tour last winter—must be among his country's defenders, as he is still a young man.

Three steps farther directly into Passy and Oscar Seagle's house would be Germanized. The house is empty at present, but—malheureusement!—all the Seagle furniture is there.

Then following a straight line through Passy, the homes of Jean Verd and of Arthur Alexander would next fall into the "enemy's" hands.

Speaking of Mr. Alexander, he and Mrs. Alexander were due to leave Paris August 28 for Marseilles and to sail from that port on the steamship Patria for America yesterday (September 3).

JEAN VERD'S PATRIOTISM.

Jean Verd, the pianist, who, as I wrote in a recent letter, was safe here in England with the Seagles, did a very fine thing by packing up his belonging and starting home to volunteer for Red Cross service, as he was not eligible for the army, never having been obliged to serve. He was accepted, and at last reports was stationed at Sceaux, just south of Paris.

He escorted back to Paris Mme. Binet, an excellent teacher of French and French diction, with a large connection in the American musical colony, who, with her little son Jean, had also been at Bramber with the Seagle party.

A letter from Mme. Binet, written after she reached Paris, stated that, standing at the Arc de Triomphe, she counted just twelve people in the Avenue des Champs-Elysées, which gives anybody who knows Paris an excellent idea of conditions there.

OTHER PLUMS FOR THE GERMANS.

A column advancing along the line I have already mentioned would not have to spread out far to find the homes of many other musical friends and acquaintances—Jean de Reszke's splendid town house, Mme. de Sales' fine studio, the homes of Enrico Bertran and A. J. Goodrich, the studio, though not the home, of L. d'Aubigné. Of those mentioned, Mme. de Sales and Mr. and Mrs. Bertran were still in Paris at last accounts. L. d'Aubigné was at his home in Sèvres, just outside the city.

On the other side of the line of advance Arthur Hartmann would surely soothe the savage breast of the advancing host with his incomparable performance of that German masterpiece, the Bach "Chaconne." Mr. and Mrs. Hartmann were still in Paris last week, but he was preparing to go to America and will likely have arrived in New York before this letter is printed.

PARIS NOT RECOMMENDED.

I met Bessie Bouie, the vocal teacher, here in London last week. She wished to return to Paris before leaving for America, but was strongly advised by all of us not to do so, and, I think, surely did not attempt to, as events moved too rapidly.

LONDON MUSIC.

Now to come back to London. There is still more or less music here. The Promenades continue regularly to good patronage and Sir Henry Wood "obliges" with one or two novelties every week.

The proprietors of the Middlesex Music Hall have the courage of their convictions. They are turning their house into a temple of English opera at popular prices for four weeks at least, beginning September 7, and promise a longer season if patronage warrants it. The repertoire contains: "Faust," "Trovatore," "Carmen" and "Rigoletto," and the conductors will be Hamish MacCunn and Harrison Frewin. The company is drawn mostly from the principals of the Quinlan and Carl Rosa opera companies and the list contains no very well known names. This season will give employment to at least one hundred singers and instrumentalists, who would otherwise be stranded, and is to be heartily wished every success.

There is a National Sunday League here, whose object is to ameliorate the rigors of the British Sunday by providing pleasant but harmless amusement for its members and their friends. In accomplishing this end they have instituted a series of concerts each Sunday evening at the Palladium, devoted to strictly popular music.

A week ago Sunday evening the band of the Grenadier Guards was the chief attraction and there were soloists. The band plays very well indeed, and it is to be regretted that the leader is not a more musical person than he is, though the program proclaims his titles "M. V. O., Mus. Doc. (Oxon), Lieut." The soloists, excepting the large soprano lady, were good and the best of them was Helen Blain, who has a fine alto voice and knows how to use it. In Elgar's patriotic "Land of Hope and Glory"—an excellent thing, by the way, because it lacks the bombastic pretentiousness which mars many of the large works of the composer—and in the other numbers which followed she was very effective, and well deserved the hearty applause with which the audience called for encores. Notwithstanding the war Miss Blain is very much in demand, two recent summer engagements of a week each being at Bridlington and Yorkshire and at the Spa at Felixstowe.

VON ZUR MÜHLEN'S PLANS.

I understand that the Russian vocal teacher and coach, Raimund von Zur-Mühlen, famous throughout Europe as a lieder singer before his retirement some ten years ago and since then occupying in the London musical world much the same position as Jean de Reszke does in that of Paris, will open a studio in New York this coming winter. This is certainly good news for New York. Mr. von Zur-Mühlen was an intimate associate of, among others, Brahms, the Schumanns and Joachim, and he has the absolute tradition of the German lied at first hand. Such prominent lieder singers as Lula Mysz-Gmeiner, George Wolter and Julia Hostater return to him season after season in summer for special coaching.

A young American singer just entering on his career, Paul Draper, whom the war has cheated out of a number of professional engagements which were already booked for Germany next season, has decided to return to his New York home and make that his headquarters for the winter, devoting himself both to professional work and to teaching. Mr. Draper has been working with Von Zur-Mühlen for the last three years, and it is much to be doubted if there exists another professional singer in America who has such a thorough knowledge of the German lied, in which he has specialized.

GODOWSKY IN KEW.

Leopold Godowsky and his family have settled down for a while in a big house with three pianos at Kew Gardens. It does not look now as if the Imperial Royal Academy at Vienna would be doing much business the coming season. The great pianist is to spend most of the winter in America.

SEAGLE'S DEPARTURE.

Oscar Seagle, accompanied by his family and a few of his pupils who have remained until now, notwithstanding the scare, are to leave for New York next Tuesday on the steamship Baltic, provided, of course, that the White Star does not suddenly withdraw that boat as they were obliged to—for some secret reason—the Teutonic, which was due to sail tomorrow.

MCCORMACK'S DONATION.

Somebody told me that John McCormack has bought a million cigarettes, half of them for the soldiers in the field and half for those in the hospitals. Good for John!

SHAPLEIGH, THE FARMER.

Yesterday I saw Bertram Shapleigh, the composer, formerly a well known figure in the Boston musical world, and Mrs. Shapleigh, who had come up for the day from their great big farm in the Kent hills, far from war's alarums.

H. O. OSGOOD.

LATER LONDON NEWS.

Good English Opera Heard in War Capital—Souls Saved by Brass Band—London Full of American Artists from Paris—How a Yankee Got Ahead of English Music Publishers.

16 Adamson Road, N. W.,
London, September 11, 1914.

The principal feature of musical life here the past week has been the opening of the season of opera in English at the Middlesex Theatre. The performances began on Monday evening with the "Daughter of the Regiment," and the second opera to be produced was "Faust," which was sung for the first time last evening.

Arthur Spizzi, director of the company, and his associates are certainly to be congratulated on the excellence of the company which they have gotten together at so short a notice. The fact that the war has left many artists without employment has enabled them to obtain many good singers at very reasonable salaries, and they have taken full advantage of the opportunity offered them. Most of them come from the existing English opera companies—from the Carl Rosa or Moody-Manners and Quinlan.

In Florence Morden the company has a leading soprano who is well worthy of a place in any grand opera company. She was the Marie in "Daughter of the Regiment" and Marguerite in "Faust," and sung and acted splendidly in both, making a tremendous and well deserved hit with the public. All the supporting company—with the exception of Siebel in "Faust"—was excellent. Robert Parker's Mephisto in "Faust" stands out specially as a fine bit of work. He is an American, who formerly sang at Cologne and with the Quinlan company.

The chorus is first class in every respect and gets a lot of applause all to itself at every performance. The orchestra is a bit ragged, but not more so than must be expected of men who are unused to playing grand opera and who have of necessity insufficient rehearsals. Harrison Frewin conducted the "Daughter of the Regiment" very well, but Hamish McCunn was distinctly not brilliant as the director of "Faust." His tempi often dragged and his constant "sh—sh!" to the orchestra in calling for a piano is something that should absolutely be reserved for rehearsals. The principals and chorus alone are paid to make a noise with their mouths—not the conductor.

I never have been enthusiastic about "grand opera in English," but the excellence of these performances has quite converted me. The principals enunciated most distinctly and correctly and have understood how to handle the occasional awkwardness of the English text with cleverness. The new director of the Opéra in Paris should come over here and learn how to put on "Faust." With the exception of the orchestra, last night's performance was vastly superior to that which we are accustomed to in Paris.

It is good to be able to record that the public shows

(*Continued on page* 34.)

Albert Borroff's Vacation.

The accompanying picture shows how Albert Borroff, the basso, spends his vacation. He is extremely fond of the woods and fishing and this summer spent the whole month of August, with his family, on Lake Shishebogama, in northern Wisconsin. Twice during his wandering through the woods he got lost, but finally found his way safely



MR. AND MRS. ALBERT BORROFF AND THEIR SON, JOHN, ON PLACID WATERS.

home. Being an expert teacher, Mr. Borroff is giving his son John lessons in how to handle a boat. Mrs. Borroff, who was Anna Allison Jones, a noted contralto, is also shown in the picture. She went along to see that her two boys did not "rock the boat."

Mr. Borroff has returned to his studio in Kimball Hall, Chicago, and expects his usual heavy season of concerts and teaching. He is also planning a song recital for the early fall, at which he will bring out one of his distinctive programs, and no one in the field of concert artists knows how to arrange a recital program better than Albert Borroff.

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LOS ANGELES HAPPENINGS.

Recent Musical Events in the Southern California Metropolis.

1110 West Washington Street,
Los Angeles, Cal., August 31, 1914.

Things still remain quiet in the musical field, with no prospect of an immediate change, although the plans for this season are being discussed quite widely.

The work on the new Trinity Auditorium is fast nearing completion, and it will be ready for occupancy the latter part of September. It will doubtless seem a little strange to the musical habitues not to follow the custom of the past and go to the old auditorium. The new place may seem a little out of the way at first, but the public will rapidly become accustomed to it, no doubt.

MR. CADY CLOSES HIS SUMMER SEASON.

Calvin B. Cady, of New York and Chicago, has just completed his third annual season in Los Angeles, covering the month of August. This summer visit of Mr. Cady's has become an established feature, and the opportunity for hearing his lectures and criticisms, together with Miss Large's beautiful interpretations, has been taken advantage of by a large number of music teachers and students. Mr. Cady's work is so broad and comprehensive that it covers a large field of education beyond the strictly musical sense.

Josephine Large, of Hull House, Chicago, has been Mr. Cady's artistic interpreter for many seasons, and her work has been a great pleasure. She has a large repertoire and she brings also a mind rich in knowledge and imagination; she possesses a broad sympathy, which gives her work a genuineness and sincerity marked by beauty of tone and richness of conception. The return of Mr. Cady and Miss Large will be looked forward to by many.



FROM RIGHT TO LEFT: MR. AND MRS. YEATMAN GRIFFITH, FLORENCE MACBETH AND HERBERT HARROUN, OF OBERLIN (OHIO) COLLEGE.
Miss Macbeth and Mr. Harroun are studying in London with Mr. and Mrs. Yeatman Griffith.

MRS. OGILVIE ENTERTAINS.

Mrs. James Ogilvie, vice president of the Music Teachers' State Association and one of the successful piano teachers here, entertained at her home on Union avenue Saturday afternoon, August 22, in honor of Calvin B. Cady and Josephine Large. Miss Large gave a short program, which was greatly enjoyed by the musicians present; following this Mr. Cady, at Mrs. Ogilvie's request, spoke upon the much discussed subject, "The Standardization of Music Teaching." Mr. Cady is eminently able to speak with authority upon this topic, and he brought out to a certain extent the negative side of the question, while seeing plainly the necessity and the advantage of controlling the subject of music teaching so as to bring the best equipped minds to the work of musical training. He feels, nevertheless, that it would be a very difficult matter to standardize anything but the formal side of the subject, fearing that the danger might be toward the tendency to destroy originality and spontaneity.

He decried the possibility of making the subject a mere mechanical test of information which could be secured from books and be committed to memory by any one, no matter what the natural equipment. He feels that the present trend in all kinds of education is toward too much formalism. Mr. Cady has an open mind, but simply wished to bring out some of the difficulties attendant upon reaching a satisfactory solution. A very interested discussion followed his talk, many of those present asking questions and expressing their views. All felt very grateful to Mrs. Ogilvie for her thoughtfulness in providing this delightful affair.

MABEL STROCK A GUEST IN THE CITY.

Mabel Strock, of New York, is in the city for a short time, the guest of Jane Catherwood. She leaves in a few days to resume her work in New York City. She will be the guest of honor at the September dinner of the Gamut Club, where her beautiful voice will no doubt be much enjoyed. She has had a delightful and restful summer visiting with her family and friends in southern California.

JANE CATHERWOOD.

Wolle Organ Recital.

On September 24, in the Nazareth Moravian Church, Bethlehem, Pa., Dr. J. Fred Wolle, the leader of the Bach Choir, will give an organ recital. Dr. Wolle's work as a musician and as an organist is well known to lovers of the art, and this concert is sure to be a success. Dr. Wolle will be assisted by Mrs. David A. Wood, soprano, of Philadelphia. Of her the Moravian (Bethlehem, Pa.) has the following to say:

Mrs. Wood is recognized not only as a vocalist with a voice of unusual richness and power, but also as a musician of unusual talent. On the death of the late Dr. David D. Wood (the blind organist of Philadelphia) some years ago, the musical world feared that many of his wonderful compositions, which had so often charmed his audiences, had been lost beyond recovery, because they had not been committed to writing. These Mrs. Wood, by means of her intimate knowledge of Dr. Wood's work and methods, as his reader, and her own musical talent and indefatigable labor, has been able to rescue and is now publishing.

Max Jacobs Reopens Season.

Max Jacobs, the violinist, and leader of the Jacobs String Quartet, has opened his studio and will resume instruction for the season. After October 1, his studio will be located at 9 West Sixty-eighth street, New York. His first recital of the season takes place at Ford Hall, New York, on September 22. This will be followed by a recital at Long Branch, N. J., September 28.

Yeatman Griffith's Busy Summer Season.

Among the prominent Americans who have been studying this summer in London with Yeatman Griffith are Florence Macbeth, prima donna coloratura soprano; Edna Showalter, prima donna soprano; Pauline Donnau, prima donna coloratura; Herbert Harroun, professor of voice at Oberlin College, Oberlin, Ohio; Ernest Chamberlin, professor of music at Knox College, Galesburg, Ill.;



MR. AND MRS. YEATMAN GRIFFITH AND EDNA SHOWALTER.
Taken at London studio of Mr. and Mrs. Yeatman Griffith. Miss Showalter has been spending the summer in London studying with Yeatman Griffith.

Lowell M. Wells, professor of voice, Iowa State Teachers College, Cedar Falls, Ia., and many others.

Grace Hall Riheldaffer's Plans.

Grace Hall Riheldaffer, the soprano of Pittsburgh, has been enjoying a short rest at Chautauqua, New York, after a very strenuous season. Her 1914-1915 season opens in October 8, with the Calumet Club, of Milwaukee, Wis., and nearly every date for the entire season is already booked. During the month of April, 1915, she will give twelve recitals in Canada, Toronto and Hamilton being among the cities where she will appear.

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IN VIEW OF CURRENT EVENTS.

[England—No. 4.]

(1) Liverpool Philharmonic Hall. (2) Interior of Liverpool Philharmonic Hall. (3) Tower of London. (4) National Gallery, London. (5) The nave and organ of the Lady Chapel, New Liverpool Cathedral. (6) The Houses of Parliament, London. (7) Buckingham Palace and Queen Victoria Memorial; the Guards' Band passing. (8) King George V of England. (9) Aeolian Hall, London. (10) Town Hall, Liverpool. (11) Westminster Abbey, choir from the east.

Germaine Schnitzer Hears from War Centers

Germaine Schnitzer, the Austrian pianist, has just received news from relatives in Belgium and Austria. She hears that everything in Vienna appears to be calm, whereas this cannot be said of Brussels.

The artist has been obliged to abandon her European tour, which included forty-five engagements. Miss Schnitzer will, therefore, devote her whole season of 1914-1915 to concerts in America, her adopted country.

Mme. Hudson-Alexander's Plans.

For Caroline Hudson-Alexander's song recital in Aeolian Hall, New York, Thursday evening, October 29, the soprano has engaged Arthur S. Hyde, the organist and choirmaster of St. Bartholomew's Church, New York, for her accompanist. Mme. Hudson-Alexander has prepared a varied program, and the occasion promises to be one of unusual interest. On October 22, the soprano will give a recital in Cleveland, Ohio, at the Hotel Statler.

Paul Draper Returning to America.

The war is sending back to America for this season a young American singer who is just beginning his European career and whom the war has cheated out of several excellent engagements already booked for the coming season in Germany.

Paul Draper, a son of Dr. William Draper and Mrs Draper, whose activities in connection with the Philhar-



PAUL DRAPER.

monic Orchestra made her so well known in New Yo musical circles, began his musical career as boy sopra soloist in the Grace Church choir, New York. He dete mined first to become a pianist, and, going to Euro studied three years at the Royal Academy at Munich, h was obliged to give up the piano on account of neuri affecting his hands. Fortunately he had his voice, whi had changed to a tenor leger, to fall back upon, and went to Florence to pursue his vocal studies. He becar however, tremendously interested in German lieder, t highest form of expression in song, and went to Lond where he has worked for the last three years with famous authority in that branch of music, Raimund Zur Mühlen. Mr. Draper has an authoritative knowle of all the best of song literature and the ability to imp that knowledge in his interpretations.

Carl Hahn a Former Lone Star Musician.

Carl Hahn, the conductor and instructor in piano a cello, who resides in New York, was formerly a citizen Texas, where he held an important position in the musi activities of San Antonio and its environs. Mr. Hahn v director of the Texas State Saengerfests and held a sim position with the Beethoven Society, the largest mus organization in the State. To these two important po Arthur Claassen, until recently director of the New Y Liederkranz and of the Brooklyn Arion Society, besi many other organizations of importance in the vicinity New York, has been appointed.

During his residence in the Lone Star State Mr. H also conducted the Texas State festivals and also American music festivals, which were held in San Anto his work there covering a period of twelve years. V the assistance of Mrs. Eli Hertzberg, president of State Federation of Women's Clubs, he organized the Antonio Symphony Orchestra. The concerts which Hahn gave with this body of men were an agreeable prise to musicians and music lovers, for they were a cess both artistically and financially. Mr. Hahn is a g admirer of the big State of Texas and is firm in his viction that it will, in the future, be an important fa in matters artistic and musical.

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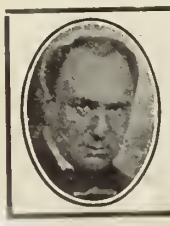
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Cincinnati May Music Festival, 1914.

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SPOKANE NOTES.

212-213 Auditorium Building,
'Phone, Main 4479,
Spokane, Wash., September 7, 1914.

The Spokane School of Music announces the opening of its season with a neat catalogue containing half tones of the faculty members.

With the return of cooler days, the teachers are beginning to arrive in town, and the business of teaching has begun.

Olivia Dahl, who spent the summer in Norway, arrived here last week. All other Spokane people abroad are still unheard from. The last word from Sam Lamberson and Harry Robinson was a card from Berlin dated July 29.

Luther B. Marchant spent four weeks at Monterey, Cal., resting, and four weeks in San Francisco visiting old friends and coaching with his former teacher there. He gave a successful program at the Century Club in Berkeley on August 25.

George Buckley was in Detroit, Mich., for six weeks renewing old acquaintances.

Edgar Sherwood was in the studio two days a week, but managed to get into the vacation spirit by touring the Inland Empire in his automobile.

Clara Wagner is in New York studying, but expects to be back in Spokane about October 1.

Mrs. H. W. Allen's announcement for the season's series of concerts has been made. For the first number in the course, October 5, Olive Fremstad, the dramatic soprano, will appear. Then Evan Williams, tenor, comes in November; Alma Gluck, soprano, in January or February; Efrem Zimbalist, violinist, in February; Josef Lhevinne, pianist, in March.

ELMO M. MINEHART.

Henriette Bach Recreating.

The accompanying snapshot shows Henriette Bach, the young violinist, and the Hon. Simon Wolf, of Washington,



HENRIETTE BACH AND HON. SIMON WOLF.

D. C., taken in the White Mountains, where Miss Bach has been enjoying her summer recreation.

Horatio Connell in "New Life."

For the fifth time Horatio Connell, the baritone, has been engaged to sing in Wolf-Ferrari's "New Life." The latest engagement is with the Philadelphia Choral Society, November 19, and will be the second appearance of Mr. Connell with this association in this work. Other "New Life" engagements include two successive seasons with the Milwaukee Musical Society and last season with the Mendelssohn Choir at the Toronto Festival.

Mme. Maverick to Sing for Red Cross Society.

Laura Maverick, contralto, has been engaged as soloist for the big concert to be given November 1 by the Beethoven Männerchor, New York, Emil Reyl, director. The proceeds of this concert will go to the Red Cross Society of the German army. This promises to be one of the best attended concerts of the year.

Anita Rio to Return to America.

Howard E. Potter has received a cable from Anita Rio, soprano, that she is on the White StaDr liner Canopic and will arrive in Boston about September 25.

Mme. Rio is returning to this country after a long absence in Europe, where she has been appearing in concert and opera.

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TINA LERNER'S RECENT EXPERIENCES.

Russian Pianist Tells a Musical Courier Representative About Her Trips in Europe—Will Tour America This Season.

"It seemed to me then that piano playing never existed."

Tina Lerner, the Russian pianist, was recounting her experiences in the war inflicted district to a MUSICAL COURIER interviewer.

"Ten days previous to the declaration of the Austrian-Servian conflict, I had gone from England, where I had passed a delightful summer, down into the Austrian Tyrol, to Gossensas in the Brenner pass. I was the first one to start back to Berlin.

"At Munich the German troops were already mobilizing, but I succeeded in reaching Berlin without difficulty."

It was in Berlin that the plucky little Russian had an opportunity to show her calibre.

A Lerner party was to meet a party of American at one of the hotels Unter den Linden. They arrived just as



TINA LERNER AT HER SUMMER HOME IN ENGLAND.

war was declared with England. A great mob had gathered Unter den Linden.

"Two German friends met us at the door," she related. "'Quiet, not a word of English!' they warned. We could hear the surging of the mob. They threatened the hotel. It was necessary for us to get away at once. Four of us stood before the mob as the doors were opened. You can imagine our feelings. An empty auto stood near. We were able to use it. The driver turned right into the mob, but we finally escaped through the tiergarten."

Miss Lerner had an equally exciting flight to Amsterdam.

"I was booked for the steamer Lusitania, November 6," she narrated, "but I was bound to get away if I had to go steerage. I still have my Lusitania ticket in my pocket.

"We were in Amsterdam. Americans were crowded in a kind of shed, awaiting inspection. I stood near a window. Friends outside said they would take me through.

"It was a big risk, but this happened and we escaped by auto to The Hague, and at length to Rotterdam by automobile, whence we sailed to America on the steamer Ryndam."

It will be recalled that Miss Lerner toured Europe in concert last year. Her plans were to concertize in Norway, London, Paris, Liverpool, etc., during September and October this year, but everything was "too upside down for that," to use the pianist's own words.

"You feel that America is the vantage ground now?"

"Yes, America always gives unlimited best opportunities. "I am beginning my tour in the Middle West, at Rockford College, Rockford, Ill. From there I intend to return East, to New York and Boston. After that I shall go to the Pacific Coast until January 1."

Miss Lerner says she is immensely fond of California and its people. It might be said that the Californians are great admirers of the classical featured, dark eyed, little artist.

Although optimistic about her present season here, her thoughts are with her mother in Berlin and with her friends across the sea.

For as Miss Lerner says: "I have, of course, very mixed feelings, being Russian by birth, an American by adoption, with residence in Berlin, and I am very much at home in England.

"I really feel as if every one of those feelings within me has felt one big blow."

Melba's Debut.

Nearly every one can trace various turning points in their lives, says Mme. Melba in the article "How I Began" in T. P.'s Weekly. For myself, I look upon a certain reception at Government House, Melbourne, as marking a "big day" in my existence. This reception occurred while Lord Normanby was Governor-General, and I appeared really as a pianist, but between my piano solos I sang some simple songs at the piano. Afterward, Lady Normanby came up to me and said: "Dear child, you play brilliantly, but you sing much better than you play. Cultivate your voice, and you will have a great career."

At seventeen I married, and started soon afterward to learn singing in earnest. It is a strange thing that my first teacher trained me as a contralto.

Alberto Randegger, the famous teacher, was not enthusiastic regarding my chance of success as a singer. So after this rebuff I felt very nervous when we journeyed to Paris, and I sang to the great Mme. Marchesi.

She listened with deep attention, and when I stopped she told me, with tears in her kind eyes, that she could only discover one break in my voice. "Stay with me a year, my child," she said, "and I will mend that break." My work, under her marvelous tuition, began the following day, and ten months later, at the Monnaie, Brussels, I made my first appearance on any stage, in any opera, as Gilda, in "Rigoletto!"

October 15, 1887! Shall I ever forget that date? My nervousness, my anxiety, my overwhelming relief when the curtain fell and I knew that I had justified Marchesi's belief in me, that I had really made a success. It was a wonderful, terrible night; a mixture of terror and joy such as I shall never experience again—although my nervousness seems to grow with each fresh performance.

That performance marked the beginning of my public career, and I hope I may say, without undue conceit or exaggeration, that I have never since looked back. For twenty-seven years I have served the public all over the world, and been proud to be their servant. My first appearance in London was made in May, 1888, at Covent Garden, when I sang the role of Lucia in Donizetti's "Lucia di Lammermoor." My work is my life. It has taken me round the world; it has brought me innumerable friends, known and unknown; it has given me the greatest happiness I have ever experienced in life.

Huss' Activities.

Mr. and Mrs. Henry Holden Huss' sixth annual Southern and Western tour will begin early in November and will take in a wide territory. They have spent most of the summer at their Lake George summer home, which is provided with an adjacent artistic studio. Trips to the wilder Adirondacks and the Berkshires have been one of their chief diversions. Three of the Huss pupils, Eleonore Paycz, Ruth Covington and Ethel Thompson, have given informal recitals in the studio. Mr. and Mrs. Huss expect to return to New York City to begin a busy professional season on October 8.

Their first joint recital, about ten years ago, took place under interesting auspices. It was at the White House at the invitation of President and Mrs. Roosevelt. The East Room was crowded with a distinguished and brilliant audience; the diplomatic corps in its gorgeous uniforms adding color to the sober black and white studies of senators, judges and congressmen. What might have proved a serio-comic incident and came near suggesting Mozart's nose—playing the middle note of a very widespread harmony—occurred during one of Mr. Huss' solos. The floor of the magnificent room was so smoothly polished that it shone with mirror-like brilliancy, and the pianist during a Schumann novelette felt his seat slipping by degrees farther and farther from the piano, until the action of his arms was anything but legitimate according to rules of modern pianism. With a mighty effort he "saved the day" and the solo by pulling his seat into position during a short fermata. It is needless to say, that a large crowd was placed under the pianist before the next group, which prevented any more skating rink-like performances.

"While dressing in the morning I heard the landlord singing the tune of 'Nearer, My God, to Thee.' When I came downstairs I complimented her on her religious fervor, to which she replied: 'Lor, sir, it ain't that exactly; but that's the toon I always boil my eggs by—one vun if I want 'em soft and two if I want 'em hard!'"—From Cowen's "My Art and My Friends" (E. Arnold).

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Julia Claussen Will Tour.

Julia Claussen, contralto of the Chicago Grand Opera Company, expects to return to this country to make a



MR. AND MRS. CLAUSSEN IN GOLDEN GATE PARK, SAN FRANCISCO.

tour, which has been booked by Alma Voedisch, of Chicago.

The accompanying snapshot of Mr. and Mrs. Claussen was taken at Golden Gate Park, San Francisco, during the Chicago Opera Company's visit there last season.

Malkin Music School Reopens.

The second season of the Malkin Music School has begun auspiciously, with a larger enrollment of pupils of all ages than the combined roster of last year. The Malkin School is unique in several respects, not only as to location (at 26 Mount Morris Park West), but in the fact of having a superior virtuoso at the head, for Mr. Malkin has long enjoyed the reputation of being one of the finest pianists in America. His last conspicuous appearance was with Ysaye, in a joint recital at Carnegie Hall, when the New York, Brooklyn and other dailies united in his praises. The director also strongly emphasizes the fact that students who intended to go abroad to study will find in the Malkin Music School the efficiency, thoroughness and inspirational atmosphere of the leading European conservatories.

The unusual work of the violin, vocal and cello departments is also recognized, for in all these branches splendid results already have been obtained, and publicly shown, through recitals, etc. In a word, this institution is run by an artist virtuoso who has demonstrated his superiority, one who combines highest ideals with practical methods. The new catalogue will be sent on request; it contains all needful information, such as a list of teachers, rates of tuition, etc. The important matter of free and partial scholarships is mentioned, making clear that there are "free pupils" and some who enjoy partial free lessons because of unusual talent, but possessing limited means.

The following is culled from the new catalogue:

The Malkin Music School was organized with the chief aim in view to provide an efficient medium for musical education. It is unique in its nature, in that it presents sincerity of purpose, efficiency of teaching, and thoroughness or method; all these qualities being a reflection of the characteristics of the faculty, under whose personal supervision the smallest details will be subject.

The heads of the various departments are artists of the highest experience, utilizing intelligence of procedure and sound pedagogical principles in their instruction. The system of instruction is such as to afford the pupil every possible known advantage, namely, direct individual instruction, monthly public appearances of the pupils in recitals alternating with recitals given by the teachers; thus bringing the pupils, teachers and parents in constant contact, lending a healthy impetus toward diligent work and good progress. The ensemble class meets regularly, and so much has been accomplished that preparations are under way to extend this most valuable activity. Ensemble playing has helped wonderfully in the instruction, for it makes the student familiar with various musical forms, and also develops a keen sense discrimination.

Faculty—The faculty for the year 1914-1915 is as follows, with possible additions:

Faculty Council—Manfred Malkin, director; Vladimir Dubinsky, S. Kinkelstein, Pietro Floridia, Maurice Kaufman, Joseph Pasternack, Sophie Traubman, Arnold Volpe.

Piano—Manfred Malkin, F. T. Cortes, Morton B. Knafel, Ada Becker, Miss P. Rosenblum, F. Samuel, William S. Schwartz.



MANFRED MALKIN.

Violin—Maurice Kaufman, Henry Zucker, Arnold Volpe.

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Ensemble Class—Arnold Volpe.

Orchestra Department—S. Finkelstein.

Paul Tietjens in New York.

Among those whom the war in Europe has decided to change their field of activity is Paul Tietjens.

Mr. Tietjens, who is a pupil of Leschetizky and, more recently, Harold Bauer, established himself in Berlin two years ago, where he engaged in the various musical occupations abounding in that city. Besides teaching, putting in hard work at the piano and engaging in composition, and frequently the harder work of listening to innumerable concerts, he found time to compose a new operetta, a feat not nearly as remarkable, however, as the fact that it was almost immediately accepted for production. The date of this production was fixed for October 1, but Mr. Tietjens now strongly suspects that the opening will be postponed to a much later date.

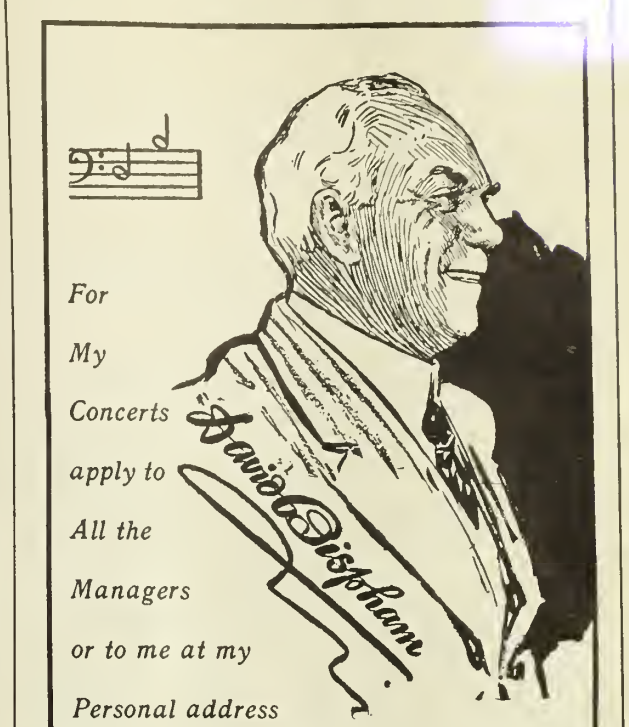
Reversing the usual order of things, Mr. Tietjens came to America this summer for a short vacation and had secured his return passage to Europe when the sailing was cancelled. He does not know yet whether he was lucky or not in missing some of the excitement on the other side of the Atlantic, but he does know that America is a good country to stay in. For that reason he has taken a studio at 11 East Fifty-ninth street, New York, where he is already busily engaged in teaching the piano.

Although Mr. Tietjens' name will probably always be associated with his early success, "The Wizard of Oz," he



PAUL TIETJENS.

regards the composing of operettas as a decided side issue. He has never lost sight of the serious side of music, and has always kept up his work at the piano, in which he excels. He will be heard this season in recital, and in numerous private musicales.



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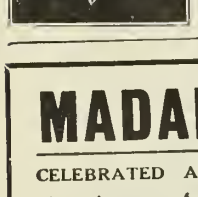
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May Beegle, Pittsburgh Manager.

May Beegle, Pittsburgh concert manager, announces a second season of Ellis concerts, with the following stars and dates: Olive Fremstad and Pasquale Amato, October 27; Julia Culp and Harold Bauer, November 24; Fritz Kreisler and Elizabeth van Endert, January 12; Boston Symphony Orchestra, January 27. These attractions promise to duplicate the success of the Ellis concerts last season, which are reported to have broken all records for attendance in Carnegie Music Hall.

In addition to this series, Miss Beegle will, as in former years, have a number of other attractions throughout the season, including Ferruccio Busoni; the New York Symphony Orchestra, for two concerts, with Maggie Teyte and


MAY BEEGLE,
Pittsburgh concert manager.

Josef Hofmann; Paderewski, Frances Alda, Francis Macmillen, and Pavlowa and her Russian dancers. Other important attractions are in contemplation, and will be announced later.

Miss Beegle ranks with the most efficient concert managers in the country, having a thorough knowledge of all that makes for success. Prior to entering into the managerial business for herself, she was secretary for the Pittsburgh Orchestra during Emil Paur's regime. Since the disbandment of this organization, Miss Beegle has given to the Pittsburgh public all the symphony orchestras and prominent stars during the past five seasons. Miss Beegle's office is 1312 Farmers Bank Building.

John Prindle Scott Returns.

October 16, The Monday Evening Club, of Norwich, N. Y., will give a recital devoted exclusively to works by the American composer, John Prindle Scott. The program, which will be sung by local musicians, consists of songs, quartets and choruses.

Mr. Scott has just returned to New York from his vacation feeling refreshed and ready for hard work. He spent the major part of the summer in the mountains, enjoying outdoor sports of all kinds, in which he is greatly interested. He walked about 300 miles.

Pittsburgh Ladies' Orchestra Has Returned.

After an absence of four weeks, the members of the Pittsburgh Ladies' Orchestra, of which Albert D. Liefeld is the director, have returned to Pittsburgh. During this time they have traveled a distance of thirty-eight hundred miles, throughout the States of Ohio, Illinois, Nebraska, Wisconsin and Michigan. They report a splendid trip, all having enjoyed the best of health. At a concert at the Chicago Y. M. C. A. (the West Side Branch), they scored a particular success. During October they will make a short tour of Ohio and western New York State.

Lizette Josty-Hammond Has Begun Teaching.

Lizette Josty-Hammond has resumed teaching at her studio in the Metropolitan Opera House Building, 1425 Broadway, New York.

Neglia's "Venetian Suite" scored a big success recently in Bad Nauheim.

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JOHN McCORMACK'S ART.

The Irish Tenor Is Due in New York October 16 to Begin Another American Concert Tour—New York Recital October 31—Why This Artist Commands Such Wonderful Success—He Possessses Rare Musicianship, Is an Accomplished Pianist, Violinist and Master of Instrumentation—Is Now at Work on a Symphony—Manager Charles L. Wagner Is Enthusiastic Over the Approaching McCormack Season.

John McCormack will sail back to America on the steamship Mauretania, October 10, arriving in New York October 16. To mention that he is the Irish tenor seems superfluous, for it would seem that the whole world should know John McCormack. His concert appearances from coast to coast of the United States have always meant enthusiastic capacity houses. His European concerts are attended with the same results, and in Australia last season the vast audiences gave vent to an enthusiasm which became almost frenzy. The press of Sydney, Melbourne, Adelaide, etc., could not say enough in his praise, columns of which were reproduced in the MUSICAL COURIER at the time.

One great charm of the tenor's art is his ability to interpret the beauty and soul of song to those who otherwise give but little of their attention to vocal art—to those who "feel" and "enjoy" his singing, but cannot and do not care to know the reason why, as well as to those of recognized understanding and appreciation of music and the vocal art.

That John McCormack is young and a pleasing personality on the concert stage has its decided value, but the enormous box office receipts, wherever he appears, are as potent testimonials as one could desire to John McCormack's ability to give the keenest pleasure and enjoyment possible by his singing alone—a pleasure which recognizes the song as presented by John McCormack as the loadstone and puts the man in the background. People go to hear John McCormack sing. His programs do not fail to please. He is usually forced to double or triple them.

Bursts of applause greet McCormack's first appearance and the enthusiasm increases after every number. He never fails to win the hearts of his hearers from the first and to hold complete sway until the conclusion. Encore after encore is demanded, and his audiences are not satisfied until they are granted.

For John McCormack has a tenor voice of the sweetest lyric quality and ample temperament, to which heaven born gifts the tenor has added the fundamental requisites of technic. His portamento, mezzavoce, phrasing, breath control, remarkable diction, particularly in English; his splendid pronunciation of the foreign languages (his Italian has oft been declared perfect), like well-oiled machinery, place no incumbrance in the way of unhampered flow of song, and the people are caught and held by the magic of his voice and interpretations.

Nor is he confined in his interpretations to the purely lyric. McCormack can interpret the dramatic with equal voice and art.

The tenor possesses rare musicianship. He is an accomplished pianist, a violinist and master of instrumentation, in fact he is now at work on a symphony. Spending hours at the piano with the classic composers is one of McCormack's pet diversions. Difficulties with an accompanying orchestra are unknown to him. Each member of the orchestra recognizes the broad musicianship of the tenor at once, and John McCormack is given sympathetic support from each last man in the orchestra.

Just to follow his career in Australia alone last season suffices to show what he can do. And what was true there is true of every McCormack appearance.

In 1912 this reference to John McCormack appeared in the Los Angeles (Cal.) Times:

"John McCormack is the only young tenor I know today who fills perfectly the purely lyric tradition. How this English speaking young man ever took time to learn to sing will probably remain one of the anomalous mysteries of contemporary music.

"Such limpid use of the voice, such a delicate command of portamento, such mezzavoce, such round, luscious, appealing, ringing tone, floating on the breath and formed apparently without the slightest physical limitation or throaty pressure—to tell the truth, all these things do not seem logical or even sane in these days of passion-tattering. Mr. McCormack appears to bear the standard of bel canto pure and undefiled."

In 1914 the following appeared in the same paper:

"John McCormack is about to reach the twenty-ninth milestone of his life and is probably just now at his very best. He has gained greater poise and his well known lyricism rises to dramatic fervor when required. His quality of voice, tenor robusto, goes well with his virile, big, handsome personality. His enunciation is clear and his tone sympathetic; he has method, but, above all, that intelligent and emotional power of expression that holds and grasps an audience."

The above press notices are only two, chosen from a great number of others, which are apt illustrations of the striking growth in the ability of the tenor within two short years, and also of the increase in the appreciation of his audiences.

The McCormack-Wagner combination has been a happy one in every sense of the word. Charles L. Wagner, John McCormack's manager, has been, as one might say, to the business end what McCormack has been to the artistic side, making a decidedly well balanced combination.

Mr. Wagner's own statement illustrates their perfect understanding: "It took us only eight minutes by the watch to make our first contract in St. Paul five years ago. McCormack knew that I believed in him, and he had looked me up and believed in me. That made the contract and has kept our contract going."

Mr. Wagner also added, referring to the tenor: "I think McCormack's business is coming in bigger than ever, and it looks as if he will have the usual successful season that he deserves."

John McCormack's American season will open October 26. His first New York recital will be given in Carnegie Hall, October 31.

Mary S. Warfel in the Yosemite.

Mary S. Warfel, the young harpist, has sent to the MUSICAL COURIER the accompanying snapshot, taken recently in



MARY S. WARFEL AND THE CALIFORNIA BIG TREE.

the Wawona Big Tree Grove, Yosemite National Park, California.

Unique Concerts in Odd Places.

The Ernest Gamble Concert Party has appeared in many odd places in its "little journeys" over the United States,



Canada, Mexico and Europe. The party has given concerts before 1,100 convicts at the State penitentiary, Fort Madison, Ia., and Mr. Gamble says it was a most intelligent and discriminating audience, who demanded only the best music and who would have hissed such sentiments as "Where Is My Wandering Boy Tonight?"

A picturesque matinee performance was given on board the United States warship Wabash, with 800 sailors out on the open deck.

A most pathetic concert was given before several hundred blind people in the East End of London, and a more appreciative audience would be hard to find.

An entertainment hundreds of feet underground in the great natural theatre at Mammoth Cave, a mile or more from the mouth, was quite eerie with only the torches of the guides for illumination.

Concerts on board a transcontinental limited train, snowbound in the Cascade Mountains; in opposition to bull fights in Old Mexico, at Latin-American fiestas, before the pearl fishers in the isles of the Pacific, and in distant Western mining camps, have kept the nomadic existence of the Gamble Concert Party from becoming monotonous.

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Helen Ware Will Locate in New York.

Helen Ware, the interpreter of Hungarian and Slavic music, is to make her headquarters in New York.

The career of Helen Ware ought to serve as a source of great encouragement to all ambitious young artists, for this plucky violinist, throwing aside all precedents, struck out on a new path for herself, and after winning the hearty appreciation of the Continental music centers came home to repeat her successes in America.

Last season she appeared in New York, Chicago, Philadelphia, Cleveland, Detroit, Waterbury, Youngstown, and thirty-five other large cities in her own recitals of Hungarian and Slavic music, joint recitals with Yolanda Mérö, and as soloist with some of the prominent symphony orchestras.

After her first American tour, the greatly increased demand for Helen Ware's Hungarian and Slav recitals, also for joint recitals with Rudolph Ganz and Harold Bauer, necessitated the removal of her offices from Philadelphia to New York.

Laszlo Schwartz, manager of Helen Ware, has criss-crossed the States arranging Helen Ware's tour, and prophesies that his artist will about double her engagements of last season.

If one is to judge by the steady growth of this earnest young artist's success, it seems as if her motto, "Tempo Moderato—poco a poco crescendo," in regard to the growth of her artistic career, may be recommended to all ambitious young artists.

The success of this unique figure of the violinistic world can be traced not only to her soulful interpretation of the Hungarian and Slav masters, but also to the fascinating arrangements of her programs, which contain not only the unknown compositions from the Hungarian and Slav musical literature of the seventeenth and eighteenth centuries, but also introduce the worthy modern composers of the two continents.

Thuel Burnham on Way Home.

Thuel Burnham will sail from London via the Allen Line to Montreal on September 25. His tour of America, under the management of Harry Culbertson starts in North Dakota on October 10. This tour was originally scheduled not to begin until about the first of the year, but the war having made it necessary for Mr. Burnham to leave Paris, Mr. Culbertson, who had been refusing many dates for earlier in the season, was able to reconsider these refusals and start Mr. Burnham's tour immediately.

It is expected that Mr. Burnham will be in New York at least for a portion of the season. He was on one of the last trains to reach London from Paris and was thirty-six hours on the road.

Louise Gerard-Thiers Resumes Teaching.

Louise Gerard-Thiers, the New York vocal teacher, announces that she returned from abroad on September 15, and has opened her studio at Carnegie Hall, New York. Mme. Gerard-Thiers may be seen by appointment.

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Guilmant Organ School Catalogue.

William C. Carl, Mus. Doc., has arrived in New York, and the regular semesters of the Guilmant Organ School will begin. The enrollment is already large. Scores of organists, graduates of the school, occupy prominent positions in churches of America, Canada and elsewhere, and this is the best testimony of the thoroughly practical course laid out by Dr. Carl. Pupils are taught all the essentials connected with an organist and director's duties, even down to the little understood "insides" of the "king of instruments," for there is a course in organ tuning, repairing, etc.

The new catalogue is in press, and from it the following interesting matter is reprinted:

SCHEDULE OF WORK.

Two years constitute the course with a post-graduate course of one year for those desiring to perfect themselves still more, enlarge their repetoire, or in preparation for degrees, etc.

Examinations are held twice each year, in February by the faculty and in May before the board of examiners, when each student is required to play an organ piece, read a trio at sight, transpose a chant one tone up and down, read a vocal score at sight, harmonize a melody at the keyboard, harmonize a figured bass at the keyboard, modulate, in addition to paper work in harmony, counterpoint, orchestration, musical dictation, hymnology, musical form, write an essay, organ tuning, boy choir training and general questions on musical knowledge. These requirements are the same as demanded by the American Guild of Organists for the associate examinations. In the final tests an average of 70 per cent. in the paper work, and 70 per cent. in the work at the organ is required.

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TUITION 1914-1915.

The terms for each year of the course are $200, payable in advance, and includes the subjects as indicated above and all advantages of the school. The fee for a diploma is $20.

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Students can register for single subjects if desired. Terms on application.

Those desiring preparatory organ tuition can study with one of the assistant teachers, who have been personally trained by Dr. Carl. Rates $50 per term of twenty lessons.

All outstanding accounts must be paid before the annual examinations in May, otherwise the student will not be eligible for the same.

Students who register after the beginning of the term are charged for the full term. No allowance will be made for temporary absence from lessons, or for lessons discontinued, except in cases of protracted illness of several weeks' duration.

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Exceptional advantages are offered for organ practice, and two organ are available—a three manual Roosevelt organ equipped with all mechanical accessories, etc., also a two manual instrument; both propelled by electric motors.

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Pelton-Jones Opens at Briarcliff Lodge.

Judging from indications, Frances Pelton-Jones, the celebrated harpsichord virtuosa, is to have the busiest season of her career. Fortunately, she is on this side of the Atlantic; had not a serious illness intercepted plans, she might have been more or less stranded in Europe. In addition to a vacation in Switzerland, Italy and Germany, her plans included concertizing in France and England, engagements in Paris and London having been arranged. As it is, Miss Pelton-Jones feels that America is "quite good enough," and it would seem from the number of inquiries for her that America shares the same opinion in regard to her and her unique art.

Following an opening concert at the beautiful Briarcliff Lodge, October 4, assisted by Florence de Courcy, contralto, she starts on a tour West, with Iowa and Nebraska as her destination, covering intermediate territory in Illinois, Ohio and Pennsylvania, where she is to appear in the "artist courses" of prominent colleges and clubs.

Inga Hoegsbro Heard in Recital.

A recital was given at Southport, Conn., September 12, under the auspices of Mrs. Frank Hillman Hall. Inga Hoegsbro-Christensen, the Scandinavian pianist and director of the Conservatory of Northern Music, New York, played compositions by Russian, Norwegian and Finnish composers, and was recalled after each appearance. Her style of playing, which was interesting, highly artistic and rich in coloring, was greatly appreciated by a large and enthusiastic audience. Beautiful roses were presented to the charming and unique artist. Mrs. Hoegsbro-Christensen it at present in Maplewood, N. J., where she is teaching a class of talented pupils, which gave a recital, Saturday, September 19.

The Conservatory of Northern Music will reopen its new studios in October.



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SAN DIEGO HAS A NEW AND ACTIVE CHORAL SOCIETY.

People's Chorus Starts with Large Membership—Symphony Orchestra Begins Rehearsals.

San Diego, Cal., September 1, 1914.

This town has been very quiet since the State Convention of the Music Teachers' Association, which, by the way, was so admirably reviewed by Jane Catherwood, MUSICAL COURIER correspondent in Los Angeles. The report was much enjoyed by all the local musicians.

PEOPLE'S CHORUS ORGANIZED.

Willibald Lehmann, who was so energetic in connection with the Teachers' Association convention, has at last found something to do that will make use of his musical and executive ability and all his spare energy. He has organize a new choral society, to be known as the People's Chorus of San Diego, with an initial membership of over 300. This undertaking was launched in June and shows the healthiest possible symptoms of a long life, which is something this city has always had to contend with. It is apparently easy enough to start a chorus, but more difficult to keep it going, and the great interest and enthusiasm of this new organization is certainly hopeful. While beginning with lighter work, Willibald Lehmann's intention is to present "The Creation" in the near future with the best soloists available, and the chorus has already begun rehearsing this oratorio. The Popular Symphony Orchestra will work in connection with this body of singers.

This city is certainly fortunate in possessing men of Lehmann's ability and musicianship and the future of San Diego is practically ensured, musically, by the active cooperation of such men.

HOME FROM EUROPE.

Edna Darch has just returned from Europe after an exciting and interesting experience. Several other San Diegans, musical students and musicians, are at present in Europe.

SYMPHONY ORCHESTRA REHEARSING.

The San Diego Symphony Orchestra, B. Roscoe Schryock, conductor, is already at work upon this season's offerings, which will include many ambitious programs.

TYNDALL GRAY.

Louise Jansen Wylie in the West.

Louise Jansen Wylie, the soprano, is to be the soloist with the Wichita Symphony Orchestra, Wichita, Kan., October 4. This will be Mme. Wylie's third appearance in Wichita.

"I will never forget Wichita," said the soprano. "My first appearance there was two years ago, and my train was so late in arriving that I was forced to sing an entire recital program without my dinner. My carriage drove me directly to Philharmony Hall from the train and I dressed in one of the dressing rooms while a large audience waited patiently."

Mme. Wylie's success in New York last season is creating much interest in her work throughout the West and her bookings already include the entire Middle West.

Mrs. Willis E. Bacheller's Pupils.

Since locating in New York City, about three years ago, Mrs. Willis E. Bacheller, the vocal instructor, has established a large clientele. The influx of pupils from all over the country has been on a steady increase, so she says, as this artist-teacher is well known from coast to coast for her conscientious and painstaking devotion to those who place themselves under her guidance.

At a concert given on April 22, 1914, Mrs. Bacheller had a list of four successful pupils, all of whom studied exclusively with her. They were: Sara Fuller, coloratura soprana; Dora Edwards, contralto; S. Rothstein, tenor, and Max Roselle, bass.

Mrs. Babcock Moves to Larger Studios.

Owing to the marked increase in her business of managing artists, Charlotte Babcock finds that her present quarters in Carnegie Hall, New York, are too small. After October 1 she may be found in the same building, at the fine and spacious studios known as No. 100, with an entrance on Fifty-seventh street.

David Dubinsky's Recital.

David Dubinsky, the Philadelphia violinist, is to give a recital in that city on October 27. Mr. Dubinsky will, without doubt, present a varied program in his usual pleasing manner.

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THE ART THEORIES OF THE MOTET CHORAL SOCIETY, OF WASHINGTON, D. C.

BY OTTO TORNEY SIMON, MUSICAL DIRECTOR.

From the standpoint of technic, program and lighting, the work and concerts of the Motet Choral Society of Washington may be considered unlike the usual presentation.

The basic tone in choral singing is generally one of sonority and breadth, necessary in the rendition of such compositions as those of Bach and Handel. In these and similar works the composer produces effects by structural and contrapuntal treatment; quantity, rather than quality of tone and fine shading, becomes an essential element.

In contradistinction to such a broad school of polyphonic art, there exists another that might be termed "the school of repressive tone," in which, by definite technic, the qualities of dominance and power are subordinated to unusual reserve and suggestion, resulting in an instrument responsive to the finer and subtler moods.

Of the solo voice the question may be asked, why sonority of tone and brilliancy of technic frequently awaken but casual interest, while the production of the mezza voce or of controlled pianissimo, especially in the upper registers, will immediately arouse the attention, and weave about the audience an unusual spell of psychological significance.

The answer would seem to be, that the latter quality exerts a peculiar stimulus on the imagination. It has the



OTTO TORNEY SIMON.

power to quicken, to evoke a mood, and to arouse in the subconscious self of the listener certain states of latent impression and memory, of reminiscence, of a keener sense of beauty, and of ideals and hopes long dormant.

Such conditions in the deeper strata of man's being are awakened, not by the tone of effulgence, but by the tone in shadow.

In choral singing, this quality of the repressive tone, through the medium of correctly applied technic, has unusual interpretative possibilities. Such results, however, are not to be obtained by the director of only exceptional musical knowledge and gifts, for to these qualifications should be added the necessary skill of the master of singing. The importance of such knowledge, as an essential factor of successful and impressive choral rendition, has not been sufficiently realized or emphasized. Without it, the finest gradations of the esthetic quality and tonal color become impossible.

The principles of training the solo voice should therefore be directly applied to the choral body.

These principles of technic include breath control that will result in the evenly sustained tone of any degree of power, and also in the cantilena, or the smooth rendition of the phrase. They include the knowledge to adjust the registers of the female voice, and to develop the sombre upper tones of the male voice.

From this technic may be easily evolved the basic tone of beauty, suggestion and control.

The technic of the Motet Choral Society differs then from the usual choral technic, in special acceptance and cultivation of the repressive tone as a medium for expression. In so doing, it does not, however, exclude the broader quality of sonority and of power. The school of massive effects is frequently used.

Music is not the only art that may express profundity through reserve. The canvases of Corot and Rousseau are full of deep shadows, and the pictures of Carriere and Whistler are seen behind the veil of indistinctness or in the gloom of twilight that precedes the greater darkness. Many of the works of Turner are impressive through the delicacy of color tints, and indistinctness of haze and atmosphere, with outline of object or figure, however, almost obliterated. Under such conditions that essential spirit of art, which is its very life and essence, becomes alive and luminous, while the medium remains suggestive.

What is most impressive in art is founded not so much on the exuberances and joys of life, as on its sorrows, and these are lifted from the personal to universal significance by the intuitive vision of the creative artist. So the programs of the Motet Choral Society, though not excluding compositions of breadth and nobility, of lightness and charm, tend toward what is serious and even austere. They do not represent a casual pastime or diversion. If in any degree they have impressed in the past, it is because this

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lecper and universal significance of the profounder emoions has been touched.

The programs of these concerts are not alone confined to he scholarly form of the motet, with its fine interpretative ossibilities. Freer forms, with essential tone, shading and tmosphere are often given. In the compositions of greater ength the difficulty is to find inspiration throughout. We leem it more artistic to give portions of a work that are nteresting and inspirational, than the entire work for the nere sake of continuity.

The effects of lighting are also distinctive and unique. Music makes its impressions on the imagination through he sense of hearing, while vision often disturbs and interferes. The glare of high lights becomes an irritant to the nner vision of both artist and audience. During these concerts, therefore, the theatre is in darkness, while the ights of the stage are eliminated to such a degree that moion, form, physiognomy and dress become indistinct.

Where the presentation of an art is ostentatiously given ts spirit remains shyly hidden.

So the lighting effect of the Motet Choral Society creates an unusual atmosphere of preparation. In its dimness, through the medium of the repressive, veiled tone, art reaches out. Gropingly toward this the spirit of the listener advances, ever eager and receptive. The union of art and spirit is beyond the power of words or explanation, for it is a thing so deep in significance, and at the same time so exquisitely fragile, that to speak of it would be but to shatter it and destroy.

The music sung by the Motet Choral Society has included motets by

Palestrina, 1528-1594 (Italian school).
Vittoria, 1540-1608.
Durante, 1684-1755.
Eccard, 1553-1611 (German).
Calvisius, 1556-1615.
Praetorius, 1571-1621.
Bach, 1685-1750.

Also, miscellaneous compositions by

Handel, 1685-1759 (German).
Beethoven. 1770-1827.
Mendelssohn.
Wagner.
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Rubinstein (Russian).
Tschaikowsky.
Glinka.
Taneyef.
Gretchaninoff.
Hamerik (Scandinavian).
Gade.
Berlioz (French).
Massenet.
Arne (English).
Elgar.
Bantock.
Coleridge-Taylor.

Mlle. De Tréville's Unique Folder Praised.

Yvonne de Tréville, the coloratura soprano, has received the following appreciation of her unique circulars from N. J. Corey, manager of the Detroit Symphony Association:

Detroit, September 10, 1914.

My Dear Mlle. de Tréville: I have just received your new circular, and it is worthy of special attention, for, like everything that you do, it is thoroughly unique and original. One would hardly have thought that there could be anything new along the line of circulars, but evidently you can originate a circular as well as an interpretation, both of them difficult enough feats. The careful thought you must have put in this has certainly resulted in something new.

It is an idea that many will doubtless hasten to copy, as it is so different from the hundreds of circulars that are contantly pouring into one's office. I am glad that your season is promising so brilliantly. For the good of the public you cannot be too busy.

With best wishes, I am,

Sincerely yours,
(Signed) N. J. Corey.

Esperanza Garrigue Returning.

Esperanza Garrigue, the New York vocal teacher, is due to arrive in New York on September 29 on the steamship Noordam.

Cadman's Plans for the Fall and Winter.

Charles Wakefield Cadman, composer, has recently changed his residence to Fort Collins, Col., near Denver, where he has taken a bungalow on the outskirts of the little city and within a superb view of the first range of the Rockies. In this retreat he expects to start the composition of a one act opera, a piano sonata and a piano quintet, besides several works in smaller form, this season.

Cadman will make a short concert tour this year on account of his desire to do creative work, and his concertizing with the Indian vocalist, Tsianina Redfeather, who assists him in his "Indian Music Talk," will be confined to two Mid-Western and Northwestern trips and to a spring tour on the Pacific Coast. He is now under the management of John C. Wilcox, of Denver, with L. E. Behymer looking after the Far Western engagements.

Princes Tsianina will appear with Cadman three times at the State Teachers' Association convention held at Kalamazoo, Mich. Also at Lawrence Conservatory in Appleton, Wis., and other Wisconsin cities, with Muskegon, Mich., and Grand Rapids taken on the same trip. Engagements are pending on this northwestern trip in Omaha, Lincoln and Kansas City. Mr. Behymer reports a protracted spring season for Mr. Cadman on the Pacific Coast. He and Tsianina Redfeather are booked with the Los Angeles Philharmonic Course and will fill engagements as far north as Seattle. They appeared with success in Portland, Ore., last spring, and a return date is expected in that city.

Cadman's trio in D major for violin, cello and piano is now issued by his publisher, White-Smith Music Company, Boston, Mass., and is already booked on the programs of prominent trio organizations. This work was heard with eminent success in New York at the Mozart Society, the Manuscript Society (played by Paulo Gruppe, Davinoff and the composer), and in Boston at the Harvard Musical Society, in Pittsburgh, Minneapolis, and the Pacific Coast cities last season. According to the critics on the dailies it has placed Mr. Cadman as a serious composer before the public, which had known him previously only as a composer of songs and ballads.

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Mme. von Turk-Rohn at Asbury Park.

Due to her success in an early August appearance at the Arcade in Asbury Park, N. J., the Viennese soprano, Baroness Olga von Turk-Rohn, was recalled on September 5, 6 and 7 to fill three return engagements at that resort. Her success upon these last three occasions, when she appeared with the Arcade orchestra, was even greater than on the instance of her first appearance with the same organization.

Following are two extracts from the shore papers, in which praise for her brilliant performance is strongly voiced:

Another delightful concert, the last of the special week-end events at the Arcade, was given last night before a large and appreciative audience. It was one of the finest concerts that has been given on the boardwalk this summer.

The soloist last night was Baroness Olga von Turk-Rohn. It was a return engagement of the baroness and she received a cordial meeting. She was in fine voice and her singing added in no little measure to the pleasure of the concert. Her main numbers were the aria from "Faust" and Bartlett's well known composition, "Dream."—Shore Press, September 6, 1914.

Two large and appreciative audiences attended the final concerts at the Arcade yesterday afternoon and last night. The programs were artistic ones, the orchestra being at its best, especially in the farewell program; Baroness Olga von Turk-Rohn's singing being enthusiastically received.

Baroness Olga von Turk-Rohn has aimed to avoid the conventional, as shown by her solo work last night. In this direction her efforts were fully appreciated. She showed ripened dramatic powers and sang with her usual fervor and insight.—Morning Press, Asbury Park, September 8, 1914. (Advertisement.)

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Christine Miller at Clarksburg.

Christine Miller's recital in Clarksburgh, W. Va., last winter was a notable event. The contralto, who was in splendid voice and spirits, was cordially received, as the following verifies:

A thoroughly delightful and edifying musical evening was spent by an appreciative and sympathetic audience of local music lovers Tuesday evening in the First Baptist Church, where Christine Miller, the celebrated contralto of Pittsburgh, gave another of her always warmly welcomed recitals. Miss Miller never appeared before a local audience to better advantage, as she was in fine voice and spirits. In fact, she fairly brimmed over with enthusiasm, and it infected everyone of her hearers to such an extent as to make the affair notable in the history of local musical events. Her efforts were so fully enjoyed and her reception so cordial that she gracefully responded with an unusually large number of encores. Miss Miller's voice is one of remarkable quality and she has a splendid accuracy of pitch and sustaining power. Her voice is unique in that it is not only a rich colorful contralto, but is also beautiful in a soft soprano range. Nothing is to be desired in her enunciation and her expression, which, indeed, are striking features of her artistic ability. Then she is a beautiful woman and has a charming presence, frank and devoid of snobbishness, which appeals to all at once.—Clarksburg (W. Va.), Daily Telegram, February 18, 1914.

(Advertisement.)

The Ortmanns Open a Studio.

Carolyn Ortmann, the soprano, and Frederick William Ortmann, violinist and member of the New York Philharmonic Society, announce that they will open a studio for the study of voice and violin at 578 Madison avenue, New York. Trial of the voice should be made by mail or telephone (Plaza 6737) for appointment. Both these artists are well known in their respective lines of endeavor, and they should meet with every success in their new field of work.

Mme. Morrisey Is in Virginia.

Marie Morrisey will give three concerts in Virginia this week. The contralto, who has been busy all summer with her church work and with a series of recitals at New Jersey summer resorts, will give a recital in Aeolian Hall, New York, Monday evening, November 9.


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Mme. Von Klenner Resumes Teaching.

Baroness Evans von Klenner announces the opening of her New York studios, 952 Eighth avenue, on Tuesday, September 15.

Since the closing of her summer school at Point Chautauqua this prominent singing teacher has been spending some time in Pittsburgh, Boston, Erie and other cities, hearing voices, with the result that she opens her season with the largest number of pupils enrolled ever received at this time of the year. Several of her advanced pupils who went abroad last spring for the purpose of singing in Berlin, Paris and Vienna, have returned, and will continue their studies with Baroness von Klenner until the prospect for fulfilling their foreign engagements are more favorable. Among her prominent operatic pupils are Florence Mulford, Kathleen Howard, Dora de Fillippe, Katharine Noack Fiqué, Eleanor Creden, Camilla Elkjuer, Lucille



BARONESS EVANS VON KLENNER,
Driving her automobile at her summer home, Point Chautauqua, N. Y., and some of the pupils in her school of opera.

Brodsky, Carry Scheepens, and others, while in oratorio and church choir positions, and as teachers, their names are innumerable.

Rosalia Chalia Herrera in Concert.

An interesting vocal concert was given at Lexington Opera House, New York City, on Tuesday evening, September 15, before a good sized and enthusiastic audience. On this occasion the Spanish soprano, Rosalia Chalia Herrera, made her first appearance in concert in New York and scored an instantaneous success. She sang Massenet's "Pensée d'Automne," an aria from "Carmen" and "Le Campane," by Doda. Mme. Herrera was in excellent voice and again proved to be an artist of fine attainments. After her rendition of the "Carmen" aria she sang as encore numbers two distinctive Spanish songs, receiving much merited applause and many beautiful flowers.

The other participants were Agnes Hanick, soprano, the possessor of a powerful voice, and who was well received, and Dorothea Edwards, who revealed a full, rich contralto voice, displayed to excellent advantage in Tosti's "Serenata di Praga." She was the recipient of much applause and responded to an insistent demand for an encore.

The male singers were: Umberto Sacchetti, tenor, whose success with Tetrazzini, Mary Garden and Frieda Hempel is well known; Giuseppe Opezzo, tenor, an excellent artist; D. de Silva, baritone, who pleased in the Prologue from "Pagliacci," and Ignacio Del Castillo, the accompanist.

The concert was under the management of the Metropolitan Musical Bureau.

Charles de Harrack's Tour.

Charles de Harrack, the royal court pianist, has arranged with Howard Pew for an American concert tour. Mr. Pew managed Arthur Nikisch and the London Symphony Orchestra on their tour through this country in the spring of 1912. Mr. de Harrack has made several American tours, playing several times in New York, Boston and through the East and the Middle West. In Europe and the Orient De Harrack has made numerous concert tours, establishing there a reputation as one of the leading pianists.

On his forthcoming tournee Mr. de Harrack will have the assistance, in numerous recitals, of Howard U. Maxwell, baritone, familiar to the concert public.

Owing to extensive bookings, Mr. de Harrack opens his American campaign September 29 in Lorain, Ohio. The Middle Western territory will be managed by Alfred F. Wands, of Cleveland, who will have personal charge.

Edmund Burke Still in Paris.

Edmund Burke, the Irish baritone, will sail for America so as to be here in ample time for his concert season under the management of Loudon Charlton. Mr. Burke is still in Paris, though he has made one trip to London since the outbreak of the war. His first New York appearance will be a song recital in Aeolian Hall, Sunday evening, November 1.

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Henri Scott to Be Heard in Concert.

In view of the fact that the Chicago Grand Opera Company has, owing to the war in Europe, abandoned its season in Chicago and Philadelphia, Henri Scott, who has been the leading basso of this company for the past three years, and who was reengaged for this season, will be heard extensively in concert and recitals. He is already widely known as an admirable concert singer, being as thoroughly at home in oratorio and recitals as he is on the operatice stage, which is not the case with the majority of opera singers. During the spring Mr. Scott appeared with great success at the Cincinnati May Music Festival, at Ann Arbor, Evanston, Oberlin, Buffalo, etc.



HENRI SCOTT AS LEPORELLO IN "DON GIOVANNI."

Prominent among the roles Mr. Scott sang with the Chicago Opera Company last season was that of Leporello in "Don Giovanni," one of the most difficult parts in all the bass repertoire. Titta Ruffo sang the title role.

De Rigaud Studio Notes.

On September 28, Clara de Rigaud, the New York vocal teacher, will reopen her studios at 2647 Broadway, with a large class that will include almost all of last year's pupils. Among the newcomers at this studio are Miss Bridgeford, a brilliant coloratura soprano, and Miss Galetti, a contralto of merit. The former studied for two years in Dresden, Germany. Other new pupils will include Marie Cavany, Charlotte Stanton Wall and her manager-husband, Mr. Link. The last two, after successful concert tours, have asked Mme. de Rigaud to book daily lessons for them in October and November, after which they will leave to fill concert engagements. Mme. de Rigaud who had intended to spend the month of September in Berlin, and perhaps the entire season, has, of course, abandoned this plan, for which those who will study with her this year are profoundly thankful.

Laurette Duval, one of Mme. de Rigaud's artist-pupils, who went to Paris in July to fill her concert and opera engagements there, has, by the aid of some of Mme. de Rigaud's friends in Paris, been enabled to return in safety to her home in Providence, R. I.

Another pupil who was to have sung at the Mainz Opera is Annette Breir, who has found shelter with friends of her teacher in Berlin, and who will remain there until conditions have in part, at least, resumed their normal trend.

A New Sibelius Composition.

Breitkopf & Härtel have just issued a new "Valse Triste" by Jean Sibelius, and are using a very attractive circular advertising it in the many forms in which it is published. It is issued in thirteen various combinations of instruments as well as for piano solo. This circular also contains the well known silhouette of Maud Powell, and states that "It was Maud Powell's good fortune to hear, recently, the composer's own interpretation, which she has reproduced as nearly as possible in her latest Victor talking machine record. Hear this record and be convinced of the weird emotional grip of the music."

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THE MUSICAL COURIER EXTRA
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MONDAY PERFORMANCES.

Owing to the large papers which The Musical Courier prints during the regular musical season, it has been found necessary to start the paper to press on Monday evening, so as to insure its going into the mails on Tuesday and its delivery to the subscribers on Wednesday, our day of publication. Reports of Monday performances in New York will, therefore, have to be curtailed to the briefest possible limit in the Musical Courier issue of the same week.

Titta Ruffo sends word that he will be in America in time to fill the concert dates made for him this season.

Louis Blumenberg, president of the Musical Courier Company, arrived in New York from Europe September 18 aboard the Lusitania.

Frank Angold, Vienna correspondent of the Musical Courier, is an Englishman, and has enlisted in the army of his country. He now is on the firing line in France.

Leonard Borwick's manager said recently: "From the way Borwick dates are being demanded in America, I should unhesitatingly class him among the 'six best sellers.'"

Late reports from Chicago tell of a plan to arrange for a season of the Century Opera (New York) at the Auditorium after the close of the run in the metropolis. Nothing definite had been settled upon, however, at latest accounts.

Max Reinhardt's spectacle drama, "The Miracle," will not be seen in New York this winter. A monster production had been planned to take place at Madison Square Garden, financed by Otto H. Kahn and other well known financiers.

An announcement which will be hailed with joy by the American musical fraternity is to the effect that Rafael Joseffy has recovered from his recent severe illness and will resume his piano classes a little later in the autumn at his old studio in Steinway Hall.

Today, September 23, the beginning of the Worcester, Mass., fifty-seventh annual festival, marks the official opening of the Eastern American musical season of 1914-1915. Mendelssohn's "Elijah" and Wolf-Ferrari's "La Vita Nuova" are the big choral works slated for performance at Worcester this week. A special representative of the Musical Courier will review all the concerts in the issue of September 30.

David Bispham plans to appear in a drama next December called "Benjamin Franklin," portraying characteristics of that great American and some eventful episodes in his life. Mr. Bispham's histrionic ability was one of the distinguishing features of his work as an opera singer, and it is to be expected that he will impart to this non-singing role the same vital force and cultured mastery with which he was wont to assume the Wagnerian characters when he served for so many years as a member of the Metropolitan Opera ensemble.

Another convert to a great truth preached for many years by the Musical Courier is exemplified in the person of Milton Aborn, co-director of the Century Opera, who says in a New York Review interview: "Grand opera cannot support itself—it is not a paying business and never will be." Subsidies, subscription lists, guarantee funds and box leases are merely first aids to grand opera. In the long run the venture always perishes when left to shift for itself. The reasons for this state of affairs are social, musical, economical. There always will be found visionaries, however, who think that they can capture profitable public support for a grand opera venture without a guaranteed income of some sort. Let them keep on trying. It stimulates the musical business and amuses the nations.

Jacques Thibaud confirms his recent message to Loudon Charlton, to the effect that he will make his American tour in spite of the war, even though he is at present doing military duty. He explains that it is purely voluntary, as he is exempt, but he asked for a special assignment on the Paris fortifications, and there he has been engaged for some weeks. Thibaud's American tour begins in December, and he will remain in this country all winter.

A Pittsburgh Post interviewer asked John Philip Sousa whether the war would not inspire some European musicians to great compositions. "War," answered the composer-bandmaster, "never inspired great music. The destruction of man by man is not an inspiring thing. To me this element of destructive emotion in humanity seems like a mistaken experiment of nature. The inspiring things are the natural, the inevitable things that are as nature intended them to be."

Dr. Czernowisz, of Sydney, N. S. W., who passed through New York last week on his way home via San Francisco, reported that Willy Burmester, the violinist, was expected at his Finnish home, where the doctor visited in that vicinity a few weeks ago. Mr. Burmester's daughters were seen and they reported that their father had secured passage for America for the whole family. The daughters are to complete their education in America at a Connecticut school which has been selected.

From Boston comes authoritative news that Dr. Karl Muck will sail from Europe for America on September 26. The Boston Symphony Orchestra will begin its Boston season October 16 and 17. This is as planned, and there will be very few missing members of the organization. No dates are to be changed, except the Western trip, which has been canceled. The New York concerts will take place at Carnegie Hall, November 5 and 7, December 3 and 5, January 7 and 9, February 18 and 20, and March 18 and 20.

Andreas Dippel, returned from Europe, declares that he will give his projected New York season of light opera. To the steamship interviewer Mr. Dippel said: "My scenery, costumes and artists are all in Europe; nevertheless I will have something ready for the public in October. A delay of a few weeks probably will be necessary, but there will be a season of light opera even if the artists do not arrive. I can get enough singers in New York both for principal parts and for the chorus if necessary, as every one who can possibly get away from Europe is coming to America."

Great caution should be exercised in regard to accepting the daily newspaper reports concerning the musical artists "slain" in battle abroad. The Musical Courier is in closer touch with sources of musical information than any other paper in the world, and asserts positively that up to the present moment no official report of the killing of any well known musician has been received from the seat of war. At a time like this the merest rumors are rushed into print as facts by irresponsible newsmongers and unscrupulous penny-a-liners, especially when such cable killings are associated with well known names. It is well, therefore, to disbelieve the reported death of Fritz Kreisler, especially as it has not taken place. The same newspapers which chronicled his passing, publish pathetic tales about the death of the German Crown Prince and a few editions later coolly announce that he was leading a wing of the Teutonic army which was holding its own against the Allies.

DR. MUCK'S DRESDEN OFFER.

From our Boston office comes an account of the negotiations between Dr. Karl Muck and Count Seebach, Intendant of the Court Opera House in Dresden, as made public recently in the columns of the Boston Transcript.

According to this story Dr. Muck upon his arrival in Europe last spring was persistently importuned by the Dresden management, who offered him, in return for his services, an entirely free hand in the control of the Opera, in addition to a very large salary. To this salary several rich Dresdeners promised to add an annual contribution which, according to report, would have brought Dr. Muck's remuneration up to $20,000 a year.

To all this Dr. Muck made reply that he was under contract with the Boston Symphony Orchestra for three seasons more, that he was perfectly satisfied with conditions surrounding his work in America and intended to abide by his contract absolutely. Whereupon the promise immediately was made to keep the offer open three years if Dr. Muck would promise then to accept the post. He declined to bind himself in that way, although he admitted that the opportunity at Dresden does appeal to him strongly.

Finally, however, after many conferences Dr. Muck consented to prepare and conduct a few "special performances" of the "Ring" cycle and other Wagner operas at Dresden this September and in May and June of next year. Needless to say, both sets of performances now have been abandoned, and the probabilities are that for some years to come neither the Saxon Government nor the citizens of Dresden will be able to expend large sums for the upbuilding of their Opera under Dr. Muck.

NEW DETROIT MANAGEMENT.

The growth of the field of music in the Middle West is indicated by the announcement of the extension of endeavors in Detroit, where James E. Devoe has been particularly active in recent years. Mr. Devoe announces that he has formed a partnership with William K. Kelsey, a well known newspaper writer and critic of that city.

The firm will carry on the Philharmonic Course which was established in Detroit by Mr. Devoe three years ago, and will endeavor to open similar courses throughout the Middle West territory, especially in towns which seem to have possibilities but lack the individual effort to make them possible, and in addition will conduct a booking department for the benefit of a few of the best artists of Detroit and vicinity. This latter venture will have the attention of Mr. Devoe, who has a wide acquaintance in the entire territory and whose efforts in the past have earned for him the respect and confidence necessary for this work.

The firm will be known as the Devoe-Kelsey Management. The artists secured for the Detroit Philharmonic Course and the dates upon which they will appear are as follows:

October 23—Emmy Destinn, soprano.
Dinh Gilly, baritone.
November 17—Louise Homer, contralto.
November 30—Alma Gluck, soprano.
Efrem Zimbalist, violinist.
January 5—Flonzaley Quartet.
January 29—Riccardo Martin, tenor.
Rudolph Ganz, pianist.
February 9—Julia Culp, soprano.
March 16—Josef Lhevinne, pianist.
April 6—Mme. Schumann-Heink, contralto.

In addition to these concerts, the appearances of Anna Pavlowa and the Russian Ballet in Detroit, Saginaw, Kalamazoo, Ann Arbor and Toledo, Ohio, will be under the Devoe-Kelsey management.

The artists who will be booked by this firm are Louise Allen Lyon, soprano; Harriet Story Maclane, contralto; Charles R. Hargreaves, tenor; Archibald C. Jackson, baritone; William Grafing King, violinist; Dorothy Caroline Conger, classical dancer; Detroit Symphony String Quartet, including William Grafing King, first violin; Pasquale Briglia, second violin; James Cassie, viola, and Luigi Motto, cello.

HONOR WHERE HONOR IS DUE.

Referring to a report that Albert Reiss, the Metropolitan tenor, is a prisoner of war at a concentration camp in France, the Brooklyn Eagle says editorially:

> Fortunately, Reiss is only a prisoner, and we have a firm faith that no harm will come to him unless he gets again on the firing line. He has only to sing "Johannisberg, Johannisberg!" with the fervor which he imparts to it as David in "Die Meistersinger" to melt the heart of the sternest jailer and convince him that he is an artist who should be spared to music and released from the horrors of war. Although only a second tenor, the Metropolitan would find it hard to get along without Reiss. It could better spare bigger men.

To start with, Reiss has not been on the firing line, but was at his villa near Paris when the war broke out, and was held by the French authorities as a German reservist. Furthermore, the Brooklyn Eagle, even though it is obviously in a facetious mood, might well treat the whole subject from a standpoint more in keeping with the tragedy of the war proceedings abroad. Every European operatic artist who now is fighting for his country does so because the law of his land asks him to, but also, it is to be believed, because he loves his country. It is not fair for American newspapers to imply, as many of them do, that opera singers lack patriotism and are at the front only because by a mischance they happened to be abroad when hostilities commenced. It should be considered, in all the sentimental writing indulged in about the musical personages who are soldiers at present, that the nations to which they belong hardly are concerned very much at this moment with the question as to whether or not the Metropolitan, or Chicago, or Boston Operas lack a second tenor, a third basso, a conductor, or even a managing director. Indeed it is fair to assume that neither Kaiser Wilhelm, King George, Czar Nicholas, or President Poincaré and their cabinets, care a jot whether America's opera houses are open or closed this winter.

A soldier is a soldier in the eyes of his country at war, whether his calling is that of a bootblack or an operatic basso, a tenor or a tinsmith, a carpet layer or a violinist. No one seems to bemoan the fate of the great scientists, successful lawyers, gifted poets and famous architects and other professionals who are at the front. Why, then, all this maudlin sympathy for opera singers and other musicians? The MUSICAL COURIER feels that it knows the true temper of those musical artists now in the armies abroad well enough to suggest that they would be the first ones to resent warmly the kind of patronizing in which many of our esteemed American journals are indulging.

Those of our musical friends bearing arms just now will consider it an honor to have done so if they are spared, and not one of them will wish that his music had melted a hard hearted jailer into releasing him so that he could go to America for profit while his brother musicians fought and bled and died for their native land.

SYMPHONIC SAN ANTONIO.

San Antonio, Tex., is again to have a symphony orchestra. About twelve years ago, Carl Hahn organized the San Antonio Symphony Orchestra, and for eight years was its conductor. Upon his then being called to New York, the orchestra was disbanded. Arthur Claasen, formerly director of the New York Liederkranz and of the Brooklyn Arion Singing Society, who now is residing in San Antonio, has reorganized the orchestra and will be the conductor.

WAR AND ADVERTISING.

At a recent meeting of the Six-Point League, New York, an organization which represents 623 leading newspapers, the effect of the European war on newspaper advertising was freely discussed and members present testified as to their individual experiences. Six-Point League members do business with advertisers in a large variety of lines, and it is of interest to record that the feeling was decidedly optimistic and the general tone encouraging. It was shown that steamship and travel advertising comprise the bulk of business that has been definitely cancelled and that advertisers not intimately affected by lack of ocean transportation are going ahead with their fall campaigns. The fact that crops are good and the market ready for them; that the freight rate is settled; that the new currency law is soon to be in operation, and that new export markets are to be open for our trade, means large wealth for the producers of this country and good business for those who seek it in a reasonable manner.

We advise those musicians who think that the foregoing remarks do not stand in close relation to their own line of endeavor, to wake up, come into the year 1914, and get into touch with things as they are and will be. The MUSICAL COURIER clientele of advertisers evidently agrees with the views of the Six-Point delegates, for war conditions abroad have not resulted in any appreciable lessening of desire for publicity here, represented by bids for the musical patronage which our clients have been assured by us will be forthcoming this winter. More than ever it is necessary to keep on the firing line in the way of advertising, as the army that threatens to invade American concert halls for the next seven months is little less than enormous.

CHORAL ART IN WASHINGTON.

In a talk had with Otto Torney Simon, the Washington conductor and pedagogue, upon his recent return from Europe, the MUSICAL COURIER discovered him to be possessed of such exceptionally sound and concise ideas on what constitutes the essentials of artistic vocalism that he has been invited to contribute a series of essays to these columns, setting forth his views. The separate papers will be called "Breath Control in Singing," "The Study of Vocal Physiology," "Science and Singing," "Qualifications Necessary for the Singer," "Register Strain and Its Remedy," "The Construction of a Choral Program," "Light, Shadow and Music" and "The Art Theories of the Motet Choral Society of Washington, D. C." The title of the last named, which, however, is to be the first of the series of Simon articles, refers to the organization that he has been conducting for six years and whose work is the tangible demonstration that his theories are as practical as they are striking. To Mr. Simon beauty represents the basis of the musical art, and musical art he recognizes as one of the greatest factors for spiritual expression. In his work with the Motet Choral Society he has interwoven his method of voice training, and the art, and technic of this body of singers have been praised unreservedly by cultured professional listeners and discriminative laymen in Washington. "Reserve, suggestion, responsiveness to finer and subtler moods, beauty of tone, absolute control of breath, finish in cantilena, and certain special effects in lighting" (illumination of the hall), said Mr. Simon, "are some of the features of the Motet Choral Society in which its performances seek to differ from those of other singing societies."

NOT POPULAR IN GERMANY.

Puccini's "Madame Butterfly" has been dropped from the repertoire of Germany's opera houses because of its Japanese settings. For obvious reasons, the Mikado's realm is not popular in the Kaiser's country at present.

THE PAN-SLAVS.

What is this Slavonic peril we hear so much about today? Is it pan-Slavism or piano-Slavism? And what have we to fear from any kind of pan? The old Arcadian god of the hills and sylvan grottoes, protector of hunters, flocks and herdsmen, son of Hermes and a daughter of Dryopes—that Pan has long been dead. He perished with mythology. He was the inventor of the pipes of Pan, which he was wont to play in the cool of the evening when he awoke from his noonday sleep. The nymphs came forth to dance and gambol to the merry sounds, but the wanderer in the forest solitudes was struck with terror. Today we call Pan's terror a panic, and thus preserve his name long after he himself has been forgotten.

This cannot be the Pan referred to in the word pan-Slavism. The mention of the Slavs causes no panic in America, at any rate.

What have musicians to dread in the Slavonic peril? Does the name of Chopin strike terror, or panic, to our hearts?

Chopin was a Pole, a Slav, a revolutionary man who bid defiance to conventionalities and threw down the gauntlet before all the classical traditions of piano writing. He broke the rules of harmony and defied the contrapuntal authorities, and showed a most unruly disposition with regard to formal structure. We must beware of this dangerous Pole. His example constitutes a peril—a Slavonic peril to thousands of young composers who have no genius.

Then there is Tschaikowsky—another anarchist who had no more respect for the symphonic canons of Haydn and Mozart than George Washington had for a cherry tree. His treatment of the orchestra, too, is little less than sacrilegious beside the chaste restraint of Cherubini. If there is no part for the pipes of Pan in his omnivorous scores it is only because the pipes were not to be had. Yes; Tschaikowsky is certainly a grave Slavonic peril to all the first year students of harmony.

Rimsky-Korsakoff, Borodin, Balakireff, Sergeievich Taneieff, Moussorgsky and other outlaws of that class are a standing menace to Palestrina and Handel. Their works must be vigorously persecuted by all the purists who believe that Mendelssohn's "Elijah" is the Ultima Thule of music, for they are free lances, bucaneers, pirates who sail uncharted seas and scoff at the buoys and lighthouses of the classical Admiralty.

The perils of piano-Slavism are too dreadful to contemplate.

Take Leschetizky, for instance. He is not only a Slavonic pianist himself, but he has grown gray teaching other Slavs how to play the piano. Who can estimate the peril which such Leschetizky pupils as Essipoff, Gabrilowitsch, Hambourg, Paderewski, have caused to the noble army of amateurs and the legions of parlor pianists throughout the world? Are we to sit calmly by and see the keyboard art of our sister Annie and our cousin Harry made ridiculous by the playing of these Slavs?

Leschetizky, too, has still further imperilled the peace of mind of mediocrity by teaching American and English students. Then there are other Slavonic pianists who menace us—De Pachmann, Scharwenka, Slivinski, Hofmann, Siloti and the indomitable Godowsky. Even the name of that dead Russian, Rubinstein, dwarfs into insignificance many a living pianist from Germany and France.

Among the violinists of the past and present the names Henri Wieniawski and Mischa Elman are enough to demonstrate that the Slavonic peril is a real and not an imaginary one. What a continual discouragement such violinists are to the ubiquitous hosts of scrapers throughout the world!

And how about Jean Sibelius? He seemed externally to be a gentleman of culture, a man of high intelligence, and an honest fellow when he visited the MUSICAL COURIER offices a few weeks ago. But, alas! he is a Finn, a subject of the Russian Czar, and consequently a menace to "kultur." We do not know exactly what the peril is, but we presume it comes somewhere under pan-Slavism.

Even at the risk of frightening our readers, we cannot refrain from the morbid pleasure of quoting from Southey's horrible poem, "The March to Moscow." In the first stanza the poet merely relates how Napoleon started for Russia.

The Emperor Nap he would set off
On a summer excursion to Moscow;
The fields were green, and the sky was blue,
Morbleu! Parbleu!
What a pleasant excursion to Moscow!

But this light vein is intended as a cloak to hide the horrors that are approaching.

By the time the eighth stanza is reached we begin to feel what the Slavonic peril meant to Napoleon.

The Russians they stuck close to him
All on the road from Moscow.
There was Tormazow and Jemalow,
And all the others that end in ow;
Milardovitch and Jaladovitch, and Karatschkowitch
And all the others that end in itch;
Schamscheff, Souchosaneff, and Schepaleff,
And all the others that end in eff;
Wasiltschikoff, Kostomaroff, and Tchoglokoff,
And all the others that end in off;
Rajeffsky, and Novereffsky, and Rieffsky,
And all the others that end in effsky;
Oscharoffsky and Rostoffsky,
And all the others that end in offsky;
And Platoff he play'd them off,
And Shouvaloff he shovell'd them off,
And Markoff he mark'd them off;
And Krosnoff he cross'd them off,
And Tuchkoff he touch'd them off,
And Boroskoff he bored them off,
And Kutouskoff he cut them off,
And Parenzoff he pared them off,
And Worronzoff he worried them off,
And Doctoroff he doctor'd them off,
And Rodionoff he flogg'd them off.

Why continue? Can any one not see that such names as these would cast a spell over any program?

But perhaps this Slavonic peril is not as great as it is made out to be. Some of the Slavs may be ignorant; but it is evident from their names that most of them are men of letters.

If we can teach them anything, then let them come. If they can teach us anything, still, say we, let them come.

PHILHARMONIC PLANS.

The New York Philharmonic Society's season of 1914-1915 will include for New York twelve Thursday evening concerts, sixteen Friday afternoon concerts, twelve Sunday afternoon concerts in Carnegie Hall, two Young People's concerts in Aeolian Hall and five Sunday afternoon concerts in Brooklyn.

Among the soloists engaged are Lucrezia Bori, Alma Gluck, Lucille Weingartner-Marcel, Julia Culp, sopranos; Pasquale Amato, baritone; Fritz Kreisler, Efrem Zimbalist, Arrigo Serato, Jacques Thibaud, violinists; Leo Schulz, cellist; Eleanor Spencer, Germaine Schnitzer, Ferruccio Busoni, Ossip Gabrilowitsch, Carl Friedberg and David Sapirstein, pianists. In addition, Kitty Cheatham has been engaged to entertain the little people at the two concerts for them in Aeolian Hall.

Fortunately, the war has less seriously affected the Philharmonic Orchestra than most others. Only two men are absent—LeRoy, the first clarinet, and Parme, the bass clarinet. Both of them have gone to join the French army. In LeRoy's place the management has engaged Albert Chiaffarelli, lately first clarinet of the Chicago Opera.

Josef Stransky has cabled that he will be in New York before the end of the month, when he will resume rehearsals at once.

A new series of concerts is being planned by the Philharmonic for Saturday evenings, in Carnegie Hall, details of which will be announced very soon.

VIENNA'S GLORY.

No city in the world is richer in romance and musical memories than the lovely capital of Austria, Vienna—the Vienna of Gluck, Haydn, Mozart, Beethoven, Schubert, Brahms.

In 1787 the Bohemian Gluck was laid to rest in the suburban churchyard of Matzleinsdorf, far from his Parisian triumphs, and forgotten by Queen Marie Antoinette, over whose fair head the storm clouds of the French Revolution were beginning to gather.

In the middle of a December night in 1791, another Bohemian composer, one Wolfgang Amadeus Mozart, gave up his struggle with a malignant fever and died in his youthful manhood. They buried him among the paupers in the churchyard of St. Marx, amid the lightning, rain and thunder of a tempest. Even his few friends forsook him and the prince of harmony was laid to rest without music. After this youth who died in winter came an old man who quietly expired when all the birds were singing and the flowers of May were opening to the coming June. This old musician was an Austrian who had struggled up through poverty, and without a proper education, into fame and affluence, to be welcomed by the princes of the world and revered by all the musicians of the age.

Yet Joseph Haydn—for he it was—died unhappy in 1809 because Napoleon and the armies of France were masters of his beloved Vienna. Haydn's grave remained in neglect for years. In 1820 the remains were exhumed by order of Prince Esterhazy and reburied in Eisenstadt. During the journey from Gumpendorf to Eisenstadt the head was lost. After many vicissitudes the skull found its way to the anatomical museum of Vienna, and we are told that in 1909 "it had formed the subject of a public lecture given by Professor Tandler before the Anthropological Society of Vienna."

From 1796 to 1827, the Rheinish composer of Flemish extraction, Beethoven, made Vienna his home.

Schubert spent his short life, from the cradle to the grave, in Vienna. He died in 1828.

Hither, too, came the profound and lofty Prussian, Johannes Brahms, in 1862, to compose the great works that rank beside Beethoven's. Brahms died in 1897 and was buried near Beethoven and Schubert in the Central Cemetery of Vienna.

Gluck, Mozart and Haydn slept through the turmoil of Napoleon's wars.

Beethoven, Schubert and Brahms will rest in peace though all the hosts of Russia or the legions of Prussia batter and bombard to capture or defend Vienna.

For in the silent grave no conversation,
No joyful tread of friends, no voice of lovers,
No careful father's counsel—nothing's heard,
For nothing is, but all oblivion,
Dust, and an endless darkness.

Though the city be demolished, as Troy was by the ancient Greeks, its epic has been written in sweeter music than the verse of Homer. But we know that Vienna will not perish. It may not ever be besieged or captured. Nevertheless, a random shot might easily lay low the noble spire of St. Stephens.

Haydn was once a choir boy in St. Stephen's. His pranks made him unpopular with the Empress who called him a crow because she disliked his breaking voice. When the palace of Schönbrunn was being renovated young Haydn so annoyed the Empress Maria by climbing up the scaffolding at the risk of breaking his neck that she ordered the court musical director to "give the crow a good hiding." In after life the old composer used to joke about his successful appearance at court when a choir boy.

These are some of the romances of old Vienna

They cling to the weatherbeaten stones and haunt he nooks and byways.

Rome has its memories of ancient grandeur and ts stupendous ruins of a mighty past. London has ts literary landmarks everywhere and shrines sa-red to Chaucer, Shakespeare, Milton and a multi-ude of later poets.

But it is to Vienna that the musician must turn or the haunts and environments of such an im-nortal list of great composers.

Let the war come when it will. Destroy the an-ient landmarks. Those statues in the squares and arks add nothing to the renown of Gluck, Mozart, Haydn, Beethoven, Schubert, Brahms. It is the omposers who shed glory on the fame of Vienna.

SPIERING HERE.

Theodore Spiering, the American conductor and iolinist, has arrived in this country, and will make is home among his countrymen, as the condition of ar abroad has made it expedient for him to leave erlin temporarily, where he was the leader of a ourse of orchestral concerts and also taught a large iolin class of private pupils. What the presence f such a musician means to America need hardly e emphasized, as the Spiering name is an accepted nonym for serious art and high accomplishment. ne of the chief benefits derived by this country om the European troubles is that it sends to these nores such fine artists as Theodore Spiering and hers. His plans for the immediate future are not et settled, although he is conducting negotiations several important directions. Evidence of the teem in which Spiering is held by his German col-agues and by the Association of the Volksbühne vhich has a membership of 50,000) lies in the ct that although he is an American he was urged them to remain at his post in the German capital nding the return of more favorable conditions r music. However, an enforced inactivity, even temporary, did not answer to the Spiering tem-rament, and finally caused him to leave with re-et a field where he has been so successful and has ade so many warm personal friends. On the trip ross, the artist was one of a committee which afted a letter to President Wilson, advising him the courtesy and help extended by the German overnment to Americans throughout Germany. or the present the Spiering residence will be in ew York.

THIS IS PECULIAR.

In a New York Sun account of the "Carmen" rformance at the Century Opera last week, we id that the institution "is, as it were, the Stadt eater of this town. There one should expect to ar operatic performances in which merit, but not rld dazzling brilliancy of individual impersona-n, discloses itself, and in which there is a com-ndable general level of effort among the princi-s, supported by a good presentation of the choral l instrumental portions of a score." By the same en, then, the Metropolitan Opera House is a ce where one should expect to hear operatic per-mances in which not merit, but world dazzling lliancy of individual impersonation, discloses it-f, and in which there is no commendable general el of effort among the principals, and no good sentation of the choral and instrumental portions a score.

A DEFERRED TOUR.

André Tourret, the Parisian violinist, and Camille ecreus, pianist, have just notified their manager, E. Johnston, that their tour in America which s to have begun November 15, will have to be ferred until November, 1915. They say it is im-sible for them to return to the United States in e to comply with their agreement for the coming son. Mr. Decreus was notified by the military horities to hold himself in readiness, and may be ed to the front at any hour. Mr. Tourret, lough not subject to military duty, will be as-ed to some position in which he can render ice to his country.

MUSIC OF THE BIBLE.

With some account of the development of modern musical instruments from ancient types, by John Stainer, M. A., Mus. Doc., Magd. Coll. Oxon. New edition with additional illustrations and supplementary notes by the Rev. F. W. Galpin, M. A., F. L. S. London: Novello & Company, Ltd. New York: The H. W. Gray Co., sole agents for the U. S. A.

Modern scholars and explorers have brought to light and explained a great many facts concerning the art and music of Egypt, Babylonia, Philistia and other Oriental lands, of which the world had no clear notion forty years ago when Sir John Stainer first published his "Music of the Bible."

A new edition of his book with copious notes and extensive revisions was therefore necessary in order to keep the work abreast of the times and prevent it from being entirely forgotten. Novello & Company have taken their time in bringing out this new edition, and we believe that the American demand for the work through the H. W. Gray Co. has had a lot to do in rousing the London publishers to reissue it.

In his day and generation John Stainer knew as much about Bible music as any man since ancient times. He was a profound musical scholar who was professor of music at Oxford University. He was therefore able to consult with Oriental specialists whenever he saw fit, and consequently he had always at his disposal the best scholarship of Oxford to explain strange words and historical obscurities.

If the translators of the English Bible had admitted, or could have found as learned a musician as Stainer when they were piling up that granite pyramid of pure English, the King James translation, it is certain that most of the vague terms and mistakes in the musical references of the Bible would never have been permitted to remain.

The famous Egyptologist, Dr. Budge, of the British Museum, London, on one occasion said that musicians seldom are exact in their historical and literary references to Egypt, and "will say anything."

We may reply with equal truth that some of the greatest scientific or literary scholars "will say anything" when they write on musical subjects. The learned men of King James' time who translated the Bible in 1611 were no exception to the general rule. In the book of Daniel, for instance, Chapter III, we find a number of musical instruments mentioned, most of which seem familiar to us: "So that at what time ye hear the sound of the cornet, flute, harp, sackbut, psaltery, dulcimer and all kinds of music," etc.

What was a cornet? We know what a cornet is today. Every child knows; and it is certain that when a modern child hears the third chapter of Daniel read he immediately pictures to himself a shiny brass instrument with keys on top and a bell in front.

When the 1611 translation was new to the world the word cornet represented a soft toned wooden pipe covered with leather.

In the original passage the word is something like qeren, which, according to Enoch Hutchinson's "Music of the Bible," published in Boston in 1864, is from the Chaldee qarna, signifying an ox horn in the beginning and subsequently a ram's horn. To translate the ancient qeren into the wood and leather cornet known to the English public of 1611 was no very great inaccuracy. But the same translators employ the word cornet in the sixth chapter of second Samuel, although the original Hebrew word is m'naanim. Hutchinson says: "From the origin of the word we have reason to believe that the instrument intended was one which was shaken. The Vulgate renders it sistra. It was evidently some kind of timbrel which was shaken when played."

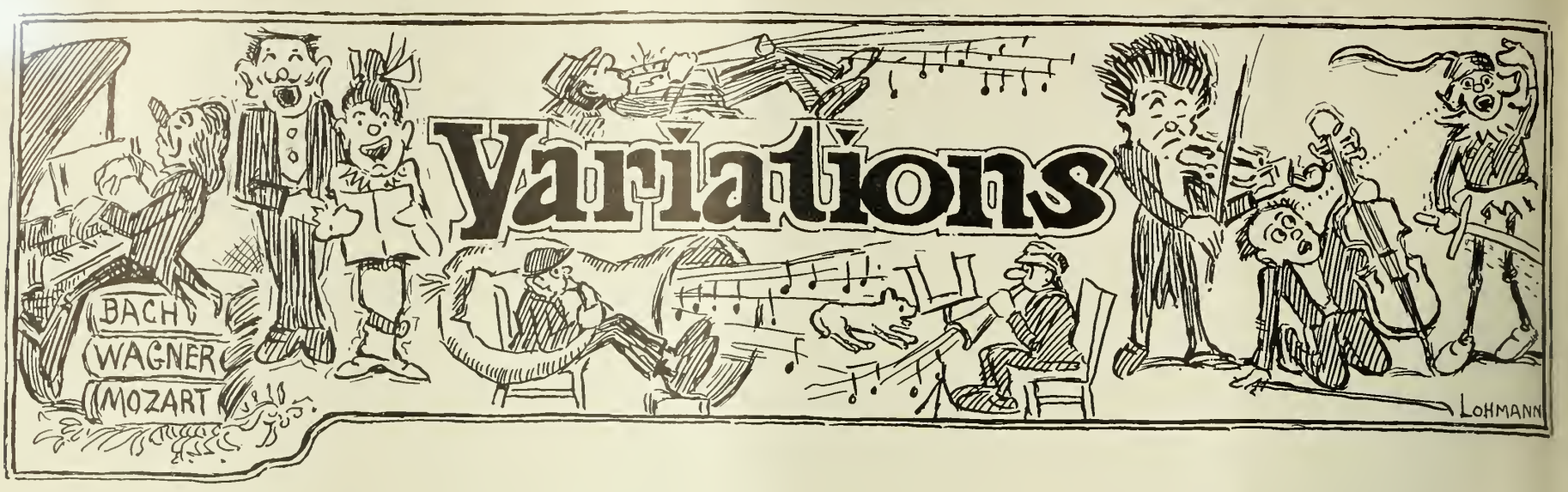
It is clear, therefore, that the English translation is wrong, because even in King James' day a cornet was a wind instrument.

The flute mentioned probably refers to an instrument with two reeds—a primitive oboe. In ancient days, however, the word flute was used in the same way that we now use the word pipe. The Hebrew word found in Daniel is mashroqiytha, but the term for the single flute is halil. It is evident, therefore, that the translators were not very sure of the meaning. The next instrument mentioned is the harp, though the original Hebrew has qayth'ros, which is a cithera. The Hebrew word for harp is kinnor. Then we find the good old English sackbut, which was the old name for trombone. But the translators could not have made a greater mistake than in translating sabb'ka into sackbut. Stainer says: "It was therefore not a Hebrew but a Babylonish instrument. It is most unfortunately translated 'sackbut' in our version. The sackbut of Europe was certainly a kind of bass trumpet, in fact, a trombone. . . . It is more probable, therefore, that it (sabb'ka, or sabeca) was a large and powerful harp, of a rich quality of tone."

The psaltery was a stringed instrument played by plucking the strings. Stainer says: "By some strange fatality the translators of the authorized version have dragged in the word "dulcimer" as a translation of symphonia. and not of psanterin; so that the last three instruments mentioned in our version are these: sackbut, psaltery, dulcimer; whereas they should read, harp (sabeca) psaltery or dulcimer (psanterin), bagpipe (symphonia)." According to our author, then, the fifth verse of Daniel III ought to read: "So that at what time ye hear the sound of the keren, mashrokitha, kithros, sabeca, psanterin, and symphonia, ye fall down and worship the golden image that Nebuchadnezzar the King hath set up."

A good many soberly religious persons would be shocked to find that Nebuchadnezzar's grand orchestra of cornets, flutes, harp, sackbuts, psalteries, dulcimers, and all kinds of music was in reality only what to modern ears would be a charivari of cow horns, primitive oboes, lyres, harps, lutes and bagpipes.

The revision of this new edition has been done by the Rev. F. W. Galpin, whose reputation as a musical antiquarian was established by his "Old English Instruments of Music." He has scarcely touched the original text of Sir John's book published in 1879, except to correct an occasional error due to Stainer's excusable ignorance of discoveries made after the book was published. F. W. Galpin has added copious notes and has supplemented each chapter with a few illuminating pages which add great value to the work. The book contains 230 pages, is fully indexed, and beautifully printed on good paper. It is a work which is invaluable to Bible students and to musical scholars alike. In its present form it is destined to become a standard work of reference for many years until new discoveries make another revised edition necessary. Not the least attractive and instructive feature of the book are the eleven plates in photogravure and the many woodcuts and musical examples scattered through the pages. The work differs entirely from the great work of 513, published by Gould & Lincoln, at Boston, Mass., in 1864 and called "Music of the Bible," by Enoch Hutchinson. In the earlier book the Bible is extensively quoted, every line mentioning music being given in full. In the explanatory notes which follow, however, there are many shortcomings due to the general ignorance of ancient art and music which necessarily prevailed until De Sarzec, Peters, Flinders Petrie, Glaser, Wright, Winckler, Garstang, Hogarth, Sir Arthur Evans, Dr. Halbherr and others had made their discoveries. This new edition of Sir John Stainer's "Music of the Bible" does not quote all the Scripture passages, but it gives an unprecedented number of authentic explanations never at the disposal of earlier students of Bible music.



Newman Outflanks Strauss.

Now that ordinary mortals have finished with the Strauss question, the supermen have been taking it up, and for weeks the innocent bystander was enabled to locate himself at a safe distance and watch the duel between Ernest Newman and George Bernard Shaw as their batteries of rhetoric and knowledge hurled charge after charge against each other in polemical bombardment. The cause of the verbal war was Richard Strauss' "The Legend of Joseph," and Ernest Newman undoubtedly started the trouble by saying that the latest work of the composer was the poorest he ever had written. Promptly Shaw, the unbidden Strauss ally, jumped into the breach and began to pour a light fire of raillery against Newman in the public prints. But the hitherto undefeated controversalist had reckoned without the preparedness of his new antagonist, and most of the impartial judges of the long wordy contest now unhesitatingly give the victory to Newman, who drove the older man from trench to trench and redoubt to redoubt until he began to look like a king at chess when he has only one pawn left and finally resigns in order to escape the physical act of being checkmated. The last gun was fired in the London Nation by Newman, and it is such good stuff that readers of "Variations" will, we feel sure, forgive a lengthy extract from it:

"On one point, I admit," says the Newman article, "he has me; I might have expected, indeed, that his eagle eye would detect the one weak spot in my armor. I was rash enough to say that some two hundred European composers could easily have written a work so commonplace as 'Joseph.' But on reflection I see that I was wrong. Not one of them could. I am not like some people I could name: when I recognize that I have done anyone a gross injustice I admit my fault. I apologize to the two hundred.

"And now let me display the anatomy of Mr. Shaw's technique. His first great dodge is to turn a blind eye to every awkward question and every dilemma that is presented to him. I point out to Mr. Shaw that a theme incautiously called by him 'the opening theme' does not, in fact, appear until some time after the opening. Does Mr. Shaw admit that he has blundered ? Not a bit of it! He assures the spectators that while in one sense the theme is not the 'opening theme' because it does not open the work, in a higher, subtler sense it is the opening theme, inasmuch as the music passes into it by 'an irresistible gravitation.' Mr. Shaw's week, I suppose, begins with Tuesday afternoon; for on an enlightened consideration of the calendar it is clear that the whole of Monday and Tuesday morning are merely 'irresistible gravitations' into Tuesday afternoon.

"Mr. Shaw's other most familiar trick is to paint a gross caricature of his adversary's opinions, and then argue, not against the man, but against the caricature. I tell Mr. Shaw, for example, that plenty of musicians besides myself despise 'Joseph.' Whereupon Mr. Shaw appeals to the crowd: 'You see, ladies and gentlemen, this abandoned person actually confesses that he derived his opinion of "Joseph" from other people.' The only exercise I have had throughout this controversy has been chasing round after Mr. Shaw, putting my foot through one after another of his imaginary portraits of me, and substituting a genuine photograph for it. I would not go so far as to say that this inveterate practice of his is primarily conscious and purposive; it seems to derive ultimately from a congenital inability to see what is plain before him without first running round the corner and standing on his head. But this copious natural faculty for seeing truth from an angle that hopelessly distorts it has been developed by the dire necessity of extricating himself, at any cost, from the difficulties into which his many controversies land him—controversies often begun by his incurable mania for lecturing professional people on subjects in which he is only an amateur. In the end it is hard to say where the natural unconscious impulse ceases and the conscious exploitation of it begins. Always there is the unblushing attempt to be the interpreter not only of his own views, but of his opponent's; always the opponent's views are grotesquely manipulated to suit Mr. Shaw's purposes; always from this welter of absurdity is drawn the inference that Mr. Shaw wants. '"Joseph" contains a lot of diatonic music,' runs one of his preposterous syllogisms. 'Mr. Newman dislikes "Joseph"; therefore Mr. Newman dislikes diatonic music,' which is like saying that I never, never, never eat fruit, because Mr. Shaw has seen me decline to have a rotten apple forced down my throat. '"Elektra" seems to me music of an advanced harmonic idiom,' was a former syllogism of Mr. Shaw's: 'Mr. Newman does not like some parts of "Elektra"; therefore Mr. Newman, plodding old fogey that he is, does not like advanced harmonic idioms.'

"Then the tune changes. When Strauss writes another work, so obvious in idea that the brain of a musical rabbit could grasp the bulk of it, Mr. Shaw elaborates an antithetical syllogism: '"Joseph" is simple and rather old-fashioned music; Mr. Newman does not think much of "Joseph"; therefore Mr. Newman is a furious foe of simple and old-fashioned music.' The next misrepresentation follows as a matter of course. 'If Mr. Newman detests simple music of the "old school," he must necessarily lust after the "strange" music of the "new school." Now Stravinsky, in my opinion, writes strange music; therefore Mr. Newman's god is Stravinsky.' This is the latest caricature through which I have to put an avenging foot. In all my life I have not written ten sentences about Stravinsky. Mr. Shaw is really incorrigible. I beg anyone who may do me the honor to be interested in my opinions on music to get them direct from me, not from Mr. Shaw, who is simply not to be trusted in these matters."

Someone should publish all of the Newman-Shaw controversy in pamphlet form. It would make gingery reading even in these exciting days.

Wile Tells on Strauss.

Frederick William Wile, long time Berlin correspondent of the London Daily Mail and the New York Times, was in this city last week for a few days and sailed for Europe on Wednesday, to resume his journalistic activity in London. Many American and English musicians were helped in their Berlin career by the kindly publicity with which Mr. Wile always generously seconded their public efforts, and numerous anxious inquiries went to the State Department at Washington recently when the enterprising journalist was imprisoned in Berlin for knowing too much about their government affairs to suit the imperial officials. Our Ambassador came to Mr. Wile's rescue and he was released and allowed to leave the country. Bobbs, Merrill & Co. has just published a new edition of the successful Wile book, "Men Around the Kaiser," in which, among other literary portraits of prominent contemporary Germans, there is a finely executed essay on Richard Strauss, of whom the author saw much during his Berlin days. To Beau Broadway, of the New York Morning Telegraph, Mr. Wile related this anecdote of the greatest liivng German composer: "It was at a general rehearsal at Dresden of 'Elektra,' and Dr. Strauss rushed down the aisles, and arriving at the footlights suddenly commanded a halt in the performance. Madame Schumann-Heink, the Clytemnestra, was in the throes of a tumultuous vocal episode. 'Leader, leader,' exclaimed Strauss, 'I can still hear the singer.'"

Mr. Wile some thirteen years ago helped to stage the first American minstrel show ever given in Germany, and his collaborators on that occasion were Lou Hirsch (later the composer of "The Gaby Glide" and of several successful London reviews), and the writer of this department of the MUSICAL COURIER.

Wooing the German.

George Everett, the American baritone at the Century Opera, has a plan to stop the contest between Russia and Germany. "There are 100,000 musicians in the Russian army," says Mr. Everett; "mass them on the German frontier and have the whole body play Tschaikowsky's 'Pathetique.' Do you think a music loving German could pull a trigger on Tschaikowsky?" A regiment of Teutonic critics might.

Anglo-German Courtesies.

It would not be well to try Mr. Everett's experiment on the Germans with the music of Elgar. The Kaiser's people are very peevish about everything British just now. In Berlin they have changed the name of the Hotel Westminster to Hotel Linden-Palase, and Hotel Bristol to Hotel Uhl.

The Dismantled Muse.

While some good war poetry has come out of England recently, much bad war poetry is destined to stay within its borders. One of the latter examples is by William Watson (published in the London Times), and is called "To the Troubler of the World." This is the lumbering Watsonian product:

"At last we know you, War-lord. You, that flung
  The gauntlet down, fling down the mask you wore,
  Publish your heart, and let its pent hate pour.
You that had God forever on your tongue.
We are old in war, and if in guile we are young,
  Young also is the spirit that evermore
  Burns in our bosom ev'n as heretofore,
Nor are these thews unbraced, these nerves unstrung.
We do not with God's name make wanton play,
  We are not on such easy terms with Heaven;
But in Earth's hearing we can verily say,
  'Our hands are pure; for peace, for peace, we have striven':
  And not by Earth shall he be soon forgiven
Who lit the fire accurst that flames today."

Geographically Speaking.

And apropos, Mildred, Meuse does not rhyme with muse, or Przemysl with Kneisel.

Too Proof, What?

Chicago, Aug. 25, '14.

DEAR SIR—Send me please one Newspaper too proof.

Yours very truly,
F. TESCHERA. Musician,
5604 S. Laflin St.

Another One.

McHenry, Ill., September 15, 1914.

DEAR SIR—As a subscriber of your very valluable MUSICAL COURIER, permit me congratulate you especially of thé beautiful Photos of the German Royal Kaiser Family in your last number of your very interrestet MUSICAL COURIER.

As a swiss american I sympatise with Germany, and I wish this noble and prosporous Nation the Victory in this war.

Thou I am an american one, and proud of it, but in this war I would like to shoulder my swiss Riffle against the Russians, but owing of six of my Brothers are at the Front in Switzerland, I deem it wiser to attain to my coming Concerttour. Permit me to mention, that Rudolph Ganz the great swiss Pianist and I belong to the same Regiment. my Friend Ganz and I will make some

joint Recitals this season. My dear Mr. Liebling, you would greatly oblige me in printing this article.

I beg to be yours very sincerely,

ARNOLD VON DER AUE,
the swiss american Tenor.

Tonal Ghosts.

The scene is a music shop in a little German town. To he shopman enters the conductor of the singing society. "Next month," he says, "comes the anniversary of the leath of Bach. I must put something of his on my program. What have you in stock?"

"Nothing at all," returns the shopman, "but here is a chorus from Gluck that nobody is likely to recognize,"

"On the contrary," retorts the conductor, "I used it a month ago in my Mozart anniversary program."—Jugend.

String Fantasy.

Violinists are beginning to worry about future supplies of imported strings, as the German and French have commandeered all the catgut in order to make casings for the sausages used by the armies. Thus the familiar term "a string of frankfurters" will at last be justified.

The Siege of Hammerstein.

Oscar Hammerstein wonders why the day which President Wilson has set apart for peace prayers, October 4, cannot be made to include supplications for peace also in our local opera war. There is nothing to prevent Oscar from giving opera here except a silly injunction signed by some judge or other. As the Kaiser would say: "What is a scrap of paper among enemies?"

Concert of the Cannon.

Dr. William C. Carl, just returned from Europe, very professionally and very aptly speaks of the happenings abroad as "the most stupendous political fugue the world has ever seen or will ever witness again."

Horrors of War.

One quakes to think—even if the press agents are rubbing their well kept hands with glee—about the number of stories some day to be printed in regard to the personal experiences of those musical artists now fighting in Europe.

A Frontal Attack.

If German music had been boycotted in England, as was at first contemplated, what would have been taught at conservatories there and by private teachers, in place of Bach, Beethoven, Brahms, Mozart, Haydn, Strauss, Franz Wolf, Schubert, Schumann, Weber, Mendelssohn, Liszt, etc. As this fifteen inch question hurtles across the seas to England, we pause for their reply in polyphonic shrapnel.

Lobby Skirmishes.

Who was it that referred recently to some of our estimable fellow citizens and citizenesses as "opera talkers"?

Travelers' Tales.

Some of the wonderful things heard 16,928 times in the MUSICAL COURIER offices during the past month:

"The declaration of war was so sudden."
"I got the last train (or boat) out."
"They wouldn't take paper money."
"There were soldiers everywhere."
"I had to show my passport all the time."
"We had to put out all the lights at night."'
"We were stopped four and one half times by war vessels and made to identify ourselves."
"It seemed so good to see the Statue of Liberty."
"This is the country for me."

Composers as Tacticians.

Arthur Hartmann, the violinist, reached New York from Marseilles last week and although he called at the MUSICAL COURIER offices, he abstained from recounting any harrowing experiences, if he had them. But he did relate a memorable conversation which he overheard between Debussy and Dukas at the home of the former when the Germans were only twenty-five miles from the French capital.

"Looks bad for Paris," commented Hartmann sententiously.

"Bad? What do you mean?" demanded Debussy.

"Yes—what do you mean?" seconded Dukas.

"Well—er—I just thought—I should say——"

"My dear sir, you forget that Joffre is in command. He will not permit the German advance."

"He is unalterably opposed to it." This from Dukas.

"But one should face possibilities. Suppose Paris were taken——"

"That is impossible, eh, Dukas? He does not know what he is saying."

"It is impossible. He knows not at all what he is saying."

"If the French fail to retake Alsace and Lorraine——"

"Fail? Ridiculous."

"Fail? Absurd. We shall not have to take Alsace-Lorraine. It will come to us."

"I hope so. And for your sakes I hope, too, that the Germans do not get into Paris."

Debussy whistled and winked.

Dukas whistled and winked.

"The bayonet—that's what we'll give them—swish—swish—like this—square in the stomach." Debussy imitated the motion.

"We'll fight them with forks if necessary. Zit—zit—in the face—in the eye—squarely through the eye." Dukas imitated the motion.

"Do you suppose," persisted Hartmann, "that if the Germans got to the gates of Paris they would stop for bayonets, or even for forks?"

Debussy whistled again.

So did Dukas.

Then Debussy drew himself up to his full height, put his right hand on his heart and declared: "Cher ami, I give you my word of honor as a gentleman that the Germans will not take Paris."

"Bravo! camarade," shouted Dukas, "I, too, give my word of honor as a gentleman." They embraced furiously.

"Do you believe us?" they cried in unison.

"I do," replied Hartmann, eloquently, and hastening to the steamship office he bought his ticket for America.

LEONARD LIEBLING.

How Wagner Urges War.

[From London Music.]

It is rather curious also, that this doctrine of brute force, which is regarded as the mainspring of modern Prussian militarism, received not a little of its impetus from Wagner's "Ring." Other of the Wagnerian heroes, Lohengrin, or Parsifal, for example, depended for their strength upon the higher spiritual forces; their victories were not those of muscle. But in the "Ring" we have much of this glorification of mere muscle, and whatever Wagner intended him to be, Siegfried, the child of nature, is a type, if not of animal strength, yet of something easy to be mistaken for animal strength. Siegfried conquers, in reality, by means of the talisman, the magical sword; but his conduct at times approaches very near to that of the sheer bounder. It is interesting to note, too, that Siegfriedism ends in tragedy. Siegfried is finally deluded, as brutes are. He forsakes his true wife, and is destroyed by his enemies. The Ring ends in the twilight of the gods and the heroes, a climax of universal destruction—a fatal omen for Siegfriedism and for Germany at the moment. Happily, Wagner's last work was "Parsifal," about which there can be no cavil. In "Parsifal" the Bayreuth master reaffirmed the spiritual values of his earlier work, and such a piece of pure and sacred art as this will do much to heal the wounded hearts of the nations when the fighting is over.

Grace Renee Close Under Friedberg Management.

Grace Renee Close, an Ohio mezzo soprano, whose singing is much praised, will be, during this season, under the management of Annie Friedberg. Miss Close is a native of Toledo and received her early training in that city, after which she studied with various teachers in New York. She has been heard throughout the Middle West with uniform success.

Gilbert Music in Russian.

Henry F. Gilbert's "Comedy Overture" is reported to have been played a few weeks ago (prior to the declaration of war) at two concerts in Russia and to have met with a favorable reception on the part of the critics and other listeners.

Shaievitch Here.

Wladimir Shaievitch, the pianist, who formerly taught in New York, has returned to this city from Europe and will settle in America for the present. Until his plans for the immediate future are matured, Mr. Schaievitch will receive his mail at the MUSICAL COURIER offices.

Dr. Blumenschein Returns from Europe.

Dr. W. L. Blumenschein, of Dayton, Ohio, who was among the marooned musicians abroad, arrived in New York via Canada on Monday. Dr. Blumenschein will, as usual, locate in Dayton, where he has a large class of pupils.

Bogert Moves Studio.

Walter L. Bogert, the vocal instructor, has returned to New York. Mr. Bogert may be found on Tuesdays and Fridays after October 1 at his new studio, 114 West Seventy-second street.

HOW TO JUDGE THE WAR.

[From the American Musician.]

Perhaps in every home, and certainly in every [illegible] throughout the United States, the entire warfare [illegible] many, Russia, France, England, Austria, Servia and Japan has been fought to a finish in words and heated argument and with a precision that the Kaiser, General Joffre and Earl Kitchener know nothing of.

It is the most common failing of all human beings to get a conclusion first, and then try to find reasons to support the conclusion. Needless to say, the scientific method is the exact opposite of this.

In a book called "Herd Instinct," published in 1908, the author, W. Trotter, says: "If we examine the mental furniture of the average man, we shall find it made up of a vast number of judgments of a very precise kind upon subjects of very great variety, complexity and difficulty. He will have fairly settled views upon the origin and nature of the universe and upon what he will probably call its meaning; he will have conclusions as to what is to happen to him at death and after, as to what is and what should be the basis of conduct. He will know how the country should be governed and why it is going to the dogs; why this piece of legislation is good and that bad. He will have strong views upon military and naval strategy, the principles of taxation, the use of alcohol and vaccination, the treatment of influenza, the prevention of hydrophobia, upon municipal trading, the teaching of Greek, upon what is permissible in art, satisfactory in literature and hopeful in science. The bulk of such opinions must necessarily be without rational basis, since many of them are concerned with problems admitted by the expert to be still unsolved, while as to the rest it is clear that the training and experience of no average man can qualify him to have any opinion upon them at all. The rational method adequately used would have told him that on the great majority of these questions there could be for him but one attitude—that of suspended judgment."

The average man, however, is not in the habit of suspending his judgment. On the contrary, he states his opinion with great emphasis. One has only to watch a street orator on a soap box—shaking his fists, pounding the air, gesticulating, turning, twisting, stamping, shouting—to see that it is his emotion and not his mind that is doing the talking. A man who is thinking deeply is quiet and preoccupied. He does not shake a big stick and create a disturbance.

But the average man is not a deep thinker. He is a man of emotions. He gets an idea into his head from an emotional source and he brings all the reasons he can find to support the idea he has already got fixed in his mind. In the scientific study of psychology this emotionally toned idea is called a complex; and the reasons which are invented to support the complex are called rationalizations. If our readers get this explanation well into their heads they will have no trouble in understanding why it is that a man who has a complex fixed in his mind is not susceptible to argument. The properly trained scientific mind, on the other hand, will only hold an idea so long as it thinks the given reasons prove the idea to be right.

In one case the conclusions grow out of the reasons; in the other case the reasons are tacked on to the conclusions. This explains the great difference of opinions among music critics. Each one of them gets a different sort of complex in his head and has to find all the reasons he can to prove what he already believes. If we tell a man that two apples and two apples make four apples he will agree with us without any excitement or warmth of feeling. But if we say that the taste of apples is more agreeable than that of pears we at once lay ourselves open to hostile criticisms. There are no cold and indisputable reasons to prove without a doubt that apples taste better than pears. One is question of taste—a question of likes and dislikes; the other is purely a question for the mind and has nothing to do with likes or dislikes.

One has only to read the letters in the daily papers to see that most of the writers are telling us what their complexes are and are not giving us any reasons at all. A German in Philadelphia, for instance, will write to the paper to prove that the German army will win. It is plain to see that he wants the German army to win, and his anxiety and hope are the cause of the emotion which has given him his complex. He mistakes his complex for solid knowledge and proved fact, and he builds up a lot of weak and unconvincing arguments to support his complex. And the stronger his complex takes hold of his emotions, the less able is he to perceive the weakness of his arguments.

A Frenchman in Chicago, let us say, with the same feelings for the French army that the German has for the German army, will get the complex into his head that the French army must win.

And so it goes. Probably every man in America is inclined to take sides. Most of these same men have complexes which cause them to be sure which side will be victorious. President Wilson has asked the nation to remain strictly neutral, and we at least intend to remain so. But

in any case it would never do for us to express any leaning one way or the other. We have readers of German extraction, of French, English, Russian, Austrian, Servian extraction, and it would be foolish on our part to hurt the feelings of any of our readers in any way. Besides, we are supposed to write about music, not war. But we know that this terrible war is uppermost in every one's thoughts, and it may not be amiss for us to refer to it.

There is so much feeling in everybody's mind at present that the public in general is absolutely overloaded with complexes. The emotional strain is so great that any statement is accepted as true if it agrees with the complex, and rejected if it does not fit in with the complex. If the two armies were perfectly equal in every way and stood facing each other without firing a shot or making the least move, we feel certain that the army which had the worst things said about it in the newspapers would be considered by the public to be the defeated army. This statement sounds absurd; but in fact it expresses exactly what has happened so far. Not a living soul at the time we are writing knows which side is going to come out on top. We know that thousands of war critics in America who have never seen a battle, or an army, or a field gun, or a machine gun, or a mortar, or a company of lancers, or anything of importance connected with soldiers and fighting, have already decided which is the victor, and have sealed the fate of Paris, St. Petersburg, London and Berlin. It is a pity those prophets do not tell us what is to become of New York in 1984. Please let us know, as we want to renew our lease.

ANN ARBOR PREPARING AN INTERESTING SEASON.

University School of Music a Vital Factor—A Fine List of Attractions.

Ann Arbor, Mich., September 17, 1914.

The University School of Music, Ann Arbor, Mich., a corporation organized "for the purpose of fostering good music in the University, City of Ann Arbor and the State of Michigan" and which for many years has been true to its purpose, promises to take several important forward steps during the coming year.

Owing to the completion of Hill Auditorium, one of the most complete musical auditoriums in the country, with its immense seating capacity of 5,000, it has been possible greatly to increase the importance of the concerts given on the Choral Union and May Festival series, and hereafter only organizations and artists which represent an important phase of music, and which stand out as typical exponents of their arts, will be scheduled. The numbers on the pre-festival series are such as to attract the attention of music lovers in general:

October 28—Johanna Gadski, song recital.
November 11—Ferruccio Busoni, piano recital.
December 2—Philadelphia Orchestra, Leopold Stokowski, conductor; Theodore Harrison, baritone.
February 17—Cincinnati Symphony Orchestra, Dr. Ernst Kunwald, conductor.
March 12—Leo Slezak, song recital.
May 19-22—Twenty-second annual May Festival.

At this time it is, of course, almost impossible to announce particulars regarding the festival programs, other than to say that the Chicago Symphony Orchestra, which has played so important a part in the programs during the past ten years, again will be engaged. Likewise, the University Choral Union under the direction of Director Stanley and the supplementary chorus of school children will be heard.

In the past, many students of the University of Michigan have been able to supplement their literary study by work in practical music taken at the University School of Music, since the two institutions are affiliated in such a way that regular credit toward an A. B. degree is granted for studies completed at the school of music. However, during the past year a much closer relationship has been established between the two institutions in that at a recent meeting of the Board of Regents of the university, the privilege of the use of the university women's gymnasium was extended to school of music girls, as well. The announcement of this regulation has been received very enthusiastically by students and friends of the school of music. Arrangements have also been perfected between the two institutions whereby, in the future, the numerous concerts given on the faculty concert series, historical recital series and the symphony orchestra are to be held in Hill Auditorium in the afternoon, and will be made entirely free to the general public as well as the student body of the two institutions. It is doubtful whether there is any other community in the whole United States where concerts of so elaborate a nature, given under so favorable conditions, may be heard without any admission fee.

A year ago the board of directors of the University School of Music elected a dean of women to serve as general advisor and leader of the women students, and the beneficial and satisfactory results which have accrued from this departure have been a full justification of the action of the board. Through the efforts of Dean Bacher, a women student body of the school was organized under the name of Symphonic League with its own officers and committees, which has been of great assistance as a clearing house for mutual acquaintance, socially and educationally.

Recently, the University School of Music acquired title to a splendid piece of property near the university campus as a site for a new school of music building to be constructed in the future. During the summer, part of the buildings on this property were razed and the grounds put in sightly condition, while other buildings on the property were remodeled as a temporary annex until the construction of the large permanent school building. In this new annex special rooms and parlors have been reserved for the general use of the Symphonic League, where the social activities of the association will be conducted, while tennis courts have been laid out on the grounds for the use of students.

Several changes in the faculty, as usual, have been made, most important of which has been the engagement of Theodore Harrison as head of the vocal department. Mr. Harrison is a native of Philadelphia, where he earned an enviable reputation as concert artist and teacher, after which he spent six years abroad—three years as opera singer in Italy and a similar period as concert artist in Germany. During this time he appeared in practically all of the important music centers and under the most dignified musical auspices.

BUFFALO BREVITIES.

Telephone, North 1445 J,
819 Richmond Avenue,
Buffalo, N. Y., September 12, 1914.

Whether or not the European war will affect the musical activities in Buffalo this season has not been announced by the local managers, but no doubt there will be some changes in the scheduled programs.

Among the first of the music teachers to resume classes is Mrs. Alfred Jury, who has a beautiful new studio in the Kinne Building, at the corner of Main and Utica streets. Her wide experience in concert, oratorio and church work lend to her instruction an inestimable value. Thirty-seven vocal students were enrolled in Mrs. Jury's class last season, an unusually large number.

Marvin Grodzinsky, one of the exponents of the Leschetizky method in Buffalo, announces the opening of his studio, 214 Highland avenue. Mr. Grodzinsky expects to give a number of recitals this season and also to introduce several of his advanced pupils. He has issued a booklet designed to aid parents and students in the selection of a proper teacher. This booklet may be had on application.

Frances Helen Humphrey has not yet returned from Paris, where she has been assisting in relief work. She expects to be in Buffalo the last of the month, when she will take up her work again.

Mary M. Howard, musical critic of the Buffalo Express, has returned from a two months' vacation. In addition to her editorial work, Miss Howard has a large class of students in piano, organ, harmony and sight reading, and is, without doubt, one of the busiest teachers in the city.

Ella B. Snyder, soprano soloist of the First Congregational Church, has been studying for six weeks at Ithaca, N. Y., with J. Jerome Hayes, of New York City. Miss Snyder has decided to teach, owing to a number of applications from admirers of her lovely voice and intelligent use of it.

CORA J. TAYLOR.

A Saenger Contralto for the Worcester Festival

Christine Schutz, who has been studying with Oscar Saenger for the past two seasons, has been engaged as a soloist at the Worcester Festival, which is one of the most important musical events of this country. Miss Schutz has a contralto voice of great range and beauty, and Mr. Saenger expects her to take an important place in the concert, oratorio and recital field.

Frank King Clark Ill.

News reaches the MUSICAL COURIER that Frank King Clark, the vocal teacher, of Berlin, is seriously ill in Lucerne, Switzerland.

Mme. Donalda Recovering.

Paulina Donalda, the soprano, who was operated upon recently for appendicitis, is recovering rapidly at her home in Montreal.

From August 5, 1913, to June 30, 1914, the Frankfurt Opera House presented Wagner's works on fifty-seven occasions, other composers represented being Verdi (35), Mozart (27), Lortzing (15), Puccini (14), and Offenbach (13). In all sixty-two operas, eleven operettas, and two ballets were staged.—London Musical News.

WICHITA MUSICIANS DESIRE TO STANDARDIZE TEACHING

Undertaking Successful Thus Far—Notes and Mention.

Wichita, Kan., September 19, 1914.

Of importance here is the move by the professional musicians to standardize the teaching of Wichita, and in conjunction with the Musicians' Club, the State Music Teachers' Association has taken the work up with a so far local success. The high school authorities have liberally allowed a full credit per year for music, this full point credit counting toward graduation for two years, or they allow a one-half point for four years. In other words, two credits is the total allowed in four years' high school course, but it can be secured in two years' music study. In consideration of this the Musicians' Club appointed a committee which drafted a requirement that all teachers must meet in order to be accredited. The standard demands briefly that those teachers must hold a diploma from a recognized music school, or in lieu of this, five years' teaching experience and pass the examination of the executive board.

The committee has further worked out a satisfactory standard of examination, and many are now securing application blanks. There have also been applications outside of the city for credit on this list. Among the nearby towns Kingman is expecting to follow Wichita's example, and the State Teachers' Association board of examiners, consisting of Theodore Lindberg, Otto L. Fischer, and T. L. Krebs have this work in hand. It is expected that this movement will be Statewide.

The original movement for standardization began in Wichita last year, sponsored by the Musicians' Club, although the idea had been agitated previously in the State meet. The committee which worked out the movement comprised: Frank A. Power, Rafael Navas, Lucius Ades, Theodore Lindberg, T. L. Krebs, Mrs. C. C. Stanley, Jessie Clark and Miss Marsh, the last two of the high school music department.

WICHITA MUSIC NOTES.

Deane Moon, tenor, a new teacher in the Power-Meyers Conservatory, gave the following program at Kingman last week, assisted by Mary Vanderveer, accompanist: "The Wanderer," "My Sweet Repose," "Schubert; "Wenn Ich In Deine Augen Seh," "Du Bist wie eine Blume," "Two Grenadiers," Schumann; "Since You Went Away," Johnson; "Quite True," Woodman; "The Swan," "Long Ago, Sweetheart Mine," MacDowell.

The Wichita College of Music held its ninth annual opening concert at Philharmony Hall, September 10, and the attendance filled the hall.

Ethelyn B. King, of the school of expression of the Wichita College of Music, gave a program of readings, September 15. She was assisted by Louella Weaver, pianist.

The annual meeting of the State Music Teachers' Association will be held in Wichita the first week of December, and the programs outlined and round table talks are expected to surpass all former efforts. A full report will be given in the MUSICAL COURIER. The State Association will push standardization of teachers and some lively discussions are anticipated.

Though late in mentioning this program, the benefit song recital for the library book fund should not pass unnoticed. It was given by Mose Mack Johnson, baritone, August 31 in Philharmony Hall. Mr. Lindberg assisted the cause by donating the Philharmony Hall, and while this recital might be termed a midsummer one, it proved to be excellent in quality. Though for a good cause, it was poorly attended, but Mr. Johnson bravely sang a program taxing in its numbers, and entirely delightful. Several encores brought forth ballads pleasing in their delivery and given with excellent voice quality.

The United States Marine Band is to be heard in The Forum in October. The Kilties Band of Canada will be also here during the Dry Farming Congress next month.

Leida Mills, to whom much is due toward making Wichita a musical point on the map, at one time our local manager of concert stars and big concerts, who has been a guest of Jessie Clark, returned to her home in Portland, Ore., September 6. While here she was the guest of honor at a reception and musicale given by the Wichita Musical Club at Mrs. E. E. Higginson's, on South Seneca. Miss Mills was president of the club for many years.

The plans for the Redpath-Homer series of some twenty-six concerts, lectures, etc., to be given at The Forum at popular prices, are well under way. The entire top of The Forum will be lined with a canvas ceiling, and it is expected to remove some of the acoustic troubles.

Mr. Hawkins, of Denver, representing the San Carlos Opera Company, was in Wichita last week.

Dean Remmick, a graduate pianist of the Power-Meyer Conservatory, has been elected to teach at the Christian College of Enid, Okla.

RALPH BROKAW.

SOME OF THE OPENING ATTRACTIONS OF THE 1914-15 SEASON.

The appended list contains the names of some of the individual artists, orchestras and other organizations that will participate in the inauguration of the season 1914-1915 in America.

SEPTEMBER.

23-25—Fifty-seventh Worcester, Mass., Festival.
23—Florence Hinkle, Worcester Festival.
23—Evan Williams, Worcester Festival.
23—Herbert Witherspoon, Worcester Festival.
23—Mildred Potter, Worcester Festival.
24—Olive Kline, Worcester Festival.
24—Efrem Zimbalist, Worcester Festival.
24—Christine Schutz, Worcester Festival.
24—William H. Pagdin, Worcester Festival.
25—Alma Gluck, Worcester Festival.
25—Rudolph Ganz, Worcester Festival.
27—Alice Nielsen and Riccardo Martin in joint song recital at Washington, D. C.
28—George Dostal, Newark, N. J.

OCTOBER.

1—Olive Fremstad opens tour on Pacific Coast.
1—Harold Bauer, Colorado Springs, Col.
1—Marcella Craft, Maine Festival.
1-3—Maine Music Festival at Bangor.
5-7—Maine Music Festival at Portland.
1-7—Artha Williston, Cordelia Lee Cuyler Black, Salvatore Giordano and Florence Anderson Otis at Maine Festival, Bangor and Portland.
2—Cornelius Van Vliet, Grinnell, Iowa.
2—Jennie Dufau, La Crosse, Wis.
2—Johanna Gadski, Denver, Col.
2—Zoellner String Quartet, Bedford, Ind.
5—Mrs. Allen's Series, Washington, D. C., Olive Fremstad.
5—Enrico Aresoni, Pontiac, Ill.
5—Emma Nagel, Richmond Festival.
5—Ann Ivins, Lockport, N. Y.
5—Ernestine Schumann-Heink, Sioux City, Iowa.
6—Ida Gardner, Schenectady, N. Y.
6—Mary Jordan, Brooklyn, N. Y.
8—Grace Hall Riheldaffer, with Calumet Club, Milwaukee, Wis.
13—Paul Althouse, Chicago Art and Travel Club.
15—Oscar Seagle, Colorado Springs, Col.
15—Denver Philharmonic Orchestra (Horace Tureman, conductor) begins season.
16—Frederic Martin, Wellesley College, Mass.
16—Enrico Palmetto, Ottuma, Iowa.
16—John Barnes Wells, Newburgh, N. Y.
16-17—Philadelphia Orchestra (Leopold Stokowski, conductor) begins season in Philadelphia, Pa.
16-17—Boston Symphony Orchestra (Dr. Karl Muck, conductor) begins season in Boston, Mass.
16-17—Chicago Symphony Orchestra (Frederick Stock, conductor) begins season in Chicago, Ill.
17—Rebecca Davidson, Pittsburgh, Pa.
17—Manuel Quirogo, New York.
18—Theodore Harrison, soloist, Chicago Apollo Club.
18—Marie Sundelius, soloist, Chicago Apollo Club.
18—Louis Siegel, Rochester, N. Y.
19—Edmund Burke, Rochester, N. Y.
20—Heyn Recital Series, Pittsburgh, Pa., Destinn and Gilly.
21—Morse-Rummel, Quebec, P. Q.
22—Emilio de Gogorza, St. Paul, Minn.
22—Caroline Hudson-Alexander, Cleveland, Ohio.
23—New York Symphony Society (Walter Damrosch, conductor) begins season in New York.
23—Carl Friedberg and Arrigo Serato begin American tour at Pittsburgh, Pa.
23—Philharmonic Course, Detroit, Mich., Destinn and Gilly.
23—Minneapolis Symphony Orchestra (Emil Oberhoffer, conductor) begins season in Minneapolis, Minn.
25—Francis Macmillen, Cleveland, Ohio.
25—San Francisco Symphony Orchestra (Henry K. Hadley, conductor) begins season in San Francisco, Cal.
26—Frances Alda and concert company, Newark, N. J.
26—Anna Case and Charles Gilbert Spross, Des Moines, Ia.
27—Luella Ohrman, Toronto, Ont.
27—Margarete Matzenauer, Houston, Tex.
27—John McCormack, Lexington, Ky.
27—Germaine Schnitzer, Briarcliff, N. Y.
28—Jeanne Gerville-Reache, Bridgeport, Conn.
28—Alexander Bloch, New York.
28—Johanna Gadski, Ann Arbor, Mich.
29—Albert Spalding, New York.
29-30—New York Philharmonic Society (Josef Stransky, conductor) begins season in New York.
29-30—Ferruccio Busoni, soloist, New York Philharmonic Society in New York.
30-31—Hugo Kortschak, soloist, Chicago Symphony Orchestra in Chicago.
30-31—Cincinnati Symphony Orchestra (Dr. Ernst Kunwald, conductor) begins season in Cincinnati, Ohio.

NOVEMBER.

1—Portland (Ore.) Symphony Orchestra begins season.
1—Vera Barstow, Manchester, N. H.
2—Lucy Marsh, Easton, Pa.
2—Carl Friedberg, New York.
3—Christine Miller, Galesburg, Ill.
4—Yvonne de Tréville, Brooklyn, N. Y.
5—Minneapolis Symphony Orchestra (Emil Oberhoffer, conductor) begins series in St. Paul, Minn.
5—Boston Symphony Orchestra begins series of concerts in New York.
6—Willy Burmester, soloist, Minneapolis Symphony Orchestra in Minneapolis, Minn.
6—Helen Stanley, Cleveland, Ohio.
6—Boston Symphony Orchestra begins series of concerts in Brooklyn, N. Y.
6—Winnifred Bambrick, Washington, D. C.
6—Marie Kaiser, St. Louis, Mo.
6—St. Louis Symphony Orchestra (Max Zach, conductor) begins season in St. Louis, Mo.
6-7—Olga Samaroff, soloist, with Philadelphia Orchestra in Philadelphia, Pa.
9—Marie Morrisey, New York.
9—Tina Lerner, Bloomington, Ill.
9—Bertha Kathleen Shutts, Brownwood, Tex.
10—Fritschy Course, Kansas City, Mo., Marie Sundelius, soloist.
10—Chicago Symphony Orchestra (Frederick Stock, conductor), Cleveland, Ohio.
10—Philadelphia Orchestra goes on tour.
10—Marie Hertenstein, Lima, Ohio.
12—Charles Edward Clarke, Delaware, Ohio.
12—Julia Culp, soloist, New York Philharmonic Society.
12-13—Jan Sickesz, New York.
14—Vida Llewellyn, New York.
15—Arrigo Serato, soloist, New York Philharmonic Society.
16—Metropolitan Opera season opens in New York.
17—Effie Nichols, Newton, Kan.
18—Florence Blumenschein-Rowe, Winnipeg.
19—Detroit Symphony Orchestra (Weston Gales, conductor), begins season in Detroit, Mich.
19—Bert Williams, Davenport, Ia.
20—Friday Musicales begin at Pittsburgh, Pa. Christine Miller and Harold Bauer will furnish the program.
22—Eleanor Hazzard Peocock, Indianapolis, Ind.
23—Andrea Sarto, Halifax, N. S.
24—Flonzaley Quartet, Waterbury, Conn.
27—Eleanor Spencer, soloist, New York Philharmonic Society.

DECEMBER.

4—Alice Verlet, Columbus, Ohio.
4—Grace Bruce Marcusson, Faribault, Minn.
6—J. J. Landsbury, Prairie du Chien, Wis.
6—Jacques Thibaud, New York.
7—Alice Eldridge, Crawfordsville, Ind.
7—Thuel Burnham, Quincy, Ill.
9—May Mukle, soloist, Pittsburgh Mendelssohn Choir.
9—New York Oratorio Society (Louis Koemmenich, conductor) opens season.
10—Berta Hecker, Muscatine, Ia.
10—Marion Green, Muscatine, Ia.
14—Glenn Dillard Gunn, Keokuk, Ia.
14—William Clare Hall, Evanston, Ill.
15—Dorothea North, Grand Rapids, Mich.
15—Edward Walker, Mt. Vernon, Ia.

JANUARY, 1915.

2—Leo Slezak, Cincinnati Matinee Musical Club.
3—Carl Flesch, soloist, New York Symphony Society.
3—Adele Rosenthal, Houston, Tex.
4—Josef Lhevinne, Boston, Mass.
8—Malvina Parry, Ottawa, Kan.
15—Mrs. King-Clark, Omaha, Neb.
15-16—Arthur Shattuck, soloist, Chicago Symphony Orchestra.
17—Hazel Eden Mudge, Prairie du Chien, Wis.
18—Madge Miller, Manitowoc, Wis.
22—George Frederick Ogden, Muscatine, Ia.
22—Jane Noria, Moberly, Mo.

FEBRUARY.

2—Arthur Alexander, Portland, Ore.
9—George Hamlin and Arthur Shattuck in joint recital, St. Louis, Mo.
15—Antoinette Szumowska, Brooklyn, N. Y.
25—Frederick Morley, Lansing, Mich.

War's Effect on Music History.

New York, September 16, 1914.

To the Musical Courier:

It is hard to write of the awful catastrophe that has fallen upon civilization—it is too full of horrors. All who have been actually upon the scene lived wholly in the present, not only day by day, but hour by hour. But when one is safely out of its dangers and no longer immediately surrounded by its tragedies, one looks beyond the present, and if he is analytical and deeply interested in the world of art and music, he looks searchingly into the future, and this question arises: What effect will it have upon the history of music?

The development of art in every country depends upon the history of her nation. The quality of that art is an expression of its people—and here is a matter for deep thought.

No one who has recently visited France and Germany could fail to be impressed by the decadence in art. The "salon," for example, was deplorable, showing the distressing weakness of present day French art, both in painting and in sculpture, while the Futurist influence in Germany was a menace to all the art. "Where will it lead us?" was constantly being asked; and musicians, called "Purists," cried out against the followers of Strauss and Schönberg.

Side by side with all this, the art of singing has suffered. It was not unusual to hear people say, both in Paris and in Berlin, "I don't go to the opera—the singing is so bad!" The reply to this was always a shrug of the shoulders with outspread hands—no attempt to deny it. Here and there, of course, an individual sang well, but the standard was very low. Bel canto was forgotten in the attempt to declaim, to be dramatic, to make big effects both with voice and in acting. But did it thrill us? Was it a delight to the ear? Critics of art have accused modern French and German painters of returning to the totem stage, and certainly critics of music might justly accuse our composers of returning to the barbaric.

Those who emerge from great sorrow and affliction have a keener sense of values—a more just appreciation of the balance of things, and of what is worth while. Let us then believe that out of this war, terrible as it is, a great good may come to lift up decadent art; and in its place may there be a new birth—art that is sane and sincere!

In the meanwhile, what of ourselves? Will not this winter be a test of America's ability to be independent in music? Lack of confidence in ourselves has been carefully fostered by Europeans for obvious reasons. Let us utilize native talent, and establish a confidence in our ability to found a further national progress in music.

CAROLL BADHAM PREYER.

Anna Case Returns.

Anna Case, the young American soprano of the Metropolitan Opera Company, returned last Wednesday, September 16, from her first European trip, via Montreal, Canada.

Unlike many others, she had no complaints to make, nor did she suffer any hardships worth mentioning, aside from the natural anxiety of how to get home as the war broke out, and a rather tiresome ride from St. Moritz, Switzerland, to London; but she considered the experience well worth the trouble.

An enforced stay at St. Moritz for three weeks has given her a complete rest, and she has returned to America in the best of health, having gained several pounds in weight since she left New York, in the middle of July.

New Cellist for Philadelphia.

A cellist named Kindler, just arrived from Europe, has been secured by Leopold Stokowski as a member of the Philadelphia Symphony Orchestra.

Mayer's Son to Fight.

Rudolph Mayer, son of Daniel Mayer, the London concert manager, has joined the British army.

Mme. Schumann-Heink Goes to Chicago.

Mme. Schumann-Heink went to her home in Chicago yesterday (Tuesday).

"I just love Chicago," the contralto told a MUSICAL COURIER representative last week in New York. "I think it is a wonderful city—so progressive and alive to the advantages of all the arts. And I am just crazy about my new house. It is on Michigan avenue. Miss Sattler is already there. She has been the governess of all my children, you know, and is a lovely woman."

Mme. Schumann-Heink had only just returned to her Waldorf-Astoria (New York) apartment from a few days



MME. SCHUMANN-HEINK ON BOARD THE STEAMSHIP ROTTERDAM EN ROUTE TO NEW YORK.
Photo by Herbert Sachs-Hirsch.

spent at her New Jersey farm, her first visit there since her return from Europe on the steamship Rotterdam, September 7.

"Yesterday you could see Schumann-Heink cook!" The contralto was all enthusiasm. "And there was my garden, with such beautiful vegetables!"

"Did you gather them yourself?" asked the interviewer.

"Ja!—and there were Mrs. Bessie, my cow," she humorously explained, "and the chickens laying eggs for us. Oh, they were all glad to see us!"

The "us" included her oldest, her "sailor" son August (whom she has not had with her for a long time), and her daughter Marie.

"Oh, it was good to be there again!" she added, with a happy shrug of satisfaction.

Mme. Schumann-Heink's season begins October 5, at Sioux City, Ia. Before November 1 she is booked to sing in twenty concerts, and every date is filled till June 1.

Alice Shaw a Dependable Artist.

Alice Shaw, who is the contralto soloist at the Euclid Avenue Baptist Church in Cleveland, Ohio, where Gay Donaldson is director of the choir as well as the baritone soloist, will be heard in joint recital this season with Mr. Donaldson.

Mrs. Shaw spent a part of her vacation at Chautauqua, N. Y., where her singing created a very favorable impression. The rest of her leisure time she spent in touring in her own automobile.

Apropos of automobiles and touring, here is a little story told about Mrs. Shaw by a well known citizen of Cleveland:

"On my way to church a few Sundays ago, the street car in which I was riding stopped at a crossing of another line, and, while it was standing there, I noticed an auto crossing the tracks. Suddenly another machine, going in the same direction as myself, went by us at terrific speed. A collision between the two cars seemed inevitable, and it was only the good work on the part of the driver of the first car that prevented it. This driver, who was Mrs. Shaw, as I afterward learned, turned her car quickly down the avenue, while the driver in the second car turned his machine in the direction which she had been going. But he was not so fortunate, for he tore up over the curb, breaking an iron pipe, which he struck, bursting a tire, and his car suffered other damage. Fortunately for him, it did not turn over and he kept right on. As I got off the street car at the church, Mrs. Shaw came driving up as unconcerned as though nothing had happened, sang a solo and a duet in her usual good style during the service, and never so much as hinted that anything untoward had occurred. When told that the episode had been noted, she seemed the most concerned about the people in the other car."

This is just another incident which goes to prove the absolute dependableness of Mrs. Shaw, and those who read the account (which recently appeared in these columns) of her singing before a concert audience at Akron, Ohio, while she suffered from a broken arm, in order that no one need be disappointed, will, no doubt, admire her sterling quality.

First American "Parsifal."

New York, September 21, 1914.

To the Musical Courier:

Can I ask the favor of some information? When did the first five performances of "Parsifal" take place in America, and who comprised the original cast? I have written to several New York daily newspapers regarding the subject, but their answers are, as usual on questions of music (as the MUSICAL COURIER used to show us in its "deadly parallel") very conflicting. Thanking you,

Very truly yours, P. J. WAY.

The performances in question took place December 24 and 31, 1903, and January 7, January 14 and January 21, 1904. The first cast was as follows:

Kundry ..... Milka Ternina
Amfortas ..... Anton van Rooy
Titurel ..... Adolph Mühlmann
Gurnemanz ..... Robert Blass
Klingsor ..... Otto Goritz
Parsifal ..... Alois Burgstaller
The Flower Maidens: Mmes. Camille, Seygard, Fanchon Thompson, Selma Kronold, Helen Mapleson, Lillian Heidelbach, Marcia van Dresser, Josephine Jacoby, Isabelle Bonton, Elsa Harris, Johanna Pöhlmann, Josephine Schaffer, etc.
The Boys' Chorus ..... Choir of Calvary Church

Friedberg and Serato Plans.

Carl Friedberg and Arrigo Serato, who will arrive in America the early part of October for their first American concert tours, will open their season October 23 with the Pittsburgh Art Society in a big joint recital, the opening of that society's season. Friedberg's first New York appearance will be at Carnegie Hall, November 2, while Serato is booked to make his debut in New York with the New York Philharmonic Society November 15.

Special mention should be made of the California tour of Arrigo Serato, an event in music, as he is said to be the first artist who comes to this country for the first time and has a tour booked on the Coast. He will start for the Coast directly after his appearance with the Cincinnati Orchestra, going to Denver, his first stop, where he will appear with the Philharmonic. From there he will proceed to San Francisco and Los Angeles.

The Gifted Hambourgs.

In the Toronto (Canada) Everywoman's World of September, there is a long article about Max Fleischmann, the youthful violin prodigy and pupil of Jan Hambourg, of the Hambourg Conservatory of Music. The lad is referred to as a remarkable player for his tender years. The same issue of the Everywoman's world contains some excellently conceived and well drawn fashion pictures, by Luba Hambourg, another member of this unusually gifted artist family.

Mrs. H. H. A. Beach in America.

Mrs. H. H. A. Beach, the American composer and pianist, who has just returned to America from Munich, will appear this season under the management of M. H. Hanson. Mrs. Beach has recently composed a hymn which has been accepted as the official hymn of the San Francisco Panama Exposition. She will also be represented at the coming Maine Festival, where Marcella Craft will make her debut with two of Mrs. Beach's songs with orchestra.

Bloch's Plans.

Among the passengers on board the steamship Rotterdam, which arrived in New York on September 7, was Alexander Bloch, the talented young violinist, who has been studying with Leopold Auer this summer. Of course, Mr. Bloch was immediately questioned regarding his experiences in reaching this country from war-ridden Europe. He replied that he left Loschwitz, near Dresden, Germany, on August 22 and finally reached Berlin. The trip from Berlin to Bentheim, on the Holland border, which ordinarily consumes about eight hours, on this occasion took thirty hours. Part of this delay was caused by the fact that all transportation remained at a standstill while the German soldiers were being conveyed to the Russian border to repel the attack on the frontier.

Finally arriving at Rotterdam after many hardships Mr. Bloch was greeted by the discouraging news that no tickets would be obtainable until October 17. But in spite of such a misfortune, Mr. Bloch told the steamship authorities that he was "from Missouri" and that he would wait until sailing time in the hope that at the last minute some one might be prevented from using his precious ticket. With such an object at stake, Mr. Bloch waited patiently from eleven p. m. until three o'clock in the morning, when his faith was rewarded and he received two cherished tickets. What matter if they were "first class stecrage," they entitled him to a passage to America and who would grumble when there was such a beacon to beckon him on? Certainly not Mr. Bloch. After receiving the tickets at three o'clock, he literally flew back to his hotel, got his baggage and his cousin, with whom he was traveling, and was back at the wharf at a quarter past four (still a. m.). Precisely at half past four the vessel left her moorings and sailed for the "land of the free and the home of the brave."

Leopold Auer, with whom Mr. Bloch has been studying this summer, is marooned in Loschwitz with such of his pupils as are Russian. He is most courteously treated, but still is under police surveillance, and is not allowed to leave the country or write letters, which is, of course, to be expected.

Mr. Bloch, who has studied for many years with Auer and with Otto Sevcik, expects to concertize this year, his first appearance being at his own recital in Aeolian Hall, New York, which will occur the first week of November. He has been working on his new repertoire, which will include the difficult Paganini concerto, and his audiences may expect some real treats during this season.

In addition to his work in the concert field, Mr. Bloch has decided to teach a limited number of pupils at his studios, 46 West Ninety-fifth street, New York. As the number will of necessity be restricted, owing to his concert appearances, those who are anticipating the pleasure of studying under this able instructor's guidance should make their application as early as possible.

Walter Earnest and L. B. Cain "Snapped."

The accompanying picture was taken along the "stern and rockbound coast" of Maine, and shows Walter Earnest, the Pittsburgh tenor (right), and Llewellyn B. Cain, director of the Saco Valley Festival, on the seashore near Mr. Earnest's summer cottage, which is situated on Casco Bay. Mr. Earnest sang with great success at this festival, which is given each year at Bridgeton, Me., and has been re-engaged for next season.



WALTER EARNEST, THE PITTSBURGH TENOR, AND LLEWELLYN B. CAIN (ON LEFT), DIRECTOR OF SACO VALLEY FESTIVAL.
Taken on the shore of Casco Bay, near the summer cottage of Mr. Earnest, in Maine.

In addition to a most enjoyable vacation, Mr. Earnest has been coaching with Emil Mollenhauer, of Boston. He writes that this season promises to be an extremely busy one, judging from present indications.

Von Ende School of Music Has Opened.

On Monday, September 14, the Von Ende School of Music, New York, entered upon its fall term, with an enrollment at this early date surpassing all expectations.

Klibansky Artist-Pupils Sing.

At the second musicale given at the home of Mrs. Charles A. Hamilton, Ridgefield, Conn., September 16, the following artists participated: Jean Vincent Cooper, alto; Lalla Bright Cannon, soprano; and Chilion Roselle, pianist. Both singers are artist-pupils of Sergei Klibansky, and have unusually attractive voices and personalities. A large and representative audience was present, and fully appreciated the exceptionally good work of the occasion.

Following was the program:

Nacht und Träume.....Schubert
Er ist's.....Hugo Wolf
Traum durch die Dammerung.....Strauss
Mrs. J. V. Cooper.
Aria from La Suive.....Halevy
Lalla B. Cannon.
My Heart Is a Lute.....R. H. Woodmann
Inter Nos.....A. MacFayden
For a Dream's Sake.....A. W. Kramer
Mrs. J. V. Cooper.
A Spirit Flower.....Campbell-Tipton
Serenade.....LaForge
A Rose and a Dream.....Gilberte
Lalla B. Cannon.
Aria, Don Fatale.....Verdi
Mrs. J. V. Cooper.
Träume.....Wagner
Sylvelin.....Sinding
Lalla B. Cannon.
Duets—
Butterfly.....Puccini
Tales of Hoffmann.....Offenbach
Mrs. Cooper and Miss Cannon.

Success, Why?

Some clippings referring to a recent New York performance explain:

The feature of the performance of this graceful pastoral work, rich in lovely melody, was the singing of Mr. Why. He disclosed a bass voice of good quality and range, well schooled in the florid style of Handel. He sang with fluency and spirit and his delivery of the text was delightfully clear and skilfully adjusted to the musical phrases. His singing of the well known air, "O Ruddier Than the Cherry," evoked enthusiastic applause.—New York Globe.

The work is planned mostly for solo singers; they need not only a sound and efficient technic, but also a special understanding of and familiarity with Handel's style. These were shown in the work of T. Foster Why, basso.—New York Times.

To T. Foster Why fell the well known aria, "Ruddier Than the Cherry," which he sang with extraordinary flexibility and a superb resonance.—New York Evening Mail.

Mr. Why, as Polyphemus, was sonorous and effective, his "O Ruddier Than the Cherry" winning especial favor.—New York Evening World.

The chief honors of the performance of the Handel work went to Mr. Why, the Polyphemus.—New York American.

Roderick White's Position.

European critics have expressed surprise regarding Roderick White's ability to achieve such a high position in the world of music in so short a time. Mr. White has won his success through that indefinable little word "genius." Of a stock in which genius has been most prominent in many directions, it assumed the guise of violinistic skill in Roderick, of literature in Stewart Edward and of painting in T. Gilbert, his brothers.

Roderick White secured his technical proficiency from César Thompson and Leopold Auer. Possessing great aptitude for study and an abiding love for his instrument, he made such rapid progress that, even before his debut, his brilliant future was predicted in the European studios.

Owing to the war Mr. White has been compelled to cancel all his engagements and will remain in America. He had made no preparation for appearances in this country, but arrangements are being made for Mr. White to appear in the principal American music centers this season.

Oscar Seagle in New York.

Oscar Seagle arrived in New York on the steamship Baltic, September 18. He came through without incident and his departure from England was in no way hastened. During these stirring war times Mr. Seagle has remained quietly in his country home in Bramber, on the south coast of England, and has gone on as usual with his customary occupations of teaching, studying and rehearsing for his coming tour, and driving or walking about the country by way of recreation. His American tour begins almost immediately in the West and will continue until the late spring, as it did last season.

Arthur Alexander Returns from Paris.

Arthur Alexander, the tenor, who will tour America this season under the management of M. H. Hanson, reached New York last week after some rather exciting experiences in Paris, where he has been residing for some years. Alexander's knowledge of French and of Paris fitted him particularly well for the employment of driving for the Red Cross, a work for which he volunteered his services at the outbreak of the war. His glowing descriptions of the work of the Red Cross and of the American Hospital in Paris speak well for the splendid efficiency of our people over there.

Mr. Alexander will open his American tour at an early date. His success here is assured by his recent successes abroad, where the beauty of his voice, the high musicianly standard of his interpretations, and his splendid accompanying have won him universal recognition.

JERSEY CITY MUSICIANS RETURN.

Schubert Glee Club Elects Leader—Costume Recitalist Prepares Indian Songs—A Piano Recital.

Jersey City, N. J., September 17, 1914.

Practically all of our singers, pianists, organists, teachers, violinists, cellists and choir directors are home again, after restful vacations, spent at the seashore or in the mountains, and are recuperated and ready for the season's work. Prominent among them are James P. Dunn, Jessie M. Fenner, J. Belle Boltwood, Misses Earl, Mary L. Lockhart, Jane Hanks, Harriet Foster-Westcott, Malvina Herr, Buela Blauvelt, Mrs. D. H. Bender, Grace Bender, Roy K. Falconer and Moritz E. Schwarz.

NEW GLEE CLUB LEADER ELECTED.

Roy K. Falconer, organist and choir director of the First Presbyterian Church of this city, has been elected director of the Schubert Glee Club. The board of directors and the new conductor are formulating a very interesting plan of work for the season. The club will start rehearsals this week.

COSTUME RECITALS IN DEMAND.

Henrietta Foster-Westcott's costume recitals are much in demand and the singer has given a great deal of time and study to the selection and finish of a charming program. The American Indian songs by Troyer, Cadman and Lorena Beresford are admirably suited to Mrs. Westcott's sympathetic soprano voice. The "Zuni Tribal Ghost Dance" that closes these special programs is given by the singer with dramatic fervor and intensity.

PIANO CLASS HEARD IN RECITAL.

The piano pupils of Mary L. Lockhart, from Montchair and this city, were greeted by a large audience at their last recital. The program was one of unusual excellence. Assisting Miss Lockhart on the program were Jane Hanks, soprano, with Malvina Herr as accompanist, Ernest G. Russell, violinist, and Guy A. Ponsoni, cellist.

Special mention should be made of two young girls' playing; the Schumann A minor concerto, first movement, by Augusta Hoagland, and the D minor concerto, first movement, Rubinstein, by Helen Tichenor. The following is the program: "Evening Song" (Low), "The Bells" (Virgil), Mary McCabe; quartet, "Moment Musical" (Schubert), Edna Jeanne, Liela Abernethy, Jessie Russell, Dorothy Van Pelt; "Danse des Fèes" (Virgil), Liela Abernethy; duo, "May Dance" (Virgil), Elizabeth Edwards, Miss Lockhart; "May Morning" (Huss), Jessie Russell; theme and variation (Schmoll), gavotte (Reinecke), Robert Lockhart; "L'Hirondelle" (Burgmüller), Edna Jeanne; "Song Without Words" (Klein), Ruth Abernethy; "Lullaby" (Schumann), "Confidence" (Mendelssohn), May Earnshaw; "Flattery" (Ravina), George Earnshaw; "Scarf Dance" (Chaminade), Dorothy Van Pelt; duo, "L'Avalanche" (Heller), "Souvenir de Varsovie" (Henselt), Lillian Luhrman, Miss Lockhart; crescendo (Lassen), Lillian Luhrman; "Vissi d'Arte, Vissi d'Amore," "Tosca" (Puccini), "Die Mainacht" (Brahms), Jane Hanks; "Album Leaf" (Douillet), "Love Song" (Heller), Helen Jeanne; concerto, G minor, first movement (Mendelssohn), Clara Ward, Mr. Russell (violin), Mr. Ponzoni (cello), Miss Lockhart (second piano); "Shadow Dance" (MacDowell), "To a Water Lily" (MacDowell), "Were I a Bird" (Henselt), Marjory Lockhart; concerto, A minor, first movement (Schumann), Augusta Hoagland, Mr. Russell (violin), Mr. Ponzoni (cello), Miss Lockhart, second piano; "Un bel di vendremo" (Puccini), Jane Hanks; concerto, D minor, first movement (Rubinstein), Helen Tichenor, Mr. Russell (violin), Mr. Ponzoni (cello), Miss Lockhart, second piano; sextet, "Danse Macabre" (Saint-Saëns), Mr. Russell (violin), Mr. Ponzoni (cello), Miss Lockhart, Mr. Lasslett, Mrs. Stivers, Miss Tichenor.

Jane Hanks, one of Jersey City's youngest singers, has been endowed by nature with a fine soprano voice of dramatic and sympathetic qualities.

Malvina Herr is also not a stranger to audiences in this community. She was at one time a pupil of Gustave Becker, and later studied at the Loeb Institute of Musical Art. She is a favorite pianist for clubs and private recitals.

For information concerning the MUSICAL COURIER in Jersey City, address, JESSIE BRUCE LOCKHART, 17 Brinckerhoff Street.

May Marshall Cobb's Engagements.

May Marshall Cobb, soprano, of Pittsburgh (Pa.) sang at the last Wooster, Ohio, University commencement concert. Mr. Lytle, in a personal letter to Mrs. Cobb, following this appearance, congratulated her upon her success, saying that she made the distinct "hit" of the evening. Two Wooster papers expressed themselves as follows:

Mrs. Cobb sang several solos. She has a wonderful voice and the audience was much pleased with her work.—Wooster Daily Republican.

Mrs. Cobb's delightful voice and charming appearance captivated the audience at the start, her solos being applauded again and again.—Wooster Voice.

Following this engagement at Wooster, Mrs. Cobb enjoyed a well earned vacation at Nantucket, Mass., returning to Johnstown, Pa., where she was soloist at the Teachers' Institute on August 24, 25 and 26. Such was her success that she received a request to return another year.

Mrs. Cobb writes that she is booked up until January, 1915, with engagements steadily coming in.

Maine Festival Artists.

As already announced in these columns, those who will appear at the Maine music festivals, which are to be held in Bangor, October 1, 2 and 3, and in Portland, October 5, 6 and 7, include Cordelia Lee, Florence Otis, Artha Williston, Nina Morgana, Jean Cooper, Helena Tardivel, Salvatore Giordano, Millo Picco, Carl Morris, Cuyler Black and Ernest J. Hill. Great was the disappointment when it was understood that Emma Eames, the soprano, and Emilio de Gogorza, the baritone, would be unable to reach America in time to participate at this festival. They are now in Italy, according to the recent letters received by officials of the festival. It is understood that Marcella Craft, who returned only recently from Germany, will take the place of Mme. Eames, and this announcement should allay somewhat the disappointment caused by the probable non-appearance of the artist.

William Rogers Chapman is the director of the Maine music festivals.

Lusitania Brings Musical Celebrities.

On the steamship Lusitania, which arrived in New York last Friday, September 18, there were a number of American musical celebrities, among them Dr. William C. Carl, James Sauvage, Harry Rowe Shelley, Harold Land, the young baritone, and Louis Blumenberg. Jeanne Jomelli also returned on the Lusitania.

At the concert which took place on board, and which was gotten up by Mme. Jomelli, about $500 was collected, part of which has been devoted to the Belgian sufferers and a part to the seaman's fund. Those who took part in the concert besides Mme. Jomelli were Dr. William C. Carl, Mr. Sauvage and Mr. Land.

Virgils Will Open Southern School.

Mr. and Mrs. Virgil, of the Virgil School of Music, New York, in view of the impossibility of reopening their school in Berlin this season, have decided to spend the winter months in St. Petersburg, Fla., where they will open a school, October 15. They will leave New York, September 22, and have arranged to spend a few days in Jacksonville and St. Augustine, giving lectures and special lessons before going on to St. Petersburg.

Dudley Buck Studios Open.

Monday, September 21, marked the opening of the vocal studios of Dudley Buck, the vocal instructor, whose address is Aeolian Hall, New York. All applications should be made to his secretary, Elsie T. Cowen, by those who desire to place themselves under the guidance of this teacher for the purpose of perfecting themselves in the art of singing.

Miss Galloway with Music League.

Katherine Galloway, soprano, who has just returned to New York, after having filled successfully a three weeks' engagement in Philadelphia, announces that she will be under the management of the Music League of America for this season.

Alberto Bimboni at Hammerstein's.

Alberto Bimboni has been engaged to play the organ at Hammerstein's new Lexington Opera House, New York.

CENTURY OPERA OPENING.

"Romeo and Juliet" and "Carmen" Are the First Week's Offering—Excellent Casts and Ensemble.

As already announced in these columns, the Century Opera House, New York, opened on Monday evening, September 14, with a brilliant rendition of Gounod's "Romeo and Juliet." With some changes the cast was the same as that with which this opera was given last season, Lois Ewell being the Juliet and Orville Harrold the Romeo. Both of these artists were in good voice and their interpretation was evidently much enjoyed. Alfred Kaufman, who played the part of Friar Laurence last season, was cast in the role of Capulet and was much better suited to this part. He made a dignified and hospitable nobleman and sang the part well. The role of Friar Laurence was taken by Henry Weldon, a new member of the Century Opera Company, and upon this excellent artist the interest of the evening was centered. His appearance and manner, as well as his interpretation of the role, were entirely suited to the character portrayed. After the first scene in which he appeared, he was greeted by a veritable ovation, and the audience would not be satisfied until he had appeared alone, when he was loudly cheered.

The role of Mercutio was again taken, as it was last season, by Thomas Chalmers, whose splendid stage presence and dignified acting were altogether impressive, and whose singing of the part was of a very high order. Mr. Chalmers is an artist of genuine worth. George Everett, who was cast in the role of Gregorio, was particularly noticeable for his unusually effective enunciation, and his acting was strikingly intelligent. Elizabeth Campbell made an attractive Stephano and sang with taste. Hardy Williamson gave a dignified interpretation of Tybalt.

Agide Jacchia conducted excellently, and Jacques Coini, the new artistic director, should be congratulated warmly upon the excellent stage direction. The opera was largely attended and the general excellence of this performance promises well for this season.

On Tuesday evening, at the same house, "Carmen" was given, it being the plan this season to give two operas each week on alternate nights. Each of these operas will run two weeks and they will overlap, so that a new opera will be presented every Tuesday evening, as last season. This



GEORGE EVERETT.

arrangement dispenses with the change of cast that was one of the objectionable features from various standpoints of last season.

"Carmen" was also given, with the exception of slight changes, with the same cast which was heard in it last season, Kathleen Howard being the Carmen, Morgan Kingston the Don Jose, and Louis Kreidler the Escamillo. These three artists are so excellent, both vocally and histrionically, that it is difficult to find any criticism to make on their work in this performance.

Kathleen Howard has been criticised for the originality of her interpretation of Carmen, but such criticism is absolutely unjust; her Carmen is certainly not orthodox, but it is a strong and moving interpretation and must convince as being replete with realism and with artistic verity. Some critics have said that it does not coincide with Bizet's conception of the role; but it is said that the Spaniards think there is very little of Bizet's opera which coincides with



ALBERTINA RASCH,
Prima Ballerina, Century Opera Company.

the Spanish spirit. Miss Howard has done much to introduce the genuine spirit of the Spanish cigarette girl into this role, and hers is a strong and impassioned interpretation.

Morgan Kingston sang Don Jose on Tuesday evening with his accustomed beauty of tone and scored a genuine success with the large audience present.

Louis Kreidler made Escamillo a strong and virile personage, and both his appearance and his manner are thoroughly Spanish, and his interpretation is filled with the passion which the role demands. He received much applause, and his "Toreador Song" had to be repeated at every performance. Mr. Kreidler presents a rare combination of truly fine vocal art and great histrionic ability, and



KATHLEEN HOWARD AS CARMEN.

he possesses, in addition to these, a wonderfully magnetic personality which never fails to arouse genuine enthusiasm.

The excellent enunciation of George Everett was again noticeable in the role of the Brigadier. Micaela was done by Myrna Sharlow in an attractive and sympathetic manner, and her singing of the part was excellent.

The chorus, ballet and the orchestra in this opera were as excellent as they were on the opening night, and Albertina Rasch was particularly attractive and showed her art to be of a very high order, her toe dancing being marvelous in its accuracy and beauty.

The work was conducted by Josiah Zuro in a musicianly manner, this conductor proving himself to be an artist of fine attainments.



MILTON ABORN. SARGENT ABORN,
Directors of the Century Opera Company, New York.

1,000 VOICES WANTED FOR NEWARK FESTIVAL CHORUS

Five Hundred Clergymen of Newark and Suburbs Have Been Asked to Assist in Organization of Gigantic Chorus—Sunday School Superintendents, Public School Teachers, and Store and Factory Owners Lend Their Aid—Newark Symphony Orchestra to Begin Rehearsals—More Applicants for Musicians' Club—Music Notes.

Newark, N. J., September 21, 1914.

Last week five hundred clergymen of Newark, the Oranges, Glen Ridge, Bloomfield, Montclair, Irvington, Arlington, East Newark, Elizabeth, Verona and other suburbs, were asked to invite their congregations and Sunday schools to assist the Newark Music Festival Association in the organization of the gigantic chorus of one thousand voices, which is now being formed. Choral societies, choir leaders, glee clubs, musical organizations of various kinds, as well as all amateur and professional singers, have been urged to join. The enrollment for the first week has been a large one, and this is especially encouraging, inasmuch as very little advertising has been attempted so far.

The owners of factories, stores, mills, etc., employing a large number of persons, are to be asked to post in prominent places in their establishments the printed notices and placards which are now ready for distribution. Of those who have been approached so far, every one has willingly consented to assist the association, and many have personally urged their employees to join the chorus.

Any one with a fair voice and an ability to read music is invited to join. Each member of the chorus will be asked to pay the small sum of ten cents at each rehearsal in order to help pay the expenses of the rehearsal hall, music, etc.

As announced exclusively in last week's issue of the MUSICAL COURIER, the date of the coming festival has been permanently decided upon for May 4, 5 and 6. "Wagner Night" will open the festival, "Opera Night" will follow, and "Concert Night" will conclude the programs. In addition to the chorus of one thousand, there will be an orchestra of one hundred musicians and six or seven of the world's most noted artists will be the soloists.

An announcement regarding the competition for a local soloist will be made public at an early date.

C. Mortimer Wiske, director of the Newark Festival, will be at the offices of the association every Wednesday, Thursday and Friday, from 10 a. m. until 10 p. m., to receive applications and to give such information as may be desired of him.

The organization committee of the Newark Music Festival Association, of which Alfred L. Dennis is the temporary secretary, is composed of the following members: Forest F. Dryden, James S. Higbie, Hon. Franklin Murphy, Mrs. Spaulding Frazer, Wallace M. Scudder, Hon. Frederick Frelinghuysen, Franklin Conklin, Albert H. Atha, Peter Campbell, Mrs. Jay Ten Eyck, Florence D. Murphy, Rev. Lyman Whitney Allen, Charles Grant Shaffer, General Edwin M. Hine, Louise Westwood, Alfred L. Dennis, C. W. Feigenspan, Major William Bryant, Louis Plaut, Louis Bamberger, Edwin Wickenhoeffer, Frank Mindnich, Alexander Berne, George Kuhn, Daniel E. Hervey, Edward Flannagan, Isabella Sims and Thornton W. Allen.

NEWARK SYMPHONY ORCHESTRA REHEARSALS.

The Newark Symphony Orchestra, which was established last season under the able leadership of Louis Ehrke, will begin rehearsals next Monday, September 28. Several new members have been added to the orchestra, and the list of guarantors has been greatly increased. Mr. Ehrke anticipates a very successful season.

BUSY SEASON FOR NEWARK MUSICIANS' CLUB.

This evening, September 23, the executive committee of the Newark Musicians' Club, will meet in the new studios of Alexander Berne, on Broad street, for the election of new members. Nearly thirty new applications have been received during the summer, and numerous others are expected before the meeting is held. It is believed, however, that a limit will have to be made on the number of both active and associate membership because of the large number of musicians and music lovers who desire to join.

The regular meeting of the club will be held on the second Wednesday in October. A more detailed announcement of this meeting will be published in next week's issue of the MUSICAL COURIER.

MUSIC NOTES.

James Sauvage, the baritone and vocal teacher, of 43 Lincoln Park, has returned from Europe.

The band of the Hamburg-American steamer Vaterland gave two concerts, Sunday afternoon and evening, September 20, in the Vailsburg Amusement Park, for the benefit of the wounded soldiers of Germany and Austria, and the families of the killed, under the auspices of the United Singers of Newark, who sang a number of stirring songs. August Muehe was the conductor.

The fifty-fifth anniversary of the Arion Singing Society was celebrated at Krueger Auditorium, on Thursday evening, September 17, by two hundred members, their families and friends.

The program started with an introductory speech by Chairman William F. Kirst, followed by a review of the history of the society and words of welcome by President Henry Ahl. Gertrude Pfaendler sang various selections, including a composition by the director of the society, Richard Trunk, who has been detained in Germany. Bob Zuber told stories, Charles Mertens gave violin selections, and Margretta Hausman rendered vocal solos. A collation and dancing followed.

Joseph Strissof, violinist in the Century Opera Company Orchestra, has opened a studio in Newark at 59 Stratford place.

Alma Holm, one of the teachers of the Russell method, gave her farewell recital in Newark last week. She has accepted a position in a well known Southern school as the head of the vocal department. A full announcement of this recital will appear in next week's issue of the MUSICAL COURIER.

T. W. A.



MORGAN KINGSTON.
(With Century Opera.)



LOUIS KREIDLER AS ESCAMILLO IN "CARMEN."
(With Century Opera.)

THIS SEASON IN BROOKLYN.

List of Artists Who Will Appear Under the Auspices of the Brooklyn Institute of Arts and Sciences During 1914-15.

Yvonne de Tréville, colorature soprano, will give a costume recital in the Music Hall, Brooklyn Academy of Music, on Wednesday evening, November 4. The program will be divided into three parts: Part I, eighteenth century, in the costume of the period, as Mlle. de Maupin; Part II, the nineteenth century, as Jenny Lind, and Part III, the twentieth century.

The New York Vocal Quartet—Laura Louise Combs, soprano; Flora Hardie, contralto; Frank Ormsby, tenor; Frederick Martin, bass, with Edith Evans, accompanist—will give a concert in the Music Hall on Thursday evening, November 12.

Ernestine Schumann-Heink, who has in recent years opened the Brooklyn Institute musical season, will give her thirteenth annual song recital under Institute auspices in the Opera House on Thursday evening, November 19.

Julia Culp, soprano, will give a recital on Thursday evening, January 7. A joint song recital by Emilio de Gogorza, baritone, and assisting artist to be announced will be given in the Opera House on Thursday evening, February 4.

The Brooklyn Oratorio Society, Walter Henry Hall, conductor, is expected to give "The Messiah" on a date to be selected during the Christmas holidays.

Five Friday evening Philharmonic concerts will be given be given in the Opera Houseon Saturday afternoons at 3 ductor. The dates are November 6, December 4, January 8, February 19 and March 19. Soloists are scheduled for the first three concerts only—Pasquale Amato, baritone; Harold Bauer, pianist, and Fritz Kreisler, violinist.

The regular series of five Young People's concerts will be given in the Opera House on Saturday afternoon at 3 o'clock. The dates and assisting artists are: October 24, Efrem Zimbalist, violinist; November 14, Ferruccio Busoni, pianist; December 12, Mme. Schumann-Heink, contralto; January 30, Carl Flesch, violinist; February 13, Josef Hofmann.

Eight chamber music concerts will be given, three by the Flonzaley Quartet on Sunday afternoons at 3.30 o'clock, November 29, January 24 and March 14; four by the Philharmonic Trio on Friday evenings, November 20, December 18, January 29 and February 26; one by the Tollefsen Trio on Friday evening, December 11.

Fritz Kreisler is booked for a special violin recital in the Opera House on Thursday evening, January 28. A special recital of Indian legends, songs and ceremonies by Bee Mayes (Pe-Ahm-E-Squeet, "Floating Cloud"), in costume, in the Music Hall, on Friday evening, November 27, and Saturday afternoon, November 28. The program at each of these recitals will be different, the Saturday matinee program being especially for children. Five lecture recitals illustrating the programs to be played by the Boston Symphony Orchestra will be given on Thursday evenings preceding the concerts by Louis C. Elson, Alfred de Voto, Daniel Gregory Mason and Carl Fiqué.

Six lecture recitals by Carl Fiqué on "The Works of Richard Strauss," on Tuesday evenings, beginning September 29, omitting October 27.

Six piano and violin recitals on "Classical and Modern Violin Sonatas," by Daniel Gregory Mason and Edouard Dethier, on Monday evenings, beginning November 16. The third series of lecture recitals on "The Beethoven Sonatas" (Sonatas XXV to XXXI), by Thomas Whitney Surette and Elfriede Stoffregen, in the Music Hall, on Monday evenings, beginning January 4.

Three descriptive piano recitals by Antoinette Szumowska in the Music Hall on Monday evenings, beginning February 15.

Three lecture recitals on "The Renaissance of English Song," by A. Foxton Ferguson, of London, in the Music Hall, on Monday evenings, beginning April 12.

Special courses of instruction will include a thirty weeks' course by Lotta van Buren on "The Compositions of Richard Wagner."

Wilbur A. Luyster will conduct "sight singing classes," a beginners' class, on Tuesday evenings, meeting at the Academy of Music; a semi-advanced and advanced class, meeting at the Art Building; a course in sight singing and choral work, under Carl G. Schmidt, at the Academy of Music, on Monday evenings; a class for instruction in orchestral playing, under Arnold Volpe, will meet at the Art Building on Saturday evenings.

Ten organ recitals will be given on Sunday afternoons, five by Scott Wheeler, of New York, and five by G. Waring Stebbins, of Brooklyn.

Stojowski Heard From.

Sigismond Stojowski, the Polish pianist-composer, was at the American Consulate in Geneva, Switzerland, recently, arranging for his return to New York to resume his duties at the Von Ende School of Music.

THE PEDAGOGIC SEASON REOPENS IN CHICAGO.

Hints for the Grand Opera Management—General News Items.

Chicago, Ill., September 19, 1914.

The fall term at the schools and private studios has brought to Chicago a large army of music students and from reports at hand this office is now in a position to predict that the season 1914-15 will be one of the best on record for local schools, teachers and musicians of all classes. It might be stated here that the fall season may be somewhat belated, yet at the present time the registration at schools and private studios demonstrates that this season already is in advance of the previous one.

Worth Considering.

The Chicago Grand Opera Company might have secured enough singers to appear in French, German, Italian and English operas, and would have had no trouble about getting together the chorus. As regards the chorus, the schools this year will have more students than heretofore, and it should be remembered that in the past such schools as the Chicago Musical College, American Conservatory, Bush Conservatory, Drake School, Hinshaw Conservatory, the Arcangeli Opera School, the Devries studios, have given operatic performances with students and very large students' choruses have been heard at the Auditorium, for instance, or at the Studebaker Theatre in productions of "Faust," "Carmen," "Romeo and Juliet," "Martha," "Bohemian Girl," "Samson and Delilah," "Freischutz," "Rigoletto," etc. On the other hand, many members of such clubs as the Apollo, Mendelssohn, Madrigal, Irish Choral Society, Marshall Field Choral Society, Columbia School Chorus and many other such institutions might have been broached on the subject of enlisting part of their forces to join the Chicago Opera chorus. A better chorus, younger in appearance, better drilled, more musicianly and better voiced could have been formed by the Chicago Opera Company, and made the basis of an American company, giving operas in the vernacular with a chorus born and raised in this country. The innovation surely would have proved a success and it is a pity that the board of directors did not take the opportunity to show the musical world that where there is a will there is a way and where foreign artists cannot appear, American artists are at hand to fill the vacancies acceptably. It may not be too late even now for the management to take a hint from this suggestion, and if desirable, this office will submit several plans free of charge to the backers of the Chicago Opera Company for the opening on schedule time of the opera season of 1914-15.

Samuel B. Garton with Fisk Teachers' Agency.

Samuel B. Garton, formerly manager of the Chicago Choir Bureau, has been appointed manager of the music department of the Fisk Teachers' Agency. Mr. Garton already has started in his new position, and musicians desirous of consulting with him can find him at 28E. Jackson Boulevard. The Fisk Teachers' Agency may well be proud of being able to secure the services of Mr. Garton, who will undoubtedly prove to be the best manager of the music department the Fisk Teachers' Agency has had in Chicago in many years. His promotion to the managerial post should develop a new aspect to the music department of that agency.

Edward Collins Returns to Chicago.

Edward Collins, the American pianist who toured this country some two years ago as assisting artist with Mme. Schumann-Heink, returned to this city last week from Europe in company with Mme. Schumann-Heink and Katharine Hoffmann, the contralto's well known accompanist. Mr. Collins, who last year joined the Century Opera of New York as assistant conductor, informed this office that in all probability he would make Chicago his home again, and that this season will be devoted to teaching as well as concertizing. Mr. Collins will be located in the Fine Arts building.

Apollo Club's Special Performance.

The Apollo Musical Club of three hundred singers will give a special performance of Elgar's "Caractacus" on Sunday afternoon, October 18, at the Auditorium Theatre. This work was given three years ago by the Apollos and was received with great favor, hence this repetition. Four well known artists will take the solo roles and assist in this performance.

Walter Spry School Interpretation Classes.

The Walter Spry Music School announces that the interpretation classes will be resumed this week and will take place every Wednesday at noon. The first program will be given by James Whittaker, a new member of the faculty and one of America's well known pianists. The program will be:

English suite in A minor.....Bach
Sonata in E major.....Beethoven
Etude in E major.....Czerny
Etude in B flat major.....Cramer
Etude in A flat major.....Heller
Etude in F major.....Ruthard
Etude in C major, op. 10, No. 7.....Chopin

Mr. Spry will give the program September 23, playing the following numbers:

Prelude and fugue in G major (from The Well Tempered Clavichord).....Bach
Transcription-andante (from Surprise Symphony)..Haydn-Saint-Saëns
Sonata in A flat, op. 26.....Beethoven

American Conservatory of Music.

The graduates of the department of public school music of the American Conservatory have secured positions this year as follows: Helen Lee Bidwell, teacher of public school music, Mt. Pleasant, Utah; Allys Field Boyles, supervisor of music, Coffeyville, Kan.; Ruth Clapp, supervisor of music, Urbana, Ill.; Edith Geiger, supervisor of music, Belle Plaine, Ia.; Ebba Goranson, teacher of public school music, State Normal School, Athens, Ga.; Beryl Marie Hawley, teacher of voice, Beaver Dam, Wis.; Elaine Haynes, supervisor of music, Spencer, Ind.; Mabel Holtam, teacher of public school music, Starkwater, N. Dak.; Gertrude Murphy, supervisor of music, Clearfield, Ia.; Adelia Bender, supervisor of music, Almogordo, N. M.; Augusta Sewell, supervisor of music, Monticello, Ill.; Carric Shaw, supervisor of music, New London, Wis.; Nina Stephens, supervisor of music, Henryetta, Okla.; Gertrude Wood, supervisor of music, Springfield, Mo.; Earl Baker, assistant supervisor of music, Minneapolis, Minn.; George Damson, director of public school music, State Normal School, Gunnison, Col.; Harriet Elliott, supervisor of music, Fulton, Ill.; Elizabeth E. Peterson, supervisor of music, Moline, Ill.; Grace Ryan, supervisor of music, Paoli, Ind.; Alma Marie de Young, supervisor of music, Owosso, Mich.: Mae Meyer, supervisor of music, Pentwater, Mich.

President Hattstaedt has outlined a series of Saturday afternoon recitals for this season, which will, it is promised, eclipse even the standard of those of the preceding year. These recitals have become an important factor in the educational scheme of the conservatory and are attended by capacity houses.

Walton Pyre, the newly engaged director of the School of Expression, will have charge of the first recital, Saturday, October 3, and will give a program of select readings which will undoubtedly be of a high class, judging from Mr. Pyre's reputation as a reader and actor.

Mme. Ragna Linne has returned from her European vacation and resumed her work at the conservatory.

Lucy D. Hall will return shortly from Germany, to organize her classes in the Dalcroze Eurhythmics at the conservatory.

Adolf Weidig began his professional duties after a protracted stay in California.

Clarence Loomis has returned after being marooned three weeks in Zurich, Switzerland, and has resumed his position as teacher of piano at the American Conservatory of Music.

Henriette Weber Back from Success in Chautauqua.

Henriette Weber, the lecturer, who has made a name for herself with her opera talks and piano lecture-recitals, in which she has for associate Anne Irene Larkin, has just returned from the East, where she created a sensation with her opera talks. Upon her return Miss Weber was interviewed by a representative of the Musical Courier, who was informed that already the Larkin-Weber recitals are booked in all the leading cities of the East and Central West.

"The only trouble," said Miss Weber, "is that I find we are getting so many engagements, and it is impossible to



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ivide ourselves, so that on the same evening we could ppear in New York and Chicago, or in Detroit and oston, or Philadelphia and Minneapolis. Under such nditions we could accept all the offers we are receiving, it under present rulings, we being after all only human, ave to content ourselves with appearing only seven times weck and thus filling a record breaking season."

Miss Weber looked the picture of health and showed iat work is in itself one of the best recreations.

LEON SAMETINI'S RETURN FROM EUROPE.

Leon Sametini, who was honored recently in Paris with decoration of the Bien Public bestowed upon him by ic French Government, called at this office and informed ne of the representatives of the MUSICAL COURIER that c was glad to be back in Chicago. Mr. Sametini added iat his violin class at the Chicago Musical College this ear is already much larger than that of the previous year, id he spoke most enthusiastically about his material. Above all he was delighted with Claudia Page, who has ist returned from Europe, where she studied under Leopold Auer.

Mr. Sametini's return from Europe was somewhat different from others whose interviews have appeared in the MUSICAL COURIER. Mr. Sametini and his wife, though hey have reasons to be uneasy, as Mrs. Sametini's rother-in-law is in the civic guard in France, informed his office that his return on the steamship Tunisian was ery enjoyable, and that he returned to this country with ll his trunks and experienced a very pleasant vacation.

Minneapolis School of Music.

The fall term of the Minneapolis School of Music has ust opened and classes are now organizing in all departnents. Many of the former students have returned to heir studies and large numbers are registering from the city and all parts of the Northwest, which gives promise of a very busy year.

The vocal department is headed by William H. Pontius. Mrs. G. W. Critten and Stella Spears remain with he school and Esther Jones Guyer has been added.

The piano department is represented by Giuseppe Fabrini, Harrison Wall Johnson, Oda Birkenhauer, Signa C. Olsen, George Riecks, Mrs. Herbert Pendleton, Margaret Hicks, Louise Harrison Adams, Stella Spears, Alma Ekstrom, Helen Carpenter and Lottie Saby.

Karl Scheurer, of the Minneapolis Symphony Orchestra, will be in charge of the violin department, with Jean Koch and Ebba Sundstrom as assistants.

The directors have arranged for faculty recitals to be given in the school recital hall every Saturday morning at eleven o'clock, which are free to all pupils as well as the general public. The first recital was given by Margaret Hicks, pianist, Saturday morning, September 12, who gave an exceptionally interesting program in a brilliant manner. She was assisted by Dr. H. J. Meis, tenor, of Sioux City, pupil of William H. Pontius. Dr. Meis is well known as a concert singer, and his fine tenor voice, which is brilliant and resonant, is sure to make him known throughout the musical world.

All the regular courses in the department of oratory and dramatic art begin this week. The registration in the day school is the largest in the history of the school. The regular evening dramatic classes begin Monday evening, September 14.

Charles M. Holt, director of the Department of Oratory and Dramatic Art, has just returned from the East, where he spent some time looking up plays and other dramatic material for use with classes and the dramatic club this year. Mr. Holt's regular rehearsals with the school stock company begin this week. The company will be made up largely of new people this year, as George Duthie, Fred Congdon, Marie Gale and Edna Hills all have professional engagements.

Dostal Again Creates Sensation.

In an attractive, little pamphlet, issued by R. E. Johnston, the New York manager, among many other flattering press tributes, gained abroad by the artist in question, one sentence toward the bottom of the inside cover page reads thus: "Mr. Dostal, the Bohemian tenor, will concertize in the United States and in Canada during the seasons of 1914-15-16, and the public may prepare itself for a new sensation."

If the writer is not mistaken, this circular was published about two months ago, and it is a fact that in this brief space of time the tenor has filled over twenty important concert engagements, and if press criticisms and the general comment of the public can be depended upon, his every appearance has created a sensation.

On the evening of September 11, the great arena at Toronto, Canada, was filled to overflowing with Canada's representative people, among whom were the Grand Duke and Duchess of Connaught. A concert, conducted by the American Aid Society for the benefit of the Canadian Red Cross Society, was the occasion. Dostal's share of th honors came into prominence early on the program, wh he sang several of Canada's national airs and aroused th audience to a roar of applause. The tenor's lyric v with its wide range and appealing quality, produced effect and his hearers waxed more enthusiastic with each of his successive appearances throughout the evening. In the aria "Una Furtiva Lagrima," from "Elisire d'Amori," the best efforts of the singer seemed to have been achieved. Encores had to be given after every number.

Dostal posssses rare vocal qualities, combined with true musicianship and a personality worthy of his vocal gifts. His American career is without question already assured.



DAVID BISPHAM IN SOME OF HIS FAMOUS OPERATIC ROLES.

Bispham's Sound Logic.

It has been frequently asked how is it that David Bispham has created such a following in America that he has been able to remain here season after season without the supposed necessity of absenting himself occasionally in Europe for a year.

When approached upon this subject, the eminent baritone said: "Eliminating the possibility that I may have something which the people want and appreciate, which may be regarded as the first reason why an American artist is able to remain in his own country, I believe in applying sane business methods to the conduct of any career. I attempt to view what I have for sale in the same way that a merchant regards his goods, and I watch what the others offer so that every one shall not be traveling along the same path. I have never intended to use the stand I have taken for English song and pure speech as a so called 'business asset,' yet it has created a widespread interest, and in the last analysis it has been the best advertising any artist could have employed. This is on account of its educational and patriotic worth, and because it is the thing which should be fostered in an English speaking country."

When asked directly about advertising, Mr. Bispham said:

"I think that advertising is an art just as much as is singing or acting or anything else that we honor with that name. To interest the entire public in what a person has to offer for the public's own benefit or pleasure is surely worth consideration. I do not wish to be misunderstood, I do not mean blatant misstatements and sensational personal matters. I think that these things have made modest people dislike the 'advertising' side of their work, but a dignified presentation of a subject through proper medium should not be objectionable to any one."

One of Mr. Bispham's latest devices has been the employment of miniature photo stamps which are affixed to all literature and letters that go out concerning him. He has a wonderful series of character photographs from which to make reproductions, as he has appeared in nearly all the great baritone roles at the Metropolitan Opera House, in London and in Germany, and he has costumed some of his famous songs such as "Danny Deever," "Uncle Rome" and others for special representation. David Bispham's Alberich, Beckmesser and Kurwenal will ever remain in the memory of opera goers who were devotees of the Metropolitan in the days of the De Reszkes, Plançon, Nordica, Melba, Calvé and Schumann-Heink, and Mr. Bispham's career is one of the most brilliant among the wonderful galaxy of artists who have ever appeared on that time honored stage.

Alice Preston Sings in Newport.

On Friday, September 11, Alice Preston and Francis Rogers gave a song recital before a large and enthusiastic audience in Newport, R. I., at which the artists received much deserved applause. The following program was rendered:

Cattle Song ..... Old French
L'Amour de Moi ..... Old French
Mandoline ..... Debussy
Since Last We Met ..... Rubinstein
Mr. Rogers.

Avril ..... Paulin
Sandmännchen ..... Brahms
Ein Traum ..... Grieg
Miss Preston.

Fantasia in C minor ..... Bach
Mrs. Eustis.

North American Indian Song ..... Cadman
In a Garden ..... Hawley
Sylvelin ..... Sinding
Border Ballad (Scott) ..... Cowen
Mr. Rogers.

Lilacs ..... Marshall Kernochan
The Sleep that Flits o'er Baby's Eyes ..... Carpenter
Psyche ..... Paladilhe
Si tu le veux ..... Koechlin
Miss Preston.

Grivette ..... Gretry
La ci darem ..... Mozart
Miss Preston and Mr. Rogers.

Miss Preston will resume teaching at her studio, 30 East Thirty-fourth srteet, New York, November 1. Judging from the large number of applications thus far received, Miss Preston has every reason to expect a successful season.



Photo by Dover Street Studios, London.
ROBERT MAITLAND,
Bass-baritone.

signs of appreciating what is being offered them. The higher priced seats on the floor are still only indifferently filled, but there was very little room left in the two big balconies last evening.

And opera in English does flourish here as an institution, for be it recorded that the well known Carl Rosa Company began its I-don't-know-how-manyth season on last Monday evening also, presenting the "Tales of Hoffmann" at the Coronet. And when I arrived here, in the beginning of August, the Moody-Manners Company was playing at another suburban theatre.

SALVATION MUSIC.

There are all other varieties of music in London, too. Last Sunday evening I chanced to pass through Camberwell and heard a first rate Salvation Army band. There were over twenty men and I noticed not the slightest "circusy" effect. It was all brass instruments, and while the solo cornet, who had to play all the running passages (which usually fall to the lot of the clarinets), occasionally slipped a cog in his fingering in a most ingenious fashion, the alto, tenor and bass sections were excellent, producing a full mellow tone. They were playing something which seemed familiar and was, as I finally made out, nothing less than a fantasia on the old evening hymn "Lord, Dismiss Us With Thy Blessing." This staid and gentle old tune was put through the most astonishing paces and contortions, ending with a brilliant polonaise.

HERBERT FRYER'S AMERICAN TOUR.

Herbert Fryer, the well known pianist, is one of the Londoners who will spend the coming season in New York. However, Mr. Fryer's visit to America has nothing to do with the war, but is the result of an engagement completed long before there was any hint of strife. He will be one of the piano teacher at the Institute of Musical Art, will take a few private pupils as well, and will also do a great deal of public playing.

As a concert pianist, Mr. Fryer is very well known over here, not only in England but on the Continent as well. His musical education was distinctly English. He studied principally at the Royal Academy of Music, became later an associate of that distinguished association and a member of its teaching staff. But his playing has none of that austerity and coldness which are sometimes apt to be associated with the English school. On the contrary, it is most warm and sympathetic, and he produces a tone of great beauty. He has during his career given over forty recitals in London alone, has played a great deal in the English Provinces, and has made two extensive tours with Kubelik. At various times he has resided on the Continent and while there has played in the great capitals, Berlin, Vienna and Paris, as well as in many other important cities of Germany, Austria, Switzerland, France and Scandinavia. The press criticisms of his work have been uniformly excellent, both in England and on the Continent, as well as on the occasion of a short tour which he made through Canada last season. Mr. Fryer's work in New York will undoubtedly soon win for him there a place equal to that which he has long occupied in the London musical world.



GOING HOME TO ENLIST.

Jean Verd, the French pianist (seated in front), leaving England for Paris; beside him, Jean Binet; standing, right to left, Mrs. Jones, Mr. Campbell, Miss Curley, Mme. Binet, Miss Hasbrook, Leon Rice, Oscar Seagle, H. O. Osgood.

LATER LONDON NEWS.

(*Continued from page 5.*)

AMONG THE ENLISTED.

Word from Paris says that Charles Bowes, the Paris singing teacher, whose work has often been noticed in our Paris letters, has enlisted in the "Rough Riders," a corps of Americans in Paris who have volunteered to help France out of her troubles. Mr. Bowes is an expert in horsemanship, learned in Western America on the ranch before he ever thought of becoming a professional singer and teacher. Those who know his energetic nature will well understand that he could not wait about in idleness for things to happen but had to take a hand himself. The meager reports make it impossible to know whether or not the corps to which Mr. Bowes belongs are taking active part in the fighting now going on around Paris.

JEAN VERD ACTIVE.

Here is a picture which I meant to send with last week's letter, showing Jean Verd, the French pianist, just leaving Bramber in Sussex to return to Paris, where he now is in the hospital service.

MAITLAND'S PLANS.

Robert Maitland, the English bass baritone, whose name has frequently appeared in our London letters, is leaving shortly for New York, which city he will make his headquarters for a season of professional work in America this coming winter. Mr. Maitland has an enviable reputation, both as an opera and lieder singer on this side of the water. He has sung at Covent Garden Opera, has been four seasons with Mr. Beacham, and was at one time a member of the excellent company at the Hamburg Opera. He has sung in America with the Boston Symphony Orchestra and with many of the leading orchestras here, including the London Symphony, Queen's Hall, Hallé Orchestra, Monteux Orchestra, of Paris, and the orchestra of la Monnaie, of Brussels. He is also well known as a soloist at all of the large English, Scotch and Irish music festivals. As a lieder singer he has won an enviable reputation in recital, not only in England, but in Germany and Holland as well.

MUSIC TRADE CONDITIONS.

The music trade came pretty nearly to a standstill here at the beginning of the war, but confidence has revived rapidly and the music schools and private teachers evidently expect to have pupils, for orders are coming in in almost the normal quantity for this time of year. Those houses which depend on Germany for a regular supply of much of their stock are going to be in difficulty very soon. In fact, some of them already cannot supply certain music asked f I heard of an instance yesterday where a dealer regreti that he would not be able to supply certain music demai ed until "after the war."



HERBERT FRYER.

AMERICAN ENTERPRISE.

The energetic manager of Schirmer's London hou Ernest R. Voight, of New York, with characteristic Am ican enterprise, stole a march on the English publishers issuing with all possible speed a booklet, with very attr tive cover design, containing a simple but excellent rangement of the national song of each of the allied tions—not forgetting Japan—text both in the original l guage and in English. Over 13,000 copies sold in the fi eight days, making Schirmer's by far the busiest shop London at present.

LUCKY THEODORE HARRISON.

Everybody musical from the Continent who could away has taken refuge in London some time during last month. Theodore Harrison, the baritone, has b here with Mrs. Harrison for two weeks. They were luc enough not to have left Paris for a trip to Bayreuth, wh they had planned for just the time when the war bro out. They leave Saturday for America, going to A Arbor, Mich., where Mr. Harrison will take up his dut as director of the vocal department of the University Michigan.

MME. HOSTATER IN LONDON.

Other friends from Paris whom I found here yesterd were Julia Hostater, the lieder singer, with Mr. H tater and their son. The war has canceled the ma engagements which Mme. Hostater had in Germany ne winter, including an appearance with Nikisch and the C wandhaus Orchestra at Leipsic. It is quite possible th Mme. Hostater will be heard in New York this comi season.

GONE TO THE FRONT.

The mail this morning brings two communications fr French friends in Paris. One is from the pianist, Cami Decreus, who has been in America so often with Ysa Although not subject for military service, he has volu teered for the Forty-sixth Infantry and left Paris with regiment on September 4. He writes: "Dites, s. v. qu'a defaut de musique pour l'instant il lui faut manier fusil, et que—s'il a la chance d'etre encore en vie a la de la guerre—il retournerai en Amerique aussitot que c lui sera possible."

The other is from Frédéric Ponsot, the singing teach who was for so long with Mme. Marchesi. He write

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"Je vais être appelé pour la défense de Paris et je serai heureux de donner tout mon sang pour ma ville natale."

One sees from these few moving words the magnificently calm determination with which the French are going forth to the defense of their land. M. Ponsot must be, I think, in one of the advance classes of reservists, was undoubtedly kept among the defenders of Paris, and has been spared going into action up to the present. Decreux, a younger man and with the infantry, has very likely been engaged in the tremendous fighting on the Marne which is just concluding.

Good luck to both of you, friends, and may we all meet again after the war!

H. O. Osgood.

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BOSTON SYMPHONY CONCERTS ANNOUNCED.

Believed That Kreisler and Thibaud Will Fill Engagements with the Orchestra—Other Current News in Musical Circles.

Boston, Mass., September 18, 1914.

A cable from C. A. Ellis, now in London, has caused the management at Symphony Hall to announce the Boston Symphony season as an assured fact with the first pair of concerts beginning in Boston, October 16 and 17. The concerts scheduled in other cities too will take place on the dates originally named. Of necessity, little new music has been secured for the concerts, though otherwise, even in the matter of soloists, they will conform to their usual standard. It is said that in all probability both Kreisler and Thibaud, now reported at the front, will be able to fill their engagements with the orchestra.

Just a brief idea of the difficulties encountered by Mr. Ellis in arranging for a symphony season under war time conditions may be gleaned from the following: "When the war began, Mr. Ellis was motoring in Bavaria and the Tyrol. On August 1, the first official day of German mobilization, he was in Bayreuth conferring with Dr. Muck about the symphony work for the coming season. He then returned to Munich, and with Dr. Muck, who worked from Bayreuth, sought out the members of the orchestra, their plans and possibility of playing in Boston this fall. Little could be done in Munich, since it was impossible to send letters and telegrams into hostile countries, and Mr. Ellis had great difficulty in getting in touch with his men. When the restraint against foreigners leaving the country were taken off, the manager went to Rotterdam, where he made better progress with his search. Later he met Dr. Muck and they matured plans and engaged the necessary new players."

Sundelius Starts Season at Syracuse.

Though the month of September is usually counted as part of the off season with singers, Marie Sundelius again proves the exception to the rule, as her season opened on the very first day of that month with a concert at Syracuse, New York. Other important dates of Mrs. Sundelius in the near future are: Apollo Club, Chicago, October 5, concert, Chicago, October 18; Cleveland, Ohio, November 3; St. Louis, with the Symphony Orchestra, November 13 and 14. In addition to these Mrs. Sundelius has two dates with the Boston Symphony Orchestra in Hartford, Conn., November 24, and Worcester, Mass., March 9. On January 15 she is engaged for an entire recital at Bridgeport, Conn., while in June she is to be soloist at the Swedish Singing Festival to be held at the San Francisco Panama Exposition.

The Tables Are Turned.

The much predicted turning of American students to famous teachers in their own country now that Europe is impossible is actually coming to pass, and is proven by at least one instance in the experience of this writer. At the studios of Arthur J. Hubbard, in Symphony Chambers, not only have more applications for lessons been received than ever before, but several students have come to him who have studied in Europe, but were unable to get back this season. In one case the tables were particularly reversed when a pupil applying for lessons at the Hubbard studios said she had been recommended to him by her former teacher, Signor Cottogni, of Rome, the famous ex-operatic baritone.

Fox-Buonamici School in New Quarters.

A visit paid to the new quarters of the Fox-Buonamici Piano School in the Wesleyan Building, Copley Square, cannot fail to call forth admiring comment. At last this excellent school has accommodations worthy of its high rank in the community, while its enlarged facilities give opportunity for a greater enrollment of students. This result has already been observed, though the school only opened its doors on Monday of this week. Unique in its possession of two splendid musicians and accomplished virtuosi—Felix Fox and Carlo Buonamici—as its directors, this school is indeed in a class by itself, and can offer to ambitious students besides practical advantages a quality of inspiration not often found in schools of its kind.

Blanche Freedman.

Priscilla White Returns to Boston.

Though the memories of a delightful summer, spent for the most part in Switzerland, were undeniably overshadowed by her subsequent war experiences, Priscilla White, the Boston, Mass., vocal instructor, dwelt but briefly on personal discomforts in relating the story of European events as she witnessed them. Miss White, in company with a pupil, Helen Scott, and the latter's mother, were [illegible] from the Italian lakes to Nice when they first heard of the war. By a stroke of good fortune they managed to get over the border into Nice on one of the last trains to leave Italy. An enforced stay of sixteen days at Nice brought final relief in the shape of transportation through to Paris, whence they embarked on the steamer Rochambeau, arriving in New York September 7.

Upon her arrival home Miss White found it necessary to take a short "real" vacation before opening her studio and resuming her classes at Dana Hall School. Thoroughly refreshed by this, she is now well started in her teaching, and is particularly optimistic over the season's outlook, with larger classes than ever at Dana Hall and many pupils applying for private lessons at her Pierce Building studio in Boston.

Spalding Composed Violin Concerto.

When Albert Spalding returned to America early in July of this year the violinist brought with him a number of new compositions he wrote in Florence last spring, among the pieces being a violin concerto in one movement (F minor) and prelude and fugue for piano. Andre Benoist, Spalding's official pianist, who rehearses daily with the violinist, declares the concerto to be a work of scholarly type, beset with tremendous difficulties. Mr. Spalding has promised to perform the concerto in America this season. Mr. Benoist may also have an opportunity to play the prelude and fugue at one of the Spalding concerts.

At his last concert in New York, Spalding played a number of his shorter pieces, works which he later played in Europe with brilliant success. At one of the Spalding concerts at The Hague in October of 1913 the national paper, Het Vaderland, published a lengthy review of the American artist's attainments, and in conclusion remarked as follows about Spalding's creative talents: "It was a pleasant surprise to make the acquaintance of Spalding as a composer: 'Musical Period II' and 'Scherzo Giocoso,' one heard distinctly the 'note personelle.'"

One of the Rotterdam concerts on this tournee was equally a success, and the critics displayed sincere interest in the Spalding pieces. The musical reviewer for the Nieuwe Rotterdamsche Courant commented eloquently upon Spalding's performance of the Bach suite on his program, and lastly the critic stated: "The full measure of Spalding's great violin talent we were allowed to enjoy after the intermission, when he gave lighter pieces in his very best style. Two of his own compositions were far from uninteresting; the first, 'Musical Period II,' a fine mood picture of rather melancholy character, and the second, a 'Scherzo Giocoso,' here and there very original in harmony, with highly dangerous but well placed double stopping."

While in Stockholm, Spalding particularly delighted with a number of encores; one of his own, according to the Stockholm Aftentidingen, called 'Alabama,' in negro style, "made a great appeal."

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Mildred Dilling Returns in Safety.

Although not due until November, Mildred Dilling, the harpist, arrived in New York on Saturday, September 12, from Havre on board the steamship France. She left, after only a few days' stay in the metropolis, for the West, where she is booked for concerts in Cincinnati, Indianapolis, Chicago, St. Louis and other cities. She will return to the metropolis early in November to fill her New York engagements.

Miss Dilling, like many other American musicians and tourists abroad, found the war a source of much trouble and inconvenience. There were many instances, however, when good fortune smiled brightly on this young artist. When money was almost impossible to obtain, she found plenty; when passports were almost unobtainable, she managed to secure a stateroom, and, too, she just escaped the many perils, dangers and inconveniences that so many others encountered at this particular time.

Miss Dilling tells her experiences in a delightful manner, adding to her story that same degree of buoyancy and vigor that are delightful features of her playing.

"I had been working in Paris with Henriette Renie, the composer and harpist, until the very day of the crisis in European affairs," said Miss Dilling. "On July 25, Servia



MILDRED DILLING BOWLING ON BOARD THE STEAMSHIP FRANCE.

answered Austria and Europe was hurled into a horrible state of war.

"Mlle. Renie rushed me off at once to Etretat, a remote and peaceful fishing village on the coast of Normandy, where we worked unmolested and away from the turmoil until the last day of August.

"Rumors spread that the Germans were scouting about Rouen in huge motor trucks, and Etretat experienced a 'petit panique.' That horrible night all the inhabitants were troubled with a most excruciating nightmare, as hundreds of mad motor cars, one after the other in agonizing succession, hurled themselves down one hill into the make-believe sleeping village, and up another hill and on to Havre.

"The state of mind of the village was unspeakable until the morning, when, with the ghastly horde of motors past, the people of the village ventured out and learned that it had not been the Germans, but the Belgians on their whirlwind dash. They had escaped with several hundred motors before Namur was taken, and were on to Havre for mysterious military reasons.

"The fever abated for a moment only, as a report soon reached us that the Germans were in hot pursuit. Mlle. Renie dashed into my room and told me that the Germans were only fifteen miles away and that I must leave for Havre in fifteen minutes. Packing was simple, but the going was much harder. The last of the hotels, villas and the Casino were closing, and a stream of motors were carrying all they could to Havre. With remarkable good fortune I found a place for myself and baggage in one of the cars and in forty-five minutes I was in Havre.

"All the way we passed alarming lines of French and English soldiers awaiting the signal to fire. We shouted as loud as we could, 'Don't shoot!' We were allowed to pass, but every kilometre we showed our passports and finally got through the lines unharmed.

"At Havre there were thousands of clamoring refugees from Paris. Nevertheless, with remarkable ease I obtained the sought-after last room in the hotel, and, more miraculous still, a passage on the steamer France.

"A very lovely woman who had heard me play at the Central Presbyterian Church in New York for three years gave me the delightful cabin she had reserved for herself. So I sailed with the hundreds of other fortunate Americans on Sunday morning, September 6.

"As we went out of the harbor we passed the Tennessee, on board which the band was playing 'The Star Spangled Banner' for us. Realizing with great gratitude that we were off for a land of peace and prosperity again, every one flung his last French silver down to the soldiers on the docks.

"The trip across was a very pleasant one, few exciting incidents taking place. We arrived in New York on Saturday night, September 12, at 5.30 o'clock."

With a shrug of her shoulder—she is not very large, but very pretty—Miss Dilling concluded her unusually interesting interview and started for the door. "Yes," she added, "I'm glad to be back, away from worry and trouble—back in the land of millionaires."

Edna Showalter to Enter Recital Field.

Edna Blanche Showalter, American coloratura soprano, is to enter the recital field, and will make a tour of the United States, bookings for which are now being made.

The young singer already has aroused widespread favorable criticism of her singing, by appearances before the American and English public, in such roles as Minnie in "The Girl of the Golden West," Paoletta in "Paoletta," as well as in classical concert programs.

Her voice has been praised particularly for its sweetness, freshness, purity and flexibility, also for its high range.

Clinton D. Robinson, Hotel Colonial, New York, is Miss Showalter's personal representative in America.

Friedrich Hegar, composer and director of the Zurich Conservatory, has resigned his position.

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PUBLICATIONS AND REVIEWS

NOTICE TO PUBLISHERS.

This department is devoted to a review of old and new music publications, musical works, musical literary works and anything pertaining to the publishing of matters in music.

Only such publications and compositions will be reviewed as are deemed worthy of notice, and the MUSICAL COURIER *reserves to itself the privilege of rejection. It is also understood that any work or composition or book reviewed in this column relinquishes its copyright to any part or all of its parts so far as a review of the same can be applied. This does not mean that the* MUSICAL COURIER *assumes or claims any interest in the copyrights; it merely means that we are not to be held for any infringement of copyright by handling copyright publications or works in this department.*

Particular attention given to works of American composers and their products.

Boosey & Co., New York.

"In an Old Fashioned Town," a song, with words by Ada Leonora Harris, and music by W. H. Squire, has in it all the elements that go to make a popular song. We are not at all surprised to learn that the sale of this song in England, the land of its origin, has been unusually great. The difference between a great song and a great sale, however, is large. At the same time, it is futile for the artistic minority to find fault with a song which has the approval of the less critical majority. If Boosey & Co. have published a work which will sell in these hard times of war and taxes, they are to be congratulated.

"Carnival Time," a valse song, written and composed by Ivor Novello, is a good example of the natural and singable melodies which this young composer has already given to the song singing world. The accompaniment is full without being difficult and the harmonies are modern without being exaggerated. In the middle of the song the composer has judiciously employed more than a pageful of common time which much relieves the monotony of the waltz rhythm and makes the return to the original tempo unusually effective.

"The Garden of Your Heart," a song, with words by Edward Teschemacher and music by Francis Dorel, is a sentimental ballad of the best type, well written by a good musician, free from commonplace phrases, and yet in English ballad in form and spirit. We commend this song as a good one of its kind and which is not an imitation of something else.

"The Rainbow-Child," a song with words by Marguerite Radclyffe-Hall and music by S. Coleridge-Taylor, is artistically above and beyond the average song. It is typical of the composer, who was a master of the science of musical construction, and whose equipment consisted of an Anglo-Saxon brain and the passionate temperament of the African. A song of this nature is not subject to the caprices of fashion. It is a permanent addition to the list of high class songs to English texts.

"A Heart from Kerry," a song with words by Fred E. Weatherly and music by Edward Beverley, is a good example of an Irish song dressed up and polished for appearance on the concert stage. It has enough Irish to be classed as an Irish song, and it has enough modern harmony and agreeable accompaniment to be pleasing to a cultured audience of any nationality.

"Ninetta," a song, with words by Fred E. Weatherly, and music by A. Herbert Brewer, is a dainty little song of more than usual grace and attractiveness. The music is thoroughly spontaneous and full of vitality. For the origin of the lyric of this song Fred E. Weatherly, consciously or unconsciously, is indebted to the ancient Greek. In Anacreon's odes, the twenty-second in Moore's translations, a lover wishes to be a mirror, a robe, a streamlet, a perfume, a girdle, a necklace of pearls, a pair of sandals, for exactly the same reasons that Fred E. Weatherley's more prosaic and less impassioned lover desires to be a haircomb, a shoebuckle, and an easy chair.

"A Dream Song," words by Fred. G. Bowles, music by Wilfred Sanderson, has the easy flowing melody and unpretentious accompaniment the public has learned to expect from this popular and prolific composer. If this new song will not add to Wilfred Sanderson's reputation, it will at least maintain it.

"The Weathercock," a song with words by Longfellow and music by Liza Lehmann, is a pleasant musical accompaniment to a semi-humorous poem. If the words are clearly enunciated the song will be effective. Without the story, however, the melodic graces of this music will hardly rouse much enthusiasm in an audience. Like everything that Liza Lehmann writes, this music is thoroughly vocal and of value to teachers of singing.

"Parsifal," a new and cheap edition of Wagner's music drama, with the original German text, an English version by Edward Teschemacher, and a piano accompaniment arranged by Guillaume van den Dyck. This edition is uniform in size and style with other operas in Boosey's Royal Edition. The music is beautifully engraved, and printed on a thin, white paper of excellent quality, and there are numerous verbal indications of the orchestration. There are 364 closely printed pages, and the full price without professional discount is $1.50, which is practically two and a half pages for a cent. Such a price as this surely brings this standard work within the reach of the humblest student of music.

Clayton F. Summy Company, Chicago.

THREE SONGS. By W. Ralph Cox. "SOMEBODY LOVES ME," "MARSH ROSEMARY," "THE GREEN LADY."

The first of these songs is simple and unpretentious, though effectively written for both voice and piano, and the coquettish humor of Wm. Lord Reed's lyric is happily expressed by the music.

In the second song, "Marsh Rosemary," words by R. B. Tuthill, the composer shows considerable skill in voicing the changing moods of the poem, and he passes from the lyrical to the dramatic style with ease and effect. The rhythmical variety in the melody adds no little to the piquancy of the song.

In his setting of Fiona Macleod's "Green Lady," the composer has written a somewhat difficult and brilliant accompaniment to a vocal melody which admirably voices the romantic and mystic spirit of the poem.

Forty-four songs, by Jessie L. Gaynor, make a list of which any music publisher might well be proud. There is a certain charm and ingenuous simplicity in all that this popular composer has written. Her music is known to every amateur throughout the United States, and her name is a familiar one on countless programs. The names of the Jessie L. Gaynor songs published by Clayton F. Summy Company are: "And I," "The Night has a Thousand Eyes," "If I Were a Bee," "Cradle Song," "Flower's Cradle Song," "The Discontented Duckling," "Sugar Dolly," "My Dear Jerushy," "Molly," "Serenade," "Sleep My Beloved," "Nocturne," "Nocturne," "Come Down to the River Tonight Love," "If Love Be Won," "The Sunbeam's Kiss," "Spring Song," "The Riddle," "Star of Bethlehem," "Birth and Resurrection" (Easter song), "A Tiny Fish I'd Like to Be," "The Gingerbread-man," "The Jap Doll," "Slumber Boat," "Hush-a-bye, Close Yo' Eye," "Contentment," "Lest Winter Come," "A Valentine," "Maureen," "Only a Rose," "Mistress Mary," "To Astra," "A Query," "Mother Love," "My Top," "Fireflies," "Thou," "Cuddle Doon," "Wearyin' For You," "The Sea O'Dreams," "Send Your Love a Violet Flower," "Pat McGee," "By-Low," "My Baby," "Swing High, Swing Low."

Two Italian songs, with words and music by Gladys Parvis, do not call for an extended review. Both songs are short, simple, tuneful, and without any straining after emotional climaxes. They are useful for teaching purposes, apart from the musical attractiveness. They are called "Upon My Lips" (Ultimo Bacio), and "The Unbelieving One" (L'Incredula).

G. Schirmer, New York.
Boston Music Company, Boston.

New music for the piano:

"Valse in E flat," by Albert von Doenhoff—brilliant, modern in style and of moderate difficulty.

"Scottish March," by T. Hilton-Turvey—simple, ingenuous, though characteristic, and useful as a teaching piece for young pianists.

Three pieces called "Gondoliera," "Moto Perpetuo" and "Tempo di Minuetto," respectively, by James H. Rogers—interesting to advanced amateurs and pupils, well written in a somewhat academic style like etudes and sonatinas.

Three pieces called "Matinée de Printemps," "Dream Fancies" and "Pavlowa," respectively, by A. Goetzl—melodious and moderately difficult compositions that are romantic in spirit and admirably suited to the tastes of cultured amateur pianists.

"Album Leaf," by Harold Sanford—quaint, and possessing the grace and elegance of an Old World minuet.

Six compositions, called "Air de Danse," "Caravane," "Prière dans le Désert," "Intermezzo," "Unsoir à Burano," "L'Ile des Morts" and "Humoresque," respectively, composed by Franco da Venezia—spirited, full of animation and local color, with plenty of that estimable quality conveniently called atmosphere, effectively written for the keyboard and of medium difficulty.

New music for the violin and for cello:

Two Moussorgsky transcriptions for Kathleen Parlow, called "A Tear" and "Gopak," respectively, by A. Walter Kramer.

Prelude to the second act of "Cyrano," by Walter Damrosch.

Sixteen compositions for violin and piano by Ernest Centola—"Berceuse," "Suite Neapolitaine," "Suite Orientale," "Aria," "Valse No. 1," "Petite Suite Militaire," "Deux feuilles d'Album," "Vers le Passe," "Valse No. 2," "Chanson d'Automne," "Pomponnette," "Ronde de Nuit," "Mazurka," "Barcarola," "Chanson triste" and "Novelette No. 2."

"Mélodie," by Charles Huerter.

"Wellenspiel" ("Waves at Play"), a characteristic piece, by Edwin Grasse.

"Inspiration," an intermezzo for the violin, also published for the cello, composed by Leo Edwards.

"Barcarole," for violin, also for cello, composed by Joseph Gotsch.

"Cantilena," from prelude and fugue in E major, arranged by the composer for violin and piano, viola and piano, cello and piano, composed by Horace Wadham Nicholl.

Three pieces for the violin, called "Romance Pathétique," "Sérénade" and "Capriccio," respectively, composed by Henry Ern.

"Memories of the Beach," six pieces for violin and piano, called "Morning," "The Murmur of a Shell," "Shrimping," "The Haunted Cave," "The Sand Castle" and "Sunset," respectively, composed by Alfred Pusey-Keith.

"The Family Music Book," a collection of 252 pieces of piano and vocal music of moderate difficulty, selected from the works of classic and modern composers and including many old favorites universally known.

This volume ought to have an immense sale. We cannot understand how the publisher, G. Schirmer, can afford to engrave, print on good paper, bind in scarlet cloth, and sell 252 pieces, 790 pages, for $1. This beats any and every department store sale bargain we ever heard of.

Breitkopf & Härtel, New York.

Agents for "Graded Lists" of the music of the great composers—Handel, Bach, Haydn, Mozart, Beethoven, Weber, Schubert, Mendelssohn, Chopin, Schumann, Wagner and Brahms—a guide for teachers and students, compiled by G, Surtes Talbot, with bibliography, published by the Home Music Study Union, London. This paper bound pamphlet of forty pages gives a complete list of the compositions of the composers mentioned above. "The works of the great composers from Handel to Brahms have been given under four heads: Piano music, including arrangements for two hands; organ music, vocal music, and chamber music. A sound, cheap edition (not necessarily the lowest in price) having then been taken as a standard, the contents of the various volumes have been given in full, with the approximate grading of each item. Editions are complete wherever possible, selections being almost entirely excluded. . . . Grading is a vexed question, as it depends to a great extent on the individual judgment. The division into three broad classes of easy, medium and difficult has been based on technical rather than on interpretive difficulty. Had interpretation been taken as the criterion, paradoxical though it may seem, the easiest would so often have proved the hardest."

We find this little book of great interest, and we cannot see how it can fail to prove of the greatest aid to teachers.

Mme. Alves Returns from Leipsic.

After a period of nine years spent in Leipsic, Germany, Mme. Carl Alves, the vocal instructor, has returned to America and on October 1 will reopen her studios at 48 West Ninetieth street, New York. Mme. Alves has demonstrated repeatedly her ability as a teacher, and students in this country are thankful for her return to these shores.


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DR. WILLIAM C. CARL RETURNS FROM EUROPE

New York Organist and Director of Guilmant Organ School Recounts Some Interesting and Thrilling Experiences in War Stricken Region—Brings Back Many Novelties.

Dr. William C. Carl, director of the Guilmant Organ School and organist of the First Presbyterian Church, New York, returned, Friday, September 18, on the steamship Lusitania after his annual European trip and visit with the Guilmant family in Paris.

"Yes," said Dr. Carl, "I had a delightful visit in Paris as the guest of Felix Guilmant, little dreaming that war was to be declared and the entire civilized world to suffer in consequence. One of my interesting experiences was the opportunity of playing the old organ in the Church of St. Gervais, where François Couperin played for many years. The organ has five manuals and the pedals are not more than 6 inches in length, starting from low B instead of the usual C. The instrument has been well preserved and some of the stops, notably the reeds, were admirably voiced. The priests were especially interested when I played one of Couperin's compositions and the visit was most enjoyable. At Notre Dame, where I had the pleasure of hearing Louis Vierne extemporize, I was more than ever impressed by his marvelous talent and extraordinary musicianship. He played the fantasie in G minor by Bach at the offertory in the true classic style and with a legato rare to hear in these days. Mr. Vierne is one of the world's greatest organists and will probably visit America in the near future. He is about to write his fourth organ symphony, with the dedication of which he has already honored me. Joseph Bonnet, at St. Eustache, who is without question the most sought after organist in Europe, today, had planned a concert tour, to cover nearly every country on the Continent. This is all abandoned now, and I presume he is already at the front. My pupil, Rowland W. Claffey, organist of the American Church, in the Rue de Berri, remained at his post until the government moved to Bordeaux. He has had large success in Paris and had hoped to remain for some time."

"Have you decided upon any new work at the Guilmant Organ School for the coming season?"

"Yes, several important additions will be made. I visited the Paris Conservatoire, the Schola Cantorum, the Royal Academy of Music in London and Trinity College of Music, and shall hope to incorporate ideas which will be of practical use here. The Gregorian chant and plain song will be featured and practical work in playing the church service will receive more attention than ever before. Special classes will be formed in this subject and students required not only to accompany the service but to become familiar with the oratorios and solo accompanying as well."

"It is exceptionally good. Students are applying from all parts of the country in large numbers and we shall doubtless begin the season under the most auspicious conditions. America is bound to become the Mecca of music, and musicians and will in all probability soon be the musical center of the world."

In speaking of the present crisis, Dr. Carl said: "It is the most stupendous political fugue the world has ever seen, or will ever witness again. 'Musical Europe' is completely demoralized. In Switzerland, as soon as the mobilization was effected, music in the parks, cafés, boats and even in the churches was suppressed. The musicians made an appeal through the press, as with their work taken away, nothing was left for actual support. At Bayreuth, when the curtains closed on the first act of 'Parsifal,' the day the troops were called, the stage hands, artists and all who were eligible for military service, including Siegfried Wagner, made a dash to respond, and the audience was forced to leave without the completion of the opera.

"In France, the Opera, Opera Comique, Comedie Francaise, as well as every theatre and place of amusement, have been closed for weeks. I remained some time with Maurice Kufferath, director of the Theatre de la Monnaie, Brussels, who with Mme. Kufferath was spending the summer in Switzerland. M. Kufferath, who, as head of the Grand Opera in the Belgian capital, where so many stars, from the debut of Mme. Melba to the present day, have first made their success, is in a worse plight than most of his confreres. It will doubtless be a long time before operatic matters are normal in Belgium.

"In Trinity College of Music, London, I was told that four of the staff had already gone to the front, although the mobilization in England is voluntary. The only concerts given thus far in London are those at Queen's Hall, under the direction of Sir Henry Wood. I heard Solomon, the boy prodigy pianist, play there a few nights ago, when an admirable rendition of César Franck's D major symphony was played by the orchestra. The audience, although large, was not of the size one expects at these concerts. All is war, nothing but war! Consequently, His Majesty's Theatre is not large enough to accommodate those who want to see the production of 'Drake,' with Sir Herbert Tree in the cast. The musical festivals, for which England is noted, are all abandoned. In the music shops, where at this season of the year the rooms are filled with music, ready to be shipped to the various choral bodies throughout the Dominion, there is not a single copy being sent.

"What effect the war will have in America during the forthcoming musical season remains to be seen. It is, however, the one great chance for our country and should not be lost sight of. America is absolutely capable of taking care of herself. There is no need for students to go abroad, as the facilities in the States equal anything to be found in Europe today. Early this summer, before the war was thought of, a prominent business man, resident in Paris, told me that in his opinion only one in five thousand of those who go abroad for study should do so. In regard to organ music, in which I am naturally interested, our opportunities for studying and hearing the best in music are not surpassed in any other country. Let America now show the world what she can and is capable of doing, and thus take her rightful place with other nations."

ESCAPE FROM SWITZERLAND.

"Where were you when war was declared?"

"In Switzerland," replied Dr. Carl, "where for over four weeks I was trying to escape. The war came as suddenly



DR. WILLIAM C. CARL.

as a typhoon in the Orient, and before any one realized we were bottled up and unable to do anything but await developments. Too much cannot be said of the kind treatment given by the Swiss people. They cashed checks, gave credit when necessary, and did all in their power to make us comfortable. The English and American Governments tried for weeks to organize special trains, and finally succeeded in doing so. Passports were, of course, 'en rigueur,' and, as well, had to be viséd by the French consul before leaving.

"I left with 500 passengers on a regular express train from Geneva. In order to secure a seat, I hired a man for ten francs in gold to wait on the line for hours and remain in the seat until I could pass through the station and reach it. Many others did the same. It was necessary to take provisions for the trip and to carry as much hand luggage as possible, on account of the uncertainty of the trunks. All went well until reaching Lyons, when without a moment's warning we were obliged to change cars, with no one to give a word of direction. The scene was indescribable; every one rushing for a train, all with their hand luggage, and no one knowing where to go. I finally found one marked 'Paris,' and secured a seat, utterly exhausted, as was every one, in this mad attempt to reach the French capital.

"How shall I describe Paris? It was like a tomb! I never could imagine a city so changed. Nearly everything closed. The iron shutters in front of countless shops bearing the notice that the 'patron' had gone to the front, and many of the hotels were being used as hospitals. There were no busses and the Metropolitan (subway) was being run by brave women who were replacing their husbands. It was necessary to get a 'permis de sejour,' have the passport signed by the Prefect de Police and also by the English consul before leaving by the first possible train for Boulogne-sur-Mer. This trip was such as never to be effaced from one's memory. Thousands of troops were to be seen in every direction. Eight train loads were on the same track ahead, making a delay for hours. All the men were eager for newspapers, which we either handed or threw to them, as well as chocolate, lead pencils and whatever we could find. A German airship of the Taube type hovered over our train and the next day threw bombs into Paris. We could hear the battle several miles off and passed, at a snail's pace, through the lines at Amiens. Finally Boulogne was reached, but the last boat for the night had left. The next morning saw us off for England—all too happy to get out of the fighting zone. Thuel Burnham, the well known pianist, was among those who escaped by this train, having left Paris at a moment's notice."

"What of your plans?"

"I have many, but first of all I am only too glad to be at home again. While abroad I secured many novelties for the season and had the honor of arranging with Theodore Dubois, the distinguished French composer, who for many years was director of the Paris Conservatoire and organist of La Madeleine, to accept the position of honorary president of the Guilmant Organ School, made vacant by the death of the late Alexandre Guilmant. The honorary committee contains the names of these eminent artists: Eugene Gigout, St. Augustin, Paris; Sir Frederick Bridge, Westminster Abbey, London; Joseph Bonnet, St. Eustache, Paris; Georges Jacob, St. Louis d'Antin, Paris; Charles Tournemire, Ste. Clothilde, Paris; Baron Ferdinand de la Tombelle, French composer; Dr. Charles W. Pearce, Trinity College, London, and John E. West, English organist and composer.

"I will concertize extensively, produce several new works at the First Presbyterian Church and conclude the final arrangements for the reopening of the Guilmant Organ School, scheduled for October 6."

Polak's Success at Toronto.

Emil Polak's public activities are continuing with increasing success at each new appearance. This gifted young American pianist, who is devoting every effort to the art of accompanying and composing, is making for himself an enviable reputation in his chosen work. Demands for his services are constantly forthcoming from many of the foremost artists in this country at the present time.

Of recent occurrence, September 11, was his successful accompanying at the festival concert given in the Arena at Toronto, by the American Aid Society, for the benefit of the Canadian Red Cross Society. On this occasion the solo artists furnished by R. E. Johnston, of New York, were George Dostal, the Bohemian tenor; Jerome Uhl, baritone; Mabel Garrison, soprano, and Eva Mylott, contralto.

The versatility and absolute musical thoroughness which proved the young pianist's qualifications for his work were given plenty of scope on this program, and the ensemble results achieved were highly satisfactory.

Mr. Polak announces the completion of an English ballade, entitled "Proclamation," with words by Thomas Dixon, which has been written exclusively for the tenor George Dostal, and which will be featured by the Bohemian artist on many of his forthcoming concert programs.

Bisbee Pupil at Wells College.

Genevieve Bisbee's talented pupil, Charles Frederic Naegele, gave a successful recital at Wells College, Aurora, N. Y., on September 1. The following program was enthusiastically received by a large audience of music lovers who assembled in the chapel of the college to listen to this young pianist:

Toccata	Schuman
Etude, C minor, op. 10	Chopi
Etude, E major, op. 10	Chopi
Etude, A minor, op. 10	Chopi
Etude, D flat major, op. 25	Chopi
Nocturne, D flat major	Chopi
Hark! Hark! the Lark	Schubert-Lis
Spinning Song	Mendelssoh
Intermezzo	Paula Szal
Prelude, G minor	Rachmanino

In response to the repeated applause, Mr. Naegele added Liszt's transcription of Schubert's "Erlkönig."

Owing to the demands from several Southern pupils Miss Bisbee has determined to open her studio earlier than previously, and she is already at work preparing for a busy season.

Muskingum College Engages Erie Pianist.

Edward H. Freeman, pianist, of Erie, Pa., has accepted a position as director of the conservatory at Muskingum College, New Concord, Ohio. That college and its president, Dr. J. Knox Montgomery, are to be congratulated upon the acquisition of so valuable a member to the faculty.

Alfred Schattmann, a Berlin composer, has finished a three act comic opera called "The Spirits of Kranichstein."

CINCINNATI SYMPHONY SEASON IS ASSURED.

Dr. Kunwald Will Arrive Very Soon—Current Notes of Interest.

Cincinnati, Ohio, September 16, 1914.

It is welcome news to all patrons of the Cincinnati Symphony Orchestra concerts that Dr. Ernst Kunwald, who spent the summer in Europe and is a subject of Austria, has been released from military duty and is now on the high seas homeward bound. Cincinnati's symphony season will therefore open on schedule time and will, no doubt, be more appreciated than ever, since one or two cities have found it impossible, on account of the many musicians who cannot get back from Europe, to attempt symphony concerts this winter.

CINCINNATI NOTES.

With the return of Frederic Shailer Evans and Marcian Thalberg during the current week, the artist faculty of the Cincinnati Conservatory of Music was made complete and plans are now being formulated for a busy artist concert series. Signor Tirindelli is looking forward to an extension in the activities of the Conservatory Orchestra and will begin rehearsals Tuesday, September 22, for the first concert, early in November. There have been many applications made for membership in this excellent organization and Signor Tirindelli will have exceedingly fine material to work with. The theory and composition department has been a strong magnet for many talented young musicians, and Edgar Stillman Kelley found an unusually promising class awaiting him upon his return from abroad.

The first rehearsal of the College of Music Orchestra will be held next Thursday afternoon, at 3 o'clock, in the Odeon. The splendid student body, augmented by a number of new players in each department, will undoubtedly be brought to higher efficiency than ever before. Not only have the violins and cellos been greatly strengthened by a number of exceptionally talented young students of these instruments, but there will also be quite an increase among those specializing on wind instruments. The College Orchestra promises to be equipped on a better basis this year than heretofore, and its members again will profit by the training afforded by this practice and public performance under the tutelage of more than one director. Johannes Miersch again will conduct the orchestral numbers, Louis Victor Saar the accompaniments to the chorus, and Albino Gorno the solo numbers and the opera. This training may be obtained free of charge by well prepared pupils.

The two large concert instruments which afford students of the College of Music the very best facilities for study and practice of pipe organ underwent a thorough reconstruction during the latter part of the summer and have since been pronounced by the builders to be in excellent shape. The organ department, under the instruction of Lillian Arkell Rixford and Adolph H. Stadermann, continues its effective work in the preparation of church and concert organists, and virtually all of the advanced students of the department will occupy positions this coming season.

Among the many excellent appointments received by Conservatory graduates during the summer, those of the past week will be of particular interest. Gertrude Isidor has been made head of the violin department of Lander College, at Greenwood, S. C., and Carrie Small has been elected in the piano faculty of Hamilton College, Lexington, Ky. Miss Isidor, a talented post-graduate from the class of Chevalier Tirindelli and one of this city's rare talents, will be much missed in local musical circles, as will also Miss Small, who has become well known through her frequent successful concert appearances. Miss Small is a graduate from the artist department, having been a pupil of Frederic Shailer Evans for a half dozen years.

Aspiring vocalists of this city and vicinity are actively taking advantage of the presence in Cincinnati of so eminent an exponent of the German lied and German opera as Hans Schroeder, recently added to the faculty of the College of Music. While he was established in Chicago, Mr. Schroeder had several professional singers from this city taking special work in the aforesaid departments in which he excels. In keeping with the policy of the institution constantly to increase its teaching facilities, Mr. Schroeder was prevailed upon to come to Cincinnati and has already declared himself well pleased with his present environment. His voice is one of lovely modulation, and in his interpretations accomplished some legitimate pianissimo effects that not only places his art on a very high plane, but also makes his delivery extremely popular. Aside from his genuine musicianship, Mr. Schroeder is highly educated, a linguist and speaks and sings almost as beautiful English as he does German. His first public evening recital is anticipated with much pleasure, inasmuch as local music lovers have not heard a lieder singer of his qualifications for some time.

Emil Heermann, concertmaster and soloist of the Cincinnati Symphony Orchestra, and Walter Gilewica, the German pianist, who since their affiliation with the faculty of the College of Music have become such intimate associates, are preparing for an evening of sonatas to be given among the first of the college events. It would be difficult to find two artists so well suited by artistic ideals, personality and temperament than Messrs. Heermann and Gilewicz, and their offerings will undoubtedly prove a delightful feature to the ensemble concerts this season.

The engagement of Emil Heermann and Dorothy Fitzpatrick, one of his violin pupils at the College of Music, has been announced. Miss Fitzpatrick is a very talented, as well as an extremely pretty young lady.

Many of the Cincinnati artists returning from Europe have particularly horrifying tales to tell of hardship and hunger and worry about transportation, but Edgar Stillman Kelley has the grisliest tale of all. "I was on a train packed to its limit, trying to get to London and a boat for America, when some soldiers got on with a woman bound with ropes. 'What did she do?' I inquired. 'Do women also make war?' The soldiers guarding her replied: 'She gouged the eyes out of our wounded soldiers left helpless on the field!' Probably all her people had been killed, no doubt some one near and dear to her, and I suppose she lost her mind."

Theodore Bohlmann and his wife, who spent the summer most delightfully in their cottage in Maine, have returned home.

Dr. Fery Lulek's class at the conservatory is rapidly increasing in number and interest. Several of his pupils are preparing for the opera class soon to be established at the conservatory.

Mrs. Edgar Stillman Kelley spent a month at Peterborough, N. H., this summer, and has returned much refreshed to her work at the Conservatory of Music.

Albino Gorno and his wife suffered many hardships in their return voyage from Italy, where they spent the summer. Signor Gorno found a remarkably large class awaiting him at the College of Music ready to begin work.

JESSIE PARTLON TYREE.

Song Dedicated to Nana Genovese.

Novelli, the composer, has dedicated his song, "Vorrei," to Nana Genovese, who has added it to her programs and will sing it at her recitals next winter.

The following reference to the soprano, appeared in the Los Angeles Tribune, August 30, 1914:

Not without reason have been the universal criticisms of operagoers that impresarios in the past have given too much consideration to singing only, irrespective of external aspects and efficient acting. If the star possessed some beauty and could act, they seemed to imagine all that was necessary in the remainder of the company was a passable voice.



NANA GENOVESE AS CARMEN.

There has been a revolution in this respect, not only in America, but in every country in Europe. Impresario Lambardi saw and read understandingly the handwriting on the wall, as is demonstrated from a glimpse of the artists he has, with the aid of Cario Marchetti, the general manager of the Los Angeles National Grand Opera Company, gathered together for the season in this auditorium next January.

None is more prepossessing in appearance than the charming Nana Genovese, a mezzo soprano who has earned a well deserved reputation in Europe and America. She is exceptionally good as Carmen. Many critics compare her rendering of that role in singing and acting to that of the world renowned Mme. Calvé.

Fortunate or unfortunate, as musical connoisseurs may be pleased to consider it, Mme. Genovese is a society woman of great wealth. Singing is her grand passion, and she has spared neither money nor practice. . . .

This young woman is now resting in New York City after a long season of concert work. Impresario Lambardi, who is again back in Los Angeles, says most emphatically that the war in Europe cannot in any serious degree effect the National Grand Opera Company, and that the company will be here to open as advertised.

(Advertisement.)

Marcella Craft's Big Season.

Just before the declaration of war in Europe, Marcella Craft, for five years prima donna of the Royal Opera at Munich, returned to her native land for rest. Manager M. H. Hanson has cut short her rest by pledging Miss Craft to start work immediately. She will begin her first concert tour in America by replacing Emma Eames as principal soloist of the Maine festivals, both at Bangor, October 1, and Portland, October 5. After appearing at Boston, New York and Pittsburgh, she will proceed to San Francisco, being engaged by the San Francisco Symphony Orchestra as its first soloist of the season. On this occasion Miss Craft will be heard in excerpts from "Madama Butterfly." It is in the title role of Butterfly in which she has appeared all over Germany, and she is regarded as one of the best Butterflies and, strange contrast, as one of the best Salomes of the German stage.

Robsarte's Pupils in All Fields.

Lionel Robsarte, the New York singing teacher, formerly prominent on the stage in the Schumann-Heink company and others, now the New York representative of Trabadello, of Paris, has artist pupils prominently before the public in various specialties of vocal music. They are principals on the grand opera, opera comique and light opera stages; in concert, recitals, vaudeville and church circles; as teachers, and on the dramatic stage.

Herewith follows a partial list of those best known in grand and comic opera:

GRAND OPERA STARS.

Lillian Grenville (two years' daily lessons), prima donna soprano; Milan, Brussels, Chicago, Metropolitan and Paris operas.

Mme. Jungmann (two years' daily lessons), prima donna contralto; Elberfeld, Metropolitan, Vienna operas.

Emanuel Iacoletti, tenor (two years' daily lessons), now singing in Naples.

Matias Escheverria, baritone, St. Petersburg, Cairo, Buenos Aires, Havana operas.

Ralph Errole, leading tenor Lombardi and Chicago operas.

Helene Travis, soprano, Mascagni Opera Company.
Aurora Medcn, soprano, Aborn Opera Company.
Mabel Mahlstedt, soprano Aborn Opera Company.
Estelle Hartman, soprano, now singing in Italy.

OPERA COMIQUE AND LIGHT OPERA.

Ruby Norton, soprano.
Jeanetta Methven, coloratura soprano.
Helen Tashman, dramatic soprano.
Nellie Walker, dramatic soprano.
Louise Doré, soprano.
Grace Methven, soprano.
Evelyn Bohlman, soprano.
Marie Smith, contralto.
Agnes Methven, contralto.
Ray Youngman, tenor.
John Hoffman, tenor.
William Evans, tenor.
R. Craig Campbell, tenor.
William Rankin, tenor.
Harry Munro, baritone.
Hal Pierson, baritone.
Orton Love, basso cantante.

PITTSBURGH NOTES.

Pittsburgh, Pa., September 18, 1914.

Josephine B. Kirk, reader, and Florence Stewart-Blackmore, pianist, gave an interesting performance of Maeterlinck-Debussy's "Pelleas et Melisande" in Glenshaw last Saturday afternoon. Both artists are women of charm and culture and brought to this difficult work painstaking care and conscientious effort lightened and warmed by the glow of fine talent and rare insight. Without sacrifice of dramatic intensity, Miss Kirk emphasized the poetic and mystical elements of the drama. She was ably supplemented and supported by Mrs. Blackmore's artistic and finished handling of the piano score.

Among the out of town pupils studying with T. Carl Whitmer during his summer term is Mary Lee Reed, pianist, also organist of the Baptist Church at Fort Smith, Ark. Mr. Whitmer is unusually busy during his summer term, with professionals from other cities who study with him during their vacation period.

Marjorie Keil-Benton, soprano of the First Baptist Church, has returned to her position after a three months' tour of the West with Ferrante's Orchestra of the Redpath Bureau. Mrs. Benton had a very successful trip and is considering several offers for longer tours next season.

HOLLIS EDISON DAVENNY.

The Witeks to Return.

Word has been received by Herwegh von Ende that Anton Witek, violin soloist and concertmaster of the Boston Symphony Orchestra, and his wife, Vita Witek, the pianist, of Berlin, will return to this country early in October and will resume their instruction at the Von Ende School of Music at New York.

Victor Harris Resumes Work.

Victor Harris has already resumed work for the winter at his studio, The Beaufort, 140 West Fifty-seventh street, New York.

The Munich Conservatory (Royal Academy of Musical Art) had 432 pupils last season.

AMERICA'S HOST ABROAD.

[The MUSICAL COURIER is endeavoring to keep the subjoined list up to date. As soon as arrivals are reported in this country their names are removed from this roster. Should there be an oversight, or should any of America's musical personages now abroad not be included in the appended table, the MUSICAL COURIER would be grateful to receive such information so as to be able to keep the reference schedule correct. This list is not confined to Americans exclusively but embraces also all foreign artists resident in this country or who were expected to come here for participation in the musical season of 1914-15.—Editor MUSICAL COURIER.]

A

Arthur M. Abell, J. Allen, Leonora Allen, Richard Aldrich, Pasquale Amato, Paolo Ananian, Frances Alda, Arthur Aldridge.

B

Mrs. A. M. Blair, Birdice Blye, Alice L. Bryant, Mrs. Norah Brandt, Enid Brandt, Jessie Baskerville, Charles Bowes, Eddy Brown, Edmund Burke, John Braun, Alice Bingham, Mrs. George Beck, Helen Blain, Lillian Blauvelt, Carlo Buonamici, Rudolph Berger, Alessandro Bonci, Ferruccio Busoni, Willy Burmester, Amadeo Bassi, Lucrezia Bori, George Barrere, Grace Burnap, Hope Hopkins Burroughs, Wilhelm Bachaus.

C

Enrico Caruso, Julia Claussen, Cleofonte Campanini, Shanna Cumming, Lina Cavalieri, Arthur M. Curry, Mrs. Claude Cunningham, Augusta Cottlow, Pauline Curley, Lucy Call, Grace Cole, Marian Clark, Kittie Cheatham, California University Glee Club, Gertrude Cleophas, Jane Noria-Centannini, Maria Cavan, Julia Culp, Francis Coppicus, Jacques Coini, Ernesto Consolo, Charles Cooper, Andrea Casertani.

D

Adamo Didur, Charles Dalmores, Norah Drewett, J. F. Delma-Heide, Jenny Dufau, Emmy Destinn, Eleonora de Cisneros, Gaston Duchamel, Loretta Del Valle, Camille Decreus.

E

Annie Ellermann, Albert Elkus, Emma Eames, Edwin Evans, C. A. Ellis, William Engle.

F

George Fergusson, Truman Fassett, Mrs. E. Potter-Frissell, Benjamin Fabian, Geraldine Farrar, William Förster, Anna Fitzhugh, Carl Flesch, Edoardo Ferrari-Fontana, Flonzaley Quartet, Sam Franko, Rita Fornia, Carl Friedberg, Adelin Fermin.

G

Giulio Gatti-Casazza, Louise Gunning, Leopold Godowsky, Katherine Golcher, Katharine Goodson, Mr. and Mrs. Isaac Gans, Hedwig Glomb, Emily Gresser, Mary Garden, Paolo Gruppe, Emilio de Gogorza, Ossip Gabrilowitsch, Clara Clemens-Gabrilowitsch, Aristodemo Giorgini, William J. Guard, Paolo Gallico, A. J. Goodrich, Otto Goritz, Dinh Gilly, Elena Gerhardt, Archer Gibson, Mr. and Mrs. Felix Garziglia, Mrs. Warner Gibbs.

H

Julia Hostater, Sara Hayman, David Hochstein, Ellis Clark Hammann, George Harris, Jr., Sue Harvard, Margaret Huston, Edwin Hughes, Carl Hillman, William Hinshaw, Edward Hargrave, Elmer G. Hoelzle, Allen Hinckley, Genevieve Houghton, Alfred Hertz, Heinrich Hensel, Frieda Hempel, Marie Hertenstein, Hans Himmer, Edna Hoff, Walter Heermann.

J

Sascha Jacobson,, Anna Taylor Jones, Clayton Johns, Edward Johnson, Hermann Jadlowker.

K

Grace Kerns, Mme. Rider-Kelsey, Earle G. Killeen, Sergei Kotlarsky, Georgia Kober, Adele Krueger, Fritz Kreisler, Dr. Ernst Kunwald, Leopold Kramer, Louis Koemmenich, Walter Kirschbaum, Frank King-Clark, Mrs. Frank King-Clark.

L

Felice Lyne, Hans Letz, Kathleen Lawlor, Leslie Loth, James Liebling, Cordelia Lee, Lucille Laurence, Marie White Longman, Josef Lhevinne, Georges Longy, Frank la Forge, Theodor Lattermann, Henri Le Roy, Mario Lambardi, Dr. and Mrs. Lovette, Edwin H. Lemare, Elizabeth Leonard, Louis Lombard.

M

Charles Henry Meltzer, Florence Macbeth, Zitella Martin, Marguerite Melville, Alma Moodie, Francis Maclennan, Florence Easton Maclennan, Christine Miller, Harry Munro, Marie Mohler, Francis Macmillen, Isolde Menges, Dr. Karl Muck, Ottilie Metzger, Lucian Muratore, Vanni Marcoux, Margarete Matzenauer, André Maquarre, Elisabeth Mack, Hans Merx, John McCormack, Daniel Maquarre, Katharine McNeal, Leopold de Maré, Laya Machat, Mrs. Daisy McKay, Victor Maurel, Carmen Melis, Pietro Minetti.

N

Emma Nevada, Mignon Nevada, Hildegarde Nash, Arthur Newstead.

O

Hendrikje Ohlsen, H. O. Osgood, W. B. Olds, Professor Otto, Mrs. Charles Orchard, Margarete Ober.

P

Paul Petri, Louis Persinger, Mrs. Dolly Pattison, A. Buzzi-Peccia, Henry Perry, Eleanor Pochler, Alfred Piccaver, May Esther Peterson, Ignace Jan Paderewski, Lucille Peck, Eleanor Peocock, Kathleen Parlow, Giorgio Polacco, F. Parme, S. van Praag, Anna Pavlowa.

Q

Alfred Quinn.

R

Titta Ruffo, Kate Rolla, Claude Reddisch, Meta Reddisch, Leon Rains, Elizabeth Reeside, Léon Rothier, Henry Russell, Marie Rappold, Albert Reiss, Jacques Renard, H. Royer, Leon Rice.

S

May Scheider, Gaston Sargent, Viola Gramm-Salzedo, Gladys Seward, Arnolde Stephenson, Carl Stasny, Wager Swayne, Irma Seydel, Theodore Seydel, Arthur Shattuck, Kurt Schindler, Ernest Schelling, Sigismund Stojowski, Albert Stoessel, Oscar Saenger, Andrea de Segurola, C. Wenham Smith, Ethel C. Smith, Carlos Salzedo, Katharine Loyal Phillips Shaw, J. D. Sample, Leo Slezak, Maria Sammarco, Arrigo Serato, Sevcik Quartet, Max Smith, Josef Stransky, Giulio Setti, Leo Schultz, Ann Swinburne, Rudolph E. Schirmer, Arthur P. Schmidt, Bruno Steindel, Umberto Sorrentino, Marcella Sembrich.

T

Louis Cambell-Tipton, Arturo Toscanini, Jacques Thibaud, Luisa Tetrazzini, Otto Tuft, Oswald Thumser, Enrico Tremonti, Elizabeth Topping, Isadore Troostwyck, André Tourret.

U

Otto Urack, Josef Urban, Jacques Urlus.

V

Alice Verlet, Otto A. Voget, Edna ver Haar, Coenraad von Bos, Luisa Villani, Constantin von Sternberg.

W

Felix Weingartner, Helen Bixby Wetzel, Edyth Walker, Hermann Hans Wetzler, Clarence Whitehill, Marie Louise Wagner, Nancy White, G. C. Weitzel, Helen Warrum, Coral Wait, Carolina White, Frank Waller, Beatrice Wheeler, Herman Weil, Anton Witek, Vita Witek, E. Walther, Edith Bower Whiffen, Grace Bonner Williams, Frederic Warren, Mrs. Warren.

Y

Eugen Ysaye.

Z

Alice Zeppilli, Katherine Ziegler.

Returned and Returning.

Louis Blumenberg, president of the MUSICAL COURIER Company, returned to New York last Friday on the steamship Lusitania.

Dr. Wm. C. Carl, the organist, was a passenger on the steamship Lusitania, arriving in New York Friday, September 18.

Louise Gerard-Thiers, the New York vocal teacher, returned from Europe, September 15.

Laurette Duval, a Providence, R. I., singer, has returned to that city from Europe.

Mme. Tecla Vigna, the Cincinnati teacher of singing, has returned from Europe.

Marie Josephine Newlove, pianist, of Minneapolis, expected to sail from Genoa, September 20.

Albino Gorno, of the Cincinnati, Ohio, College of Music, has returned from abroad.

Mildred Dilling, the harpist, arrived from Havre on board the steamship France, September 12.

Andreas Dippel returned from Europe September 15.

Martha Falk-Mayer, sister of Wm. J. Falk, and Beulah Munson, sailed from Liverpool Saturday, September 12, on the Lusitania, which arrived in New York September 18.

Siegfried Philip, the baritone, of Copenhagen, who is to appear in concert in this country, was a passenger on the same boat.

Herman Sandby, first cellist of the Philadelphia Orchestra, has sent word from Copenhagen that he will sail for this country during the latter part of September.

Anna Case, the Metropolitan Opera soprano, returned to New York last week via Montreal.

Caroll Badham Preyer, the New York vocal teacher, formerly of Paris and Berlin, arrived in New York on the steamship Noordam, of the Holland-American Line, August 4. Mme. Preyer sailed from Rotterdam on the second steamer sailing from that port following the declaration of war.

John Adams Warner, a member of the faculty of the D. K. G. Institute of Musical Art, Rochester, N. Y., is back from his summer spent with Godowsky at Ostende.

Marie Deutscher arrived in New York Saturday, September 12. She came on the steamship St. Louis and was obliged to travel steerage.

Ferdinand von Inten came from Europe August 29, on the steamship Olympic.

Regina de Sales has recently returned from Paris.

Anita Rio is expected to arrive in Boston September 24, on the White Star steamship Canopic.

Jeanne Jomelli arrived on the Lusitania, September 18.

James Sauvage, the baritone and teacher, of Newark, N. J., returned from Europe on September 18, on board the steamship Lusitania.

Howard Brockway, the American composer, is back in New York from abroad.

Esperanza Garrigue is due to arrive in New York, September 29, on the steamship Noordam.

Harold Land, of Newark, N. J., baritone and pupil of James Sauvage, of Newark and New York, arrived in New York, September 18, on board the steamship Lusitania.

Arthur Alexander, the tenor, arrived in New York, September 17, on the steamship Patria, from Marseilles.

Arthur Hartmann, the violinist, was a passenger on the steamship Patria, arriving in New York, September 17, from Marseilles.

Maximilian Kramer, European manager of McCann's Tours, Inc., returned to New York, September 15, on the Potsdam.

Minnie Tracey, soprano, has arrived in New York.

Joseph Gotsch, the cellist, and member of the New York Philharmonic Society, arrived in New York on the Finland, September 13.

Harry Rowe Shelley, organist and composer, arrived on the steamship Lusitania, September 18.

Edna Darch, a San Diego, Cal., musician, has returned from Europe.

E. A. Günther arrived in Boston on the freight steamship Socstdyk, September 3.

Nelle Boutelle, soprano, returned on the Philadelphia.

Vernon d'Arnalle, American baritone, is now in America.

Herma Menth, pianist, was a passenger on the Rotterdam, which arrived in New York on Labor Day.

N. Lindsay Norden has arrived in New York. Mr. Norden is director of the Aeolian Choir of Brooklyn.

Harold D. Phillips, of the Peabody Conservatory of Music, Baltimore, has returned from England.

Weldon Hunt, the Boston teacher of voice, has returned to that city from abroad.

Louise Bramhall has arrived in New York from Europe.

Oscar Seagle, the baritone, arrived in New York, Friday, September 18, on the steamship Baltic.

Antonio Scotti, the Metropolitan Opera Company baritone, sailed from London on the Mauretania, September 19.

Mrs. H. H. A. Beach, the American composer, has reached New York from abroad.

Sydney Ellison, the operatic producer, is coming to New York from London on the Cunard steamship Mauretania, which left England September 19.

Theodore Spiering, the conductor-violinist, arrived in New York on Monday morning, September 21.

Harold Bauer, the pianist, is expected to arrive in San Francisco, September 30, from Australia.

George W. Stewart, arrived from Europe on Monday, September 21, on the steamship New Amsterdam.

Richard Arnold was also a passenger on the steamship New Amsterdam, arriving in New York, September 21.

Ada Soder-Hueck, the contralto, is en route to New York aboard the steamship Noordam, which sailed from Rotterdam, September 19.

George Hamlin, the tenor, was due in Boston from Naples, September 22, on the steamship Canopic.

Frank Gittelson, the American violinist, arrived in New York on the steamship New Amsterdam, Monday, September 21.

Thuel Burnham expects to sail from London on September 25 via the Allen Line to Montreal.

Dr. W. L. Blumenschein, of Dayton, Ohio, reached New York on Monday, September 21, via Canada.

Priscilla White, vocal instructor, of Boston, Mass., has returned from Europe.

The League of Music Critics of Germany numbers forty-two members. The League of Those Who Are Not Music Critics, in New York, numbers only five members.—New York Morning Telegraph.

Marguerite Dunlap's Career.

It will be of interest to the clubs and local concert managers to learn that Marguerite Dunlap, the contralto, is about to launch her larger concert career, after being encouraged to do so by the unusual successes which she has been achieving at detached appearances made during the past season or two.

Coming to New York from South Carolina a few years ago, Marguerite Dunlap was taken in hand by Florence Manchester, the vocal pedagogue (who has been the artist's only teacher), and Miss Dunlap's vocalism developed so rapidly that she soon was able to do church solo work and filled positions in time at the First Grace M. E. church, the Clinton Avenue Congregational Church, and the Church of the Saviour, where she is at present.

About four years ago the Victor Talking Machine Company became aware of Miss Dunlap's exceptional voice and musical gifts, and secured her for their mixed quartet and concerted work, and for solo records, her most successful one being "Stille Nacht," which has had a tremendous sale and is familiar to nearly all owners of a Victor library of records.



MARGUERITE DUNLAP,
Contralto.

Miss Dunlap's highly profitable work at the Victor plant kept her engaged so continuously that she found concert traveling to be impossible, but she continued her studies with Mrs. Manchester, and as her services began to be demanded from outside sources, made appearances at nearby places which soon attracted managerial attention and much favorable critical comment, some of which is subjoined in excerpts:

Marguerite Dunlap's voice is mellow, round, luscious, with an appealing quality that is peculiar to a beautifully modulated contralto. She sings with ease, confidence and with a valuable faculty of interpretation. Her rendition of the aria, "Thou Art the Guide of Our Youth," left little to be desired.—Poughkeepsie (N. Y.) Newspress.

She won her audience with her sweet contralto voice solos and it is safe to say that she will be secured to appear in Pittsfield on a second occasion.—Berkshire Evening Eagle, Pittsfield, Mass.

Marguerite Dunlap's voice has a melody and sweetness that touches and draws the audience to her.—Summer Citizen, Asbury Park, N. J.

An exceedingly sweet voice. She sings with much artistic expression and feeling.—Arlington (N. J.) News.

A contralto voice of unusual beauty and range, which creates an impression which can only grow in depth of appreciation as time goes on.—Ottawa (Canada) Evening Journal.

For some fine singing in a group of three varied short songs Marguerite Dunlap received a hearty recall when she gave a very dainty and clever rendering of a quaint little song entitled "Hi Li'l Fellow."—Citizen, Ottawa, Canada.

A real contralto voice, which has distinct dramatic power.—Atlanta (Ga.) Journal.

A voice of superb quality and wide range and a charming personality. The friends she won last night would be pleased to have her come to this city again.—Pittsfield Journal, Pittsfield, Mass.

Sings with personal understanding of the thoughts she expresses. Her voice is particularly beautiful.—Poughkeepsie (N. Y.) Eagle.

Her rich contralto notes never sounded better nor was her interpretation ever more deep and sympathetic than in the role of Ursula.—Allentown (Pa.) Morning Call.

Miss Dunlap's most recent success was scored at the Peterborough (N. H.) MacDowell Festival, when the MUSICAL COURIER found occasion to call attention to her unusual beauty of voice, her uncommon depth of feeling, and her very attractive appearance and personality. As the Boston Globe remarked in its notice of the festival: "Miss Dunlap returned much matured in quality and intensity of tone and in the conception and delivery of her songs. Her singing was that of a woman of mind, feeling and emotion."

Gertrude F. Cowen has secured the services of this brilliantly promising young contralto and now is booking a tour for her which will extend Miss Dunlap's activities over a much larger field than formerly. Of her quick and decisive success wherever she sings there cannot be much question.

NEW YORK BREVITIES.

Mme. Dambmann Resumes—Kriens and His Manifold Activities—The Boices—Studios Reopen.

New York, September 19, 1914.

These "Brevities" will be brief indeed this week, inasmuch as local conditions, the warm weather and our foreign relations are such as to make the season late in beginning. Few teachers have really resumed work in Greater New York; some have not yet succeeded in breaking away from their forced European stay. When it takes five days to travel from Switzerland to Havre, France, and the traveler has to carry his own food, drink and blankets, then there is reason for European delay. This was the case with Dr. William C. Carl, who returned last week.

EMMA A. DAMBMANN RESUMES.

Emma A. Dambmann has resumed vocal instruction at her residence-studio, the Calumet, 340 West Fifty-seventh street. She announces this in a tasteful twelve-page circular containing notices of her own beautiful and much admired singing the past summer at Watch Hill, Musicolony and other resorts; a picture of herself; an essay, "Advice to Aspiring Singers," which was printed in the "Opera Magazine" last season; pictures of some of her leading pupils, with notices of their singing; names of forty pupils of last season, etc., all of which, in compact form, makes good reading. Especially is the "Advice" well worth any one's attention.

AN ATTRACTIVE CIRCULAR.

Charles W. Hyde, basso, issues a tasteful circular letter containing a brief sketch of himself, modestly written, alluding to his being a Cornell University graduate, that he has sung in the choir of the Church of the Divine Paternity and in the Schola Cantorum chorus, and making definite impression in the type written document. It is so different from the usual verbose communication from musical people that attention is called to it.

KRIENS' NEW STUDIO IN CARNEGIE HALL.

Christiaan Kriens, the composer, violinist, teacher of violin at "The Castle" School, director of music at Park Avenue Church, conductor of the large Kriens Symphony Club of 100 members, all amateurs, has been very busy "resting," as he calls it, by working in various forms of musical art at St. John River, Canada. October 1 he will open his fine new studio, 864 Carnegie Hall. The Symphony Club will reorganize soon after October 1, and the concerts will be resumed. Last year these concerts crowded the auditoriums in which they were given; the closing concert, at Aeolian Hall, was especially noteworthy and dignified. All metropolitan newspapers gave it attention.

THE BOICES RESUME.

Mrs. Henry Smock Boice, the teacher of many singers who are known to the public, and her daughter, Susan S. Boice, have had a fine summer's rest. The former has returned to her residence-studio, 43 East Twenty-seventh street, opposite Madison Square Garden, and resumed teaching. She accepts pupils, and takes them in a graduated course, from the beginning to finish. Artists from the Boice Studios appear as soloists at the Maine Festivals, so Mrs. Boice will attend at both Bangor and Portland; she also goes to the Bach Festival, at Bethlehem, Pa. Miss Boice has had a unique summer, being in charge of the music at a splendid camp in Canada. Entertainments in the open, in the woods, with appropriate music composed by herself, all this was very enjoyable in its closeness to nature. Last year they gave "The Piper" and this year Alfred Noyes' "Sherwood Forest," the solos and chorus composed by herself. She also sang some of her own music, all of it being unaccompanied. Quoting her: "We all come back to the cities refreshed, and with an uplift mentally, morally and physically." The present month she is spending at a cottage on the Atlantic Coast, opposite Old Point Comfort, resuming teaching in the two separate Boice studios at 43 East Twenty-seventh street, on October 1.

OWING TO THE WAR

MR. CHARLES W.
CLARK

has cancelled the extensive tour of Great Britain and Ireland booked for him by L. G. Sharpe of London

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Ada Soder-Hueck Returning to America.

Mme. Soder-Hueck is now on her way back to America on the steamship Noordam, which sailed from Rotterdam, September 19. She writes from Oberhof, three thousand feet above sea level, in the famous Thüringen Forest, that on reaching Hamburg in the early summer by the Kaiserin Augusta Victoria, she traveled to Cologne and thence up the Rhine to Mosel and Eifel, and on to Switzerland, where she was caught by the war. She made her way immediately to Berlin, taking eight days for the trip. On this journey she encountered Richard Strauss sitting on his trunk in the aisle of the train. She had the same unpleasant experiences as many others, but, at the time of writing, expected to reach home without further difficulty.

THE GERMAN CONTRALTO ON BOARD THE KAISERIN AUGUSTA VICTORIA.



MME. SODER-HUECK (LEFT) AND A GROUP OF FRIENDS IN THE GARDEN OF THE PARK HOTEL IN FITZMAN ON LAKE LUCERNE.

Bernthaler to Concertize in Middle West.

Carl Bernthaler, the pianist and conductor, of Pittsburgh, and his Festival Orchestra will give a series of orchestral concerts in the principal cities of the Middle West. Mr. Bernthaler has just closed a successful summer season at Pittsburgh.

Carrie Hirschman Detained in America.

Carrie Hirschman, the pianist, who has just returned to New York from the mountains, will begin her professional activities, October 1. Aside from her concert engagements, Carrie Hirschman will be busy with a large class of pupils.

IN ALL THE KEYS.

Eugenie Pappenheim, the former prima donna, now equally famous as a vocal instructor, has returned from her vacation and resumed lessons at her apartment studio, 101 West Seventy-eighth street, New York.

Ida Woodbury Seymour, the Brooklyn soprano, made a very favorable impression at the "Good Luck" summer meetings held by the Murray Grove Association, Murray Grove, N. J. At the missionary rally of August 17 she sang "He Leadeth Me," and on Memorial Sunday, August 22, "Fear Not Ye, O Israel," in Potter Memorial Church, with fine effect. Later, concluding the day's exercises, she very appropriately sang "Goodbye, Sweet Day," by Vannah.

Hattie Clapper Morris, the singer and teacher, has returned safely from Europe via Montreal. She finds the outlook good for her usual busy winter, though her patrons do not begin until next month. In London, where she gave lessons, her artist pupil, Maria Strakosch, the soprano, made a most successful debut in "Faust." Other artists prominently successful in concert, opera, church and elsewhere are her pupils, some of them never having had any other teacher.

Philadelphia is to hear "Martha" early in the autumn. It will be sung by the Behrens Opera Club at the Academy of Music. Thaddeus Rich, concertmaster of the Philadelphia Orchestra, who will conduct the performance, is now in charge of the rehearsals.

Eighteen hundred people listened to Cadman's Indian songs as sung by Mrs. Andrew Crozier, of Pittsburgh, in the big auditorium at Chautauqua, New York.

Marion Weed, of Rochester, N. Y., who was singing in opera in Germany at the outbreak of the war, is taking a course of lessons in nursing, with the intention of offering her assistance as a helper to the Red Cross nurses.

Mme. von Unschuld, Washington, D. C., has returned from the West, where she has been giving lectures and recitals. She is also booked for a series of engagements next season.

Henry Kaspar, the pianist, spent the summer in England. He has prepared programs under the coaching of Tobias Mathay, of London, for a series of recitals to be given during the winter.

Geoffrey O'Hara, a New York musician, has returned to Washington, D. C., from the Southwest, where he went to make phonographic records of the songs of the Navajo Indians. The Indian Bureau is making a collection of these songs, with a view to preserving the music of the disappearing Indian tribes, and of using them in connection with the education of the Indians in the schools.

Newark, N. Y., is considering the advisability of forming a community chorus, to give four or five free concerts during the year.

Lillian Ludwig has been elected directress of the musical department of Blinn Memorial College, Brenham, Tex. Miss Ludwig is a graduate of Baylor Female College at Belton, Tex., and goes to Brenham from Sherman, Tex., where she has taught piano and voice for the past three years.

Having nearly completed a municipal auditorium, the city of Oakland, Cal., is making plans for a series of popular symphony concerts by the People's Philharmonic Orchestra, a local organization.

At a recent musicale given by Elmer S. Joyce, the Bridgeport, Conn., artist, in his home at Musicolony, the soloists included Belle B. Ten Eyck, soprano; Mrs. Howard Baker, contralto; Dr. Franklin Lawson, tenor; Arpad Rodo, violinist; Otto Graff, pianist, and Mrs. Elmer Beardsley and Mrs. Joyce, accompanists.

Marie Josephine Newlove, of Minneapolis, who for seven years has been a pupil of Leschetizky at Vienna, expected to tour Europe this fall, but owing to the present hostilities in that country she has been obliged to alter her plans.

Mr. Fletcher has returned to Toronto, Canada, from New York, where he secured the rights for first production of a number of beautiful new choral works for the Schubert Choir concerts in February next, among which are "The Beatitudes," by Rachmaninoff, and "Sanctus and Benedictus," by Tschaikowsky.

A new feature of Dr. Little's Conservatory of Music, Beaver, Pa., this year will be the opening of the Pittsburgh branch to facilitate the attendance of pupils residing in Pittsburgh and outlying districts other than the Beaver Valley.

From Paris comes this statement: "With a view to keeping up the spirits of the soldiers at the front, the Minister of War, M. Millerand, has authorized the famous Breton poet and singer, Theodore Botrel, author of "La Paimpolaise" and several other popular pieces, to go to sing patriotic songs in the depots, camps and hospitals of the eastern and northern armies."

Cincinnati, Ohio, will resume the rehearsals of its May Festival chorus, October 5, under the direction of Alfred Hartzell.

The St. Paul Musical Academy, a new institution founded by E. Bruce Knowlton, who also is its president, and who comes from Toledo, where he formerly was president of a musical college, has opened for the season. Mr. Knowlton has announced that the work of the college will be presided over by a faculty of thirty, the majority of whom are St. Paul teachers.

A series of faculty concerts are to be given during the school year, the first of which will be presented this month at White Bear, Minn., where a branch school has been started by Minnette Lake Warren.

Rudolf Larsen, late of St. Petersburg, Russia, and for several years a pupil of Professor Auer, has taken up his residence in Toronto, Canada.

Fred Carson, of Trenton, N. J., has been filling many engagements during the summer season at Sea Isle City and Atlantic City, N. J. The baritone has, it is reported, many engagements for the coming season in concert work in Trenton.

Kansas City, Mo., has a recently organized Musical Art Choir. The officers are: Ralph Townley, president; Florence White Miller, vice-president; Mrs. F. M. Holyrod, secretary and treasurer, and George Deane, director.

The Orpheus Quartet, Kansas City, Mo., composed of Marvin Bryan, first tenor; Joseph Sanders, second tenor and pianist; Harry Clay, baritone, and Stanley Norvell, bass, is beginning its second season.

Bernadine Julia and Mary Lee Korn are two talented fourteen year old pianists of New Orleans, La. A benefit concert has been arranged to send them abroad for study.

Spokane, Wash., is said to be duly proud of its 100 voice male chorus, a new organization. H. W. Newton is the director and C. Olin Rice the accompanist.

Alma Webster Powell and Marion Powell, with A. J. Powell, accompanist, were heard in vocal numbers, and Eugenio di Pirani in classical piano selections at a concert at State Line Pavilion, Great Barrington, Mass., given the last week in August.

John C. Bostelmann, Jr., owner and director of the Bostelmann Conservatory of Music, Corning, N. Y., has been elected president and active manager of the Rochester (N. Y.) Conservatory of Music. Florence Belden Weeks was elected vice president, and Floyd H. Spencer, secretary and treasurer. William E. Duckwitz, for seven years director of the Toledo Conservatory of Music, is to be head of the piano department. Other members of the faculty are Hermann Handry, of the Royal Conservatory, Brussels; Edgar G. Frazier, Florence Belden Weeks and Frederick Richards Benson.

More than 100 members of the Singers' Club celebrated "Sincere Day" at the home of Victor W. Sincere, manager of the Bailey Company, Cleveland, Ohio, recently.

Mrs. George S. Richards has been elected president of the Matinee Musical Club, Duluth, Minn.

Despite the war, the Rochester (N. Y.) Orchestra is to have its full list of soloists.

Oscar Gareissen has become one of the directors of the D. K. G. Institute of Musical Art, Rochester, N. Y. Mr. Gareissen is dean of the faculty and head of the department of voice culture and the art of singing. Associated with him are Tom Karl and Leila Livingston. Jennie Beach Mumford, teacher of piano, has been added to the faculty. Hermann Dossenbach is at the head of the violin department, and Alf. Klingenberg is at the head of the piano department. The D. K. G. Institute of Musical Art is the successor to the Dossenbach-Klingenberg School of Music.

Donaldson's Busy Season.

Gay Donaldson, the baritone, of Cleveland, Ohio, well known to churchgoers as the director of the choir at the Euclid Avenue Baptist Church, in addition to being the baritone soloist, is extremely busy preparing for his coming season. Mr. Donaldson will be heard in concert and also in joint recital with Alice Shaw, the Cleveland contralto. The recitals will consist of solos, duets and song cycles and should prove of great interest to music lovers, since both Mrs. Shaw and Mr. Donaldson are splendid artists.

Zoe Fulton with Pittsburgh Orchestra.

One of the most successful soloists who appeared with the Pittsburgh Festival Orchestra during its summer series of concerts on the lawn of the Schenley Hotel, Pittsburgh, was Zoe Fulton, the contralto, of Pittsburgh. Miss Fulton scored with her audience, leaving an excellent impression of her work. Miss Fulton proved convincingly her ability as an artist in concert work, while her worth in the field of opera is well known to her many admirers.

In Harmony.

She (at the ball game)—Why does he make those motions with his arms before he pitches the ball?

He—Those are signals to the catcher. The two men work in concert.

She—Dear me! Is that the concert pitch I've heard about so often?—Boston Transcript.

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VOL. LXIX.—NO. 13 | NEW YORK, WEDNESDAY, SEPTEMBER 30, 1914 | WHOLE NO. 1801



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(2) MILDRED POTTER,
Contralto.
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(3) CLARENCE E. WHITEHILL,
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(4) EVAN WILLIAMS,
Tenor.

(5) FLORENCE HINKLE,
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MUSICAL COURIER

OL. LXIX.—NO. 13. NEW YORK, WEDNESDAY, SEPTEMBER 30, 1914. WHOLE NO. 1801.

BERLIN SEASON BUSY AND INTERESTING.

otwithstanding the War Music Goes on in the German Capital—The Philharmonic Orchestra Gives Its First Concert—Julia Culp and Ludwig Wüllner Heard in Joint Recital for the Red Cross—The Nikisch Concerts to Be Resumed—Also the Philharmonic and Singakademie Choirs Decide to Give Their Regular Seasons.

Jenaer St. 21,
Berlin, September 14, 1914.

The musical season in Berlin promises to be much more ive and interesting than was thought possible two weeks o. Confidence has been restored to such an extent that merous concert institutions which had decided to re- in inactive during the winter have now announced that y will give their regular series. The Nikisch Philhar- nic, the most important of all Berlin concerts, will be en; the regular series of matinees and evenings of that comparable oratorio society, the Phil- rmonic Choir, under Siegfried Ochs, ll occur as usual; the Singakademie oir, under Georg Schumann, also ll resume activities, while an almost dless number of Red Cross concerts celebrated artists will draw out the triotic public. There will be no arth of concerts of the highest ade; what the war will eliminate ab- utely can easily be dispensed with— endless and tedious concerts by butantes and mediocrities. We are sured of the Royal Opera, the Char- tenburg Opera, the Philharmonic ps, three times a week, in addition the above list of musical entertain- nts—in very truth a remarkable owing for a war capital.

Philharmonic Opens Its Season.

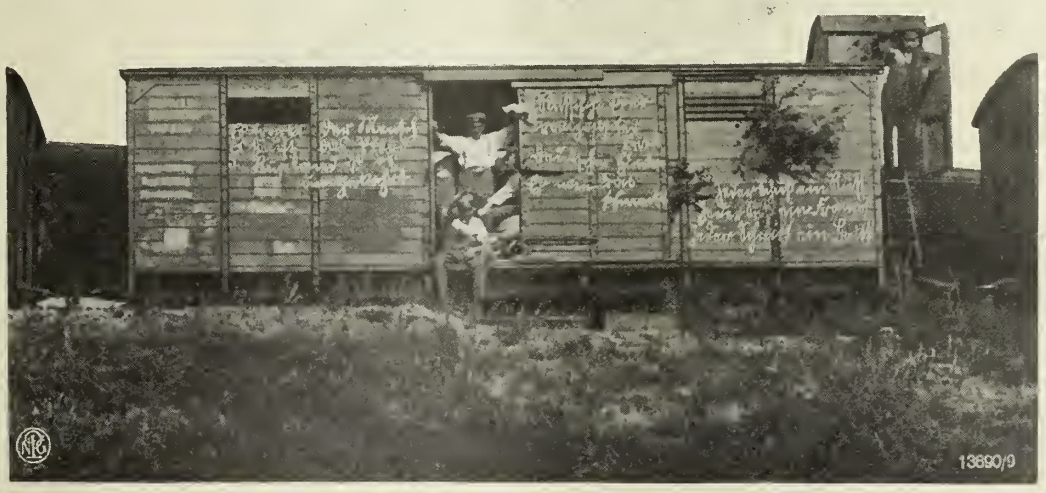
The first concert of the Philharmonic Orchestra occurred ptember 12, and the Pops commenced last night—two eks earlier than usual. The first Philharmonic concert s given for the benefit of the war fund and how far patriotic spirit and a love of music go hand in hand in rlin was evidenced by the immense audience that com- tely filled our largest concert hall. The Philharmonic rchestra was assisted by the Berlin edertafel, which sang several beauti- l old Dutch works for male choir d orchestra with patriotic texts that flected eloquently the mood of the rman nation at the present moment. here were also two baritone solos ng by Otto Teichmann. The choir, der Max Wiedermann's leadership, ng magnificently. The audience ood up en masse while the final num- r, a "Dankgebet," was rendered. Ar- ur Schnabel gave a refined, finished ading of the Beethoven E flat con- rto and Hildebrandt conducted the oriolan" overture and the "Eroica" mphony effectively. The gross re- ipts were turned over to the war nd.

Culp-Wüllner Recital.

Julia Culp and Ludwig Wüllner, o prime favorites with the Berlin blic, were heard in joint recital for e first time on Thursday, the 10th. his concert was given for the Red oss, and Beethoven Hall was sold t. Mme. Culp sang gloriously, her ice sounding fresher and more beau- ful than ever. Her selections were der by Beethoven and Schubert. Wüllner sang a group lieder with impassioned delivery, but he was more im- essive and successful in four recitations by Liliencron d Hauptmann, creating with these a veritable furore. Both artists were in magnificent form and aroused great enthusiasm.

Other Concerts.

Several other important concerts for various charities connected with the war have been given and many more are to follow in the near future. One of particular interest will be given jointly by Ferruccio Busoni and Xaver Scharwenka for the benefit of needy musicians. There are hundreds of such, who have been thrown out of employment through the war. At another concert Conrad Ansorge and Willy Hess will play the "Kreutzer" sonata. At still another the leading soloists of the Royal Opera will participate.



GERMAN FREIGHT CAR USED AS BARRACKS.

Forgotten Millöcker Operetta Revived.

Carl Millöcker's charming forgotten operetta, "The Field Chaplain," was revived, September 5, at the Charlottenburg Opera and scored an emphatic success. It was thirty years ago that the work was first produced in Berlin; it had a great run for one whole season and then disappeared from the boards. It has chiefly the patriotic character of its libretto (which deals with the great uprising of the German people against Napoleon in 1813), to thank for its resurrection, but the music itself is so delightfully spontaneous and melodious that it was well worth bringing out again for the sake of the score alone. In the third act Sudermann's "Kaiserlied" was skillfully introduced, with music by Director Hartmann. The audience listened to this standing. The artists, Hausen, Lordmann, Lieban, and Mmes. Stolzenberg and Schneider, deserve warm praise for their spirited singing and acting. Möricke conducted. Great enthusiasm prevailed after the second act, which closes with the German national hymn, in which the entire audience joined, all standing.



GERMAN TROOPS ENTRAINING.

Germany and Foreigners.

On all sides here one hears nothing but praise for the wonderful attitude of the German authorities and the public at large toward all foreigners, be they friends or enemies. The Russians and English who are here in Berlin in large numbers receive every possible courtesy. Germany does not look upon the individual Russian, French or English citizens as enemies; it is the nation only. The private property of these people here is as safe as it would be in their own countries.

Naturally Russians and Frenchmen holding public positions in Germany have lost their posts, for the patriotic spirit of the people, which is tremendous throughout all classes, demands this. Michael Press, who was engaged by the Dresden Royal Opera Orchestra to succeed Petsi as first concertmaster, has been notified by the management that his contract has been canceled. Press is a Russian.

Outdoor Opera.

Weber's "Freischütz" was recently performed in the open air in the Zoppot forest near Dantzig. With the lovely bay of Dantzig as a background, the performance was impressive.

Cellist Malkin in Trouble.

Joseph Malkin, who has been engaged as solo cellist by Dr. Muck for the Boston Symphony Orchestra, is experiencing difficulties in getting out of Germany, as he is a Russian subject.

Flesch Undecided.

Carl Flesch, who was in Berlin for a couple of days last week, is at present undecided whether to sail for America or not. He belongs to the so called Austrian "Landsturm" and he may be called to arms any day.

Arthur M. Abell.

WHAT MAY HAPPEN TO MUSIC

In the London Musical Times Ernest Newman Gives Voice to His Views on the Subject of How the European War Will Affect Music.

"The German publishers will almost certainly be so hard hit that they will be unwilling or unable to speculate in new music of the higher sort. If the war continues for a year or two, every musical undertaking that at the best of times has hard work to keep its finances on the right side will cut down all superfluous expenditure; one effect of which will be that composers must either abate the extravagance of their present demands for performing fees or do without performances. . . .

"It is impossible," he writes, "for the continent to pass through so great a strain as this without a setting free of great funds of dormant emotion, and a turning of old emotions into new channels. These tremendous crises always have a far-reaching nervous effect. Sensitive and delicately poised

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brains they may drive into a sort of insanity, as the troubles of his time drove Burke toward the end.

"These nerve-racked periods generate a nervous race. The bizarreries and morbidities of the French romantic movement were the direct outcome of the Napoleonic wars; how could these men have healthy minds and healthy bodies, conceived as they were, as De Musset said of his generation, between two battles? And we have only to read De Musset's 'Confession d'un Enfant du Siecle' to realize how inevitable were the cynicism and the materialism of the France of 1830 after the reaction that followed the fever of the Napoleonic epoch. We may depend upon it that this war will have its profound effects on the finer musical minds of the continent. There will be new horizons to envisage new hopes and fears and joys and despairs to be sung.

"There is no doubt that of late music has lacked truly commanding personalities and really vitalizing forces. Now that Strauss has failed us there is no one of whom we can think as having the seeds of the future in him. German music as a whole has settled into a complacent tilling of an almost exhausted field; a few discontented spirits like Schonberg have aspirations toward something new and



JULIA CULP,
Who appeared at a Red Cross benefit concert in Berlin, September 10.

more personal, but without the capacity to realize them. The French are all small people—very interesting, but indubitably small. Italian music is strangling in the grip of a commercial octopus. Russia is divided between men who see the wisdom of building upon the classical tradition but are not quite big enough to give the tradition an unmistakably new life, and men who reject the past before they are sure of the future, or even of the present.

"In England Elgar is still the one figure of impressive stature; the men who are almost contemporary with him are not fulfilling their early promise, while in the crowd of younger men it is impossible to distinguish one who has the least chance of making history. Never has there been an epoch of such general musical capacity, but great figures and great ideas are not so plentiful."

People's Symphony Auxiliary Club.

The auxiliary club of the People's Symphony Concerts, announces a series of six Saturday night chamber music concerts for students and wage earners at the auditorium of the Washington Irving High School, New York, at further reduced prices.

These club concerts, devoted to the presentation of chamber music by the most noted organizations, hitherto given at Cooper Union, will move to the beautiful auditorium of Washington Irving High School. To make it possible for a still greater number of music lovers to attend these concerts, the price has been reduced to $1 for six concerts, making the admission price to a single concert less than 17 cents. This puts the music of America's best chamber organizations within the reach of all.

The membership of the People's Concerts Auxiliary Club is recruited among music and art students, teachers, professional people, wage earners, and music lovers generally who cannot afford the ordinary high prices that usually prevail. The enrollment this year is large, and the outlook is for a very successful season.

Among the organizations for this season's concerts are the Kneisel Quartet, the Kaufman Quartet, the St. Cecilia Club, the Tollefsen Trio, and the Olive Mead Quartet. The special educational feature for this year will be a series of talks upon "Musical Form" by Franz X. Arens, the musical director, which will be illustrated by references to the works performed.

The management this year is under the direction of Egmont H. Arens. Membership tickets may be obtained at the office of the society, 32 Union Square. The dates for this season's concerts are October 24, November 28, January 16, February 6, March 6 and April 10.

The People's Symphony orchestral concerts to be given at Carnegie Hall, New York, will have some notable features this year, announcement of which will soon be made.

Arthur Alexander's Rare Gifts.

It is rare indeed that any one person possesses complete mastery of two separate branches of his art. Possessed as most artists are with a genius restricted by certain limitations, there are few who are able to master more than a single branch of music, either the voice or some instrument, or composition, and even in composition it is rare that any musician ever absolutely masters more than one branch of this work. It is this that makes all the more remarkable the versatility of those few who are at one time great singers and great pianists. There have been few such. Although many singers play the piano and many pianists sing, the number of those who do both with such superlative brilliancy that they are both equally useful, is quite rare.

It is this dual ability that makes the work of Arthur Alexander so intensely interesting. It is his complete mastery of the vocal technic, the beauty of his voice, and his no less complete mastery of the piano, and his intense musicianship, his absolutely correct interpretation, which place him in the front rank among contemporary artists. This praise seems almost fulsome, but it is written by one who has often heard the work of Mr. Alexander and who has heard the applause and cheers and has seen the intense enthusiasm in the audience which has greeted this young artist's every effort. That end could only be gained by great technic, a fine musicianship and also no less by a splendid magnetism and all of these essentials Arthur Alexander certainly possesses. Unless signs fail, this young man will win the same instantaneous success in America that he has in Europe. It is impossible to describe in writing the remarkable ease with which Mr. Alexander carries off a program of difficult songs, gliding from one to another with modulations of extreme beauty and brilliancy, verging gradually from the rhythm of one song into the rhythm of another and never for a moment losing the characteristics of the composer whose works he is interpreting.

If any one who reads this has ever taken notice of the work which is done by professional arrangers in selections from the classical operas, he will, no doubt, have detected that wherever the arranger attempts to put his pen to paper to make a slight interlude or interpolate a chord in order to pass from one melody to another, this touch of a strange hand is invariably revealed. It is a curious thing, but it is, with very rare exceptions, a fact. It would seem that an arranger, making selections from "Tannhäuser," or "Lohengrin," or "Madama Butterfly," or "Tosca," or any other opera, would become so imbued with the spirit of the composer that he could make the necessary modulations in exactly the spirit of the composer himself; but this has been proven to be almost an impossibility, and yet some of the best musicians have been employed as arrangers.

Now this case is cited in order to call attention to the fact that Mr. Alexander performs such a feat in his little modulations from song to song and from one composer to another or from the various works of a single composer. His musical instinct is so deep and so varied that he will necessarily introduce chords of his own in the interludes, but never for a moment is there a suggestion of his own individuality. It seems, indeed, when listening to his performance as if the composer himself had written the interlude as well as the accompaniment of his song.

There is another thing that renders Alexander's work particularly noticeable, and that is the fact that he seems to enjoy it himself. There is no stiffness or constraint about his manner. He comes out on the stage and sits down at the piano as if he were about to do something for his own personal amusement, and it is very easy to see from the actions of his hearers that the whole audience is of one opinion as to his convincing magnetism.

Mr. Alexander will appear in America this season under the management of the Concert Direction M. H. Hanson. Although his plan was not to come to America until after the new year, his appearances will begin in the early fall

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10—OCTOBER—10



To my Clients and Patrons:

I wish to assure all those who have engaged Mr. Macmillen for the season of 1914-15, that he will arrive in America not later than October 10. He positively will fill all bookings made for him, as well as a selected few from the scores of applications for his services which have been received since it was announced that he would be one of the few violinists of the first rank available for America this season. At present he is in Bagnaia, Italy, the guest for a few days of the Duke and Duchess Lante della Rovere, at their villa at Orte, a few miles from Rome. He will sail for America on one of several ships which are scheduled to leave Naples within the next few days.

Very sincerely yours, S. E. MACMILLEN, 220 West 42nd Street, New York City

ENGLISH FESTIVALS ABANDONED OWING TO WAR.

Opera, Too, Will Be Scarce in London—Concerts Show Less Falling Off—Griffiths to Return to America—D'Aubigné Heading for New York—Personal Notes.

16, Adamson Road, N. W.,
London, September 18, 1914.

That there is not going to be as much music in London and the rest of England this coming season as usual goes without saying, but at the same time it looks as if there was to be some music. The big series of ballad concerts will be held as usual. Sir Henry Wood announces his usual series of symphony concerts, and I understand that Landon Ronald's orchestra is also to give its regular series.

Practically all the great music festivals in the large cities of the Provinces—such a distinctive feature of English music—have been called off. I understand, too, that if present conditions continue neither Covent Garden nor Beecham is likely to have a season. However, let us hope for the best. If the war is settled one way or another by Christmas—and it may be that financial and economic difficulties will bring about some sort of a settlement before the arms of either side have been able to gain any decisive mastery—then there will still be time to think about what shall be done musically in the spring.

Clara Butt's Patriotism.

Probably we shall have very few recitals—either vocal or instrumental—here in the capital. An interesting announcement is that Clara Butt has volunteered to give a concert at the Albert Hall on October 10, all the proceeds of which—and they will undoubtedly be very large—are to go to a relief fund in which the Queen is particularly interested. The Queen herself is the principal patroness of the concert and the great hall will undoubtedly be filled to overflowing. Mme. Butt is now making a provincial tour, the proceeds from all her concerts being devoted to some of the war funds.

A number of the provincial tours which were planned by other artists before the war will also be carried out, but in these cases the artists have agreed to accept a reduction of fees and a percentage of any profits will be devoted to the various relief funds.

Opera in English.

The English opera at the Middlesex has not been a success financially—though, frankly, I doubt if it would have been even in peace times at that particular theatre, which is rather out of the way, in an unpleasant neighborhood and habitually devoted to vaudeville, so that the public is not inclined to look to it for a really good offering in serious opera. As I wrote last week, "Faust" and "Daughter of the Regiment" were splendidly done, but "Carmen," the new offering this week, was not up to the former standard. The first requisite in "Carmen" is a good Carmen, and Christine Oliva was distinctly deficient. Her best quality was an excellent voice, which, however, she did not use well and sang frequently off the key. Like practically all young Carmens, she overacted disturbingly. The rest of the cast was very good, Hughes-Macklin doing well as Don José and Robert Parker, the American bass, being excellent as Escamillo. Even allowing fully for a music hall orchestra and insufficient rehearsals, Hamish MacCunn again failed to make very much of a success of his conducting. The season will close at the end of this week at the Middlesex and the company will be employed to give half hour excerpts from the various operas, at the Coliseum, which is under the same management.



MR. AND MRS. YEATMAN GRIFFITH SPENDING A FEW DAYS AT AN ENGLISH COUNTRY HOUSE AFTER THEIR BUSY SUMMER SEASON IN LONDON.
Reading from right to left: Mr. and Mrs. Yeatman Griffith and Sydney Rosenbloom, English pianist and composer.

Other Operas.

I mentioned last week that the Carl Rosa Company is also for the moment presenting grand opera in English in London before beginning one of its regular provincial tours. Another musical venture in London just now is the Doyly Carte Company, which is giving three weeks of Gilbert and Sullivan at the Coronet.

Promenades.

The Promenades continue the even tenor of their way. A rather unusual novelty this past week was a piano concerto by an Englishwoman, Kathleen Bruckshaw, who herself played the solo part. The critic of the Westminster says: "It contains some very agreeable and effective pages, and taken as a whole it made a very favorable impression." It is said that there was considerable murmuring in the orchestra about being compelled to accompany Louis Pecksai, violinist, who played the Elgar concerto last Tuesday. That seems like drawing the patriotic line rather fine, for Pecksai, though born in Austria, has lived here for over twenty years, ever since his boyhood, and is long a naturalized Englishman. Or was the objection possibly to the Elgar concerto?

Yeatman Griffith.

Yeatman Griffith and Mrs. Griffith are, I am sorry to say, going to leave for New York on October 3, where they will establish a studio until they are able to return here. Circumstances have induced them to make this change. Among their numerous pupils are a great many Americans and American parents are naturally a bit anxious about having their sons and daughters on this side of the water at present—though conditions up to now are absolutely normal here in England and I shall be surprised if they do not continue so. Mr. and Mrs. Griffith will open their New York studio by October 15. All their large American class which has been here will follow them there—there will be nearly twenty-five persons in the Griffith party on the steamer New York—and a number of English pupils are going over as well. Of course pupils from the Continent will be a rarity in any studio this season. The absence of Mr. and Mrs. Griffith will be very much felt in London student life. They have met here with the success which their fine work has well deserved, and their charming house in Maida Vale has become a great center of musical activity. Let us hope they will soon be able to return to this city, of which they are so fond, and of which they had in so short a time—only three years—become so prominent a musical factor.

Notes.

On the other hand, certain teachers from the Continent will make London their headquarters this season. I notice the arrival of Emma Nevada Palmer with her family, who have taken a house here for the winter. Her daughter, Mignon Nevada, has a number of English engagements this season and had many more on the Continent, which have been canceled by this unfortunate war.

Florence Macbeth, perhaps the best known pupil of Mr. and Mrs. Yeatman Griffith, is here. She will sing with the Liverpool Philharmonic Orchestra on October 6 and then is engaged for a short provincial tour. She arrives in New York about November 1 for an extensive series of guest appearances with the Century Opera Company.

Another young American artist who is here at present is Felice Lyne, who, with her mother, was one of the first refugees to get out of Paris, having a most adventurous journey, including a boat journey all the way from Paris to Havre on the Seine. She will sing here a few times before leaving for America in October to begin her concert tour.

And speaking of Miss Lyne, I understand, from latest reports, that her teacher, Lloyd d'Aubigné, wishes to close his Paris house and studio for the winter and to teach in New York.

If the French and British succeed in pushing the Germans a little further away from Paris, I hope to visit that city for a few days next week to look up musical friends and to send the Musical Courier a special letter from the front—at least fronter than London.

H. O. Oscood.

Bethany College Happenings.

Lindsborg, Kan., September 19, 1914.

The musical season of Lindsborg was opened last night by a recital at the Bethany College Chapel. Two new members of the faculty, Arthur E. Uhe, violinist, and Thure Jaderborg, appeared in a joint recital. A large and appreciative audience was present. The playing of Mr. Uhe was all that could be desired. He is a master of his instrument, a brilliant virtuoso. It was a complete and deserved success and confirmed his name as violinist gifted with a perfect style and exceptional mastery of technic and sentiment.

Mr. Jaderborg sang with good diction and received hearty applause.

The following program was rendered:

Sonata, Handel; "In Qucsta Tomba," Beethoven; "The Owl," Wells; "Mother Mine," Edson; "Vuggevise," Bengzon; "Den flygande Holländaren," Myrberg; "Caconna" (Thompson), Bach; "Marie Antoinette," Kriens; "The Chalets Girls Sunday," Bull; "Air," Manton; "Canzonetta," D'Ambrosio; "Nature's Adoration," Beethoven; "Infelice! e tu credevi," from "Ernani," Verdi; "Mother Machree," Olcott-Ball; "My Desire," Nevin; "Border Ballad," Cowen; "Three Caprices," Paganini.

The Musical Art Society again is under the direction of E. Haesener and will give public performances of Rossini's "Stabat Mater" and Gounod's "Faust" in concert form this year. Mr. Uhe is conductor of the Bethany Symphony Orchestra and there is no doubt that the orchestra will live up to and even surpass its former achievements under its able leader. Several concerts will be given by the orchestra this year.

The enrollment at the conservatory is larger than it has been for several years. The voice department especially shows a wonderful increase over the past five years. All the teachers are very busy. E. A. H.

Ottilie Metzger Helps.

Manager Howard E. Potter has just received a letter (written middle of August) from Ottilie Metzger, who has gone to the front as a Red Cross nurse, while Theodore Lattermann, her husband, who is a doctor of medicine in addition to his other accomplishments, has been detailed to the Government Hospital. Mme. Metzger expresses the hope that she and Mr. Lattermann may be able to leave Germany for their concert tour, under the management of the Music League, in America during the month of February.

Frederick E. Bristol Resumes Teaching.

Frederick E. Bristol, the vocal instructor, announces that he will resume teaching at his studio, 143 West Forty second street, New York, on October 12. Advance applications and the return of many former pupils indicate that Mr. Bristol will have a busy season.

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"WILLIAM TELL" AT CENTURY OPERA HOUSE.

Rossini's Opera Resurrected in New York After a Lapse of Twenty Years—"Carmen" Also on the Bill.

"William Tell" was heard for the first time in New York in about twenty years at the Century Opera House on Tuesday evening, September 22, before a large and enthusiastic audience. It would hardly be in place here to take up the question of the merits of this famous old opera, but the fact that it is still played frequently abroad speaks well for its being at least understood by European peoples. In America, however, very little of it is ever heard with the exception of the overture, which has become hackneyed by too frequent use. Rossini's vocal melodies possess for modern American ears very little charm, and in the long run it is probable that the extended recitatives with which this opera is filled will be voted a bore. There is no doubt, however, about the success that this work scored at its production in New York last Tuesday. Undoubtedly that was due largely to the excellent production which was given it by the Century Opera forces. Jacques Coini, the new artistic director, is proving himself invaluable in gaining a cohesion and a solidity which were absent last season.

Of the principals in this cast, Louis Kreidler was splendidly effective in his interpretation of the role of William Tell. His strong and resonant voice is well suited to the role of the Swiss patriot, and he played the part with a dignity that rendered it strongly impressive. His two companions, Arnold and Walter Furst, which roles were taken by Orville Harrold and Henry Welden, respectively, were no less effectively portrayed. The role of Arnold is particularly well suited to Orville Harrold's high voice, and both his singing and acting of the part were on the highest artistic plane. Henry Welden scored no less a success than he did at his debut at this house, his fine vocal attainments and excellent stage presence earning for him much applause and the sympathy of the public.

Kathleen Howard in the role of Hedwig, the wife of Tell, acted with a quiet dignity and charm entirely in place in this role, but far removed from the fiercely fascinating touch which she gave to the role of Carmen in the previous week. This ability to feel and make felt the meaning of roles so divergent shows in some degree Miss Howard's command of the technic of the stage. As Matilda, the daughter of Gessler, Lois Ewell was attractive, although it cannot be said that she is especially well suited to this character.

George Everett gave an effective impersonation of the small role of Leuthold the shepherd.

As for the others in the cast, the same degree of praise cannot be meted out to them. Alfred Kaufman sang and acted the role of Gessler with dignity, but there was little of the terrifying character of the tyrant in his personality. Gilbert Wilson and Louis D'Angelo were neither of them particularly well suited to the parts to which they were assigned. Louis d'Angelo especially was a disappointment after his splendid portrayal last season of the role of the miller in d'Albert's "Tiefland." Hardy Williamson sang the fisherman's song attractively. The one member of the cast who was quite uneffective was Muriel Gough as Tell's son, Jemmy. This lady never for a moment forgot that she was a girl and not a boy, and she sang the music unsatisfactorily.

The ballet was not particularly effective, except in so far as it concerned the solo dancing of Albertina Rasch. Edmund Makalif, who did some splendid things during the last season in company with Miss Rasch, was not effective in this divertissement and seemed uncertain of himself. Miss Rasch, on the contrary, combined the beauty of her dancing and her irresistible charm with exceptional grace, and was greeted with much applause.

The conductor, Agide Jacchia, conducted the overture with poor judgment, permitting the strings to be entirely overshadowed by the brass, and instilled but little life into the body of the opera.

"CARMEN."

"Carmen" alternated during the week with "William Tell" with a slightly different cast from that of the preceding week. The Carmen was Maude Santley, of whom it would be unfair to give a detailed criticism at this time, for she was painfully nervous, and it is evidently necessary for this English singer, who comes to New York bearing many favorable criticisms of her work, to become more accustomed to conditions in this country before her work can be considered critically. It may be said, however, that her singing of the role of Carmen displayed a voice of beautiful quality and often well controlled.

During the week the Toreador was done by Thomas Chalmers instead of Louis Kreidler, and Mr. Chalmers gave one of the best interpretations since his debut last season at the Century. His last season's work will be particularly remembered for his impersonation of the role of the Consul in "Madame Butterfly," which he did with a dignity and charm and a manliness that have rarely been equaled and certainly never been surpassed since this role was created. This same manliness and dignity were evident in Mr. Chalmers' treatment of the Toreador, and he added to it a depth of passion and fire that called forth enthusiastic applause. The cast otherwise was unchanged.

Giuseppe Gaudenzi made his debut in the role of Don Jose on Thursday, September 24, exhibiting some good high notes, but a general ineffectiveness both vocally and histrionically.

The Century Opera Company is to be commended for its attention to the matter of translations, a detail which is of great importance, but which has been sorely neglected in America in the past. Algernon St. John-Brenon has been engaged to make special translations of many of the operas which are to be given this season. This translator's splendid work was at all times noticeable in the performances of "Carmen," where even the stupidities of the original text (oh, yes, it has some) were glossed over and made to sound dignified. Many people will feel that upon this matter of translation the success of the opera in English will largely depend, for it cannot be doubted that when the translation is such as to call for laughter on the part of the audience, even in serious passages (and that has happened heretofore), the esthetic force of the whole work is utterly lost in consequence. It is certainly to be hoped that the Century management will continue this plan and furnish good and dignified translations for all of the works that are given at this house.

Bettina Freeman made her debut at the Century Opera House on Friday, September 26, in the role of Matilda in "William Tell." Miss Freeman has a large and imposing presence. She was dressed in a riding habit, split in front, showing silk stockings and high heeled ball slippers. Her voice is robust but lacks flexibility and brilliancy, and her enunciation is bad.

Mary Lindsay Oliver a Horsewoman.

As Mary Lindsay Oliver, the Scotch pianist, expresses it, "she was practically brought up in the saddle" in Scotland and was constantly seen in the hunting field with the Duke



MARY LINDSAY-OLIVER AT HER FAVORITE PASTIME.

of Buccleuch's foxhounds. The accompanying photo of Miss Oliver was taken at Stanford, Ill. Although she is now back at work in Chicago she expects to indulge in enough horseback riding for the next two months for legitimate exercise. In Scotland Miss Oliver won a name for her horsewomanship, and she says she would be satisfied on a desert island if she had a piano and a horse.

Four New Tietjens Songs.

Four songs by Paul Tietjens have just been published by Clayton F. Summy, of Chicago. The titles of these songs are "Woodland Love Song," "Blind," "The Dead Flower" and "Sphinx."

They have been sung frequently from manuscript with great success, and it is perhaps of interest to note that they received their initial performance at the home of A. M. Abell, representative of the MUSICAL COURIER in Berlin. Mr. Abell had invited an exceptionally representative musical audience, and their success on that occasion created a demand for them which was supplied in the primitive method of the employment of a copyist by the various singers who wished to sing the songs. Finally, in order to supply the demand more adequately, Mr. Tietjens submitted them to Mr. Summy, who has now published them.

They are written for soprano, but are equally effective for the other voices. This seems to be especially true of "Woodland Love Song," which is a particularly "grateful" number, and is well suited to end a program. The optional high D at the end in the original key of B flat major furnishes a brilliant climax for high soprano, while it is no less effective in the key of G major, as sung by Adéle Laeis-Baldwin, Mme. King Clark and other contraltos.

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Violin Makers' President Optimistic.

After a four months' sojourn at his summer home and atelier at "Mound Park," in Wisconsin's lake region, Knute Reindahl, violin maker, and president of the recently organized American Academy of Violin Makers, arrived in Chicago last week eager and enthusiastic over prospects for American makers this year.

The European conflict, Mr. Reindahl believes, provides an opportunity for all American makers, and especially for those who, while doing very meritorious work, are little known outside their respective cities.

As president of the Academy, Mr. Reindahl expects to take up with its members plans for enlarging the scope and influence of American makers, and reaching the American musical public with the facts regarding the degree of merit in American hand-made violins as compared with European hand-made and semi-hand-made violins.

The third edition of Mr. Reindahl's brochure, "An Artist's Touch," has just come from the press. Needless to say, it is tastefully arranged and artistically printed, and sets forth all the information a prospective purchaser could possibly desire.

The cover shows obverse and reverse sides of the medal awarded to Mr. Reindahl's violins at the Exposition Universelle, Paris, and the frontispiece is in the form of front, back and profile views of the Reindahl "Grand" model, printed in full color.

Throughout the brochure are many reproductions of magnificently carved scrolls, many of them highly ornate, which speak glowingly of Mr. Reindahl's ability as a woodcarver; one specimen of the carving of Antonio Stradivarius is also shown.

Many letters from users and admirers of Reindahl violins are given in the brochure, the signatories being Emile Sauret, Jan Kubelik, Henry Bramsen, Arthur Hartmann, Fritz Kreisler, Hugo Heerman, Chas. Gregorowitz, Axel Skovgaard, S. E. Jacobson, F. E. Haberkorn, Leonora Jackson, Bernard Listemann, Alexander Bull. Besides these, letters from many teachers and students in various parts of this country and Europe are shown.

Wagner Artists Give Benefit Concert.

Alice Nielsen, the Boston and Metropolitan Opera soprano; Riccardo Martin, Metropolitan Opera tenor, and Rudolf Ganz, the Swiss pianist, artists under the management of Charles L. Wagner, New York, gave a Red Cross benefit concert in Washington, D. C., Sunday evening, September 27.

Miss Nielsen opens her season in North Adams, Mass., October 6.

Thuel Burnham in Wales.

Thuel Burnham sends greetings from Penmaenmawr in Wales, on the Irish Sea, where he spent a short time prior to his departure for America. He sails September 25 and begins his tour shortly in the West.

Florence Macbeth's Encomiums.

Herewith are reproduced some laudatory press notices regarding Florence Macbeth's singing on her tour with the Chicago Grand Opera Company last season, as well as referring to her recital given in St. Paul, Minn. Miss Macbeth is one of the young American artists who made an immediate success and was engaged to sing at many places in England for this season, some of which, however, because of the war, have had to be abandoned.

Miss Macbeth soon will arrive in the United States and will be heard at the Century Opera House, New York.

The press notices follow:

The sensation of the evening was the singing of Florence Macbeth. Her "Caro Nome" had to be repeated to satisfy the clamors of the audience. Her voice was so sweet, her coloratura effects were apparently so unstudied, there was such a virginal clarity in her tones, such a rippling lightness, that her voice seemed to be the essence of sound.—Dallas Daily Times Herald, March 5, 1914.

To Florence Macbeth as Gilda the patrons of last night's performance are indebted for a season of enduring pleasure. This coloratura soprano won immediate attention here, she holding every hearer under the strictest attention from her first clear, winging note.—Dallas Morning News, March 5, 1914.

The Gilda was saturated with charm, and the wonderful combination of slenderness of waist with amplitude of tone.—Los Angeles Examiner, March 11, 1914.

Miss Macbeth herself quickly sung herself into the heart of her audience. Her Gilda is sweet, true and unaffected, and her clear, flexible and wonderfully sweet soprano voice blends perfectly with the heavier rich tones of the baritone.—Los Angeles Record, March 11, 1914.

A really new star swung into view last night at the Auditorium in the person of Florence Macbeth.—Los Angeles Tribune, March 11, 1914.

The role of Gilda is essentially for a coloratura of the finest type; at first it seemed as though Miss Macbeth might be too rich in the mezzo quality to attain the real quality of the coloratura, but she very agreeably upset that opinion with the first attack above the middle register.—San Francisco Chronicle, March 17, 1914.

Miss Macbeth had a splendid voice and a charming personality, and while, as she adds on years, she will doubtless develop in the phantasy of coloratura work, she will never appear more suitable to the role than she did last night.—San Francisco Call and Post, March 17, 1914.

Miss Macbeth proved herself adequate. She has a voice of the most limpid clearness and purity, at times diamond like, especially on the upper notes.—San Francisco Bulletin, March 17, 1914.

AS LUCIA.

The misfortune which deprived us of Tita Ruffo gave Florence Macbeth an opportunity for distinction, which she turned to excellent advantage.—San Francisco Examiner, March 28, 1914.

Miss Macbeth scored a decided success, particularly in her rendition of the difficult Mad Scene, which she achieved with impressive technic.—San Francisco Bulletin, March 28, 1914.

AS GILDA.

Miss Macbeth's beautiful bel canto, bell-like in its clarity and yet with a lyric sweetness which saved it from any suggestion of cold-



FLORENCE MACBETH.

ness, made her performance an unqualified delight.—Kansas City Journal, April 12, 1914.

Of Florence Macbeth's Gilda let it be said at once that it is one of the most appealing the writer has ever seen. Vocally she was artistic from start to finish.—St. Paul Pioneer Press, April 21, 1914.

Miss Macbeth came home with her shield undented. Her light clear voice is a flute of true pitch. Its timbre is pleasant, its control absolute, its mezza voce exquisite.—St. Paul Daily News, April 21, 1914.

AS LUCIA.

Florence Macbeth was forced to sing the last half of the aria over again. St. Paul always will welcome its home product when she feels like appearing here.—St. Paul Daily News, April 23, 1914.

The scene was delightfully sung with clear intonation and flawless technic. The passages with the flute were evenly and beautifully done.—St. Paul Pioneer Press, April 23, 1914.

AS GILDA.

Florence Macbeth's Gilda was a charming creation, vocally as well as histrionically.—Minneapolis Journal, April 21, 1914.

Her voice is that purest of all voices; a pure soprano of crystal clarity, of pearly warmth and liquid flexibility.—Minneapolis Morning Tribune, April 21, 1914.

Miss Macbeth was in perfect voice last evening and gave the famous old coloratura aria with tremendous effect.—Minneapolis Morning Tribune, April 23, 1914.

IN RECITAL.

In these somewhat vocally decadent days when the object of well nigh every prima donna is to shriek in big toned arias and to essay

(*Continued on page 36.*)

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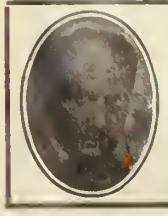
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Sousa and his band opened their twenty-third season at Luna Park, Coney Island, Saturday, August 15, since which "The March King" and his organization have appeared at Ocean Grove, N. J.; Willow Grove, Pa. (22 days' engagement); Pittsburgh Exposition (12 days' engagement); Stamford, Conn.; Harrisburg, Pa.; Canton, Ohio, and other cities.

From today, September 30, the Sousa itinerary is as follows:

SEPTEMBER, 1914.

Wednesday, 30—New Philadelphia, Ohio, matinee, Union Opera House.
Wednesday, 30—Coshocton, Ohio, evening, Sixth Street Theatre.

OCTOBER, 1914.

Thursday, 1—Maricttа, Ohio, matinee, Auditorium Theatre.
Thursday, 1—Parkersburg, W. Va., evening, Camden Theatre.
Friday, 2—Huntington, W. Va., matinee, Huntington Theatre.
Friday, 2—Charleston, W. Va., evening, Opera House.
Saturday, 3—Ironton, Ohio, matinee, Masonic Theatre.
Saturday, 3—Portsmouth, Ohio, evening, Grand Opera House.
Sunday, 4—Columbus, Ohio, matinee and evening, Southern Theatre.
Monday, 5—Xenia, Ohio—matinee, Opera House.
Monday, 5—Dayton, Ohio, evening, Victoria Theatre.
Tuesday, 6—Urbana, Ohio, matinee, Clifford Theatre.
Tuesday, 6—Springfield, Ohio, evening, Fairbanks Theatre.
Wednesday, 7—Fort Wayne, Ind., matinee and evening, Majestic Theatre.
Thursday, 8—Valparaiso, Ind., matinee, Memorial Opera House.
Thursday, 8—Gary, Ind., evening, Gary Theatre.
Friday, 9—South Bend, Ind., matinee and evening, Oliver Theatre.
Saturday, 10—Grand Rapids, Mich., matinee and evening, Powers Theatre.
Sunday, 11—Detroit, Mich., matinee and evening, Detroit Opera House.
Monday, 12—Coldwater, Mich., matinee, Tibbits Opera House.
Monday, 12—Goshen, Ind., evening, Jefferson Theatre.
Tuesday, 13—La Porte, Ind., matinee, Madison Theatre.
Tuesday, 13—Michigan City, Ind., evening, Orpheum Theatre.
Wednesday, 14—Kankakee, Ill., matinee, Remington Theatre.
Wednesday, 14—Streator, Ill., evening, Plumb Opera House.
Thursday, 15—Peoria, Ill., matinee and evening, Majestic Theatre.
Friday, 16—Urbana, Ill., matinee, Illinois Theatre.
Friday, 16—Danville, Ill., evening, Fischer Theatre.
Saturday, 17—Paris, Ill., matinee, Schoaff's Opera House.
Saturday, 17—Terre Haute, Ind., evening, Grand Opera House.
Sunday, 18—Indianapolis, Ind., matinee and evening, Shubert-Murat Theatre.
Monday, 19—Anderson, Ind., matinee, Grand Opera House.
Monday, 19—Marion, Ind., evening, Indiana Theatre.
Tuesday, 20—Elwood, Ind., matinee, Grand Theatre.
Tuesday, 20—Muncie, Ind., evening, Wysor Grand.
Wednesday, 21—Peru, Ind., matinee, Wallace Theatre.
Wednesday, 21—Logansport, Ind., evening, Nelson Theatre.
Thursday, 22—Toledo, Ohio, matinee and evening, Auditorium.
Friday, 23—Tiffin, Ohio, matinee, The Grand.
Friday, 23—Findlay, Ohio, evening, Majestic Theatre.
Saturday, 24—Fremont, Ohio, matinee, Opera House.
Saturday, 24—Sandusky, Ohio, evening, Sandusky Theatre.
Sunday, 25—Cleveland, Ohio, matinee and evening, Hippodrome.
Monday, 26—Warren, Ohio, matinee, Opera House.
Monday, 26—Youngstown, Ohio, evening, Grand Opera House.
Tuesday, 27—Sharon, Pa., matinee, Morgan Grand.
Tuesday, 27—Newcastle, Pa., evening, Opera House.
Wednesday, 28—Franklin, Pa., matinee, Opera House.
Wednesday, 28—Oil City, Pa., evening, Opera House.
Thursday, 29—Titusville, Pa., matinee, Grand Theatre.
Thursday, 29—Warren, Pa., evening, Library Theatre.
Friday, 30—Kane, Pa., matinee, Temple Theatre.
Friday, 30—Bradford, Pa., evening, Bradford Theatre.
Saturday, 31—Niagara Falls, N. Y., matinee and evening, International Theatre.

NOVEMBER, 1914.

Sunday, 1—Buffalo, N. Y., matinee and evening, Tech Theatre.
Monday, 2—Lockport, N. Y., matinee and evening, Temple Theatre.
Tuesday, 3—Batavia, N. Y., matinee, Dellinger Opera House.
Tuesday, 3—Geneva, N. Y., evening, Smith Opera House.
Wednesday, 4—Rochester, N. Y., matinee and evening, Lyceum Theatre.
Thursday, 5—Syracuse, N. Y., matinee and evening, Wieting Opera House.
Friday, 6—Binghamton, N. Y., matinee and evening, Stone Opera House.
Saturday, 7—Middletown, N. Y., matinee, Stratton Theatre.
Saturday, 7—Newburgh, N. Y., evening, Academy of Music.
Sunday, 8—New York City, evening, Hippodrome.
Monday, 9—Danbury, Conn., evening, Taylor Opera House.
Tuesday, 10—New Haven, Conn., matinee and evening, Woolsey Hall.
Wednesday, 11—Providence, R. I., matinee and evening, Infantry Hall.
Thursday, 12—Haverhill, Mass., matinee and evening, Colonial Theatre.
Friday, 13—Manchester, N. H., matinee and evening, Park Theatre.
Saturday, 14—Portland, Me., matinee and evening, Jefferson Theatre.
Monday, 15—Malden, Mass., matinee, Auditorium.
Monday, 15—Boston, Mass., evening, Colonial Theatre.
Monday, 16—Fall River, Mass., matinee and evening, Casino.
Tuesday, 17—Boston, Mass., matinee and evening, Tremont Temple.
Wednesday, 18—Norwich, Conn., matinee, Auditorium Theatre.
Wednesday, 18—New London, Conn., evening, Lyceum Theatre.

Sousa's New York concert will be given in the Hippodrome on Sunday evening, November 8.

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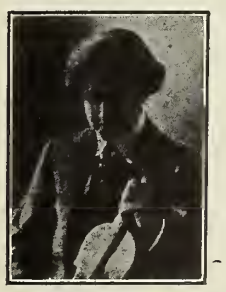
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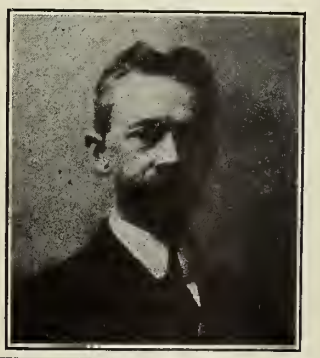
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AN EARLY TRIP TO THE NORTHWEST.

Musical Courier Representative Visits Minneapolis and Finds a Spirit of Optimism Prevailing in Musical Circles.

A representative of the MUSICAL COURIER was in the Northwest last week and reported to the Chicago office that the musical season in Minneapolis and in the Dakotas would be one of the biggest in those States. This is due to the demand from Europe for wheat, which crop has been especially large in the above named States, and for which the elevator men are willing to pay a much higher price than in years gone by. Thus Minneapolis and the Dakotas are sure to be prosperous and will spend money especially on music.

The teachers visited were mainly optimistic as to the outcome of the war. Among those may be mentioned Margaret Drew, the pianist and organist at the St. Lawrence Church, who received her interviewer in her spacious studio in the Metropolitan Music Company building. "I expect a very big season and it has opened already most auspiciously," said Miss Drew. She informed the reporter that she had just returned from the West and said that she was invited to a musicale at the residence of Dr. and Mrs. William Horsford, Jr., of Marshfield, a little mill town in Oregon. "The program as well as the talent heard was in every way most satisfactory. It is from the small music centers," said Miss Drew, "that we in Minneapolis must recruit our pupils. Naturally, I have, as well as my colleagues, many pupils from Minneapolis and St. Paul, but it is from the small towns that we get the best of our students. The pupils coming from small towns are more studious than those from large centers. They have less recreation than those living in big cities and devote more time to practice and concentrate their energy on their work."

Leaving Miss Drew, the reporter called on William MacPhail, one of the busiest and most popular violinists in the Northwest. Since visiting Mr. MacPhail several months ago, he has been compelled to remove his school to the third floor of the Metropolitan Music Company building and he occupies today the most of that floor, his quarters being the most spacious of any violin school, not only in the Northwest, but it might be said in the Middle West as well. Nothing but violin is taught at the MacPhail studios and certainly the number of pupils enrolled would be a credit to a school in which many other branches of music are taught. The affable Mr. MacPhail told the representative of the MUSICAL COURIER that he, too, was looking forward to a very busy season for himself and for his assistants. "As heretofore not only will I teach," said he, "but I have already secured many dates to appear as soloist with the leading organizations and clubs in this part of the country and it might be that I will go for a tour during the holidays to the Pacific Coast. Mr. MacPhail who gives chamber music programs with Mrs. MacPhail, will, as heretofore, direct several amateur orchestras in Minneapolis this season.

Many other musicians were visited on this trip, among whom might be mentioned Grace Hudson Boutelle, vocal teacher; also Frederic C. Freemantle, vocal teacher. Many musicians were out of town. These included Cornelius Van Vliet, cellist of the Minneapolis Symphony Orchestra; Clara Williams, the Northwestern soprano, now under the exclusive management of Gertrude V. O'Hanlon, of Chicago, and Wilma Anderson Gilman, pianist.

A few minutes' conversation with Ruth Anderson, who this summer contributed several articles to the Minneapolis Tribune, and who is the local representative of the MUSICAL COURIER, beside being one of the most popular of Minneapolis' violinists and conductors, proved sufficient to get her valuable opinion, and Miss Anderson also predicts a very busy season for her colleagues.

Wendell Heighton, manager of the Minneapolis Symphony Orchestra, was found at his office; likewise, Carlo Fischer, assistant manager of the orchestra, was discovered as busy as ever dictating letters and writing a few himself on his machine, while red crosses on a large United States map attracted the attention of the MUSICAL COURIER representative, who asked if it was a war map, to which Mr. Heighton replied: "No, not exactly. It is a United States map, and the crosses show some of our dates already booked." Judging from the crosses on that map, and also from the advance prospectus of the Minneapolis Orchestra, the season 1914-15 will be the most successful in the history of that organization.

The writer, as heretofore, derived delight from both Mr. Heighton and Mr. Fischer's simple statements of the big business secured. They are successful men, as neither is a boaster, but through hard work they have succeeded in placing their orchestra among the foremost, not only in the land, but in the world. It was with great regret that the writer left Minneapolis without seeing Emil Oberhoffer, leader of the Minneapolis Symphony Orchestra and the musical Northwest.

GRACE BOUTELLE.

Grace Boutelle, the vocal teacher, formerly of New York, was visited for the purpose of securing her opinion on the outlook for the season 1914-15. Miss Boutelle expects it to be one of the very best and gives as her reason the heavy crops and the prosperity of the farmers in the Northwest. Miss Boutelle, who is also well known as a prolific writer, showed the visitor some of her last essays on musical topics, which some day doubtless will be published in the MUSICAL COURIER and will prove interesting material to the profession, students and laymen alike.

VISITOR CALLS AT MINNEAPOLIS SCHOOLS.

There are in Minneapolis many schools, but two of them stand out in the forerank among national institutions. The Minneapolis School of Music, which is directed by William H. Pontius and Charles M. Holt, and the Northwestern Conservatory, which is directed by Olive A. Evers, who is ably seconded in her work by Estelle Holbrook.

Messrs. Pontius and Holt were less sanguine than the other teachers seen in Minneapolis as to the effect of the war toward the betterment of the musical Northwest. Mr. Pontius said: "I don't know and I don't believe any one knows how good or poor this season will be for schools. It is too early as yet to tell you that we will have a very good or very bad year. The prospects so far are even better than last year, but this does not prove that this year will be better than the last one, and I will say, as the English say, 'We shall see what we shall see,' and then I will be glad to tell you the real effect of the present situation on our school." While at the Minne-

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apolis School the writer saw in the lobby and in the office many students enrolling with the secretary and the good cheer displayed so early in the season presages well for a very prosperous year at the Minneapolis School.

At the Northwestern Conservatory Miss Evers was seen by the representative of the MUSICAL COURIER in the act of looking over index cards, asking innumerable questions concerning such and such pupils. Miss Evers was not cognizant of the fact that a reporter was listening attentively to all of her inquiries, which were to the effect of determining if such and such pupil had enrolled, if such and such one had taken all of his or her lessons, why such a one had paid only half of the term in advance, why another had not been given her lessons, and the secretary intelligently answered each query and later she informed the writer that daily she and Miss Evers go through a certain part of the index file until every week the card of each pupil is taken out of the box, checked and remarks entered thereon. Thus Miss Evers, though the president of Stanley Hall—one of the best known schools for girls in the country—is in direct touch with the Northwestern Conservatory of Music. Miss Evers cordially received the MUSICAL COURIER representative and asked him many questions confidential in their nature, and instead of being interviewed Miss Evers was the interviewer. Only at the door when bidding good by to the amiable directress was the reporter able to venture to ask if this year would be a successful one for the Northwestern Conservatory. "If heavy registration and good teachers make a good year for a school, then we surely will have it." Miss Evers deplores the war and hopes that peace soon will reign again in Europe.

A. A. VOGELSANG.

Arthur Vogelsang, who for many years was connected with a school in Minneapolis and later on opened a vocal studio, is now the director of his own school, which is in the Frank Building on Eighth street. Mr. Vogelsang stated when interviewed that he expected the season to be very prosperous and added that, in his opinion, the Northwest would not suffer in any way from existing conditions abroad and elsewhere in the country.

Frank Gittelson Returns from Europe.

Frank Gittelson, the young American violinist, arrived in New York last week, having been forced by war conditions to abandon his tour abroad. He was with his father, Dr. Samuel J. Gittelson, in Warnemünde on the Baltic Sea when the war broke out, and saw something of the activities of mobilization, Warnemünde being a naval base for torpedo boats and an aeroplane station. The Gittelsons left this resort as soon as possible after war was declared and went to Berlin, where they remained two weeks. From there they reached Holland safely by one of the Amsterdam special trains which the German Government ran through for the sake of refugees, and they sailed on the steamer New Amsterdam, September 12. Mr. Gittelson tells in a good natured manner the usual exciting experiences and discomforts with which traveling in Germany was associated after the outbreak of the war. But Mr. Gittelson is a young man of such buoyancy that these things certainly do not bother him any, and he seems to have looked upon the whole thing as a new experience in life.

Mr. Gittelson is in America for concert purposes. He is touring the United States under the management of the Wolfsohn Bureau, and makes his debut at an early date. He will be heard, among other places, in Philadelphia, where he will appear as soloist with the Philadelphia Symphony Orchestra, when he will play the Lalo concerto in F. He will give a recital in Jordan Hall, Boston, and from there will come to New York to play with the New York Symphony Orchestra. Later in the fall, he will give a recital in Philadelphia and immediately afterward will leave for Chicago, where he will be heard in the Brahms concerto (by request) with the Chicago Symphony Orchestra. On November 22, Mr. Gittelson will be heard at the first Sunday night concert at the Metropolitan Opera House, and on the following day he will give a recital in New York. From there he will start for an extended tour in the West and South.

Mr. Gittelson is using a Maggini violin which he has recently acquired. This is the well known instrument which was played for many years by Vieuxtemps and afterward formed a part of the collection of the Prince of Chimay, Brussels. This violin is spoken of in reference books of the violin as one of the finest Magginis in existence, and is said to resemble more a Guarnerius than a Maggini. Gittelson also has a Stradivarius, but prefers to play this Maggini.

Owing to his unexpected return to America, Mr. Gittelson was forced to cancel a number of engagements in Europe. He was to have toured Germany, Holland and Belgium during the summer and late fall. This brilliant young violinist has been in Europe for five and a half years, during the first half of which he spent his time studying with Carl Flesch. For the last two years or more he has been engaged mainly with concert work and has won the approval of the very best critics in Europe. The Allgemeine Musik Zeitung compared his style with that of Ysaye, and the Lokal Anzeiger, the Berlin governmental organ, has called him "an artist by the grace of



FRANK GITTELSON.

God," a phrase that has been often repeated in connection with his name and has become closely associated with it. Musik, one of the well known musical papers in Germany, and whose criticisms are strictly just, says of him: "This young man, today unknown, will tomorrow be celebrated as a star." Nikisch has styled him the "volcano of the violin," and Dr. Julius Korngold, of Vienna, said of him: "This young artist will in one bound overleap a band of contemporary violinists and land in the front ranks."

One of Gittelson's greatest successes abroad was on May 3 last, when he played at Albert Hall, London, in a Melba concert before an audience of 10,000. He has also been heard with the symphony orchestras of Berlin, Vienna, London, Hamburg, Bremen, Prague, Frankfurt, Cologne, Amsterdam, Breslau, Dresden, Munich, etc.

In addition to being a fine violinist, Gittelson is an excellent mathematician, sharing this gift with many other musical celebrities, for it is not uncommon that the two gifts go hand in hand. He is also an ardent chess player, and while in Amsterdam he defeated the champion chess player of that city. He is a member of the Berlin Chess Club, a club to which membership cannot be obtained unless one's playing is of a high standard.

Franklin Riker Coming to New York.

Franklin Riker, the tenor, who has been studying and singing in Europe for the last three seasons, returns to America this year, having been driven out by the unsettled conditions abroad. While in Europe, he studied with Jean de Reszke in Paris and with Roberto Villani and Salvatore Cottone in Milan. He also spent some of his time



FRANKLIN RIKER (LEFT) AND HIS PUPIL, FRED PROTHEROE, AT LUCERNE.

in Germany, where he studied with Jacques Rückgold in Munich and Fritz Otto in Berlin. It will be seen that Mr. Riker's studies have covered the entire field of opera, concert, lieder singing and oratorio, and his ability has everywhere been highly spoken of. He has decided to make his headquarters in New York during this season.

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Sulli Pupils Win Bridgeport.

Dorothea Marie Burt, soprano, gave a recital at Milford, Conn., recently. She was assisted by Ruth Wilcox, flutist, and Marion Fowler, pianist and accompanist. Miss Burt was heard in three operatic arias from Bellini's "Norma," Massenet's "Manon," and Donizetti's "Lucia di Lammermoor," respectively, as well as in a group of songs by Brahms, Brewer, Hastings, D'Hardelot and Clarke. Miss Burt has a soprano voice of good quality and as her instructor is Giorgio M. Sulli, the vocal teacher of New York, she is well grounded technically. Special mention should also be made of the work of the other two artists, each of whom was commendable in her particular line.

The Bridgeport, Conn., papers had the following to say regarding this concert:

Miss Burt's vocal qualities withstood a severe test at this concert. She sang a recitative and cavatina from Bellini's "Norma." The old Italian school gave little orchestral support to the voice, so it had to stand alone for victory or defeat on its own merits.



DOROTHEA M. BURT,
A pupil of Giorgio M. Sulli, from Milford, Conn.

Miss Burt's interpretation of this archaic recitative proved that her training was European and very technical. Her memory was faultless, and in certain coloratura passages she essayed brilliant effects. The cavatina was sung with equal excellence, betraying the careful technical excellent instruction she had received. A group of five songs, subsequently sung, . . . were heard by the audience with great interest. In her final offering, the mad scene from "Lucia di Lammermoor," Donizetti's triumphant creation, assisted by Miss Wilcox, she touched the apex of her ability as regards color, tone and temperament.

Ruth Wilcox has always been a favorite with the Milford people when she plays her pet instrument. . . . In her playing of the 'Fantasie Pastorale Hongroise," by Doppler, she demonstrated her ability as a soloist of temperament and technical excellence. Her work in "Lucia di Lammermoor" proved that the same finesse in style gave her playing individuality and quality in part, as well as in solo passages.

Miss Fowler's work as an accompanist, sympathetic and correctly true, in time and tone, harmonized well with the soloists.—Bridgeport, Conn., Telegram.

Miss Wilcox and Miss Fowler are well known by the public here and their music is always enjoyed. Their efforts last night met with the approval of all present. Miss Burt is not so well known to Milford audiences, but her singing last evening won her a warm place in the hearts of those present, and it is hoped that she will be heard in Milford again in the near future.—Bridgeport, Conn., Standard.

Eugene Cowles Reopens Studio.

Eugene Cowles, the basso, will receive pupils, Monday and Thursday of each week, beginning October 1, at his studio in room 915, Carnegie Hall, New York.

Mr. Cowles, through his twenty-five years of experience in singing opera both here and abroad, is one of America's best known musicians. He points to his long career and preservation of his voice as evidence of the correctness of his method. He lays particular stress upon distinct enunciation and will endeavor to impart to his pupils the principles of correct, natural and at the same time artistic singing. His instruction includes voice placing as well as coaching for opera, stage and concert.

Mr. Cowles is also known as a composer, among those songs, which have had great vogue, might be mentioned "Forgotten," "Crossing the Bar," "Once in a Purple Twilight," and "How Many Times Do I Love Thee."

Bach Choir Resumes Rehearsals.

Rehearsals of the Bach Choir for the annual spring festival will be resumed Monday, October 5, in the chapel of the Moravian Seminary, Bethlehem, Pa. J. Fred Wolle is the director of the choir.



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A Notable Maplewood Musicale.

Pupils from the Conservatory of Northern Music, New York, Inga Hoegsbro-Christensen directress, gave a musicale at Maplewood, N. J., Saturday, September 19. Mme. Hoegsbro-Christensen has been spending her summer in Maplewood, teaching and preparing herself for concert work.

These were gifted pupils, who appeared on this occasion and they made a favorable impression on their audience. They played from memory, showed artistic ability and good command of technic, in spite of the short time they have been studying. Compositions by Bach, Beethoven, Schumann, Gade, Grieg, Schütte, Merikarto and Brunoff appeared on the program.

Mme. Miler-Narodrny, the Finnish soprano, head of the vocal department of the Conservatory of Northern Music, sang songs by Merikanto and Sibelius, of whom she is a personal friend. She included a group of English songs also. Mme. Miler-Narodrny won her audience by her good voice and artistic interpretations.

Mme. Hoegsbro-Christensen pleased the audience also with the "Wedding March," by Grieg.

Music lovers and teachers at Maplewood and nearby towns were in attendance and the affair proved to be a notable social event as well as an interesting musicale.

Mme. Hoegsbro-Christensen will reopen her Conservatory of Northern Music in New York, November 1.

Off to the War.

These three happy people are not going to war in Europe, but to make war on the finny tribe which abounds in the waters of Lake Otsego, New York, where this picture was taken. These warriors, bold and free, are none other than Nevada van der Veer, the contralto; Reed Miller, the tenor, and Olive Kline, soprano. The group was "snapped" at Camp Happy on the borders of this beautiful lake.

Mme. van der Veer and Mr. Miller already are booked for the following appearances: From October 11 to November 21 they will make a tour of the South and the Middle West, remaining three weeks in each section; on November 23 they will sing in Jamestown, N. Y.; on November 26, in Indianapolis, and on November 30 they will appear at Syracuse, N. Y. Mr. Miller also has been engaged to sing with the Orpheus Club of Cincinnati, December 2, and he will be heard in "The Messiah" performance to be given by the New York Oratorio Society on December 28 and 29.



MUSICAL SPORTS.
From left to right: Nevada Van der Veer, Reed Miller and Olive Kline.

A Lung Taxing Organ.

Vocalists will welcome the suggestion that the opportunity offered by the extensive repairs rendered necssary to the Albert Hall organ should be availed of to lower the pitch of the instrument to the diapason normal. This latter pitch, which is universal on the Continent, gives 435 vibrations a second, at a temperature of 60° F., for the note A above middle C, whereas the corresponding note on the Albert Hall organ is higher by no less than twenty vibrations a second. It is somewhat of an ordeal to sing to this high pitch, particularly in oratorios written when the pitch was a full tone lower than the diapason normal.

The pitch of the Albert Hall organ—455.1 vibrations for A—is actually higher than the highest pitch (453.4) used by the Philharmonic Society under Costa, and exceeds by nearly three vibrations the British army (Kneller Hall) pitch of 452.4. One army band, by the way, has a double set of instruments, as when the Grenadiers' Band was engaged to play at the St. Louis Exhibition it was stipulated that they must play at the diapason normal, whereupon the band was supplied with a complete set of instruments at the low pitch.—Pall Mall Gazette.

A Beethoven society has been formed in Santiago, Cuba.



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A little over four years ago Anne Irene Larkin, reader, and Henriette Weber, pianist and lecturer, decided to col-



HENRIETTE WEBER.

laborate in giving recitals of melodrames, that is, readings with music. Although they were begun very modestly, these first efforts of this unique combination met with such pronounced success that Misses Weber and Larkin decided to enter the more ambitious field of opera lecture-recitals and as an initial attempt in this particular field of endeavor they wisely selected Debussy's "Pelleas and Melisande." Their success was instantaneous, and their ar-



Photo by Matzene, Chicago.
ANNE IRENE LARKIN.

rangement of the Debussy opera was given over forty times that same season. Spurred on by this recognition, other operas, which by their dramatic as well as their musical value lend themselves readily to this form of presentation, were added to their list until now their repertoire contains a formidable array of operas and shorter melodrames, ranging from standard classics to the latest novelties.

When Miss Larkin and Miss Weber joined forces, Miss Weber was already well and favorably known as a pianist and lecturer, and latterly her success in talking on musical subjects has been so pronounced that she is now considered to be one of the most popular lecturers before the public, with more demands upon her time than she can fill.

Miss Larkin, though not so well known at that time, already had enjoyed considerable public success as a result of splendid training received from the Columbia Col-

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lege of Expression in Chicago, supplemented by further coaching with Prof. S. H. Clark and Mrs. Milward Adams. But added to this is Miss Larkin's unusual ability as a reader, which has enabled her to build on the ideas of others combined with her own, so that she is now not only a most charming, but certainly in every other respect one of the foremost readers in America.

Incessant combined study and daily rehearsals on the part of the two artists has brought about a remarkable ensemble, which results in their programs being performed with a degree of spontancity and apparent pleasure in the giving that quickly extends itself to the audience, so that their success is not surprising.

The management of the recitals has been in the hands of Henriette Weber, and partly as a result of her tact and tireless energy, partly as a result of the enthusiasm these programs invariably create, the two artists are looking forward to the most brilliant season of their carecr, beginning November 1 with two recitals in New York City, and including appearances in practically all of the leading cities of the East and Central West.

Misses Larkin and Weber have been fortunate in sesecuring Antonia Sawyer, the New York manager, to look after their Eastern interests.

Hazel Eden Mudge in Estes Park.

Hazel Eden Mudge is shown in the accompanying snapshot fceding a chipmunk in Estes Park, where she spent her vacation. The picture was taken at Enos Mills Hotel



HAZEL EDEN MUDGE,
Soprano, spent her vacation in Estes Park. This photo showing Miss Mudge feeding a chipmunk was taken at Enos Mills Hotel, foot of Long's Peak.

at the foot of Long's Peak, which Mrs. Mudge enjoyed climbing many times during her stay in the mountains.

Mme. Rolla Returns.

Kate Rolla, the New York vocal teacher, who since May has been located in Paris, returned to New York, Thursday, September 24, on the steamship New York of the American line. Referring to her recent experiences, Mme. Rolla said to a MUSICAL COURIER reporter:

"We had just time to turn the key and leave. All my stuff is in Paris. At present I am very much interested in one of the biggest charities in France, which is presided over by Mme. Poincaré, the 'l'Appui des artistes.' I intend to get up one of the biggest benefits here for these artists in Paris, at which several of my pupils will sing.

"I was espccially impressed by the dignity of the French, by the dignity which they showed on receiving the news of the declaration of war. I have never seen anything like it. There was scarcely a sound of laughter or music; in fact, the first I heard was on reaching Folkestone, September 2. Even the softest strain from the piano would call forth 'A bas le piano.'"

Mme. Rolla had gone to Paris with the intention of establishing herself in that city. Six of her pupils were en pension with her there, and she will return as soon as affairs regain their normal condition. She is now, however, hunting for apartments in New York, where she will resume teaching shortly.

Stokowski Missed in Munich.

An interesting human document is a letter received by Leopold Stokowski, conductor of the Philadelphia Symphony Orchestra, from the directors of the Concertverein in Munich regarding the abandonment of the festival concerts, of which he was to have conducted the first. The letter informs Mr. Stokowski that every man in the orchestra and most of the directors were leaving for the front, but expressed the hope of a meeting at a more happy time in the future, and the desire of the association to claim Mr. Stokowski's services when their concerts will be resumed.

Katharine Goodson's London Appearance.

Katharine Goodson will be the first pianist of the season to appear in the Royal Albert Hall, London, at the Orchestral Concert, on October 4. She will then play the Grieg concerto—with which her name has always been closely associated—and a group of Chopin solos.

Mme. Kirkby Lunn will be the vocalist.



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Dolejsi in America.

Robert Dolejsi, the young Chicago violinist, will make a tour of America in 1914-15.

Because of his early evidences of unusual talent, young Dolejsi was sent to Europe to study.

He has studied in private with Sevcik, and was also a member of the master class of violinists at the Royal Conservatory of Vienna, where Sevcik is professor by royal appointment.

Dolejsi is said to be the second American to win the Austrian royal state diploma.

The following press notices show the appreciation of his talent in Austria:

His masterly rendering of the violin part of the A major fantasy and fugue by Josef Marx in the concert of modern composers was worthy of the mature artist.—Freie Presse, Vienna.

Mr. Dolejsi distinguished himself as a chamber music performer of rare excellence in the difficult trio of Suchsland.—Tagblatt, Vienna.

At the Conservatoriums konzert Mr. Dolejsi was decidedly the master pupil of a master class.—Musikbriefe, Vienna.

In the Bach concerto young Dolejsi showed to advantage his broad, full tone and masterly conception.—Piseker Zeitung.

Mr. Dolejsi is the real artist. His appearance is quiet and unassuming and his playing in every instance admirable. In the Scotch fantasy of Bruch, a composition, tended to tax the abilities of any artist, and where the performer can well prove his true worth, Mr. Dolejsi displayed a brilliant technic and a musical conception far beyond his years. He has temperament in abundance, and his full flowing tone and exquisite bowing left nothing to be desired. He was awarded with tremendous applause and responded to several recalls. It is easy to predict a great future for Mr. Dolejsi.—Sumavske Proudy, Bohemia.

Mr. Dolejsi proved himself an artist of high rank in his Vodnan appearance. He made a decided impression with his performance of Max Bruch's Scotch fantasy.—Prague National Press.

The sensation of the evening was the playing of the young violinist Dolejsi, one of the most talented exponents of the master class in Vienna. In the opening bars we knew that an artist of the first order was before us. He carried the audience by his temperamentful performance of the Bohemian variations of Sevcik.—Pisecke Listy, Bohemia.

Robert Dolejsi played here last night the Tartini concerto with orchestral accompaniment. The warm and intelligent playing of this young artist aroused long and hearty applause from one of the largest audiences that has gathered this season.—Jiskra in Tabor.

This promising young artist played the Grieg C minor sonata with tremendous tone and decided musicianship. He finished the program with the difficult Bohemian dance variations of Sevcik, in which he showed his astonishingly sure and brilliant technic.—Otavan, Bohemia. (Advertisement.)

Marie Kaiser Back from Europe.

Marie Kaiser, the soprano, spent the summer in Italy, the accompanying snapshot depicting her in the garden of a hotel in Milan, where she sojourned for a time. Miss



MARIE KAISER IN THE GARDEN OF HER HOTEL IN MILAN.

Kaiser returned recently from abroad and in a letter to the MUSICAL COURIER, she has the following to say:

"While not in any real danger, I saw some very exciting times. Down in Italy I had not even heard of war and in two days I was in the midst of the mobilization of the Swiss army. In Lucerne I met Louis Koemmenich and he advised me to stay there, but against every one's advice, we started back to Italy to get to a seaport. We travelled for days in the trains with the soldiers. Had to change trains every few miles. There were no porters, so I carried my own luggage, and it was heavy, too, but before I got into Italy I felt I could carry a trunk, if necessary."

Finally Miss Kaiser secured passage and left the exciting scenes abroad for the more peaceful ones of New York. It is needless to say that she is glad to be in America again.

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Birdice Blye Returned from Europe.

Birdice Blye returned to Chicago last Thursday from a five months' tour of Europe. She suffered no hardships nor discomforts in any way in connection with the outbreak of war, although her trip was shortened considerably and she missed a number of engagements she had arranged to fill, in October, in some of the principal cities.

Miss Blye was in the South of France when war was declared, but, with her friends, left immediately for Geneva. After spending some time in Switzerland, they went to Genoa, Italy, for a couple of weeks, until they could secure comfortable sailing, and were fortunate in bringing all their baggage. The passenger list was a distinguished one and included many well known in musical, artistic and literary circles. Miss Blye's trip up to the time of the war was thoroughly delightful and she met many noted people, and was especially pleased to meet Mrs. Hackett frequently, a most charming and brilliant woman who is very proud of the success and distinction achieved by her son, Karleton Hackett.

Miss Blye was entertained by a Scotch lady, Miss Laing, living in Florence, who knew of her in London when Miss Blye was but a child studying with Dr. Henry Wylde, and recalled the progress she made at examination, when she had taken all three medals, all in one year, and which were presented to her at the annual commencement exercises by Sir Julius Benedict, who led her to the front of the stage and aroused a storm of applause by announcing,



BIRDICE BLYE IN VENICE.

"This little American girl has captured all the medals in one year by her extraordinary talent." Another pupil of Dr. Wylde at the same time was Marguerite O'Key, who afterward became Mme. de Pachmann, and later Mme. Labori, wife of Maitre Labori, the famous lawyer in the Dreyfus and Caillaux cases in Paris.

Miss Blye is happy to be at home again, as she is a loyal and enthusiastic American.

The accompanying snapshot of Miss Blye was taken in Venice.

Adelaide Gescheidt Resumes Teaching.

"Vocal Art Science," the product of the combined brains of Dr. Miller and Adelaide Gescheidt, is producing such results that it has been necessary to enlarge the quarters at Carnegie Hall, New York, the annex studio being No. 834. Here an assistant has charge of certain pupils. The Philphonia Club, composed of those studying with Miss Gescheidt, meets at the studio weekly for tone production and analysis. "Such definite results are obtained," says Miss Gescheidt, "that it will not be long before this system will be known as a codified, standardized, practical and common sense method of developing the voice."

Katharine Lee's Success.

Katharine Lee, the pianist and teacher of Norwich, N. Y., who studied at the American Institute of Applied Music, Kate S. Chittenden, dean, has a flourishing class of piano pupils in this youngest city of New York State. Her pupils' recital of last June was a most successful affair. In addition to her other duties, Miss Lee is the president of the Monday Evening Musical Club. This club engages artists like Paul Althouse, John Scott (in a program of his own works), Florence Austin and other well known artists.

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THE MUSICAL COURIER EXTRA
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METROPOLITAN FOR CHICAGO.

At the moment of going to press the Musical Courier learns that informal negotiations are pending for the Metropolitan Opera Company to appear for one month in Chicago after the close of the regular New York season. Of course, no definite agreement will be reached until the return of Giulio Gatti-Casazza to this country.

BOSTON OPERA NEWS.

A late report reaches the Musical Courier that Henry Russell is on his way to this country and that the regular Boston Opera season probably will be given this winter as usual.

Julia Culp will sail for America on the Noordam, from Rotterdam, on October 24.

Oscar Saenger, the singing master, has just returned to New York and will resume teaching at his studio, 6 East Eighty-first street, on October 1.

Arrigo Serato, the Italian violinist, will arrive from Europe shortly. His New York debut will be effected with the New York Philharmonic Society on November 5.

Rudolf Berger will not make his American tour this winter, as he is in the German army. His wife, Mme. Rappold, also has gone to the front as a Red Cross nurse in order to be near him.

All French and Russian operas have been eliminated from the repertoire of the opera houses in Germany. England continues, however, to perform German and Austrian music at its concerts.

Also, England has its conductor troubles. Michael Balling, leader of the famous Hallé concerts at Manchester, is detained in Germany, and serving as a member of that country's Landsturm.

An "Aid Association for Destitute Artists" has been formed in Berlin, to help deserving musicians who are thrown out of employment at present and cannot find any way of earning a living through their art.

The German Liederkranz Society has just engaged Carl Friedberg, the German pianist, for its first orchestra concert in December. Friedberg is due to arrive for his first American tour the beginning of October.

Maggie Teyte, the soprano, is singing in vaudeville in London, according to an advertisement in a London paper. From another reliable source comes the information that Anton Hekking, the cellist, is playing at a Berlin café.

A London newspaper says that at the current Promenade concerts there, audiences appear to welcome Wagner and the older German school with their accustomed fervor, but patriotism seems to make them look askance at works by living Teutons.

Our Cincinnati office reports that a cablegram received by the Cincinnati Symphony Orchestra Association from Dr. Ernst Kunwald announces that he will sail from Rotterdam on October 3. This will bring him to Cincinnati in plenty of time to begin rehearsals with the orchestra. Among the novelties to be produced at the concerts this winter will be many compositions by Americans. Dr. Kunwald has stated his intention to produce symphonies by Edgar Stillman Kelley, Henry K. Hadley and Oldberg, also orchestral pieces by MacDowell, Arthur Foote, Arthur Nevin and other well known American composers. Of the modern European works, Dr. Kunwald hopes to be able to give Mahler's first or fifth symphony, Reger's "Romantische Suite" or "Ballad Suite," several of the compositions of Schoenberg, and pieces by Korngold, Busoni, Standor and César Franck.

Mr. and Mrs. Yeatman Griffith, whose vocal studio in London is well known, have decided, owing to the present state of war, to come to the United States. They will arrive early in October, bringing with them a large class of their singing students.

Owing to the European war, the Hamburg New Opera could not be opened and now announces its bankruptcy. Gotha's Opera premiere is postponed this fall. At Meiningen, the Duke has abrogated the contracts of his singers at the Opera and dismissed them.

It is announced by the management of the Bayreuth Festival that money paid by patrons for the cancelled performances from August 4 to 20 will be refunded. Many German holders of tickets, however, have donated the money due them to the various war funds of their country.

The latest cablegram from Francis Macmillen to his managers announces that he has reached the residence of the Duke and Duchess Lante della Rovere, near Rome. The violinist made the journey by automobile over the St. Gothard Pass. His message states that it required more than two weeks to move from Dresden, Germany, to Rome.

At Mme. Melba's latest Melbourne concert she sang the "Mad Scene" from "Lucia," the "Ave Maria" from Verdi's "Otello," the "Jewel Song" from "Faust," Tosti's "Good Bye," Arditi's "Rosebuds," "Home, Sweet Home," etc. As the concert took place in July, there is no reason to suppose that the absence of Schubert, Schumann, Franz, Brahms, Wolf and Strauss from the Melba program was due to the war. Mme. Melba evidently does not believe in the Lied, or else she applies to it in her mind Lincoln's pithy phrase about something else: "It's all right for those who like it."

Willy Burmester, the German violin virtuoso, has engaged passage on the Holland America Line and will sail from Rotterdam on October 17, which will enable him to arrive in New York in good time for his forthcoming American season. Burmester's coming is a musical event of impressive importance. On the Continent he enjoys remarkable popularity and drawing power. In certain cities of Germany, Burmester receives fees equaled by no other living violinist. Burmester had seventeen important engagements booked for the early part of the season in Germany, but owing to the war he cancelled all contracts, not on his own account, for he was guaranteed in each case, but in order not to embarrass the local managers.

Among the novelties and quasi novelties which the New York Philharmonic Society will perform this season are a concerto for oboe, strings and organ by Handel, Beethoven's triple concerto for piano, violin and cello (the solo parts to be played by Germaine Schnitzer, Leopold Kramer and Leo Schulz), Hadley's symphonic poem, "Lucifer," the "Sinfonietta" of Erich Korngold, Max Reger's serenade for two orchestras, Novak's "Slavic" suite, the "Endymion" suite of Hinton, Stravinsky's "Fireworks," Stojowski's suite, op. 9, a "Meditation" for strings by Burck, an "Oriental Temple Dance" by Laucella, "Rhapsodie Funebre," by Stahlberg, the ballet music from Paderewski's "Manru," the overture to d'Albert's opera, "De Improvisator," Bizet's "Roma," Debussy's "The Children's Corner," Dvorák's "Scherzo Capriccioso" and D'Indy's "Istar." Also there will be one or two Wagner programs and a program devoted entirely to Tschaikowsky.

KREISLER RESURRECTED.

It will be remembered that the MUSICAL COURIER was the only newspaper in America to deny the widely circulated report last week of the death of Fritz Kreisler. It now turns out that the MUSICAL COURIER was right—as it is always in matters of musical news—for this journal is in possession of positive information (whose source cannot be given out but is unquestioned) that Fritz Kreisler is well and safe in Vienna and that with the help of Austrian Government influence he will be enabled to leave that country in time to fill his American concert engagements.

Apropos of the printing and dissemination of misleading war news, the Pacific Coast Musical Review publishes these timely reflections in its current issue:

> Many members of San Francisco's musical cult were shocked last week when some of the daily papers published a dispatch telling of the death of Fritz Kreisler, who was reported to have been shot while serving in the Austrian army. Intelligent readers of newspapers have long ago despaired of finding any attempt at accuracy in the news dispatches concerning war. Editorially every one of the newspapers have told us that the censorship is absolutely impenetrable, that no dispatches are permitted to leave the country, that no correspondents are permitted to come within reach of the theatre of war, and that in fact it is utterly impossible to secure news. And when you turn from the editorial page to the news page you find columns upon columns of news supposed to be official and accurate.
>
> How can any intelligent person believe both the news and editorial utterings of the newspapers? One of them must be inaccurate, and we take it that the editorial announcements are correct and the news items are mainly fiction.

With the same ignorant recklessness that caused most of the American newspapers to slay 300,000 Austrians, to announce the demoralized rout of the Germans and to picture the Russians as marching upon Berlin, the editors murdered Kreisler and Rothier, and doubtless soon will dispose sanguinarily also of Marcoux, Thibaud, Berger, Rachmaninoff and other musicians reported to be at the front.

The MUSICAL COURIER probably will have to save all their lives just as it did that of Kreisler.

PIANISTS' CONTEST.

From reports received it appears that nineteen cities now are represented in the pianists' contest which will take place in Chicago on October 15, 16 and 17, under the auspices of Charles G. Dawes, Frederick Stock and Glenn Dillard Gunn, committee in charge of the orchestra's popular American concerts. The successful contestant will be awarded the appearance in the orchestra's American program of November 2 and a cash prize of $200, awarded by Charles G. Dawes.

Only pianists whose entire training has been received in America can compete. It is the first appeal of the kind addressed to our native musicians and the response indicates a firm belief in American pianistic and pedagogic talent.

The cities represented when the lists were closed Tuesday last were as follows: Cambridge, Mass., Edwin Downs; New Bedford, Mass., Elizabeth Forbes; Hartford, Conn., R. Augustus Lawson; Wilton, N. H., Pasquale Tallarico; Paterson, N. J., Harvery Anderton; Easton, Pa., Earl La Ross; Germantown, Pa., Edith Mills Bly; Cincinnati, Ohio, Irene Gardner, Myra O. Reed and Joseph Adler; Saginaw, Mich., Sue Florence Opp; Muncie, Ind., Carl Bilby; Racine, Wis., Florence Bettray; Milwaukee, Wis., Milton Howard Rush; St. Louis, Mo., Stella Kriegshaber; Down's Grove, Ill., Marion Lower; Naperville, Ill., Bernard Dieter; Flinton, Pa., Carl Jessen; Sioux Falls, S. Dak., Florence Grigsby; Oakland, Cal., Phyllidia Ashley; Tucson, Ariz., Julie Robie; Chicago, Mariea Manley, Dora Heyman, Carrie S. Roberts, Sarah Suttle, Belle Tannenbaum, Carol Robinson, Marie Kryl, Max Vald, Sophia Ackermann, Agnes Bodholdt, Louise Milligan, Joseph Wynne, Margaret Wieland.

REPERTOIRE FOR OPERA IN BOSTON.

Manager Leahy announces for his first week of grand opera to be given at the Boston Theatre, beginning October 5, the appended operas and casts:

Monday evening and Wednesday matinee: "Aida," with Johanna Kristoffy, Blanche Hamilton Fox, Giuseppe Tricario, Ferriccio Corradetti, Pietro de Biasi and Joseph Florian. The conductor will be Arturo Bovi.

Tuesday and Friday evenings: "Carmen," with Alice Gentle, Rena de Sales, Umberto Sacchetti and Pietro Gallazzi.

Wednesday evening and Saturday matinee: "Lucia," with Miriam Ardini, Giuseppe de Crecenzo, Ramon Blanchart and Pietro de Biasi.

Thursday and Saturday evenings: "Trovatore," with Kathryn Lynbrook, Blanche Hamilton Fox, Giuseppe Opezzo, Corradetti and Florian.

CATHEDRALS AND WAR.

Whatever the military advantages gained by the partial spoliation of Rheims Cathedral are, it is nevertheless with a pang that the civilized world hears of the damaging of what the great Scotch historian of architecture, James Fergusson, calls "perhaps the most beautiful structure produced in the Middle Ages."

"Nothing can exceed the majesty of its deeply recessed portals, the beauty of the rose-window that surmounts them, or the elegance of the gallery that completes the façade and serves as a basement to the light and graceful towers that crown the composition."

Since its foundation in 1212 to its bombardment in 1914 it has exerted an influence for good on all the art lovers in the world, directly or indirectly, and it has become enshrined in song and story. Every child has heard the history of the Jackdaw of Rheims, and has learned to associate the name of Rheims with a great church and monks. It may be hard for some of the elder, as well as the younger children to realize that the cathedral in the firing line recently is the same vague, half romantic building somewhere in old Europe, with which we have all been more or less familiar since our youth. Posterity remembers these calamities even when the war and all its causes and exigencies have been long forgotten.

No one can look upon the noble ruins of the Acropolis of Athens and forgive the Venetians for bombarding it, in 1687, and injuring the masterworks of Phidias and Praxiteles which had once been the glory and pride of ancient Athens. The republic of Venice and its doges, with all their sea power, have passed away forever. And the history of Venice, Queen of the Adriatic, is little more than a fairy tale today. But the gaping walls and fallen columns of the Parthenon still tell the world of Venice and cast a shadow over the glory of the dead republic.

Nor can one visit the beautiful cathedrals of England without a feeling of resentment that Cromwell should have done them so much injury during the civil wars of 1642-1645, and could find no better use for some of them than to stable his horses in their long drawn aisles.

It is reported that the new Pope, Benedict XV, considers this attack on the Rheims Cathedral as an act worthy of Attila. The Roman pontiff has, of course, a deeper interest in the welfare of his cathedrals than the preservation of historical monuments and architectural magnificence.

It may be, too, that the Pope's knowledge of French history caused him to speak of Attila; for on these same plains of Champagne, in 451, the army of the Huns under Attila was overwhelmingly defeated, after a prolonged and bloody struggle, by the allied armies of the west under Aëtius, leader of the Romans, and Thedoric, King of the Visigoths. Contemporary historians, for whose accuracy we cannot vouch, assert that there were nearly 300,000 slain left on the field.

But in those barbaric days there was not a building in Europe, outside of Greece and Italy, which was worth preserving. It was nearly eight centuries before the lovely Gothic church at Rheims was begun. And now, after seven hundred years of life, the venerable cathedral which has withstood wind and weather and the "envious siege of time" while all our modern civilization of Europe and America has slowly grown to what it is, must risk its existence and bow its lofty head before the juggernaut of war.

PICTORIAL NEUTRALITY.

In the appended letter is one point worth consideration:

To the Musical Courier:

I don't quite understand why you should print two full pages of the Kaiser and German interests and only one page regarding the other countries. It doesn't look well, particularly when the Germans are such experts at exploiting their merits and near merits. I owe allegiance to none of the countries at war, but I do despise that self laudatory spirit which seems to be a characteristic of the majority of the Germans. Nothing shows refinement more decidedly than letting others sing one's praises.

J. L. STREMAN.

The point which seems to call for an answer in Mr. Streman's letter is his inquiry as to why the MUSICAL COURIER printed two pages of German pictures as against one page of the other countries. There was no malice aforethought in the quantity of the pictures. The MUSICAL COURIER had published a special series of articles (with many illustrations) not long ago, setting forth the development of music in Germany during the Kaiser's reign, and therefore this paper happened to have on hand in its stock cut department at the present time more German pictures than English, French or Russian. Thus is the great political mystery made clear.

The MUSICAL COURIER is in the same position as Mr. Streman in that it owes no allegiance to any of the countries at war, and that is why we cannot discuss the other particularizations in this letter except to say that we have met among the representatives of all nations individuals who exploit their own merits and are self laudatory. With profound regret we feel it our duty to state that many of those persons were Americans.

MUSICAL COURIER HELPS BOSTON.

Anton Witek and ten other members of the Boston Symphony Orchestra sailed for America from Rotterdam on September 19 and are due in New York as the MUSICAL COURIER goes to press. The Boston players were deeply concerned over the possibility of their being seized en route by British cruisers as they all are German or Austrian subjects. Ambassador Gerard, at the request of Arthur M. Abell, Berlin representative of the MUSICAL COURIER, gave the orchestral party a special safe conduct, certifying that they are members of the Boston Symphony Orchestra and bound for America on a peaceful mission.

RAGTIME A NATIONAL VICE.

Must not ragtime now be considered one of our national vices?

SADISM.

In the South African Musical Times for June there is a very readable article by Hedley A. Chilvers, called "Criminals Who Loved the Masters." The author of that article appears to be surprised that persons with a mind to appreciate music should also be moral delinquents. He says: "It may seem rather fantastic to advance the proposition seriously that music may be professed and beloved by men with criminal minds; but, howsoever it may appear, there lies in the great bulk of human experience indubitable proof that this is the case. Great criminals may be fine musicians; men who commit the most diabolical offenses against society, as, for instance, the chemist recently sentenced at the Rand sessions, who was a clever pianist, may delight in beauty of sound; and among the many mysteries of the human mind there seem few so fascinating as the juxtaposition of musical and criminal bias."

If Hedley A. Chilvers thinks it strange that criminals should like music we are justified in assuming that he believes music to be productive of probity and honor, or, at any rate, that if music cannot make a man upright it ought to be disliked by criminals. But what has music to do with morality or immorality? A chemist might just as reasonably write to a chemical newspaper and express his surprise that a pianist who was also a fine chemist (and there is one) should be criminal.

Coincidences must not be taken for causes. It is a coincidence that a girl with brown eyes likes chocolate. It is false reasoning to conclude that the chocolate is the cause of the brown eyes, and equally absurd to be surprised that a blue-eyed blonde also likes chocolate.

We refer Hedley A. Chilvers to a little book recently published by the Cambridge University Press in England, called "The Psychology of Insanity." The author of the book, Dr. Bernard Hart, who is lecturer in psychiatry to a medical school in London, and medical superintendent of an asylum, shows that a man may be a pronounced lunatic on certain subjects and perfectly sane on others. He cites the case of a patient who might be firmly convinced that he was a son of George III and still be capable of solving the most abstruse mathematical problems.

But Dr. Hart does not express surprise because a good mathematician might consider himself the son of a king. He merely demonstrates that the mind is like a house with a great many rooms, one or more of which may be shut up tight against light and logic, while the other rooms are open, clean and in order. This little book of 172 pages ought to be in the hands of every one. It explains a great many of the so-called mysteries of the human mind.

Hedley A. Chilvers may come to see that there is nothing incompatible between cruelty and music, if he does not know it already. We do not presume to teach him or to pose as experts in mental troubles and genius. Hedley A. Chilvers may know more about psychiatry than we do, and he may only be trying to make his article interesting to the readers of the South African Musical Times. But we think it is wrong to imply that music and crime are in any way related either for good or bad. A love for music indicates that one part of the brain is properly developed and is performing its normal functions. An impulse to commit a crime shows that another part of the brain is undeveloped or out of order. If a surgeon opened the skull of Shakespeare or a Humboldt and inserted a hard lump no bigger than a pea the towering intellect of those great men would at once be deranged. If the pressure was put on a certain part of the brain they would be unable to move a muscle; if put on another part they would lose their sight; if put on another part they would be unable to reason clearly; if put on still another part they would become violently destructive and try to murder the surgeon; if put on another place they would have powerfully erotic impulses.

Medical experts may smile at our crude and untechnical description. We are not writing for them, however, but for the readers of a musical newspaper. If we have brought home to our readers the conception of the human brain as an organ with many localized functions, we have attained our object.

Hedley A. Chilvers mentions the cruelty of Nero, of an elderly French organist, of the notorious murderer, Charles Peace of London, and of Mrs. Montague, an Englishwoman "who hanged a child up in a closed cupboard until the little one died." All of these degenerates were musical. Why not? We have already stated that music and crime have no relation one with the other. A man may be an excellent pianist and yet have a wooden leg. Byron was a poet in spite of a clubfoot. All this may seem like trifling; but it is not. We only want to shatter the notion that the mind is a simple organ which gives itself entirely to music, or entirely to crime, or entirely to chemistry, or entirely to golf. A man may take a long walk and let his fingers or his ears remain perfectly idle. A man may commit a great crime and not employ his musical faculty at all, or think of astronomy, or be influenced by logarithms. This seems clear enough to us.

A man may have his back broken without injuring his face. But it is undeniable that a hunchback gets a certain characteristic expression on his face. The influence of the deformity is registered in the features. Likewise the influence of degeneracy can be traced in the working of the otherwise healthy brain. That impulse to inflict suffering is called the sadistic impulse, after the Marquis de Sade. It is usually associated with aberrations of the sexual impulse, which for obvious reasons cannot be explained in these columns. We refer those who desire more light on this subject to Dr. J. Richardson Parke's medico-literary treatise on "Human Sexuality." In Nordau's "Degeneration" we read that "Nietzsche is a sufferer from sadism in its most pronounced form, only with him it is confined to the intellectual sphere alone." Dr. R. von Krafft-Ebing says: "The complete contrary of masochism is sadism. While in the former the subject desires to suffer sorrows and to feel himself in subjection to violence, in the latter his aim is to cause sorrows and to exercise violence."

These men of science do not confuse cruelty and music. They recognize sadism as a mental disease which may be found in any kind of mind, great or small.

Its presence, however, influences to a certain extent the entire mind. A composer who has a touch of the sadistic in him will write music fuller of discords and biting accents than will a composer with the healthy humor of a Haydn.

It would be interesting to trace the connection between the sadistic tendency of much modern music and the increase of nervous diseases and emotional degeneracy, due to the stress of modern life, with all its drugs, stimulants and exciting sports and pastimes.

SAMAROFF'S COURTESY.

The MUSICAL COURIER publishes with pleasure the attached letter received from Charles L. Wagner, the manager:

1451 Broadway,
New York, September 24, 1914.

To the Musical Courier:

I want to make public recognition of a most courteous act on the part of Olga Samaroff, in her attitude toward Rudolph Ganz at the Worcester Festival.

As is well known, Mr. Ganz was engaged as the piano soloist for this season. His boat sailed a few days late and through wrong information received by the festival people, they asked to be released and engaged Mme. Samaroff in his place.

Rudolph Ganz arrived in time and when Mme. Samaroff heard of his arrival, she proved herself a great woman, as well as the beautiful artist she has always been, and gave Mr. Ganz his place on the program.

It is a great pleasure to record an unselfish act like this of one great artist toward another and I hope you will give it space in your editorial columns.

Yours very truly,
(Signed) CHARLES L. WAGNER.

A WRONG RIGHTED.

John Towers, the venerable St. Louis singing master and author of a dictionary of operas, has written us a little note in his customary humorous style to tell us we are wrong in our spelling of a certain antiquated French composer's name.

No doubt J. T. is right; he usually is. He has been right for about eighty years; and we sincerely hope that Atropos, the sinister goddess with the shears, will keep her scissors off the lengthy thread of John Towers' life for many years to come, in order that he may put to rights a good many things that are still all wrong.

And now, having paid our graceful compliment and dragged in one of the Mœræ in our endeavors to attain a high literary style, we shall proceed to unload our grievances on the other fellow. His name is C. P. Landon. He collected data and published a compendious work in thirteen volumes called "Galerie historique des hommes les plus célèbres de tous les siècles et de toutes les nations."

In the thirteenth volume, which was published at Paris in 1811, are to be found seventy-two copper plate engravings of various celebrated men of several nations. The fifteenth plate has the name engraved under the portrait, and the name in the text and the index is exactly like the name on the plate —Daleyrac.

Therefore, John Towers, if you assert that the name should be Dalayrac, you must say that the French contemporary of Dal-yrac was wrong too.

So be it. We are glad that our columns are read by such critical authorities.

VOTING FOR OPERAS.

At the Century Opera House the patrons have been asked to vote in order to decide which operas are to be presented during the last ten weeks of the season. The contest closed on September 26, but on September 18 the vote stood as follows:

Aida	5
Samson and Delilah	4
The Barber of Seville	4
Louise	4
Rigoletto	4
Martha	4
La Bohême	4
Madam Butterfly	4
Thais	4
The Tales of Hoffmann	4
Haensel and Gretel	4
The Secret of Suzanne	4
La Gioconda	3
Mignon	3
The Magic Flute	3
The Juggler of Notre Dame	3
The Huguenots	3
Massenet's Manon	3
The Masked Ball	3
Die Wauküre	3
Boris Godounov	3
Tristan and Isolde	3
Fra Diavolo	3
Die Meistersinger	3
Norma	3

MONDAY PERFORMANCES.

Owing to the large papers which The Musical Courier prints during the regular musical season it has been found necessary to start the paper on the press on Monday evening, so as to insure its going into the mails on Tuesday and its delivery to the subscribers on Wednesday, our day of publication. Reports of Monday performances in New York will, therefore, have to be curtailed to the briefest possible limit in the Musical Courier issue of the same week.

THE REASON FOR WAR?

"In 1912," says London Musical News, "the German exports of musical instruments amounted to the value of £3,899,400, while British exports in 1913 amounted to but £567,200. The German trade thus came to nearly seven times that of the United Kingdom. This country buys more German instruments, particularly pianos, than she exports." The same paper advises British piano manufacturers to turn their attention to the market at their doors and to assail also the much greater fields for their enterprise in the principal foreign and colonial markets hitherto supplied by Germany. Of the German exports, about sixty-five per cent. was accounted for by pianos and their parts.

SOMEWHAT SIMILAR.

A correspondent writes: "The war critics remind me of the music critics and the music critics remind me of the MUSICAL COURIER's unforgettable 'deadly parallel' column, 'What the Jury Thinks.'"

IT SOUNDS JUST THE SAME.

Now that Baltimore's grandiose celebration for The Star Spangled Banner" is over, the tune doesn't sound a bit better than it did before.

CORRECT ENOUGH.

New York hotels are said to be asked to pay $500 per year for the use of copyrighted music played by their orchestras, and an association formed for the purpose is declared to be ready to persuade compliance with the help of the society's attorney. There is no reason why copyrighted music should not be protected by its owners and if the composers and authors are to share proportionately in the $500 hotel fees the new movement will have the backing of all fair minded persons in and out of the musical profession.

MUSICIANS RENOUNCE TITLES.

Max Bruch has written to the leading Berlin papers and the Cologne Gazette that he renounces his title (Doctor of Music in honoris causa) conferred upon him by the University of Cambridge in 1893. He asks the MUSICAL COURIER to make known his action in America. A similar request is received from Hans Richter, who notifies us that he has renounced his Doctor titles bestowed upon him by the Universities of Oxford and Cambridge. His English orders he has presented to the Red Cross, "whose blessed activities," as he writes, "include also the wounded English."

NO FRENCH OPERA AT NEW ORLEANS.

Our New Orleans correspondent heralds the abandonment of the regular opera season at New Orleans, owing to present European conditions, which prevent many of the French singers from coming to this country. New Orleans is contemplating an affiliation with an opera company which is just concluding a season in Buenos Aires.

HOW LONG DO MUSICIANS LIVE

According to the drawing exhibited beneath it appears that a singing teacher and a violin maker live longest, and that a pianist and a composer have the briefest existence. But, as a matter of fact, musicians live as long and no longer than other people.

In the original MS, the length of each line was made according to the number of years each composer lived, allowing an eighth of an inch to a year. The original has been reduced in this reproduction, but the scale of proportion remains the same.

DE GOGORZA COMING.

From Antonia Sawyer, the manager, comes this communication:

1425 Broadway,
New York, September 24, 1914.

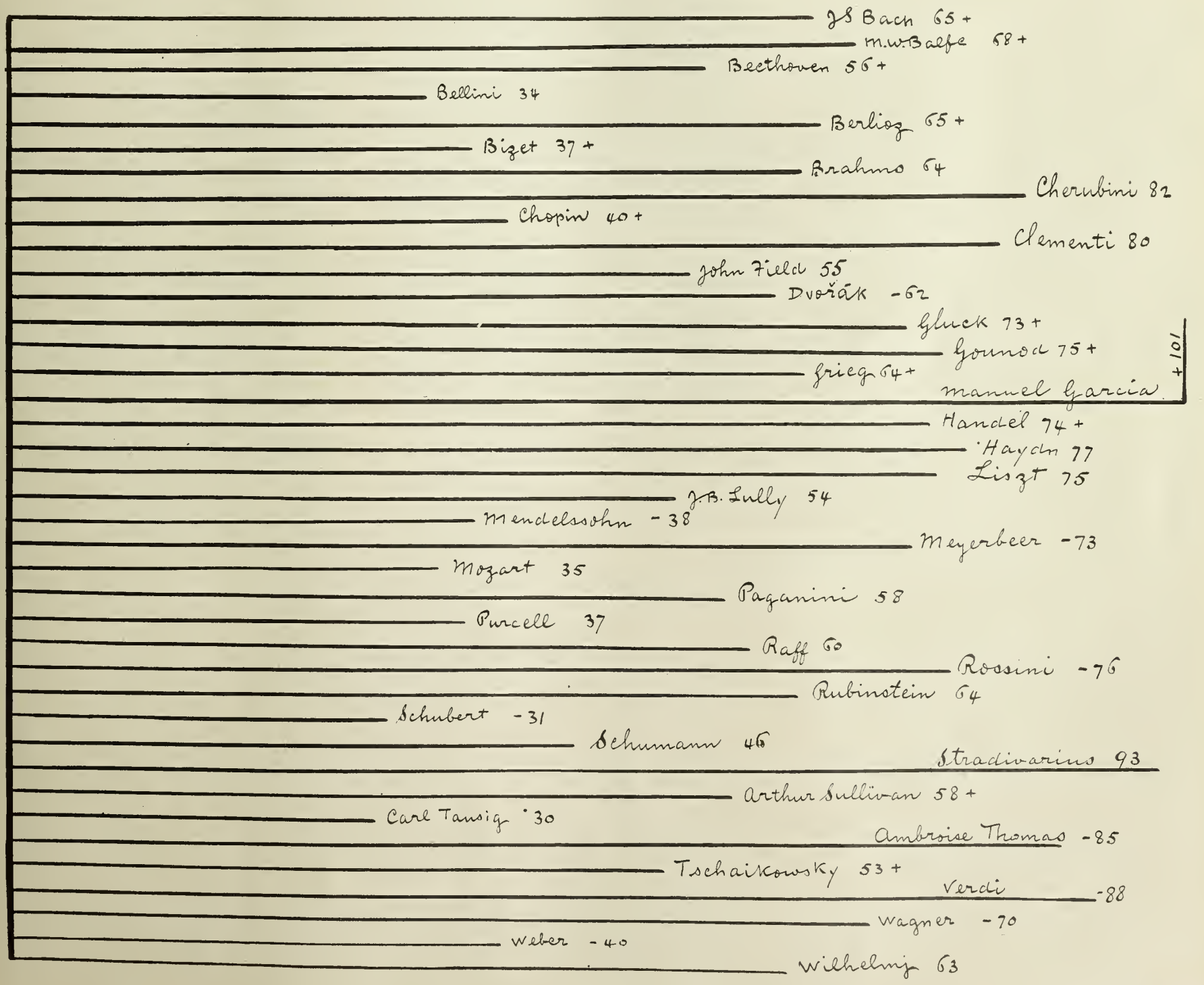
To the Musical Courier:

There have been reports that Mr. de Gogorza was not coming to America this season, but I received a letter from him yesterday saying that he would surely be here.

Yours most sincerely,
(Signed) ANTONIA SAWYER.

COURAGEOUS WORDS.

Courage is in the words of the Indianapolis (Ind.) News, which says that America's depraved musical taste is based on its hymns, which, as a rule, are not good music. The statement is worthy of serious consideration, even if no one will quite agree that this nation turned to ragtime because of its inferior church music.





"Oh, War, Where Is Thy Sting?"

As we sit down to write this department of deep observation and serious truths, the singing of the children at the Peace Meeting near Grant's Tomb is distinctly audible through the open window of our home sanctum. The setting sun glows warm and golden over the peaceful Hudson Palisades. A light breeze breaks the river's surface into playful ripples. The soft green sward is covered with hushed crowds awed by the significance of the occasion. Speakers, solemn, eloquent, pacific, portentous, sway the multitudes variously. Then the children sing. Their childish treble voices float upon the October air and rise higher and higher—so high in fact, that they sing "The Star Spangled Banner" nearly a half tone off pitch, and the discord mingles with the cry of the newsboy who is selling extras on Claremont avenue: "Oh, say can you see"—"Von Kluck Surrounded"—"By the dawn's early light?"—"Allies Whip Germans"—"What so proudly we hailed"—"Russians Take Austrian Fortress." Bang! We close our window, and the war in Europe goes on.

Isolated.

"Are all men alike?" asks Prof. Franz Boas, of Columbia University. All except the American composer.

Symphonic Fortification.

We suggest that if the Russian army attack Vienna, the Austrians build breastworks of piles of Bruckner and Mahler symphonies. Their density ought to save the city.

A Singer's War Views.

Eleonora de Cisneros writes to us from Paris under date of September 9: "After all, I am glad to be here; moments like these not only are historic, but also they cause one to live in the real sense of the word; they take us from the small egoism of the eternal contemplation of ourselves and bring to the surace in us those things that count most vitally in our relations with the world. Is it not strange that even in the midst of the brutality of war the sublimest idealism can be found? . . . We that are here today in Paris, feel that in the end, if we live, we will become better men and women from what we have seen and from what we have learned without seeing. . . .

"Of course operatic activity is finished here for the time being, and to an immense number of artists of all kinds that means misery. The Opéra and the Opéra Comique, La Gaité, the Monnaie, of Brussels, and all the provincial opera houses of France are closed—the men being with their regiments, and the women, many of them, engaged in hospital work. Others who remained behind are—hungry!

. . .

"A couple of weeks ago I met Huberdeau full of enthusiasm and good humor. He was leaving that night for the front. Campagnola has gone; also Muratore; Clement is a military chauffeur; Renaud was among the first. Imagine what a chic soldier he will be. Others fighting are Fontaine, the new tenor who was to be at the Chicago Opera this winter; baritone Ghenz, of the Opéra Comique, and Albert Carré, who is a lieutenant-colonel. Armand Crabié and Conductor Chalier are with the heroic Belgians. My husband is awaiting a call from the British headquarters to join a technical corps. . . .

"As for myself, I had been offered an engagement with the Chicago Opera late in the season, but was under contract with Barcelona, Madrid and Berlin for 'guest' appearances, and therefore regretfully declined the Chicago opportunity. The moment those seasons were abandoned owing to the war, I wrote to Campanini declaring my willingness to join his company, when, lo and behold! also the Chicago season is declared 'off.' So here I am, helping along by sewing and soliciting necessities for the hospitals. Along with the battles and the victories must go the work of the women.

"As every ill wind brings some good, so I am sure the American artists now in America will be the gainers in the musical commerce, and all good luck should be theirs, for they worked and waited long to come into their own. Best wishes to all my friends in my native country."

The Progress of Art.

Let no one say hereafter that America is not advancing artistically. We have on our desk a small, neatly printed leather bound volume (flexible cover), which we received as a premium with a box of ten cigarettes purchased by us. The name of the booklet is "Antony and Cleopatra," and the author is William Shakespeare.

The Gallic Tristan.

Very charming and very exquisite, according to the New York Times' Review of Books, is "The Romance of Tristan and Iseult," being an English translation by H. Belloc, of J. Bedier's "Le Roman de Tristan et Iseult," the French version of the old romance as the Gallic troubadours knew and sang it. The description of the boy Tristan is especially appealing: how he was taught "the arts that go with barony—the use of lance and sword and 'scutcheon and bow, and how to cast stone quoits and to leap wide dikes also; and to hate every lie and felony and to keep his given word; and the various kinds of song and harp playing and the hunter's craft; and when the child rode among the young squires you would have said that he and his horse and his armor were all one thing." This French idea of the Tristan legend differs in many interesting essentials from the rugged German conception, and many scholars hold that much of its original poetry has been lost in the ruthless Wagner adaptation. Debussy has been promising us a French musical "Tristan et Iseult," but there is no more sign of it than of the two works that he contracted to do for the Metropolitan Opera some five years ago and which that institution has been announcing faithfully each winter ever since. Debussy and his "Pelleas et Melisande" threaten to repeat the sad history of Rossini and his "William Tell."

Tales of Hofmann.

The war stories told by refugee Josef Hofmann upon his arrival here from Europe last week differed from those of the other fleeing individuals principally in that he was at Lake Geneva when the war broke out and they were not.

Sarcastic Sortie.

"The musical critic," says an impious exchange, "is one who does not sing or play well enough to keep him away from his other work, but who is pleased at any time to establish the rating of visiting artists throughout all eternity."

Bombardment of Watson.

Last week this department undertook to say a few mild words in protest against the war sonnet by William Watson published in the London Times. We reprinted the lucubration by way of emphasizing our distaste. We find that we are not alone in our estimate of the Watson lines, as this reprint from the Morning Telegraph—Algernon St. John Brenon suspected—will show:

"Tennyson, referring to certain experimenters in English verse, described them as frogs croaking coarsely. He should have read William Watson, who was lately moved to pocsy because of the war. He might have spoken more rudely still. Mr. Watson's emotion takes the form of a sonnet. William Wordsworth requested the reading public not to scorn the sonnet. In the hands of one poet he said the sonnet 'became a trumpet, whence he blew soul animating strains, alas! too few.' In the hands of Mr. Watson the sonnet becomes a grating diversion on a penny whistle, the strains of which are, alas! too many.

"Mr. Watson starts off apostrophically, as with a crash of defiance: 'We know you, War Lord!' Then there is an aposiopesis. This term is used not pedantically, but because the use of it in description of the poem lends a sort of dignity to an otherwise bald and unconvincing composition. It means a sudden break into silence. After the aposiopesis, Watson goes on, 'You that flung the gauntlet, fling down the mask you wore, publish your heart and let its pent hate pour.' The Kaiser, despite 'the detractions rude,' to use the phrase of another sonneteer, has often shown himself an obliging fellow, but he might find it hard to achieve the feat of publishing his heart.

"After that Mr. Watson speaks modestly and becomingly of his people:

> "'We are old in war and if in guile we are young,
> Young also in the spirit that evermore
> Burns in our bosom ev'n as heretofore.'

"'Heretofore'—there is a phrase as vile as the 'mob led queen'; but then it rimes with 'pour,' and that is something. It may be also noticed that the first of the three lines cited, is not in verse at all. The words just huddle and limp along like a defeated regiment.

"According to the sensible advice of the President, we are neutral in the War of the Seven Nations. But it will not be a violation of our studied impartiality to warn the London papers that the continued publication of these elephantine poems may have a serious effect upon recruiting.

"Germany finds a better use for poets than England. Germany makes them fight. The English bards seem to have no other function than to irritate."

Ensemble Spirit.

A play now being presented in New York makes this titular appeal: "What Is Love?" It is the feeling which surges into the heart of a prima donna as she counts the numerous recalls of her vocal rivals.

Colorado Inspires Cadman.

Charles Wakefield Cadman, resident in Colorado, is at labor upon a new one act opera, the subject of which will be kept a secret until the completion of the work. He admits, however, that the theme is not Indian. Nelle Eberhardt, of Pittsburgh, is the librettist for Cadman. She also has written the text for many of his published songs.

Piano Proclamation.

Olga Samaroff has in her possession a very interesting souvenir of these war days, in the shape of a billposter announcing a concert she was giving in Marienbad. Over half of the poster the order for the general mobilization of the Austrian army is pasted.

Musical Sporting Note.

Beethoven, as was pointed out exclusively by this column, is a most sagacious horse. Last Thursday he won an Empire City race at the soul satisfying odds of 6 to 1. We almost bet on him.

Are the Poles Musical?

The other day, while visiting relatives in Philadelphia, Arthur Hartmann played a bit upon his fiddle, which he hadn't touched since his recent exciting days in Paris. His music brought the Polish housemaid to the door of his room. She listened in deep silence, but when Hartmann had finished she said: "Watzs ze madyer wit zha moosick? Dot mak mee feel lahk ven somebodyz is died."

Inspiration and Perspiration.

Willie—Paw, what is the difference between genius and talent?

Paw—Talent gets paid every Saturday, my son.—Cincinnati Enquirer.

Press Agent Baker Scores.

"Ysaye will be sorry enough that the war kept him in Belgium, especially when he hears of the Kansas fiddle contest, with prizes aggregating $1,000." So writes Charles F. Baker, co-manager of the San Carlo Opera Company. Mr. Baker continues: "The test pieces are 'Ole Zip Coon,' 'Turkey in the Straw,' 'You Gotta Quit Kickin' My Dawg Aroun,' etc. The fiddle prize is $300 for the best fiddler and a thirty-five cent shirt for the worst one. Don't you think that if you put these facts properly before the Belgian Government they will exempt Ysaye from service so that he can hurry over here and get to Kansas in time to participate and protect his championship honors? After all, what is the small matter of Belgium's independence and neutrality, compared with the defense of its honor as the world's leading producer of fiddlers? I beseech you to cable these facts at once to King Albert, formerly of Brussels, and also to extend to him my very warm personal regards and the information that the San Carlo Opera Company has booked the biggest and most profitable season of its career in this country."

We have a sneaking suspicion that Mr. Baker wrote the foregoing in order to get mention in "Variations" for his San Carlo Opera Company. We consider the scheme to make us advertise the San Carlo Opera Company in this manner a very shabby one and hope he will not send us any more clever letters which force us to aid him in his publicity campaign for the San Carlo Opera Company. We have no feeling against the San Carlo Opera Company, but why should we be compelled to give space to the fact that the San Carlo Opera Company has booked the biggest and most profitable season of its career? What is the San Carlo Opera Company to us? Mr. Baker, you did not fool us. We are as shrewd as you are, please remember that.

Opera in English.

A "Lost and Found Bureau" is one of the conveniences at the Century Opera. The other evening a wag approached the custodian of the bureau and asked: "Is this the 'Lost and Found' place?" Upon being assured that it was, he wrinkled his brow, handed the official a book and announced: "I've lost my place in the libretto.

you please find it for me?" The name of the wag? It was that irrepressible jester, Ben Trovato.

A Slam at Us.

An English exchange says: "No better writer of Variations ever has lived than Brahms."

Reprisals.

Will the French horn and the English horn be banished from Germany's orchestras? At any rate, German pianos have been put out of the London Guildhall School of Music.

At the Century Opera.

Morgan Kingston—What a beautiful aria you do in the first act.

Kathleen Howard—Yes, isn't it? (Sings) "Ta-ti-dum-dum-dum-dum"——

Milton Aborn (entering)—No "dum-dums" here, if you please. This is a neutral opera house.

LEONARD LIEBLING.

Richardson for New York.

The extensive growth of the business of G. Dexter Richardson, manager of musical artists, has made it necessary for him to move his headquarters from the Arbuckle Building, Brooklyn, to 501 Fifth avenue, corner of Forty-second street, New York City.

While he will continue to maintain the Brooklyn establishment it will be only as a branch office, for the handling of local Brooklyn musical affairs with which Mr. Richardson is prominently identified.

Besides managing the business affairs of the many musical celebrities on his list, Mr. Richardson is planning a concert series at popular prices for New York, Boston and Philadelphia similar to those which he has given so successfully in Brooklyn for a number of years.

Mr. Richardson feels that the advance bookings made through his offices, and the general outlook warrant him in believing that this will be a banner year for American music.

Dedicated to Helen Bixby Wetzel.

Helen Bixby Wetzel, the young prima donna, is shown in the accompanying snapshot on an Italian balcony. The picture was taken in June. Miss Wetzel has made her



HELEN BIXBY-WETZEL,
On an Italian balcony in June.

biggest success in Italy, where she has sung with several opera companies.

An old Italian operatic critic has dedicated to her the following charming poetic eulogy:

(TRANSLATION.)

To the charming and gracious Helen Bixby Wetzel.
Beautiful and elegant you have the air,
And these not only I say
When I listen to you sing
To me it seems a nightingale.

Form divine possessing
Nature you has molded.
What I say—believe I,
The ideal paggio she will stay.

Go on, O Elena,
The muse of song stays with you,
Among the flowers,
Any serpent you will forbid to go.

The Buckinghamshire Territorial, under their new commandant, Colonel Wethered, are going in for chorus singing practice. This is a good idea. Sung badly enough, these choruses should prove a valuable weapon against a musical foe, such as the Germans.—Punch.

RUDOLPH GANZ AS A SOLDIER.

Swiss Pianist Serves His Country—Released from Army on Account of Illness—Opens American Tour at Worcester Festival.

Rudolph Ganz, the pianist, is seen as a Swiss soldier in one of the accompanying pictures taken in the barracks at Zurich during his recent ten-day service in the Swiss army.

Mr. Ganz was about to leave for America when war was declared, but he was among the first to offer his services to his country when the order came for the mobilization of the Swiss army.

"The mental strain was something awful," Mr. Ganz told a MUSICAL COURIER representative; "there were my engagements in America to be filled and the worry of what might come to me through hardships. I was apt to lose everything. Then I became ill and was released."

Mr. Ganz's send-off from the army was a most cordial one. One of the highest military officials made this appreciative statement: "We haven't many Rudolph Ganzes and we believe he can do more for his country as a pianist than as a private soldier."



RUDOLPH GANZ AS A SWISS SOLDIER.



MR. AND MRS. RUDOLPH GANZ AND THEIR YOUNG SON, ANTON ROY,
In their garden at Clarens, Switzerland.

But Mr. Ganz, the patriotic Swiss, is shown in his own statement: "If I have to go to war, I shall return to my native country at once."

Mr. Ganz's release came just in time for him to catch the steamship Antilles, which reached New York September 24, enabling him to fill his Worcester, Mass., engagement.

In company with other noted musicians, Mr. Ganz came steerage, for which he was obliged to pay a large sum.

Referring to the picture, Mr. Ganz said: "It was taken by my father at six o'clock in the morning as I left home. I didn't look that way after ten days of hardships."

Mr. Ganz's engagements for the season extend from coast to coast.

Speaking of his Idaho and Utah appearances—a new field for the pianist—he remarked humorously: "I shall help them to get in the wheat if they have not enough people to come to my concerts."

Mr. Ganz's Boston recital is scheduled for October 17, and he will give his New York concert, Sunday afternoon, October 18.

Mme. Santley's English Appearances.

Maud Santley, contralto, of the Century Opera Company, New York, made her first appearance as a concert singer at the Royal Albert Hall, London, when she appeared on the same program with Mme. Patti. [illegible] with the diva followed. The next year Mme. Santley was the contralto soloist with Mme. Melba, and after appearances at all the principal London and Provincial concerts, including those of the London Symphony Orchestra, Queen's Hall Promenade, London Ballad and Scottish Orchestra, Mme. Santley made her debut in opera as Carmen with the Carl Rosa Opera Company.

Dr. Hans Richter heard her sing and himself personally introduced and recommended her to the Covent Garden



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MAUD SANTLEY AS CARMEN.
Century Opera Company.

syndicate for the principal contralto roles of Waltraute and Fricka in Wagner's "Ring" cycle. Mme. Santley has also appeared in the Italian season of opera at Covent Garden, and has especially happy recollections of playing Maddalena in "Rigoletto" to Tetrazzini's Gilda, Sammarco being the Jester and John McCormack the Duke.

Before leaving for America Mme. Santley had just completed a contract with the Dennof-Beecham Company, having played all the principal contralto parts in "The Ring."

Century Opera Sunday Concert.

The first Sunday night concert of the season was given at the Century Opera House, New York, on September 27, and the excellent work of the orchestra and of the soloists, all of whom were from the regular Century Opera cast, was greatly enjoyed by a large audience. The program follows:

Overture to Rienzi ..... Wagner
Orchestra.
O Mio Fernando, from La Favorita..... ..... Donizetti
Elizabeth Campbell.
Kol Nidrei ..... Bruch
Vladimir Dubinsky, cellist, with orchestra.
Bird Song, from Pagliacci..... Leoncavallo
Myrna Sharlow.
Symphonic poem, Les Preludes ..... Liszt
Orchestra.
Conductor, Josef Pasternack.
Waltz, Blue Danube..... Johann Strauss
Orchestra.
Conductor, Hugo Riesenfeld.
Zaza, Little Gypsy, from Zaza..... Leoncavallo
Thomas Chalmers.
Nobil Signori, from The Huguenots..... ..... Meyerbeer
Maude Santley.
Rudolph's Narrative from La Boheme..... Puccini
Hardy Williamson.
Vulcan's Song, from Philemon and Baucis..... Gounod
Henry Weldon.
Hungarian Rhapsody No. 2..... Liszt
Orchestra.

Henry Weldon, who has been ill for several weeks and who has been able to fill his roles at the Century only with difficulty, was unable to appear at this concert, and his place was taken by Alfred Kaufman, who sang "Hybrias the Cretan," by Elliott. Among the numbers most enjoyed on this program were the "Pagliacci" selection by Myrna Sharlow, whose attractive singing and pleasing voice are always to the taste of Century Opera audiences, and "Zaza" from the same composer by Thomas Chalmers, whose fine baritone has developed remarkably during the year that he has been engaged at the Century, and whose fine physique and strong personal magnetism render his work always successful.

The playing of the orchestra upon this occasion was better than it has ever been, showing more sonority of tone and cohesion in the various parts than upon any previous occasion.

CHICAGO NEWS.

Pithy Paragraphs Tell of Activity in Musical Circles.

Chicago, Ill., September 26, 1914.

Mr. and Mrs. Herman Devries already are making plans for recitals and operatic performances for the presentation of their students. The first recital will be given as usual in November. Students who will be heard include Hazel Eden Mudge, Marie Yahr, Maude Roberts, Ethel Magie, Ninette Marchand, May Churchill, Berenice Shaine, Emery Nonnast, Hortense Brunswick, Elsie Gaffey, Dorothy Cannon, Blessing Martin, Lillian Gottlieb, Nellie Freeman, Harriett Durlacher, Frances McCormick, Rose Mary Perigo, De Voe Kine, Letitia Stubbs, May Panoch, Grace E. Lachmann, Filomena Carsone, John Harris and Florian Varconi.

In Milwaukee, where Mr. and Mrs. Devries are engaged by the Wisconsin Conservatory of Music to teach once a week (Mondays), the following operatic performances will be given: In November, two acts of "Carmen"; in January, two acts of "Faust;" in March, several performances of Gounod's "Romeo and Juliet" at the Pabst Theacra, with full orchestra, conducted by William Boeppler, director of the Wisconsin Conservatory of Music, and under Herman Devries' direction.

Charles L. Wagner Writes.

This office is in receipt of the following letter from Charles L. Wagner, the New York manager:

Dear Mr. Devries: One week in January, Mr. McCormack will play: Saint Joe, Saint Paul and Saint Louis.

The Saints be praised.

Faithfully yours,
(Signed) Chas. L. Wagner.

Irene Mitchell in Chicago.

Irene Mitchell, the Kanas City manager, who was in Chicago during the summer months, left this week for her home to look after her interests in that locality. Miss Mitchell renewed many acquaintances while in the "Windy City" and also made many new friends.

Jennette Loudon's New Studios.

Jennette Loudon has informed this office that her studios will be removed to 614 Fine Arts Building, after October 1. The Jennette Loudon Studios are this year more spacious than heretofore. This is due to an especially large enrollment for the classes of piano, harmony, voice, violin and cello. Speaking about the Jennette Loudon Studios, it might be mentioned that Miss Loudon is the pianist of the Beethoven Trio, the other members being Otto B. Roehrborn and Carl Brueckner, of the Chicago Symphony Orchestra. The Beethoven Trio will, as heretofore, give chamber music concerts in the Middle West and in Chicago during the musical season.



MME. EDUARD AND HER ARTIST-PUPIL, LOUISE LE BARON.
This picture was taken recently at Ravinia Park, Chicago, where Miss Le Baron had been singing.

The Reporter, of the Strassberger Conservatories,

This office acknowledges receipt of the last issue of The Reporter, published by the Strassberger Conservatories of Music, of St. Louis. Looking over the paper, which is edited by J. W. Sneed, one finds some valuable information concerning the schools, among which is the special announcement of the new acquisition of Fountain Pierce Leigh, of Chicago, to teach exclusively for the Strassberger Conservatories of Music in the piano department. Mr. Leigh was a post graduate of the American Conservatory and Bush Conservatory. He studied with Victor Garwood, Harold von Mickwitz and Julie Rive-King (piano), Clarence Dickinson (organ), Cyril Graham, George Colbourn, Adolf Weidig and Kenneth Bradley (theory). An interesting piece of information contained in The Reporter is to the effect that B. C. Strassberger has received word from Mr. and Mrs. Clemens Strassberger in Europe, sending greetings to all the faculty, pupils and friends of the Strassberger Conservatories after they had toured through southern Italy, Tyrol and Switzerland; they had reached Berlin, Germany. Professor Strassberger hopes to return in the fall in the best health and expects to bring many new points and ideas for the St. Louis twin conservatories.

Kathryn Stevenson to Marry.

Kathryn Stevenson, sister of Lucille Stevenson and daughter of Mrs. Margaret E. Stevenson, will be married to Lorance R. Carter at the home of her parents, Tuesday, September 29. Mr. and Mrs. Carter will leave after the ceremony for Australia, where they will make their home. Miss Stevenson, like her sister, is a soprano and has been heard in Chicago in concert, recital and comic opera. Congratulations from this office to her family, and best wishes to the pretty and talented bride.

Carolyn Willard's Promising Season.

Carolyn Willard, the pianist has had a most successful summer teaching season in Union City, Mich., which closed August 21, since which time she has been enjoying a splendid vacation, both at the Wisconsin lakes, tramping and sailing, and in Milwaukee as the guest of the pianist, Gretchen Gugler.

Miss Willard told a representative from this office that she was glad to be back at work again, and that the prospects for the year are extremely promising.

Marion Green Engaged for Minneapolis Orchestra Tour.

Marion Green, the American basso cantante, has been engaged by Manager Heighton for an eight weeks' tour with the Minneapolis Symphony Orchestra as well as for one of the Beethoven cycle of concerts in Minneapolis during the regular season. Mr. Green has toured with the Chicago Symphony Orchestra, the Louis Symphony Orchestra, and the Minneapolis Symphony Orchestra, as well as having had appearances with most of the prominent American orchestras in their home cities. His work with orchestra is distinguished by a selection of rarely heard numbers and he has in his repertoire many exclusive compositions. He has had distinguished success in his orchestral appearances. At this time it might not be out of place to comment that Mr. Green has had no European training and has probably sung more concerts in the English language than any other singer in the last ten years. He has always sung exclusively in English. This season he will be heard in many unusual songs of the German masters.

Marie Sundelius to Sing With Apollo Club.

Marie Sundelius, soprano, of Boston, and Gustaf Holmquist, bass, have been engaged by the Apollo Musical Club, for its special performance of Elgar's "Caractacus," Sunday afternoon, October 18, at the Auditorium Theatre. Mme. Sundelius has never sung in Chicago, but Eastern critics have said so much about her beautiful voice and good musicianship that her appearance here is anticipated with pleasure.

American Conservatory Teachers Return.

Ragna Linne has returned from a protracted vacation in France and Germany, which terminated in Norway. An interesting feature was her visit with two of her most talented students, Amy Ellerman and Dorothy Dauncey. The first named, whose glorious contralto voice frequently was heard in American conservatory concerts, had about concluded arrangements to appear in the opera house of



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one of the large cities of Germany, which engagement probably is postponed on account of the war.

Miss Dauncey, who has been under the special instruction and chaperonage of Jean de Reszke, will, if times permit, make her debut in opera next season.

The normal department of the American Conservatory opened Saturday, September 26, with lectures by Victor Garwood on "History of Music," and by the president, John J. Hattstaedt, on "Normal Piano Work." The attendance was unusually large and representative.

Walton Pyre, the new head of the School of Expression, will open the public recital series of the American Conservatory with a dramatic reading, at Kimball Hall, Saturday afternoon, October 3, at 3.30 o'clock. A feature of the program will be the presentation of scenes from the Boker version of "Francesca da Rimini."

The children's department of the American Conservatory opened Saturday, September 26, under the direction of Louise Robyn. A feature of special interest to Americans was the engagement at the Bayreuth Festival in August of Bennett Challis, a former student for five years of Karleton Hackett. Mr. Challis appeared in "Flying Dutchman," in the title role, and afterward as Hagen in "Götterdämmerung." In both operas he made a powerful impression both by his singing and histrionic ability. He is undoubtedly an artist that will assume a first rank in the operatic field.

F. Wight Neumann's Season.

F. Wight Neumann, who has returned from his annual trip abroad without suffering any hardships on account of the war, announces that he has engaged the following artists for this season. He will give the concerts and recitals at the Illinois Theatre and Orchestra Hall.

The opening of Mr. Neumann's season will be a song recital by Johanna Gadski, soprano, Sunday afternoon, October 18, at the Illinois Theatre, followed by [illegible] Margarete Matzenauer, contralto; Carol Robinson, Chicago pianist; joint recital by Rosa Olitzka, contralto, and Ludwig Schmidt, violinist; Fannie Bloomfield Zeisler, pianist; Alma Gluck, soprano; Mr. and Mrs. David Mannes, sonata recital; Carl Friedberg, pianist; Marcella Sembrich, soprano; Arrigo Serato, violinist; Mme. Schumann-Heink, contralto; New York Symphony Orchestra; joint recital, Elena Gerhardt, lieder singer, and Efrem Zimbalist, violinist; Julia Culp, lieder singer; Carl Flesch, violinist; Olga Samaroff, pianist; Leo Slezak, tenor; Josef Hofmann, pianist; Maggie Teyte, soprano. Negotiations are still pending with other artists and organizations.

The Kneisel Quartet will give, as usual, three subscription concerts under Mr. Neumann's management at the Illinois Theatre on Sunday afternoons, November 22, January 31 and March 21.

PUBLICATIONS AND REVIEWS

NOTICE TO PUBLISHERS.

This department is devoted to a review of old and new music publications, musical works, musical literary works and anything pertaining to the publishing of matters in music.

Only such publications and compositions will be reviewed as are deemed worthy of notice, and the Musical Courier *reserves to itself the privilege of rejection. It is also understood that any work or composition or book reviewed in this column relinquishes its copyright to any part or all of its parts so far as a review of the same can be applied. This does not mean that the* Musical Courier *assumes or claims any interest in the copyrights; it merely means that we are not to be held for any infringement of copyright by handling copyright publications or works in this department.*

Particular attention given to works of American composers and their products.

Clayton F. Summy Company, Chicago.

"Songman's Pack," laden with pretty wares from many lands; some old songs, translated and harmonized by Nellie Poorman, illustrated by Nell Witters.

This volume contains twenty-five ditties for children taken from French, German, English, Italian, Scotch, Bohemian, Danish, Swiss, Dutch and Irish sources. The music occupies the center of the page and the wide margin is a picture such as children will enjoy. Nothing could be simpler than the accompaniments, which are barely enough to support the tunes. We find the volume an admirable collection and arrangement of elementary music for the very young, and we heartily commend it as such.

"On the Road to Toneland," a set of easy studies for the piano, by Bessie Williams Sherman.

These very elementary studies for the youngest students of the piano are made interesting to the children by simple little word pictures which accompany each little tune. Each one of them can therefore be learned as a song. There are thirty-four of these lessons, clearly printed on good paper and attractive in appearance.

"Miantowona," a melodrama, poem by Thomas Bailey Aldrich, music by John Mokrejs.

In this very modern work the composer has employed the richest of harmonies and sonorous piano passages and chords to furnish a musical background to the recitation of T. B. Aldrich's romantic poem. The story is of a nature that lends itself particularly well to the emotional reinforcement of music, and the music is impassioned and fanciful as befits the poem.

Four songs by Paul Tietjens: "Woodland Love Song," "The Dear Flower," "Blind," "Sphinx."

These are art songs of the best class, and altogether unlike the popular ballad type of song, and the effective accompaniments are intended for pianists of skill and musical experience. These songs properly belong on the recital program, as they are a little too difficult for the amateur by reason of their technical obstacles and their musical interpretation.

White-Smith Publishing Company, Boston.

Four songs by William Lester: "To Phillis," "As a Perfume Doth Remain," "Echo," "Compensation."

These songs are for advanced singers in particular, and may also prove of service to teachers. "To Phillis" is more or less in the old English style, in keeping with Sir Charles Sedley's poem, though the music is much more modern than that of the seventeenth century in which the poet flourished. The many changes of time signature in "Echo" add considerably to the trouble of the singer who tries to learn it. These songs are, nevertheless, well written by a serious musician.

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Songs by Charles Wakefield Cadman: "The Moon Heaven," "I Bind My Hair With Silver," "The Groves of Shiraz," "A Song of Joy," "At Twilight Time," "The Sea Hath a Hundred Moods," "Dandelions," "As in a Rose Jar," "Sweetheart, in Thy Dreaming," "Two Little Songs from Japan," "Call Me No More," "I Hear a Thrush at Eve," and one of the latest of this prolific song writer's compositions, "I Found Him on the Mesa," which is written for Frances Alda. It is full of an Eastern langour and smoldering passion, and is well written for the voice.

"Octave Etude in F," for piano, by Francis Hendricks. This is a brilliant work, requiring much endurance on the part of the player, and a good general technic in addition to flexible wrists. It is more than a mere exercise, and it has a good deal of solid musical merit.

Choice organ selections from the works of various composers: "Gradual," "Postludes," "Processional," "Requiem," "Toccatina," by George E. Whiting; "Elegie," by Youferoff-Gaul; "Bethlehem," "Three Wise Men of the East," by Otto Malling; "Noël Normandie," by Harvey B. Gaul; "Cantilene," by J. Frank Frysinger; "Berceuse," by H. L. Bumgartner; "Fantasia," by J. E. W. Lord; "Madrigal in G," "A Springtime Fantasy," by Frederick Maxson; "At Sunset," by Rolland Diggle; "Will o' the Wisp," a scherzo-toccatina, by Gordon Balch Nevin.

John Church Company, New York.

French songs by various composers: "Chant Hindu," H. Bemberg; "Mandoline," Claude Debussy; "Fleur j'etée," "Les Roses d'Ispahan," Gabriel Fauré; "Le Mariage des Roses," César Franck; "L'heure Exquise," Reynaldo Hahn; "J'ai pleure en rêve," Georges Hüe; "Le Nil," Xavier Leroux; "Ariette," Paul Vidal; "Bergère Légère," "Non je n'irai plus au bois," J. B. Wekerlin.

All of these songs have English words in addition to the French texts and the appearance of the title pages and the printing is pleasing.

Russian songs by various composers: "The Joy of the Dance," A. Arensky; "A Dissonance," A. Borodine; "Hopak," Modest Moussorgsky; "The Floods of Spring," S. Rachmaninoff; "Song of the Shepherd Lehl," N. Rimsky-Korsakow; "The Asra," "The Dream," "Longing," Rubinstein; "Ah; Sad My Heart," "Serenade de Don Juan," Tschaikowsky.

These songs have English texts. Now and then there is a German or a French version in addition to the English. They are, for the most part, more difficult than the average good song, but there is an atmosphere in the Russian songs which is unlike that of other national music. It is this that gives them their vogue among music lovers in spite of their difficulties.

"Tomorrow" (Domani), a song composed by G. Palloni, is smoothly written in the characteristic vocal style of the Italians. It has a simple, natural and pleasing melody, and the accompaniment is easy. It ought to be especially serviceable to teachers.

Five compositions for cello and piano: "Abendlied," "Chanson sans Paroles," "Orientale," "Second Mazurka," composed by A. Saint Amory. These short and effectively written pieces contain no difficulties for the average good cellist, and they are melodious and attractive, as well as free from any subtleties of expression or meaning.

Schlesinger'sche Buck-u. Musikhandlung, Berlin, Germany.

"Vorsatz" (Resolve), song, with German text by Robert E. Prutz, English version by Addie Funk, and music by Ch. de Harrack.

This little lied of two pages is as simple as a folksong and equally unpretentious. Its simple accompaniment makes it within the powers of the least accomplished amateur.

The same may be said of "Irrlict" (marsh-light), by the same composer.

Neither of these songs calls for much comment.

Unabated Borwick Praises.

From Australia come continued reports of the favor with which Leonard Borwick was received there on his recent tour. The Australian Musical News voices the general opinion of the Antipodean press when it remarks that the splendid English pianist, "with his perfect appreciation of fine taste, his sincerity, his high ideals and his splendid executive work, will long remain a cherished memory with those who have come under the spell of his romantic and poetic atmosphere."


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Fifty-seventh Annual Series of Concerts Held in Mechanics Hall—Prominent Soloists Add Lustre to the Occasion—Programs Well Selected—Interesting Notes.

Worcester, Mass., September 25, 1914.

Worcester held its fifty-seventh music festival on Wednesday, Thursday and Friday of this week, when the Worcester County Musical Association gave its annual event, known throughout the music world as one of the important affairs of the year. As on former occasions there was the excellent chorus of four hundred voices, conducted by Dr. Arthur Mees, the orchestra of seventy men drawn from the Boston Symphony Orchestra (Gustav Strube, conductor), and the following soloists: Florence Hinkle, Alma Gluck, Olive Kline, sopranos; Mildred Potter, Christine Schutz, contraltos; Evan Williams, William Pagdin, tenors; Clarence Whitehill, baritone; Herbert Witherspoon, bass; Rudolph Ganz, pianist; Efrem Zimbalist, violinist. Walter W. Farmer was organist of the festival and Arthur J. Bassett pianist.

The festival attendance was large, and many musicians and music lovers from out of town were there. Throughout the series of concerts great enthusiasm prevailed, and on all sides the remark was heard that the fifty-seventh Worcester festival was one of the best yet held during the half century and more of these annual events.

First Concert, Wednesday Evening, September 23.

The first concert was given by the festival chorus of 400 voices, seventy members of the Boston Symphony Orchestra, with Dr. Arthur Mees, conductor; and these soloists: Florence Hinkle, soprano; Mildred Potter, contralto; Evan Williams, tenor; and Herbert Witherspoon, bass. Mendelssohn's "Elijah" was the work performed. This oratorio has been given ten times at these festivals and this, the eleventh, could not have been better. It was a triumph for all who took part and the participants in the program acquitted themselves finely.

It would be difficult to mention the work of any one of the four artists in terms short of the superlative. Evan Williams is a favorite with Worcester audiences. His whole being vibrates with the sincerity of his message. Having sung this same part some forty times, Mr. Williams delivers it with that confidence and ease which a truly big work requires. He was in splendid voice and after each solo was so vociferously applauded that Dr. Mees was obliged to wait a few minutes before continuing with the oratorio.

The audience was equally demonstrative in its appreciation of Miss Hinkle's singing. Her tones rang out with a bell-like clearness. Her interpretation was most artistic and when the concert was over she had two thousand new ardent admirers, some of whom even regarded her singing as the sensation of the festival. Miss Potter, although a newcomer to the festival, had previously sung in concerts in Worcester. She is the possessor of a rich contralto voice, and sings with great intelligence. Worcester festival audiences are seldom demonstrative in their appreciation of newcomers. This however, was not the case with Miss Potter, as she was most enthusiastically received.

Mr. Witherspoon's reengagement as a festival star was a source of great pleasure to his Worcester friends. In the title role he did what was expected of him, and that is much, because his splendid art has always been so consistent that anything but the very best would not be expected of him. Mr. Witherspoon's performance on Wednesday night was dramatic, virile, most convincing and artistic throughout. His magnificent voice and dramatic intensity are perfectly adapted to the part of Elijah.

Second Concert, Thursday Afternoon, September 24.

The second concert of the festival was given by members of the Boston Symphony Orchestra, with Efrem Zimbalist and Mildred Potter as soloists. Gustav Strube conducted.

The program included Massenet's "Phedre" overture; the G minor violin concerto by Bruch; a composition for orchestra, "Lorelei," by Gustav Strube; the "Joan of Arc" aria, by Liszt, and his symphonic poem, "Tasso."

Efrem Zimbalist seemed to be in a happy frame of mind. The severe heat, no doubt, affected his violin, but his playing was superb.

Mildred Potter, who sang the difficult "Joan of Arc" aria, is a well schooled, rather than a "natural born singer." Her work was among the most artistic heard at the festival. She sings with intelligence and leaves that impression upon her audience.

Mr. Strube conducted his "Lorelei," a new symphonic poem. This is a work of real beauty, in the contrapuntal treatment of which he has been most happy. The composition throughout shows great variety of ideas. That mutual friendship which exists between the orchestra players and Mr. Strube can even be felt by the audience when Mr. Strube conducts. Having been for many years connected with the Boston Symphony Orchestra, the members recognize his sound musical authority and the result is very satisfying to the audience.

Third Concert, Thursday Evening, September 24.

Thursday night a heat wilted audience that almost filled the hall listened to "La Vita Nuova" ("New Life"), Wolf-Ferrari's much talked of cantata. This was the first Worcester performance of this mystic color picture. Better fitted for the opera, it nevertheless has its value as a concert piece. Every year Worcester produces one new



RUDOLPH GANZ.

oratorio, the repertoire of premiers at the Worcester Festival now holding a unique record among American cities for such productions.

It is not to be expected that a new oratorio of truly great musical value can be produced each year, but the directors of the festival are always on the lookout for the very best of newly created works. Their efforts in producing one such new work each year is to be most highly commended.

Opinions regarding the merit of "La Vita Nuova" vary. It offers fine opportunities for brilliant choral work—its orchestration is extremely modern and at times very effective. It cannot, however, hold any claim to originality, nor is it expressive of any one school of music. The cantata is founded on portions of Dante's book, of that title, in which the poet tells of his youthful and sincere love for Beatrice and of that wonderful influence she had over his life.

Beatrice, soprano part, comes as an angel to earth and sings about a glorious paradise. Dante, impersonated by a baritone, responds, singing of the triumph of love over death, the whole leading up to a striking chorus of men's and women's voices, augmented by a chorus of boys. This is followed by a baritone solo and chorus. Here an interlude, "Dance of the Angels," for orchestra with piano, is introduced.

A baritone solo takes up the story, while the theme of the dance is reechoed in the orchestration. A chorus of two distinct choirs then carries the theme. The climax follows in the death of Beatrice.

The two soloists chosen to present the work were the talented young soprano, Olive Kline, and Clarence Whitehill, the well known baritone of the Chicago Opera Company.

Miss Kline, who sang the part of Beatrice, is one of the youngest artists of prominence in America. She has a voice of rare beauty and present indications warrant a splendid future for this young American singer.

In the role of Dante, Mr. Whitehill did all that could be done with so difficult and in some instances almost unsingable a part. His voice has great beauty and dramatic power, which was heard to greater advantage in the "Te Deum," by Bruckner, which closed the evening's performance. Mr. Whitehill and Miss Kline also sang the solo parts in the "Te Deum." The other artists were William H. Pagdin, tenor, and Christine Schutz, contralto.

Mr. Pagdin's singing was very satisfactory. His presentation is dramatic and refined. He pleased a large Worcester audience last Christmas in a splendid performance of "The Messiah," and the friends he then made looked forward with a great deal of pleasure to hearing him as a festival artist.

Christine Schutz has a warm and sympathetic contralto. Her voice blends beautifully with other voices. Her part did not make great demands upon her, but what she had to sing she did well.

Fourth Concert, Friday Afternoon, September 25.

The program of the second matinee was a very interesting one, the orchestra playing Schumann's symphony in D minor, the suite, "Mother Goose," by Ravel (first festival performance), and "Finlandia," by Sibelius (also a first festival performance). The soloists were Rudolph Ganz, who played the Tschaikowsky B flat minor concerto, and Olive Kline, who sang an aria by Meyerbeer.

Probably never in the history of Worcester Festivals has a pianist made a deeper impression upon the audience than did Rudolph Ganz in his gigantic performance of Tschaikowsky's well known concerto. Mr. Ganz has returned to America a greater pianist than ever before. His interpretation of the concerto was artistic and virile throughout, while technical difficulties apparently did not exist. In the cadenza the piano fairly sang the music. It was a beautiful performance, at the close of which the audience went wild with enthusiasm. This should prove to be Mr. Ganz's biggest season in America—his performance on Friday warrants this prediction. For an encore the great Swiss virtuoso played a Liszt number.

The other soloist of the afternoon was Olive Kline, who had done such splendid work on the previous evening. The quality of her voice is very beautiful and the future will, no doubt, witness a brilliant career for her. Her aria was the famous "Shadow Song," from "Dinorah," and her thoughtful interpretation and thorough musicianship made it a number greatly enjoyed.

This report would not be complete without a word of praise for the orchestra and the excellent work accomplished by the instrumentalists under the baton of Mr. Strube. Especially enjoyable was "Finlandia," although the two other numbers were on a high plane artistically.

Fifth Concert, Friday Evening, September 25.

The fifth and last concert of the festival was, as in past years, the gala event of the entire series of concerts. This closing event is popularly known as "Artists Night" and the three soloists were enthusiastically received. Each year it has seemed as though this concert was more successful than any preceeding similar ones, and this year is no exception. The program was as follows: An overture, "The Merry Wives of Windsor," Nicolai; Mendelssohn's "Watchman, What of the Night," sung by Evan Williams, who also sang an aria from "Donizetti's "L'Elisir d'Amore"; aria from "Norma," "Casta Diva," by Bellini, sung by Alma Gluck. This was followed by suite number two, "Arlesienne," by Bizet (a first festival performance), played by the Symphony Orchestra, then an aria, "La jolie Fille de Perth" by Bizet (also a first festival performance), sung by Clarence Whitehill.

After a short intermission the orchestra played the comedy overture on negro themes, by Gilbert; Chabrier's "España" and the "Slavonic Dances," by Dvorák. Alma Gluck sang a number of folksongs with piano accompaniment; Clarence Whitehill sang "Dio Possente," an aria from Gounod's "Faust," the program closing with Elgar's chorus, "The Challenge of Thor."

The orchestra again was composed of members of the Boston Symphony Orchestra, Gustav Strube conducting.

Judging by the amount of applause Alma Gluck deserves first mention. The audience gave vent to tremendous enthusiasm over the singing of this artist. Her first aria was superb. This number was encored and for the remainder of the evening it was a "Gluck evening." After her folksongs with piano accompaniment, played by Arthur Bassett, Mme. Gluck remained on the platform singing encore after encore with her husband, Efrem Zimbalist, playing the piano accompaniments. It was a revelation to the Worcester audience to find in Mr. Zimbalist so fine a pianist.

Evan Williams is extremely popular with the festival audiences and in his two numbers and encores he was roundly applauded. He was in splendid voice and sang with that intense feeling and virility that has made his name a household word throughout the country.

Clarence Whitehill also appeared to better advantage than on the previous evening. His voice while especially fitted for the opera is also most satisfying in concert numbers. He has surely gained many friends because of his artistic singing in Worcester.

The orchestra played magnificently under Mr. Strube.

Dr. Mees conducted the very last number on the program for chorus and orchestra and thus came to an end one of the most brilliant successful festivals ever held in the city of Worcester.

Officers for 1914 Festival.

Board of Government: President, William H. Cook; vice-president, J. Vernon Butler; secretary, Harry R. Sinclair; treasurer, George R. Bliss; librarian, Luther M. Lovell.

Directors: Arthur J. Bassett, Charles I. Rice, Rufus B. Fowler, Edward L. Sumner, Walter W. Farmer, Paul B. Morgan, Albert C. Getchell, Matthew J. Whittall.

Honorary Members: G. W. Chadwick (Boston), Wallace Goodrich (Boston), L. Soule (Taunton), C. E. Prior (Hartford, Conn.), Daniel Downey (Worcester), H. W. Parker (New Haven, Conn.), Samuel E. Winslow (Worcester), Charles M. Bent (Worcester), Benjamin T. Hammond (Rome, Italy).

Festival Notes.

It was agreeably surprising to see so many changes in Worcester this year. This beautiful city in the heart of the Commonwealth of Massachusetts now has a splendid new railroad station.

The accommodation for guests also has been improved by the erection of a million dollar hotel, the Bancroft, which in appointment rivals some of the leading hotels in America. During festival week, the Bancroft became the social center for artists, members of the orchestra, and out of town visitors. The orchestral players especially, remembering various hotel experiences in Worcester, were very much pleased with the new arrangements.

Mechanics Hall, where the festival was held, that famous old auditorium, has undergone many changes. There is a new broad staircase which has replaced the two narrow ones at the entrance and a promenade has been arranged on the auditorium floor, where friends gather "a la European."

During the festival, a fashion show was being held in Worcester, and along the streets the splendid displays in shop windows gave the city the appearance of being "dressed as if on parade." This was a most appropriate time to have both the festival and the fashion show, as many out of town visitors came to Worcester to enjoy the good music and the shows in the stores.

The city has a new lighting system, which made the street almost as bright as mid-day. For all of this we congratulate Worcester.

It was pleasing again to hear the splendid Festival Chorus, which has placed Worcester on the musical map of the world. In the chorus and also in the orchestra, were recognized some faces of people who year after year have given their time and enthusiasm toward helping to make the festival one long to be remembered by those fortunate enough to attend.

Luther M. Lovell, the librarian of the Worcester County Musical Association, was most courteous in his attention to all those with whom he came in contact.

Marguerite Dunlap, contralto, attended the festival with her manager, Gertrude F. Cowen, of New York. Other managers in attendance were Charles L. Wagner, Howard Potter and John T. Adams, the latter of the Wolfsohn Musical Bureau; Gwilym Miles, a former festival artist; Jules Jordan, choral conductor of Providence; Mrs. Clarence Whitehill; Mr. and Mrs. Kline, father and mother of Olive Kline; Miss Sims, accompanist for Christine Schutz; Mrs. Gustav Strube and Mrs. Arthur Meers were at the festival, and all stopped at the Bancroft.

Rudolf Ganz, pianist, who played this afternoon (Friday), did not arrive from Genoa, Italy, until Thursday morning. The steamship Antilles was five days late in reaching New York. Not being certain as to the arrival of the steamer at this time, arrangements had been made to have Olga Samaroff appear at the festival in Mr. Ganz's place. However, the latter artist did reach Worcester in time, not alone to play at the concert today, but also in time to rehearse during the morning.

On Thursday morning Charles I. Rice, one of the directors of the festival, took some of the artists on the annual tour of the high schools. Christine Schutz and William Pagdin sang, and Frederick Mahn, one of the violinists of the orchestra, played. Arthur J. Bassett, pianist of the festival, played the accompaniments.

Rehearsals were held Monday and Tuesday mornings, afternoons and evenings; Wednesday morning and afternoon, and Thursday and Friday mornings. All were well attended. The small admission fee charged for hearing each of these rehearsals was a helpful addition to the revenue of the festival.

Minnie E. Ellam is press representative for the Worcester County Musical Association, and her desire to help all who sought information and her ability to combine the artistic features with the business part of the festival made her an invaluable aid to all.

Upon their arrival from Lake George, N. Y., H. E. Eaton, assistant manager of the Bancroft Hotel, had prepared a pleasant little surprise for Alma Gluck and her husband, Efrem Zimbalist. As they entered the beautifully furnished suite prepared for them they were greeted by a Victrola, placed in the rooms, playing one of Alma Gluck's records.

A local evening paper, speaking of a special chorus of boys taking part in the presentation of Wolf-Ferrari's "La Vita Nuova," called it an "all American aggregation of boys." So many of these young "Yankees" bore names other than American that when an analysis was made it was found that this "all American aggregation" consisted of thirty-three Swedish, two Finnish, two Italian, eight Irish and ten, at least by their names, American boys. Upon a little further investigation it was discovered that more than one-half of the members of the large festival chorus were of foreign parentage. Music surely is a great assimilator.

Carolyn King Hunt, teacher of piano, with studios in Boston and Worcester, entertained Thursday afternoon in her Worcester studio. Her guests included artists from the festival forces and many local friends.

May Sleeper Ruggles, vocal teacher of Boston, has reopened her studio in Worcester, where she enjoys continued success with her large class of pupils. She was frequently seen at the rehearsals and concerts of the festival.

Paul Hultman, of the Hultman-McQuaid School, himself a concert pianist of recognized ability, gave an informal reception on Friday afternoon in his studio in the Dah Building for Rudolph Ganz, the festival pianist. Out of town musicians, critics and a number of musicians of the city were among the guests.

Ivan Morowski, a well known festival patron, who was present at all concerts and rehearsals, is also a Worcester teacher. He resumes his classes at the Worcester County School on Thursday, October 1.

J. ALBERT RIKER.

The Bancroft, Worcester, Mass.

Undoubtedly one of the finest hotels in the United States is The Bancroft, which is situated most advantageously at the corner of Franklin and Portland streets, directly opposite and facing Worcester's historic Common, in the very heart of the business and the theatrical districts.

The "welcome" given each guest at the Bancroft is worthy of the reproduction herewith given it:

"Let the guests sojourning here know that in this house our life is simple. What we cannot afford we do not offer, but what good cheer we can give, we give gladly. We make no strike for appearance's sake. We will not swerve from our path.

"Know, also, friend, that we live a life of labor, that we may not neglect it. Therefore, if at times, we separate ourselves from you, do you occupy yourself according to your heart's desire, being sure that no slight to your presence is intended.

"For, while you are with us, we would have you enjoy the blessings of a home, health, love and freedom, and we pray that you may find the final blessing of life—peace.

"We will not defer to you in opinion, or ask you to defer to us. What you think you shall say, if you wish, without giving offense. What we think we also say, believing that the crystal, Truth, has many aspects, and that Love is large enough to encompass them all.

"In this house you may meet those not of your own sort. They may differ from you in nationality, birth, position, possessions, education or affinity. But we are maintaining here a small part of the world's great future democracy; we ask you, therefore, courtesy and tolerance for all alike.

"And, on these stern terms, though you be young or old, proud or plain, rich or poor, resting here you are partaker of our love, and we give you glad welcome."

These words are symbolic of the atmosphere which one feels in this hotel, and such is the aim of its manager and president, Charles S. Averill. With the comforts and privileges of a thoroughly modern hostelry are combined in delightful equation the atmosphere of home and all to which it pertains.

Among the many beautiful rooms is a reception hall, where during the winter season frequent concerts and recitals are given, at which appear those well known in the world of music. The Bancroft Concert Orchestra, a remarkably well trained body of musicians, may be heard in varied programs each afternoon and evening.

Another accommodation which will appeal especially to the automobile contingent is the Automobile Information Bureau, which is maintained especially to help automobile tourists to plan their motoring campaigns through the New England States.

The Hultman-McQuaid School, Worcester.

The Hultman-McQuaid School of Music has grown with such rapid strides that it now has a faculty of fourteen



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EFREM ZIMBALIST, ALMA GLUCK,
Soloists at the Worcester Festival.

teachers, among which are instructors of international reputation. The school at present occupies seven large and well equipped studios in the Day Building, having also the use of a large hall for its orchestra. The school is divided into eight departments, viz., piano, vocal, violin, cello, elocution, theory, orchestra, and ensemble playing. The director of each department is an experienced concert performer and teacher, of European training. The faculty comprises Paul Hultman, piano; Robert Morosini, voice; Margarete McQuaid, violin; Rudolf Nagel, cello, theory; Ethel Camilla Jackson, elocution, dramatic art; Hazel Dann, violin; Rudolf Fagerstrom, piano; Grace Ward, violin; Phyllis Lations, piano; Frances Berkowits, violin; Ida Skagerlind, piano, and Blanche Dann, piano.

Symphony Orchestra for Worcester.

Through the efforts of Paul Hultman, Gustav Strube, the composer and conductor, has been engaged to conduct an orchestra in Worcester during this season. This orchestra will be known as the Gustav Strube Symphony Orchestra. Both Worcester and Mr. Hultman are to be congratulated upon this valuable acquisition to the musical life of that city.

A Talented Young Soprano.

Nina Morgana, the young coloratura soprano, was born in Buffalo, N. Y., of Italian parentage. She early disclosed a decided vocal talent, and was sent to Milan, Italy, where she studied with Mme. Arkel. She appeared with great success at La Scala in Milan and in several other opera houses in Italy. Miss Morgana is not unknown to Americans, having sung in concert in New York, Buffalo, Boston, and other large cities of the United States, and everywhere she has met with equal success. The press of Buffalo has called her the successor of Patti, and other papers have been equally enthusiastic in their praise of her art. Before the decision in the injunction suit of Oscar Hammerstein was rendered, the impresario engaged Miss Morgana for his season of opera, the contract being for five years. After hearing her sing, Maestro Campanini engaged her to sing with the Chicago Grand Opera Company this season, but, of course, that has also come to naught.

It must not be supposed, however, that Miss Morgana is idling her time in vain repining. On the contrary, she is busy studying with the New York vocal teacher, A. Carbone. She is available for concerts and musicales during



NINA MORGANA.

the season, her address being room 1626-27, Aeolian Hall, New York.

Pietro A. Yon Arrives.

Pietro A. Yon, organist and composer, returned from Europe, Saturday, September 12, on the steamship Europa, of the Italian line, and will open his studios, 836 and 853, Carnegie Hall, New York, October 1. The day after his arrival, Mr. Yon resumed his work as organist at St. Francis Xavier Church, New York.

While in Rome he was well received by the staff of St. Cecilia Academy where, it is claimed, he was graduated as the best organist who ever left that institution.

Mr. Yon selected from the St. Cecilia Academy library some ancient organ compositions, which he will perform in New York during the season of 1914-15. Mr. Yon had an audience with the Rev. Father De Santis, who is president of the Scuola Superiore di Musica Sacra, and was present when Cardinal Bisleti conferred the title of Scuola



OLIVE FREMSTAD.

Pontificia upon the institution. He predicts a brilliant future for this school, which has high ideals, and stands unique in the world of sacred music. Mr. Yon had also the distinction of being presented to His Holiness Pope Pius X. at his last audience.

He was accompanied to Europe by several pupils who continued their studies throughout the summer at Villa Yon in the valley of Aosta; one of these pupils is Gedda G. McNeil, a very gifted organist and composer.

While abroad Mr. Yon composed several songs, motets, two movements of a concerto for oboe and orchestra, and a "Funeral Mass" for four male voices (a capella), which he dedicated to his beloved and ardent promoter of sacred music, Pope Pius X.

Clark Gets His Carfare.

Charles W. Clark, the baritone, who was on a visit to New York last week, opened his season's work by singing a recital at a private house in Pittsburgh—"Just to pay the carfare from Chicago to New York and back," as Mr. Clark put it laughingly, when discussing the unusually early engagement. He admitted that the fee would also permit of his paying a visit or two to the dining car and of staying at a luxurious New York hotel.

Margaret Huston in Canada.

Margaret Huston, the interpreter of songs, who has made a specialty of interpreting the poem so that it carries out the intention of the author as well as of the composer, returned to America, September 28, on the steamship Canopic. She landed in Boston and went immediately to her home in Canada, but will return to New York shortly.

Friml's New Manager.

The contract existing between Arthur Hammerstein and Rudolf Friml, composer of "The Firefly" and "High Jinks," has been dissolved by mutual consent. George Blumenthal, business manager for Emma Trentini, now under the Shubert management, will in the future look after Mr. Friml's musical interests.

Donald Chalmers Moves.

Donald Chalmers, the basso, whose successes have been recorded in these columns, has removed to Putnam Court, 150 West 104th street, New York, Apartment No. 51. Although busily engaged in church work, as he has been for some years, Mr. Chalmers is available for Sunday afternoons and evenings.

Olive Fremstad's Concert Tour.

Olive Fremstad left New York on Friday, September 25, for Seattle, Wash., where she opens her concert tour on Thursday evening, October 1. Mme. Fremstad was accompanied by her secretary, Mary F. Watkins, and her pianist, George F. W. Bruhns. Before leaving New York the artist said to her manager, Walter David, of Foster & David: "I never felt so well in my life. I am looking forward to this splendid series of concerts with great delight and eager anticipation." Mme. Fremstad's first New York appearances for the season will be as soloist with the New York Symphony Orchestra, at Aeolian Hall, on October 31 and November 1. Her recital will be given at Carnegie Hall on the afternoon of December 16. Her concert tour will take her to all the principal cities of the United States. She will have a number of festival appearances in May and then go to her camp in Maine. She has just bought a large tract of land in one of the most beautiful sections of that State and will build a fine home there.

Warford at Gilberté Home.

Claude Warford has returned from his summer's outing, and is again teaching at his studio, Metropolitan Opera House Building, New York.

Part of Mr. Warford's vacation was spent with his friend, Hallet Gilberté, the Maine composer, at his summer home, Lincolnville Beach, Me., as the picture indicates. Besides filling the days with pleasurable activities, a special musical evening was given by Mr. and Mrs. Gilberté and their guest, Mr. Warford, which was largely attended by the summer colony at the Beach.

The following interesting program was given:

Duet, Barcarolle, The Sea.....Gilberté
Messrs. Warford and Gilberté.

Songs—
The Little Red Ribbon.....Hallet Gilberté
An Evening Song.....Hallet Gilberté
Ah! Love but a Day.....Hallet Gilberté
Mr. Warford, accompanied by the composer.

Monologue, A Case of Love.....Anon.
George E. Tebbeti.

Songs written especially for Mr. Gilberté—
My Love.....Max Herberg
Philosophy.....A. Walter Kramer
The Voice.....Claude Warford
Mr. Gilberté.

Reading, The Clown Baby.....Anon.
Mrs. Gilberté.



CLAUDE WARFORD AND HALLET GILBERTÉ REVISING MANUSCRIPTS.

Songs—
Unsounded.....Claude Warford
Allah.....A. Walter Kramer
Les Deux Roses.....Hallet Gilberté
Mr. Warford.

The Royal Philharmonic Society has deposited its collection of MSS. by Beethoven, Haydn, Cherubini, Spohr, Mendelssohn, Cipriani Potter and others, at the British Museum, where they will be accessible to students.—Exchange.

NEW YORK BREVITIES.

Louise Kellogg's Specialty—Mme. Speke-Seeley Returns—T. Tertius Noble and the King—Max Jacobs Opens Season—E. Presson Miller's New Location—Dunn Composes, Orchestrates, Etc.—Tenor Steiner Returns—Calvary Church Choir Resumes—Two Nichols—Notes.

New York, September 25, 1914.

Louise Kellogg, of Carnegie Hall, has had vocal pupils all summer, who have been doing very good work with her. She has just returned from a brief vacation spent in the Berkshire Hills, fresh for the season's work, which has for her, every promise of success. Asked as to her specialty, she said: "French repertoire and diction take much of my time and attention. I had a long and thorough schooling in France on these lines, so feel particularly qualified to get the best results in them."

HENRIETTA SPEKE-SEELEY AT WORK.

Mrs. Speke-Seeley has been on the Maine coast and found it most delightful. "Way Down East" was a good place this year, and she is happy she did not cross the Atlantic, as she had at one time thought of doing. Ivy Belle Squires, one of her artist-pupils, sang at the three days' Masque at Riverhead, L. I. Her singing was greatly admired. October 1 Mrs. Seeley may be found at her studio in the Metropolitan Opera House Building, as usual.

T. TERTIUS NOBLE RETURNS FROM EUROPE.

Mr. Noble writes a member of the staff of the MUSICAL COURIER as follows:

"Soon I shall be starting in full swing. On Sunday, October 4, at 8 p. m. my organ recitals will be resumed, and will continue every Sunday night until further notice. On Tuesday, October 13, at 8 p. m. the rehearsals of the St. Thomas' Festival Chorus will begin. Any ladies or gentlemen wishing to join, should write to Honorable Secretary, St. Thomas' Festival Chorus, Fifty-third street and Fifth avenue, New York. Men are especially needed. There is no expense attached to membership.

"We had a good time in England, but were thankful to be back on American soil."

The following is from the Musical News of London, August 29, showing that music of Mr. Noble was sung before the King and the Queen:

On the occasion of the presence of the King and Queen at Evensong and of Queen Alexandra at the special evening service in Westminster Abbey on Friday in last week, . . . the canticles were sung to Noble's setting in B minor, and the anthem was Dr. Bairstow's "Save Us, O Lord, Waking."

MAX JACOBS OPENS SEASON.

Max Jacobs, the violin virtuoso, head of the string quartet of that name, teacher, and excellent musician, opened his season by appearing as soloist at Forward Hall, benefit of the Fourth Street Clinic, September 22. Mme. Hassler-Fox, contralto, Edna Moreland, soprano, and Ira Jacobs, pianist, accompanist and composer, assisted in a varied program. Mr. Jacobs played these solo pieces:

La Folia ..... Corelli
Serenade Melancolique ..... Tschaikowsky
Mazurka ..... Zarzyki
Song without Words ..... Ira Jacobs
Orientale ..... Zimbalist
Waltz, Schön Rosmarin ..... Kreisler

E. PRESSON MILLER'S NEW STUDIO.

The vocal teacher, E. Presson Miller, has removed from the ninth floor of Carnegie Hall, where he has been for a dozen years, to Studio 826. It is being refitted for him, with improvements well planned to suit his every wish. Mr. Miller numbers many out of town pupils among those under his instruction, the South being especially well represented.

JAMES P. DUNN, COMPOSER, ORGANIST, TEACHER.

James P. Dunn, active in various branches of music, has returned from a stay at Haines Falls, Catskill Mountains, refreshed and ready for the complex duties and pleasures which mark his life. A snapshot picture of Dunn, Junior, shows that lively youth to be as active as his father. While "resting," Mr. Dunn wrote 450 pages of orchestration, composed two one-act operas, and a number of piano and vocal pieces. He is conspicuous in the movement to organize a Jersey City Musicians' Club, of which definite news will be forthcoming next week.

CALVARY CHURCH CHOIR REASSEMBLES.

The choir of Calvary Baptist Church reassembled for the coming season last week, under the direction of Dr. A. Madeley Richardson. There was an unusually large attendance, and the pervading spirit of loyalty and enthusasm was very evident. Determination was expressed on all sides to work together in such a way that the successes of last season shall be eclipsed this coming year.

At the conclusion of the rehearsal a social gathering was held, and among those present were Mrs. E. M. Bowman and Mrs. Bowman Estey, the widow and daughter of the founder of the choir. The music for next Sunday was as follows: 11 a. m.: Quartet, "How Beautiful on the Mountains," Richter; anthem, "Praise God in His Holiness," Tours; Offertory, "Knights of the Cross," Shelley; 7.45 p. m.: Organ recital, concerto in D minor (four movements) Handel; quartet, "O Come Every One That Thirsteth," Mendelssohn; anthem, "Love Divine," Marks; Offertory, "Light in Darkness," Power. A glance at the service papers shows that Dr. Richardson makes much use of works by Shelley.

TWO NICHOLS' FALL TOUR.

John W. Nichols and Mrs. Nichols, the joint recital pair, are busy preparing for their November tour, which will take them as far West as DeWitt, Ark. Their Chicago manager, Ernest L. Briggs, is arranging for a number of appearances in and around Chicago. Mr. Nichols is to appear this season as tenor soloist with both the Chicago Apollo and Mendelssohn Clubs.

TENOR JULIUS STEINER RETURNS FROM EUROPE.

Julius Steiner, the tenor who has been living in Vienna for some years past, where he has been busy teaching, studying and singing, has returned to the metropolis, bearing letters of introduction from various high authorities in the musical world. Among his friends are the Weingartners, who demonstrated their friendship in a most practical way when the war troubles began. Mr. [illegible] gone to Pawtucket, R. I., for a short stay with [illegible]

NOTES.

Georgiana Macpherson, pupil of Joseffy, and medalist of the Paris Conservatoire, is a splendid pianist. She desires pupils, and because of her intimate knowledge of Mr. Joseffy's method, as well as that of the Paris Conservatoire, she will doubtless find herself busy. Her address is 800 Riverside Drive, telephone 5520 Audubon.

Walter H. Robinson, teacher of singing, following a summer spent with his interesting family in the Catskills, will resume vocal instruction at 709 Carnegie Hall, October 1.

Ruby Gerard de Laet, that excellent violinist, formerly a resident of Newark, has been playing at several recitals and musicales. Last season she and Mrs. Stanley Lathrop gave recitals together in various parts of New Jersey. She may be addressed at 72 Fort Washington avenue, New York City.

Bispham as an Auctioneer.

That David Bispham would have made as brilliant a career in a commercial calling as in every phase of vocal and dramatic art was well illustrated upon one occasion when the baritone crossed the ocean in company with Sarah Bernhardt, Mme. Melba and many other celebrities.

In addition to his contribution to the usual concert program given for the benefit of the Sailors' Widows and Children Fund, it fell to the lot of Mr. Bispham to auction a program which had been autographed by all the distinguished people on board. He actually secured $800 for the program, which was added to the receipts from tickets, which in themselves amounted to $1,000. After it was all over a gentleman approached Mr. Bispham and said, with all due admiration and enthusiasm:

"Say, I'm a New York auctioneer, and I want to tell you that was great work you did tonight. Here is my card, and whenever you want to give up singing you just come down to me and I'll give you $10,000 a year to sell our stuff."

Hans Merx in German Army.

Hans Merx, the lieder singer, whose recitals during past seasons have been largely attended and keenly enjoyed in New York, Brooklyn and other cities of the East, and who has been no less successful in Germany and England, has been drafted into the German army and is now at the front. This is to be sincerely regretted, for Mr. Merx is a singer of large capabilities. He was well known in New York and his many friends will regret that the time of his return to this country is now an uncertainty.

Saenger Artist Soloist with Sousa's Band.

Another soprano from the Saenger studios, New York, who has made a success in the short time that she has been before the public, is Grace Hoffman, who has been touring with Sousa's Band this summer. She sang at the Auditorium in Ocean Grove, before one of the largest audiences there this season, and was enthusiastically received.

WILLY BURMESTER'S TOUR



Concert Direction M. H. Hanson begs to announce that information has been received from

WILLY BURMESTER

indicating that he will sail for America on October 17th as arranged. This in reply to many inquiries.

We are still booking dates for Mr. Burmester whose tour will continue until late spring. The Steinway Piano will be used on the tour.

Concert Direction M. H. Hanson 437 Fifth Avenue, New York

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PHILADELPHIA ORCHESTRA PROGRAMS FOR THE SEASON 1914-15.

For its fifteenth season the Philadelphia Orchestra, Leopold Stokowski, conductor, will present the following twenty-five programs in the organization's home city:

OCTOBER 16-17.

Overture, Freischütz ..... Weber
Symphony No. 2 in D major ..... Brahms
Legend of the Swan of Tuonela ..... Sibelius
Spanish Caprice ..... Rimsky-Korsakow

OCTOBER 23-24.

Overture, Le Nozze di Figaro ..... Mozart
Biondina's aria from Il Seraglio ..... Mozart
Alma Gluck.
Excerpts from Rosamunde ..... Schubert
Aria, Ah! Fors e lui, from La Traviata ..... Verdi
Alma Gluck.
Symphony No. 4, in F minor, op. 36 ..... Tschaikowsky

OCTOBER 30-31.

Symphony No. 4, in E flat major (Romantic) ..... Bruckner
Concerto in F, for violin and orchestra ..... Lalo
Frank Gittelson.
Hungarian Rhopsody No. 1 ..... Liszt

NOVEMBER 6-7.

Overture, Die Vorkaufte Braut ..... Smetana
Symphony No. 4, in A (Italian), op. 90 ..... Mendelssohn
Concerto in A minor, op. 54, for piano and orchestra .... Schumann
Olga Samaroff.
Overture, Academic Festival, op. 80 ..... Brahms

NOVEMBER 13-14.

Overture, Arminius ..... Handel
(First time at these concerts.)
Aria, It Is Finished, from St. John's Passion ..... Bach
Aria, My Heart Ever Faithful ..... Bach
Louise Homer.
Symphony No. 8, in F, op. 93 ..... Beethoven
Symphonic poem, Le Rouet d'Omphale, op. 51 ..... Saint-Saëns
Aria, Nobil signor, from Les Huguenots ..... Meyerbeer
Louise Homer.
Carnival in Paris, op. 9 ..... Svendsen

NOVEMBER 20-21.

Symphony No. 3 (Rhenish, in E flat), op. 97 ..... Schumann
Concerto No. 1, in G minor, op. 26, for violin and orchestra .. Bruch
Efrem Zimbalist.
Tone poem, Finlandia, op. 26 ..... Sibelius
(First time at these concerts.)
Russian Dances for violin and orchestra ..... Zimbalist
Efrem Zimbalist.
Overture, The Corsair, op. 21 ..... Berlioz
(First time at these concerts.)

NOVEMBER 27-28.
(Wagner program.)

Parsifal—
Vorspiel.
Epithalamc.
(First time at these concerts.)
Transformation Music and Closing Scene, Act I.
Eine Faust Overture.
Siegfried Idyll.
Kaisermarsch.

DECEMBER 11-12.

Overture, The Magic Flute ..... Mozart
Symphony No. 4, in E minor, op. 98 ..... Brahms
Concerto No. 3, in C minor, op. 37 ..... Beethoven
Ferruccio Busoni.
Overture, Oberon ..... Weber

DECEMBER 18-19.

Symphony No. 7, in C major, op. 10 ..... Schubert
Andromache's Lament, from Achilles ..... Bruch
Mme. Schumann-Heink.
Love Scene, from Romeo and Juliet ..... Berlioz
Queen Mah, from Romeo and Juliet ..... Berlioz
Aria, Ah, mon fils, from Le Prophete ..... Meyerheer
Mme. Schumann-Heink.
Overture, The Flying Dutchman ..... Wagner

DECEMBER 25-26.

Pastorale from the Christmas Oratorio ..... Bach
(First time at these concerts.)
Triple concerto for piano, flute, violin and orchestra ..... Bach
Harold Bauer.
Symphony No. 551 (Kochel), in C (Jupiter) ..... Mozart
Symphonic variations for piano and orchestra ..... Franck
Harold Bauer.
Suite, Sigurd Jorsalfar, op. 56 ..... Grieg

JANUARY 1-2.

Symphony in C minor ..... Stock
(First time at these concerts.)
Concerto in D major, for violin and orchestra ..... Paganini
Willy Burmester.
Symphonic poem, Les Preludes ..... Liszt

JANUARY 8-9.

Overture, Fidelio ..... Beethoven
Symphony No. 4, in B flat, op. 60 ..... Beethoven
Aria aus der Widerspanstigen Zahmung ..... Goetz
Elena Gerhardt.
Prelude to Act III, Die Meistersinger ..... Wagner
Stehe Still ..... Wagner
Traume ..... Wagner
Schmerzon ..... Wagner
Elena Gerhardt.
Overture, Rienzi ..... Wagner

JANUARY 15-16.

Symphonic poem, Tasso ..... Liszt
Symphony in B minor, op. 24 ..... Paderewski
(First time at these concerts.)

JANUARY 22-23.

Symphony No. 6 (B. & H.), in G major ..... Haydn
Concerto in D minor, for piano and orchestra ..... Mozart
Ossip Gabrilowitsch.
Concertstück for piano and orchestra, op. 79 ..... Weber
Ossip Gabrilowitsch.
Rondo, Till Eulenspiegel's Merry Pranks ..... Strauss

JANUARY 29-30.

Overture, Manfred, op. 115 ..... Schumann
——— ..... Brahms
Fritz Kreisler.
Symphony No. 5, in C minor, op. 67 ..... Beethoven

FEBRUARY 5-6.

Symphony No. 5, in E minor, op. 95, from The New World .. Dvorák
Concerto in D minor, for violoncello and orchestra ..... Lalo
Herman Sandby.
Suite, L'Arlesienne ..... Bizet

FEBRUARY 12-13.

Suite ..... Lully
(First time at these concerts.)
Concerto in C minor, for piano and orchestra ..... Mozart
Fannie Bloomfield Zeisler.
Symphony No. 1, in G minor ..... Kalienikow
Fantasy on Hungarian melodies for piano and orchestra ..... Liszt
Fannie Bloomfield Zeisler.

FEBRUARY 19-20.

Symphony No. 3, in F major, op. 90 ..... Brahms
——— ..... Beethoven
Carl Flesch.
Overture, Die Meistersinger ..... Wagner

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FEBRUARY 26-27.

verture, Don Giovanni.....Mozart
oncerto No. 4, in G major, op. 58, for piano and orchestra, Beethoven
Harold Randolph.
ymphony, Rustic Wedding, op. 26.....Goldmark
ıvitation á la Valse.....Weber

MARCH 12-13.

ymphony in E minor, op. 32.....Beach
(First time at these concerts.)
oncerto in D minor, op. 22, for violin and orchestra....Wieniawski
Thaddeus Rich.
one poem, Tod und Verklarung, op. 24.....Strauss

MARCH 19-20.
(Nibelungenring program.)
as Rheingold—Entrance of the Gods into Walhalla.
ie Walküre—
Ride of the Valkyries.
Wotan's Farewell and Fire Music.
egfried .....Waldweben
ötterdämmerung—
Siegfried's Rhine Journey.
Trauermarsch.
Closing Scene.

MARCH 26-27.

verture, Fingal's Cave, op. 26.....Mendelssohn
ymphony No. 4, in D minor, op. 120.....Schumann
oncerto No. 5, in E flat major, Emperor, op. 73, for piano and orchestra .....Beethoven
Josef Hofmann.
verture, Leonore No. 3.....Beethoven

APRIL 3-5.

horale from the cantata, Tachet auf Ruft uns die Stimme....Bach
(First time at these concerts.)
ria, Hai gia vinto la cansa, from Le Nozze de Figaro.....Mozart
Theodore Harrison.
alian Serenade .....Wolf
ria, Eri tu, from Un Ballo in Maschera.....Verdi
Theodore Harrison.
ymphony No. 5, in E minor, op. 64.....Tschaikowsky

APRIL 9-10.

oumanian Rhapsody No. 2, in D major, op. 11.....Enesco
(First time at these concerts.)
oncerto No. 3, in B minor, op. 61, for violin and orchestra, Saint-Saëns
Jacques Thibaud.
ymphony No. 3, in E flat (Eroica), op. 55.....Beethoven

APRIL 16-17.
Request program.

Thirteenth Is Kerr's Lucky Day.

That U. S. Kerr should begin his season of 1914-15 on e dreaded thirteenth seemed decreed. Four requests ıme for his recital on October 13, one from Ohio, ne from Pennsylvania and two from Connecticut. ot because Mr. Kerr is more fond of singing in cultured artford than in other cities—this is his annual recital



U. S. KERR.

that city—did he grant that place first choice, but simply cause its request came first.

The dates are arranged as follows: Hartford, October ; Bridgeport, October 15; Scranton, October 21, and oungstown, October 25.

Mr. and Mrs. Kerr were about to sail for Europe in the ring, but were detained at home on account of severe ness in the family. Accordingly their summer was spent the north shore of Boston. Accompanying is a snap-ot of Mr. Kerr strolling on the "Wild New England ore."

In both incidents, that of the thirteenth and being in-rupted in his European trip, Mr. Kerr feels that "all's ll that ends well."

"Does Miss Yeller sing for money?" asked the old fogy. "I don't know," replied the grouch. "The only time I er heard her she seemed to be singing for spite."—Cin-nati Enquirer.

Louise Virginia Gorse's Versatility.

Louise Virginia Gorse is the subject of a two column sketch, with picture, in the Evening Enterprise of Poughkeepsie, N. Y., September 1. Miss Gorse has for years past been vice president of the New York State Music Teachers' Association, and it is safe to say that there are few women musicians who are better known. As a teacher of piano, organ, voice, as solo singer and director, her name is familiar to the entire Hudson River district from Troy to New York. Some of her best known instructors in various branches of music have been John Durege, Albert Ross Parsons, Oscar Saenger, Lewis Diemer, etc. She is a graduate of the musical department of Vassar College.

For some time she was soprano soloist of Calvary Baptist Church, Albany, N. Y. She has also taught music in the Butler Classical Home, Poughkeepsie, and was also organist and director of the choir of the Church of the Corner Stone and St. Paul's Episcopal Church, Newburgh.



LOUISE VIRGINIA GORSE.

Later she was director of music at New Paltz (N. Y.) Normal School, where she became organist and choir director of the Reformed Church.

In 1900 Miss Gorse visited Europe, where she made many helpful observations in the principal centers of music. Returning, she again located in Poughkeepsie, as soloist in the choir of the Church of Christ, and then in the First Congregational Church. In 1909 she accepted the position of organist and director of the First Baptist Church choir.

She gives frequent "musical teas," when qualified pupils play entire programs, and expects to continue them this winter. Numerous concerts and recitals have been under her direction, that of the D. A. R. in 1907 having been most noteworthy. She is a member of the Daughters of the American Revolution, and chairman of the music committee.

She has been instructor of music at the Riverview Military Academy and Glen Eden. Other institutions through the Central Hudson where she has taught music are Mount St. Mary's Academy, Newburgh; Union Free School, Garrison; the Misses Mackie School, Newburgh; Union Free School, Hyde Park.

The lecture-recital on Schubert, given at Vassar Institute, June 24, by pupils of Miss Gorse, was a most successful affair. Beethoven comes next on her list of historical lecture-recitals. Already a score of pupils have registered, and altogether the prospects for this teacher's season are substantial.

Miersch Pupil Announcement.

The engagement of Dorothy Kirkpatrick to Emile Heerman has just been announced.

Miss Kirkpatrick was a prize pupil of Johannes Miersch, the German violin virtuoso, and, having studied with him in Indianapolis, took advantage of his instruction when he assumed charge of the violin department at the College of Music of Cincinnati, Ohio. Miss Kirkpatrick continued her studies with him until the end of June, 1914, and besides receiving a certificate as violinist "with distinction," will be remembered for her performance of the Beethoven violin concerto last season. This and other solos she rendered in the college orchestra concerts under the direction of her teacher, Johannes Miersch.

Mr. Miersch has quite a number of newcomers in his large violin class and expects a brilliant season of work with his talented pupils. He will also again have the directorship of the college string quartet and the college orchestra.

New Address
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More Robsarte Professional Pupils.

Continuing the list of professional pupils of Lionel Hayes-Robsarte, the tenor and voice specialist, assistant to A. de Trabadelo, of Paris, there is given herewith a partial roster of his professional pupils who are prominent in concert, church, song recital, vaudeville, etc., as follows:

Helen Lewis, soprano; Alice Carroll, soprano; Mattie McKee, soprano; Flora Hannewald, soprano; Stella Thornton, soprano; Sallie Chaves, soprano; Margaret von Regelman, soprano; Kate Fofler, soprano; Johanna Lubsen, contralto; Tom Hayes, tenor; Arthur Sorensen, tenor; Gustave Aufmkolk, tenor; Vincent Mara, tenor; Sidney Kamna, tenor; Gustavius Liesendahl, tenor; Tomasso Paradiso, tenor; Douglas Robertson, tenor; Thomas Webb Murray, baritone.

Teachers: Clara Elton Fogg, New York; Mabel Fisher, Richmond, Va.; Charles Boylan, Rochester, N. Y.; Albert Tournier, Boston, Mass.

Thais Magrane, the American actress, last two seasons in the title role of "Everywoman." Kenean Buell, director Kalem Film Company; Grace d'Aubigne (Mrs. Robsarte), dramatic soprano, opera, concert and song recitals.

Hildegard Hoffmann Huss Pupil Honored.

Eva Campbell Ogletree, an artist-pupil of Hildegard Hoffmann Huss and well known in New York City and Norfolk, Va., as a delightful soloist and successful young teacher, has been engaged by Walton Perkins for the vocal department of the Conservatory of Chicago. Mrs. Campbell Ogletree, during four years of study with Mrs. Huss, had many successful concert appearances in and near New York, at the same time holding the position of soprano soloist at the First Baptist Church in Elizabeth, N. J.



MR. AND MRS. HENRY HOLDEN HUSS IN THEIR LAKE GEORGE STUDIO.

On her return to Norfolk, her native city, she sang there for four years, holding the soloist position in two of the most prominent churches.

Mrs. Campbell Ogletree has a rarely sympathetic lyric soprano voice, and possesses temperament and dramatic instinct. She has been a great advocate of the American song, being very partial to the beautiful songs of Arthur Foote and Henry Holden Huss, and, among the younger writers, Marion Bauer and A. Walter Kramer.

Franz X. Arens Returns October 1.

Franz X. Arens, the vocal authority, who has been spending the summer on his Oregon fruit ranch, is now conducting a month's course in voice culture in Portland, Ore. He reports that this course has been crowded to its capacity. October 1 will find him agin at his studio, 306 West Fifty-sixth street, New York.

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LOUIS KOEMMENICH HAS RETURNED FROM EUROPE.

Conductor of the New York Oratorio Society and Mendelssohn Glee Club Tells Experiences to a Musical Courier Representative—Met Some Noted Musicians This Summer—A Piano Purchased for Use on Steamer.

Louis Koemmenich, conductor of the Oratorio Society of New York, and Mendelssohn Glee Club, who has been abroad since last May, arrived in New York on the steamship Antilles, Thursday morning September 24, just in time to begin rehearsals of the above mentioned society on that same evening.

Mr. Koemmenich was met at the pier by members of both the Oratorio Society and Mendelssohn Glee Club. He was accompanied on this summer trip by Mrs. Koemmenich.

Approached by a MUSICAL COURIER representative for a few incidents of his sojourn abroad, Mr. Koemmenich evaded references to his unpleasant experiences, due to the general upheaval in Europe, though he had his share.

For two weeks Mr. and Mrs. Koemmenich's two daughters were utterly lost to them. During the past year they have been in a convent in Belgium, and just after the war was declared had started to meet their parents in Lucerne, when they were stranded on the way without being able to give any information at all in regard to their whereabouts during those two weeks.

"Arrived in Naples, we took the Capri, Sorrento, Amalfi, Pompeii trip, in company with Mr. and Mrs. Howard Brockway," Mr. Koemmenich related.

"From Naples we went to Rome, where we experienced the three days' labor strike. We had to walk, as there were no trolleys, no vehicles running. Soldiers were much in evidence.

"In Rome I was entertained by Professor Sgambati, Giovanni Sgambati, whose 'Requiem' the Oratorio Society is likely to give this season. I was his guest at the final graduation exercises of the St. Cecilia Academy, of which he is the head. Works of several conductors, who directed their own compositions, appeared on the program.

"From Rome we went to Florence, where I met Vittorio Gui, a protege of Toscanini, and one of the most promising of modern Italian writers and conductors. I have his latest songs.

"I tried to persuade several Italian composers to write chorus works, but there is no chance of performance in Italy, as there are no choral societies like ours and those in England and Germany.

"The only Italian composer who writes choral music in larger style is Enrico Bossi. He has written the oratorios 'Canticum Canticorum,' 'Paradise Lost' and 'Joan of Arc.' This last composition is being translated into English for the New York Oratorio Society, and will be given March 24, 1915. The composer visited me in Belaggio, on Lake Como, and played the entire work for me.

"Early in July we toured Switzerland, spending the last week at Lake Geneva, visiting the De Coppets at Villa Flonzaley; Ernest Schelling, at Villa Garengo, where we again met Mr. and Mrs. Brockway, and Grenados, the Spanish composer, and his charming daughter.

"July 31, we were invited to a Paderewski celebration. It was a brilliant gathering. Among those who were present were: Mr. and Mrs. Josef Hofmann, Mme. Sembrich and her husband, Frank la Forge (Mme. Sembrich's accompanist), Timothy Adamowsky (violinist, formerly of the Boston Symphony Orchestra), Efrem Zimbalist, Alma Gluck, Reginald de Koven and Mrs. de Koven, Eleanor Altmann (pianist), former Ambassador Hill, Mrs. Hill and their daughter, etc.

"The latter part of August we received a cablegram that our friends in New York had secured accommodations for us on the Antilles, which was to sail from Genoa.

"We stopped in Milan on our way to the boat and there we met Giulio Gatti-Casazza, who seemed and looked quite worried; Riccardo Martin and Rudolf Schirmer.

"Mr. and Mrs. Josef Hofmann and Rudolf Ganz were also on the Antilles, and although we were obliged to travel second cabin, we had a very pleasant trip. Mr. Hofmann, Mr. Ganz and I bought a piano at Genoa to use on shipboard, which we presented to Captain Boyd at the conclusion of the trip."



OF THE THREE SQUADRONS OF THE CHASSEURS D'AFRIQUE TWENTY-SEVEN MEN SURVIVED.
These were the first prisoners of war, taken in Lörrach, on August 20, 1914.
This photograph was brought from Europe by Louis Koemmenich.



LOUIS KOEMMENICH.



BARRICADE BETWEEN BASEL, SWITZERLAND, AND ST. LUDWIG, ALSACE-LORRAINE.
This photograph was brought from Europe by Louis Koemmenich.

The accompanying photographs show some of the obstacles in Mr. Koemmenich's path during his trip.

A general plan of the work of the Oratorio Society appeared in the September 2 issue of the MUSICAL COURIER.

Rehearsals for the Mendelssohn Glee Club will begin Monday, September 28, earlier than usual, as the club is going to give a concert October 14, at the 150th anniversary of Brown University, Providence, R. I.

Francis Rogers Back for the Winter.

Francis Rogers returned to New York September 25 for the winter. On September 24, he and Mrs. Rogers gave a recital in Lenox, Mass., for the benefit of the Ascension Farm School of Lenox, which netted $750. On October 10, Mr. and Mrs. Rogers will appear at the concert to be given at Tuxedo Park, N. Y., for the Red Cross Society. Mr. Rogers will give his annual New York recital early in November. His residence-studio address is now 115 East Fifty-third street, New York, where he is prepared to teach the art of singing.

This was the Lenox, Mass., program:

Songs—
- Das Veilchen (Goethe) ..... Mozart
- Die Ehre Gottes ..... Beethoven
- Ein Ton ..... Cornelius
- Vittoria ..... Carissimi
- L'Amour de Moi ..... Old French
- Embarquez-vous ..... Godard

Mr. Rogers.

Recitations—
- Vieux Conte ..... Rostand
- Moisson d'Epées ..... Coppée
- The Old Man and Jim ..... Riley
- The Notaire Publique ..... Drummond

Mrs. Rogers.

Songs—
- Venetian Song (Moore) ..... Schumann
- Since First We Met ..... Rubinstein
- Sylvelin ..... Sinding
- The Fairy Pipers ..... Brewer
- Border Ballad (Scott) ..... Cowen

Mr. Rogers.

Monologues—
- The Intelligence Office.
- When the Lad Comes Back.
- The Amalgamation of Women's Clubs.

Mrs. Rogers.

Dufault Returns from Antipodes.

Following a series of experiences, such as shipwreck and the death of Mme. Nordica, in whose concert company Paul Dufault was the tenor soloist, this artist has returned after more than a year's absence from New York. During this period he sang in Australia, New Zealand, Tasmania, as member of the Nordica Company; then in a series of 125 concerts at the head of his own organization, closing August 15, with a concert in Sydney, New South Wales. It was a tour of phenomenal success for Dufault, who, on a previous trip, had won the hearts of the people of that far off region. He is full of stories of his life, of the death of Nordica, etc., and later the MUSICAL COURIER will print an interview recounting much of this noteworthy trip. He has gone to his farm in Canada for a fortnight, returning to New York thereafter for the season, which promises fine things for this artist.

Frederick Delius' "Fennimore and Gerda," which had been planned for an October production at the Cologne Opera, has been postponed indefinitely.

Dresden's Royal Opera is closed indefinitely.

NEWARK FESTIVAL CHORUS IS GROWING RAPIDLY.

Many Cities, Towns and Villages Represented in Great Organization—1,000 Voices the Slogan—Newspapers and Men and Women of Prominence Join in Movement—Thousands of Posters Distributed—Musical Items of Interest.

Newark, N. J., September 28, 1914.

Just two weeks have passed since the first call for singers for the Newark Music Festival was published. During this time, however, the results have convinced the association and the critics, as well as the general public, that the proposed three day festival is not to be merely a dream, but, indeed, a real series of concerts such as have had no equal in this section of the country. The prospects grow brighter and brighter as each day goes by, and what at first seemed too enormous an undertaking for Newark, is now regarded as ably arranged for a city of such size and prominence. This refers to the initial festival; still greater things are expected for the festivals to follow.

When one realizes that it takes time for a city fully to appreciate an undertaking of this kind, and to become entirely in sympathy with such a movement, much more credit is due C. Mortimer Wiske, the director, and those working with him, for all that has been and is being accomplished in Newark.

In an enterprise of this kind it is particularly gratifying to the organization committee as well as the Newark Music Festival Asociation to be able to claim as earnest supporters of the movement the newspapers, which are doing a great deal to make the festival possible. The Newark Evening News, the Newark Sunday Call, the Newark Star (morning and evening), as well as the various foreign papers, are all thoroughly in sympathy with this musical campaign, and each of the critics has taken a personal interest that must necessarily prove of great benefit. The co-operation of the business men of Newark, both the employers and the employees, and the women, too, is going to make the festival a tremendous success, both artistically and financially.

The list of applicants for membership in the chorus is increasing daily. Singers from every conceivable town and village surrounding Newark have asked to join, and there are many choral societies and glee clubs that have entered in a body. It seems no longer a prediction that the chorus will be made up of 1,000 voices, but more seems certainty.

Every Wednesday, Thursday and Friday, from 10 a. m. until 9 p. m., Mr. Wiske is at the offices of the association to receive applications and to try voices. Every one with a fair voice and an ability to read music is urged to join the chorus.

As announced in a previous issue of the MUSICAL COURIER, the festival is to be held this year in the First Regiment Armory, May 4, 5 and 6, 1915. There will be a "Wagner Night," "Opera Night" and "Concert Night," and noted soloists will take part; there will also be an orchestra of 100 pieces.

This past week thousands of large placards have been distributed throughout Newark and the suburbs and have been placed in conspicuous places. In the center of the city many are displayed to splendid advantage in windows and on counters.

FRANCES ALDA IN CONCERT.

The Auxiliary of the Eighth Avenue Day Nursery has arranged a benefit concert, to be given in the Krueger Auditorium on October 20, which promises to be one of the most important concerts of the season. The soloists will be Frances Alda, the opera soprano; Frank la Forge, accompanist and pianist, and Guta Casini, violoncellist, who has been heard in this vicinity before. Mme. Alda is celebrated not only as an opera singer, but also in concert. She has sung in many concerts in American cities and always with great success. Frank la Forge is one of the best known accompanists now living; he is also a fine solo pianist. Mr. Casini is also an artist of note.

SPECIAL MEETING OF NEWARK MUSICIANS' CLUB.

A special meeting of the Newark Musicians' Club has been called for this evening, Wednesday, September 30, in Lauter's recital hall, Broad street. The regular meeting of the club will be held on October 14, at 41 Spruce street, for which an attractive musical program has been arranged.

NEWARK SYMPHONY ORCHESTRA BEGINS REHEARSALS.

Rehearsals for the concerts of the Newark Symphony Orchestra for the season 1914-1915, will begin tonight, Monday, September 28, at 8 p. m., and continue every Monday evening. Prompt and regular attendance at rehearsals is an essential factor toward extending appreciation of the support which the new organization, through the subscribers, has given the orchestra and by which Mr. Ehrke will be greatly assisted in the work of making the orchestra a permanent institution and thereby hold the support of friends and subscribers. Mr. Ehrke will take up for consideration any new candidates for the various departments of the orchestra and the names of any who have the ability to pass the requirements of the conductor should be sent to him as soon as possible.

OLYMPIC PARK CONCERTS.

An innovation will be inaugurated at Olympic Park beginning Sunday, October 4, when a sacred concert will be given afternoon and evening by the management of that resort in the big dance pavilion. The structure has been equipped with a model steam heating system, so that patrons will not be subjected to discomfort in any sort of weather. The concerts will be continued every Sunday throughout the winter, and will be strictly high class, according to the promoters, who say that the program will be in consonance with those given during the summer.

MUSIC NOTES.

On September 18, Alma Holm, a professional student of the Russell studios, and a teacher in the College of Music, gave a farewell piano recital which proved a delightful affair. Miss Holm, who is an ardent exponent of the Russell method, has accepted a position as a member of the faculty of Columbia College, South Carolina, where she will teach piano and theory. The pianist's program on this occasion included the Italian Concerto, by Bach; the Grieg sonata; a Schumann and Brahms group, and pieces by Debussy and Liszt. The loss of Miss Holm will be greatly felt not only at the College of Music, but also among her many friends in Newark.

The Oratorio Society will begin rehearsals for the first concert of the thirty-sixth season, in Music Hall, Center street, near Park place terminal station, this evening September 28. The society will give the annual performance of "The Messiah" on the occasion of its Christmas concert. The chorus is also to give a special concert in the New Temple Bnai Jeshurun, early in the season. The usual plan of two public concerts and one private concert will be continued. At the first rehearsal reports of last season will be read, and general plans for the chorus discussed and adopted. Singers are invited to be present and to apply for membership, or may write the secretary, at 17 Center street, for an appointment with the director, Mr. Russell.

Louis Svecenski, the viola player of the Kneisel Quartet, arrived in New York last week on an Italian steamer. He had to come in the steerage, but was glad to get back in any way. Hans Letz, the second violin, will probably not be able to get back. His place will be taken by Mr. Gardner, a pupil of Franz Kneisel.

Paul Petri arrived in Newark on Friday on the steamer Adriatic, having made his way from Berlin to Rotterdam and thence to London. He sailed from Liverpool on September 17.

The Beethoven Music Club, of East Orange, has issued its new year book. This volume gives in detail the work to be carried out during the season by its members. The club was organized in 1907 and federated last year, the fifteen members assembling every second week, from October to May, to study schools of music, composers, and illustrate vocally and instrumentally. Mrs. Robert W. Maust, 389 North Grove street, will be the hostess of the club at its opening meeting next Friday afternoon, October 2, when, in addition to the miscellaneous program, Mrs. Edwin T. Murdoch will present a paper on "The Prepolyphonic School."

During the year the club will study the following composers: Domenico Scarlatti, Bach, Handel, Haydn, Beethoven, Schubert, Mendelssohn, Bartholdy, Chopin, Schumann, Brahms, Liszt, Strauss and Rubinstein. A memorial program to Edward MacDowell and a program of Christmas music will characterize the December meetings, while a musicale of much interest will be given in the Woman's Club House of Orange, February 25. Flower day will be observed in April and the season will close with a discussion of the modern school of music at the last three sessions. The officers are: Mrs. Arthur D. Walters, president; Christine van Wagenen, vice president; Mrs. Oscar R. Flynn, corresponding secretary; Miss M. E. van Gunter, recording secretary; Mrs. E. T. Murdoch, treasurer.

T. W. ALLEN.

Florence Macbeth's Encomiums.

(*Continued from page* 10.)

Brunhilde, Isolde and others of that like, it is often a relief to listen to a singer who knows the meaning of and appreciates the artistic value of the bel canto. Such a one may have to rely, as did the others, including Jenny Lind, Patti, Gerster, Nilsson and Sembrich, upon the operas beloved of our grandfathers, and which in these days of modern and ultra-modern works, are treated with a certain scorn born of comparison, but when one sits back in his seat and listens to singing such as Miss Macbeth gave her audience last night, one cannot help saying to himself: "God bless Donizetti, Meyerbeer and all the rest, who loved melody and immortalized it in their facile scenes and arias."—St. Paul Pioneer Press, April 28, 1914.

Her art is one thing, her voice is distinctly another. Her art is crystalline, lucid and precise to the *n*th degree. Her dexterity with scales, diatonic and chromatic, is uncannily complete. Her mastery of the roulade, the trill and all the complicated figure work with unpronounceable Italian names, is amazing, challenging, dazzling.—St. Paul Daily News, April 28, 1914.

AS GILDA.

Its "Rigoletto" displayed, however, one notable exception, which might even have satisfied the reincarnated Rossini, in the singing of Florence Macbeth. The prize for the evening went, quite deservedly, to Miss Macbeth.—The Bellman, April 25, 1914.

IN RECITAL.

The first number showed Miss Macbeth's wonderful skill in the use of her voice, its purity and sweetness of tone; but its perfection of sweetness and sympathy came most remarkably in the simple little song, "Memory," which reached the heart.—The Faribault Democrat, May 8, 1914.

Dr. Franz Beier, conductor of the Cassel Opera, died recently. He was fifty-seven years old.

William Thorner

VOCAL TEACHER

Mme. Schumann-Heink writes:

"To Mr. Thorner, the best vocal teacher I ever met and whom I strongly recommend.

(Signed) SCHUMANN-HEINK."

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Anita Rio Arrives in Boston on Canopic.

Not more than a few hours after Anita Rio set foot in her native land after an absence of nearly eight years, she greeted the MUSICAL COURIER representative in Boston and during a delightful hour's chat made the interviewer feel that her prolonged absence on the other side though Italy's gain was distinctly America's loss. She reached Boston last Thursday on the steamship Canopic.

A woman of charming personality, vivacious, witty and possessing marked individuality, Mme. Rio entertained her manager, Howard Potter, and the writer with stories of Italy—her career there—the characteristics of the people and their standing musically. It is a pity that many of Mme. Rio's remarks cannot be quoted verbatim for their originality of expression if nothing else, but unfortunately this writer's memory is not equal to the task. On the whole Mme. Rio corroborated what has been said many times that Italy has little musical life outside of its opera, that nearly every one from the cab driver to the barber knows his opera (Italian, of course) perfectly, and displays his knowledge at all times and places—in the opera house and in the street. "It is because of this intimate knowledge that many American singers fail when they try to debut," said Mme. Rio, "since they place themselves, with but a three or four months' acquaintance with the Italian language, before an audience of real critics and connoisseurs."

There was no such experience for Mme. Rio, however, since she is a natural born linguist, a heritage perhaps of her Spanish father and Belgian mother, and it was not more than a few months after her arrival in Italy that she made her debut at the Costanzi in Rome and followed this with appearances at the Teatro Rossini in Venice and other prominent Italian opera houses. During this time she made her home in Milan where her husband, J. Armour Galloway, also an American, is one of the prominent vocal teachers.

It was as a concert and oratorio singer, however, that Mme. Rio made her reputation in this country, and it is to this field that she is now returning under the able management of Howard E. Potter, of New York. A curious coincidence was Mme. Rio's landing in Boston after her very long absence from this country, as it was in this city that she made her first big public appearance as soloist at one of the Handel and Haydn concerts. She also appeared there with the Boston Symphony Orchestra, the Apollo Club and the Cecilia Society, while throughout New England, in the small towns as well as the larger cities, she is equally well known and liked.

A unique feature of Mme. Rio's oratorio performances is her custom of not using a score. Gifted with a remarkably fine memory she long since abandoned singing from music and thus ridded herself and her audience of one of the distasteful aspects of oratorio singing.

Maverick-Hahn in Syracuse.

Laura Maverick, mezzo-contralto, and Carl Hahn will open the Syracuse Morning Musical recital series, Syracuse, N. Y., October 7. The following program has been arranged for this event:

Aria from Orfeo, Che faro senza, Eurydice.....Gluck
French songs—
Ouvre tes Yeux Bleus.....Massenet
Novembre.....Tremisot
Romance.....Debussy
L'Enamouree.....R. Hahn
Pour Ia Chanter.....Gourod
German songs—
Es blinkt der Thau.....Rubinstein
Sapphische Ode.....Brahms
Verborgenheit.....Wolf
Zueignung.....Strauss
Andacht.....Popper
Tarantello.....Popper
English songs—
When I Bring to You Colored Toys.....John Alden Carpenter
The Sleep that Flits on Baby's Eyes (from Tagore's Gitanjali).....John Alden Carpenter
The Rice Was under Water (from Stars of the Desert), Woodforde-Finden
For a Dream's Sake.....A. Walter Kramer
'Tis All that I Can Say.....Carl Hahn

Andrea Sarto with Minneapolis Symphony Orchestra.

Andrea Sarto, one of the most prominent baritones before the public, came to New York from his summer home at Stonybrook, L. I., recently at the request of his manager, Walter Anderson, and was advised of a large number of bookings already made for the coming season.

These bookings include recitals with clubs and before educational institutions, oratorios and appearances as soloist with different orchestras. An engagement closed while Mr. Sarto was in the office, was to appear as soloist with



ANITA RIO.

the Minneapolis Symphony Orchestra, Emil Oberhoffer conductor.

Mr. Sarto has for some years been looked upon as a very artistic and satisfactory singer in New York and the East, but it is only since last season that he has extended his field of activities to the West, and this year he will be heard in most of the important cities as far west as Denver.

Mr. Sarto is first and foremost a "singer." He is not of a school which is "half elocution." He does not overindulge in those latest and newest exotic compositions of the sort which have made such ravages upon the "school of melody."

There is good reason for this, as Mr. Sarto's voice is one of the most beautiful in color and quality to be heard, and he has range and volume, which qualifications enable him to "interpret" and yet always on the beautiful singing voice.

Mr. Sarto, while modest, is an interesting and intelligent talker on the art of singing, and his ideas are well worth the deep consideration of the student.

"God gave me a very beautiful and generous organ," says Mr. Sarto, "and I had by instinct a certain amount of interpretive ability. I began to study when I was very young, and my singing was from the beginning a source of great pleasure to me. I would sing at the homes of m friends, at my instructors' studios (and I have had man instructors) always with success, and so went by my stu dent days amid applause of friendly audiences, while dreamed of the professional career just ahead of me, whe as I thought, I would take the world 'by storm.' I was tol by friends and teachers that I was 'great' and I believe them. It pleased me to believe them, and I would hav believed them had it not pleased me, as I had absolut faith in their advice, and I had at that time no knowledg of what good singing consisted.

"I remember, however, the rude awakening, when launched myself upon my career, to find that I was doin no 'storming'; the audiences who paid to hear me ar knew me only from the program, seemed to be quite di ferent to the ones I had met in the parlor and studio; could find no one fully to agree with me as to the mea ure of my 'greatness.' I had, as I thought, equipped m self for opera and oratorio, but I found when I wished put it to the test, that I had been only a 'studio flower,' 'hothouse plant,' which could not stand the cold blasts a critical audience, but could thrive only under the flatte of instructor and applause of friends.

"Then, for the first time did I realize where I stood, th my student days were past. Yet, while I had lost mu money and valuable time, I had not lost my determinatic and here came the turning point in my career. I associat myself with Joseph Baernstein-Regneas, whom I consid the greatest voice teacher and coach for songs, orato and opera that I have ever met; I have studied with ma instructors in New York and in the different countries Europe, but I have never met an instructor who had l art so well in hand or who taught with such seriousness purpose, such energy and uncompromising honesty a straightforwardness.

"I had always flattered myself that I had been a go student, but I did not know what actual work was u my plans were laid out by Baernstein-Regneas. For first time I received a clear picture of myself—my good well as my weak side—and I can truthfuly say, that musical worth only began in that fateful month of Mar 1910.

"Within a year I had changed my church position, ceived more than twice the remuneration. I faithfully to work memorizing the standard oratorios and innum able songs for recitals. I took up my opera work again I felt myself awakening.

"My engagements each season grew in number and portance, and Mr. Anderson has already booked for more appearances for 1914-15 than I have previously fi during any entire year."

Mr. Sarto confines himself entirely to concert w He has sung in opera abroad and in this country and d ing the regime of Conried he was a member of the Me politan Opera Company. He says that the concert st appeals to him more strongly than the opera stage, that he would rather interpret an 'Elijah' or a 'Requiem oratorio than a Count Luna or Wotan in the opera.

At orchestral appearances, Mr. Sarto invariably o operatic arias as his numbers, and with such breadth style and conviction that he is often tempted by s operatic manager to return to the operatic stage.

When asked why more singers do not forge to the fr Mr. Sarto replied: "Lack of tenacity; it is that 'stic power' that counts, and it was Baernstein-Regneas convinced me beyond a question of a doubt of this In my travels I meet many beautiful voices and with exception they all wish to become 'great' and they 'wis sincerely and religiously—but, 'determine' to get there. persist and determine again and again—that is what k so many from really arriving. In other words, they c their 'wishbone' where their 'backbone' ought to be."

The musician's profession is still more hampered by war since modern military strategy banishes from the battlefield all bands and drum corps.—New York Topics.


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Soloists and Itinerary of Nelson Band.

William Warvelle Nelson and his band will be supported a group of famous soloists on the annual tour of the anization beginning October 5. Among these are Cora



ROSS MILLHOUSE,
Cornet soloist.

mpre, an American artist, who has had marked success opera in Vienna, Nice and Milan, where she was ac- med by the press as one of the foremost dramatic so- nos of the present day; Ross Millhouse, cornet soloist; es B. Sery, euphonium soloist, and J. J. Faricy, flutist. s group of soloists will add greatly to the artistic suc- s of this tour, which has been booked on entirely new original lines, almost exclusively on musical and civic rses and nothing but the highest class of music will be duced. Conspicuous on the programs will be found iphonies, symphonic poems and other works of musical ue, and the usual frivolous and popular numbers used many band programs, will be conspicuous by their ab- ce.

Conductor Nelson has proven conclusively that the pub- wants the very best there is in music from a band, which audience at Harriet have demonstrated.

The itinerary of the first four weeks of the tour is: va City, Iowa; Marshalltown, Iowa; Newton, Iowa;



CORA KEMPRE.

one, Iowa; Ft. Dodge, Iowa; Waterloo, Iowa; Oelwein, va; Cherokee, Iowa; Yankton, S. D.; Wayne, Neb.; anute, Kan.; Iola, Kan.; Ottawa, Kan.; York, Neb.; arney, Neb.; Laramie, Wyo.; Idaho Falls, Idaho; Hel- a, Mont.; Bozeman, Mont.; Billings, Mont.; Miles City, ont.; Bismarck, N. D.; Williston, N. D.; Minot, N. D.; vil's Lake, N. D.; Wausau, Wis.; Waupon, Wis.; Nee- h, Wis.; Oshkosh, Wis., and Ripon, Wis.

Minneapolis School of Music Events.

The regular Saturday morning recital was given in the hool hall September 19 at eleven o'clock, by Louise Har- on Adams, who was recently appointed as one of the in- uctors in the piano department.

Mrs. Adams was graduated from the Cincinnati Con- vatory, where she studied with Frederic Shaler Evans. ter she studied with Josef Lhevinne in New York. She s had considerable experience as concert pianist and companist on tour, which was clearly revealed by her cellent playing of a very choice program on this occa- n.

Graduates of the Public School Music Course, who have cently been appointed to positions, are Louise Petersen, Valley City, S. D.; May Lichter, Jackson, N. D.; Nettie Larsen, Riceville, Iowa.

Selma Wittig, class of 1911-12 is teaching a large class of piano pupils in Bimidji, Minn.

Vivian Pattridge, soprano pupil of William H. Pontius, is busy with a large class in Tracy, Minn.

Alma Shirley, soprano pupil of William H. Pontius and Olga Hesse, pianist, pupil of Signor Fabbrini, have opened a studio at Rice Lake, Wis., and are already busy with promising classes.

The first play of the season to be given by the school players will be "Niobe All Smiles," a modern comedy for which rehearsals have already begun.

Mary G. Kellett gave a recital on Saturday morning, September 19.

Gemünder Violins Damaged by Fire.

In 1906 Richard H. Griffin bought the two original "Gemünder Model Violins" and presented them to the Jesuit College of Columbus, Ohio. With the two expensive bows, encased in alligator skin cases, these valuable instruments recently went through a fire which scorched them badly. The instruments are the same ones which Mr. Gemünder took to Europe in 1907, when they were played upon by Joachim, Halir and other authorities. Miss Zedeler, who accompanied Sousa upon his remarkable



WILLIAM WARVELLE NELSON,
Conductor, Nelson and His Band.

world tour, played on an instrument of the same model. It is now the task of the house of Gemünder to restore these instruments so that they will in every respect equal their original condition.

Henrietta Gemünder, op. 1, the first daughter of August M. Gemünder, is, at this writing, twenty-four days old. All the parties immediately concerned, including papa, are doing well.

Mehan Studios Reopen.

The John Dennis Mehan studios, Carnegie Hall, New York, have reopened with the largest registration of pupils in the history of this institution. This is at it should be, because Mr. and Mrs. Mehan are acknowledged vocal authorities, who take a personal interest in every pupil, and advance them vocally and artistically to the fullest measure. One has but to spend a few moments with Mr. Mehan to recognize in him a remarkable, intellectual personality. Busy all summer, they have just returned from a fortnight's vacation at the seashore. His many friends find Mr. Mehan looking better than for some years past.

Marshall Kernochan's Compositions.

The summer just passed has not found Marshall Kernochan idling his time away. On the contrary, he has been "hard at it," as he says, and has completed two songs just published by Schirmer. They are to be reviewed in the columns of the MUSICAL COURIER; enough for the present to say that, like all the Kernochan works, they are extremely melodious and singable.

"The Sleep of Summer," for women's chorus, in four parts, with orchestra, has just been finished. Connoisseurs pronounce this one of his best works.

OWING TO THE WAR

MR. CHARLES W.
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has cancelled the extensive tour of Great Britain and Ireland booked for him by L. G. Sharpe of London

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Hemus Recital, November 6.

Percy Hemus, the dramatic baritone, known to many people as "the second Bispham," is planning an original and interesting program for his recital at Aeolian Hall, New York, November 6. Part one will consist of standard works by eminent composers, mostly European; part two of a group of songs by American women composers, followed by another group of American men composers.

Mr. Hemus' new and handsomely appointed studios at 64 East Thirty-fourth street, New York, have been refinished, and here he will be found teaching actively six days in the week. As Mr. Hemus' tour will not occur until the spring of next year, he will devote special attention to this branch of the musical art, viz., vocal music in all its phases.

Werrenrath's Recital.

Reinald Werrenrath's seventh annual New York recital will take place Monday evening, October 26, in Aeolian Hall. The program of the baritone will include three songs by Arthur Hinton, the English composer; a group of modern Italian songs, and a group of songs still in manuscript.



JAMES J. FARICY,
Flute virtuoso with Nelson and His Band.

Huss Song at Mme. Homer's First Recital.

Henry Holden Huss has dedicated one of his newest songs, "Sommernacht" (text by Myrza Schaffy), to Louise Homer, who has at once added it to her repertoire, and will sing it for the first time on October 15, at the opening concert of this season in the Brooklyn Institute. Mr. Huss' publishers, G. Schirmer, will issue the song immediately.

BOSTON NOTES.

Boston, Mass., September 26, 1914.

An exceedingly interesting letter received at our Boston office from Heinrich Gebhard merits quotation for the definite information it gives of conditions in Germany previous to and during the war.

Boston, September 19, 1914.

DEAR MISS FREEDMAN: Here I am back again in America, safe and sound with my mother and sister. Not wounded, nor arrested as a spy, nor blown up by a mine. When we sailed off last June so cheerfully, we little dreamed of the terrific catastrophe into which we went. And yet, with the exception of a very trying home voyage, we suffered no hardships whatever.

Terrible and shocking as this unheard of war is, my days in Germany during the first weeks of it will be unforgettable. For in the awfulness of the idea of that war it was inconceivably wonderful to see the patriotism and spontaneous enthusiasm with which the nation rose as one man to defend the country and their Kaiser. On the evening of the mobilization announcement I stood with my sister on the great square of Munich (Odeons Platz) and the power of eloquence with which the throng of 20,000 people sang the "Watch on the Rhine" went beyond any symphony or music drama I ever heard!

All foreigners were wonderfully well treated in Europe, but especially in Germany. My vacation was spoiled only in one respect, namely, by the cancelling of all the Wagner and Mozart operas, which I intended to hear. But instead of that the playhouses of Munich gave some of the old German classics, which one so rarely hears in America, and some of Ibsen's plays, so I heard and saw fine performances of Schiller's "Wilhelm Tell," Lessing's "Minna von Barnhelm" and Ibsen's "Peer Gynt" (the latter with all of Grieg's incidental music, also rarely heard). The "Peer Gynt" performance was especially noteworthy for fine acting and exquisite taste in staging and lighting, done by the simplest means. . . . After three weeks we went to Holland on one of the special trains arranged with so much friendly courtesy by the German Government for the Americans—and before the train left the station the Mayor of Munich came to give us all the good wishes of the city and a "bon voyage" and every lady was presented with a little bouquet of flowers. . . .

After much difficulty in securing passage Mr. Gebhard finally reached Boston via Montreal, and is now recuperating from the effects of the voyage. He will open his studio in Steinert Hall, October 3, and his concert season about November 1.

WILLARD FLINT'S SEASON.

An early season chat with Willard Flint revealed things as coming along splendidly for this excellent artist and teacher. On the strength of his fine reputation as an oratorio singer in the East, Mr. Flint was approached this summer by Ernest L. Briggs, the Chicago manager, with a very flattering offer. Engagements resulting from this combination so far are a Chicago recital, December 6, and a Milwaukee appearance, December 7, in the "Damnation of Faust." In addition, Mr. Flint has pending a tenth reengagement with the Handel and Haydn Society of Boston for its Christmas "Messiah" performance. Quite on a par with the quality of his solo work is Mr. Flint's teaching ability, which combines absolute conscientiousness with the thoroughness and authority of an established artist. To which facts Mr. Flint's large class of pupils bear eloquent testimony.

FLONZALEYS TO RETURN.

Definite word has been received from the Flonzaley Quartet to the effect that they will return to America this season and undertake, among others, their customary three concerts at Jordan Hall.

JESSIE DAVIS TO OPEN STUDIO OCTOBER 3.

From North Colebrook, Conn., comes this postcard greeting from Jessie Davis, the well known pianist and teacher: "Just finishing my vacation in these lovely Litchfield hills. Shall open my studio in the Pierce Building, October 3." BLANCHE FREEDMAN.

Mme. Molière to Open Studio in New York.

Mme. Molière, who has been singing during the last five years abroad, luckily escaped the war afflicted territory by visiting this country in June, her intention then being to return to Europe in August to fulfill her engagements with the opera in Berlin this season.

Owing to the European trouble she will remain in New York indefinitely, where she will be heard in opera and concert. Mme. Molière has had marked success in Berlin.



MME. MOLIERE AS ELIZABETH IN "TANNHAUSER."

Germany, and critics proclaimed that her performance of Elizabeth in "Tannhäuser" was sung with magnificent interpretation, and that she possesses an unusually beautiful voice.

Her husband, who has lately returned from Europe, was not fortunate in escaping in time. He was mobbed and arrested as a spy and liberated only through the kindness of the American consul.

Mme. Molière has taken a country home in Pelham, a suburb of New York, where she hopes to receive her friends this winter, and will have a studio in the Metropolitan Opera House Building after October 1.

Florence Austin, American Violinist.

Florence Austin has been the guest of relatives in Minneapolis, Minn., for some weeks past. While away, ostensibly resting, she has been busy practising her extensive repertoire, in which she will be heard this winter.



FLORENCE AUSTIN, VIOLINIST, AND HER SISTER, MARION, IN PEACEFUL WATERS.

The snapshot herewith reproduced shows her in the center of the boat with her sister, Marion Austin Dunn. They are seated in "Canoe Beethoven" on Lakes of the Isles, Minneapolis, in front of the Gates Mansion.

CINCINNATI NOTES.

A chamber concert of especial interest will take pla at the Cincinnati Conservatory of Music about the midd of October. The participating artists will be: Theodo Bohlmann, pianist; Bernard Sturm, violinist, and Juli Sturm, cellist. Among the numbers on the program w be one of the works of Korngold, seldom heard in th country.

An interesting series of concerts is being planned f the College of Music faculty this winter. In addition the regular series of concerts by the College String Qua tet, there will be several evenings of ensemble mus Emil Heermann, violinist, and Walter Gilewicz, piani have declared their intention of giving an evening sonatas, and those who remember their brilliant wo together last season will hail this news with delight. A other feature of the concert series will be a program d voted to the German lied, by Hans Schroeder, barito with Louis Victor Saar as accompanist. It is also thoug probable that Adele Westfield may be heard with t String Quartet in the Schumann quintet. Those who r member the fine performance of Offenbach's "Tales Hoffmann" last December will be pleased to learn that t Springer Opera Club will give another performance t winter.

Mrs. Edgar Stillman Kelley, who has a large and teresting class in harmony at the Conservatory of Mu will vary her routine of teaching this winter by appeari more frequently in concert. She will be heard in l husband's new quintet, playing the piano part, and doubt will appear again this year with Stillman Kel in the scholarly lectures on the symphony programs, wh were such delightful features of the symphony season l year. These lectures are free to the public and take pl the Saturday before each concert.

The College of Music has received word of the flatt ing successes from several of its gifted pupils. Cec Hoffmann, a young soprano, who graduated from the c lege little more than a year ago, under Mme. Dotti, been selected for the leading part in "High Jinks." S has a voice of great beauty and a pleasing stage prese Marie Hughes, the coloratura soprano, who won admi tion for her clever work as the Doll in "Tales of Hi mann" and also as soloist at one of the popular conce will coach under Mme. Dotti again this year. She has s eral important concert dates. Cyrena van Gordon, c tralto with the Chicago Opera Company, is in Cincin coaching with Mme. Dotti, her former teacher, and appear in concert this winter, as the Chicago Opera C pany has suspended its performances temporarily, ow to the European war. Eleanor Brogle, who won a m for proficiency in piano at the college last year, has b appointed director of the piano department in Lucy C Institute, Athens, Ga.

Tecla Vigna, teacher of singing, has moved her st to room 215, Odd Fellows' Temple, northwest corne Seventh and Elm streets. Her classes began Septem 21 with a large enrollment and many promising voi Mme. Vigna had a strenuous summer in Europe and clares she is happy to be home again, even if she did h to come home in the steerage and sleep (?) on a bunk

JESSIE PARTLON TYRE

Mme. KATE ROLLA
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NEW ORLEANS MAY NOT HAVE FRENCH OPERA THIS WINTER.

War Interferes with Engagement of Competent Male Artists—Company May Come from South America—Some of the Concerts to Be Given This Season.

New Orleans, La., September 19, 1914.

From present indications, this city will have no regular French opera season this winter. The war has made impossible the engagement of competent French artists (male), and, unless some itinerant company—English, Italian, Spanish, Greek, Dutch, or polyglot—comes this way, opera lovers will experience a great want. Of course an all-female opera company would be a sensational novelty, but it would doubtless be with a slight feeling of anxiety that the auditor would follow a contralto in her interpretation of such roles as Marcel, Mephisto, Brogni, Don Pedro, or Wotan. A falcon as St. John, Raoul, Tristan, or Vasco da Gama would, at best, seem a trifle out of her genre; and, somehow, with the best intentions, it would be difficult to fancy a chanteuse legere as Wilhelm Meister, Des Grieux, Cavaradossi, or Gerald. Striking, and perhaps grateful, innovations here would be a decollete maestra and feminine trombonists. The latter would certainly be more tractable and considerate than male trombonists usually are.

It is rumored that an effort is being made to secure the opera company now concluding a season at Buenos Aires. This is a happy move, which, it is hoped, will prove successful.

New Orleans Concerts.

The Philharmonic Society's series will be inaugurated January 13 by a piano recital to be given by Ossip Gabrilowitsch, the Russian pianist, who, a few years ago, made a very sueeessful debut in this city. The other attractions of this praiseworthy and successful organization are, the Minneapolis Symphony Orchestra, February 18; Maggie Teyte, February 27, and Jacques Thibaud, March 25. All these concerts will be held at the Athenaeum. Following are the officers of the Philharmonic Society: President, Corinne Mayer; first vice president, Mrs. H. T. Howard; second vice president, Mrs. J. K. Newman; secretary-treasurer, Mrs. P. Werlein. The directors are: Mrs. F. W. Bott, Mrs. R. E. DeBuys, Mrs. Mark Kaiser, Blanche McCoard, Mrs. L. R. Maxwell, Lena Little, Mary V. Moloney, and Mrs. M. B. Trezevant.

The writer will continue his managerial activities and thus far the following artists have been booked to appear under his direction at the Athenaeum: Olga Samaroff, March 1; Leo Slezak, March 8, and the New York Symphony Orchestra, April 19.

Harry Brunswick Loëb.

Yelena von Sayn, Russian Violinist.

Yelena von Sayn, the young Russian violinist, and Alice Eversman, soprano, of the Century Opera Company, appear in the garden picture herewith reproduced. The garden is a part of the grounds belonging to the former's home in southern Russia, which is also reprinted here. The castle was built in the eighteenth century. During the Turkish war, thirty-five years ago, it served as a hospital for wounded soldiers.



MISS VON SAYN AND ALICE EVERSMAN IN THE GARDEN OF THE OLD EIGHTEENTH CENTURY CASTLE.

It is of interest to note that Yelena von Sayn is a great grand-niece of Kosciuszko, who fought so valiantly in the war of the Revolution under Washington. She comes from a noble and distinguished family, her father being one of the generals of the Czar.



YELENA VON SAYN'S HOME IN SOUTHERN RUSSIA.

Yelena von Sayn is a graduate of the Leipsic Conservatorium, where she was a pupil of Hans Sitt. Later she studied under Sevcik in Vienna.

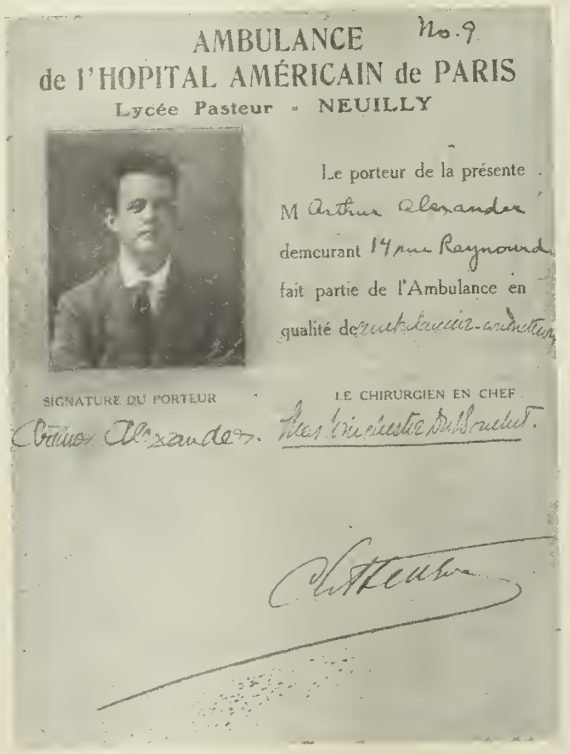
She has already toured Europe, Asia and America, winning wide appreciation.

On her forthcoming tour Persian and Oriental music will be introduced by the violinist.

Alexander Drives an Ambulance.

Like most of the so called refugees who continue to arrive in New York from Europe by every boat, Arthur Alexander, the young American baritone, has many interesting tales to tell of his experiences abroad during the present conflict. Mr. Alexander has been a resident of Paris for a number of years and during this time he has made many friends among the members of the officials of the French capital.

A short time after the war broke out he was speeding in the Bois de Boulogne when a gendarme stopped him and requested him to turn over his automobile. Mr. Alexander asked the policeman to get into his car and together they went to the prefet de police. The baritone offered his services as chauffeur and for several weeks he ran his motor as an ambulance. A facsimile of the pass which was issued to him is shown herewith.



Florence Larrabee Returns to America.

Owing to the unsettled conditions abroad, Florence Larrabee, the pianist, has returned to America. Miss Larrabee was well known here before her departure for Europe two years ago, having been heard in concert and recital throughout the East and South. Under the management of Radcliffe of Washington she made an extensive and successful tour of the South Atlantic States, and won particularly great success by her playing of the MacDowell concerto in D with the Boston Symphony Orchestra. She has given a number of recitals in Boston with unvarying success and was invited to play with Alma Gluck, but could not do so, because her passage for Europe already was engaged.

Miss Larrabee's object in going to Europe was to be with Teresa Carreño, whose influence she was under during the whole of her two years' stay abroad. She played frequently in Europe, and would have made her [illegible] with orchestra in Berlin this season had it not been for the war.

Miss Larrabee has been greatly complimented for her playing by many of the noted musicians of the day, among them Ferruccio Busoni, Dr. Karl Muck, Leopold Auer, at whose villa she played the Brahms concerto at a private musicale, and Paderewski, who wrote upon the music, after hearing her play his own concerto: "With compliments upon a very fine performance of this concerto," signing his name to it—a valuable autograph.

Carl Fiqué Lectures on Richard Strauss.

In celebration of Richard Strauss' fiftieth birthday (born June 11, 1864), Carl Fiqué, musical director of the National Singing Festival of 1915, is delivering a series of lectures on the works of this German composer.

Mr. Fiqué's first lecture took place September 29, under the auspices of the Brooklyn Institute of Arts and Sciences, at the Academy of Music, Brooklyn. His subject was "Der Rosenkavalier." Mr. Fiqué told the story of the opera, playing the motives and melodies upon the piano. This recital was the first of a series of six, which are to take place on Tuesday evenings, the remaining subjects being: October 6, "Thus Spake Zarathustra" and "Till Eulenspiegel"; October 13, "Salome"; October 20, "Symphonia Domestica" and "Death and Transfiguration"; November 3, "Elektra," and November 10, "The Songs of Richard Strauss," with Katherine Noack Fiqué as assisting vocal soloist.



CARL FIQUÉ.

Mr. Fiqué is booked also for Richard Strauss' lectures at the New York College of Music and numerous musical clubs.

Carl Fiqué is an authority on Richard Strauss and this opportunity of securing a lecture that is both entertaining and instructive should not be overlooked by clubs and educational institutions.

Address Carl Fiqué, 128 De Kalb avenue, Brooklyn.

Frenchman—Isn't Sibelius' music beautiful?

Englishman—No—it's awful.

Frenchman (surprised)—He's the most gifted of the Finnish composers.

Englishman—Finland? That's in Russia, isn't it?

Frenchman—Yes.

Englishman—Oh, I beg pardon; I thought Sibelius was a German. His music really is ravishing.

Engelbert Humperdinck celebrated his sixtieth birthday recently.

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FLORENCE LARRABEE
PIANIST
IN AMERICA SEASON 1914-15

Reception of Chicago Woman's Musical Club.

The Chicago Woman's Musical Club, of which Eleanore Capps-Hostler (Mrs. Amandus Emery Hostler) is president, has sent an invitation to the Chicago representative of the MUSICAL COURIER to be present at the opening reception and program to be given on Thursday, October 1, in the Francis I Room of the Congress Hotel.



ELEANORE CAPPS-HOSTLER,
President Chicago Woman's Musical Club.

The program will be furnished by Georgia Kober, pianist; Mabel Corlew-Smidt and Marie Ludwig. Ethel Geistweit Bendict will play the accompaniments.

Northwestern Conservatory Notes.

Minneapolis, Minn., September 24, 1914.

Anne Hughes, head of the public school music department, returned from her vacation at Isle Royal on Monday, September 21. Miss Hughes is to be tendered a reception at the Radisson Hotel on Friday evening, September 25, by the Thursday Musical, of which organization she is president.

At Stanley vesper service Sunday, September 20, a musical program was given by Ethel Daugherty, pianist; Luella Bender, reader, and Robert Fullerton, tenor, as follows: "Sonata quasi una fantasia" (Beethoven) (three movements), Miss Daugherty; "In Native Worth," from "The Creation" (Haydn), "Diassera" (Vannini), "O lieb" (Liszt), Mr. Fullerton; reading, group of poems: "The Men Who Don't Fit In," "The Men Who Knew," "Comfort," by Robert Service, Miss Bender; barcarolle, "Caprice Espagnole" (Moskowski), Miss Daugherty; "Young Night Thought" (Homer), "My Native Land" (Suppe), "Some Rival Has Stolen My True Love" (Broadwood), "If I Were a Rose" (Liddle), Mr. Fullerton.

Enrollment for the dancing classes at the conservatory, to begin Saturday, October 3, is already being made, and the season's work promises to be unusually heavy in this department. Mrs. Leslie Hall Pinney, who has had the department in charge for the past thirteen years, will continue its direction. Mrs. Pinney has, as usual, spent several weeks of her vacation with the finest masters, making a study of the latest ballroom dances, which will be a feature of this season's work. This summer, she received a diploma and degree from the Russian school in the Chicago Normal School of Dancing.

David Patterson gave a lecture-recital September 12, choosing as his subject "The Role of the Listener." The lecture is preliminary to a series of lecture-recitals connected with the work of the symphony orchestra. Mr. Patterson will be assisted by several members of the faculty and advanced students in the analysis of the symphony programs on Thursday afternoons at 4 o'clock, previous to their being played. Some twenty members have already enrolled for this course.

The annual reception given by the president to students and their friends in honor of new members of the faculty will take place on Friday evening, September 25. Miss Evers was assisted by Miss Holbrook, dean of the conservatory, Mrs. Leslie Hall Pinney and Ethel Daugherty, head of the normal department, and Luella Bender. Members of the class of 1914 also acted on the receiving committee.

The second division classes, which are usually made up the fourth week of the conservatory year, are to be organized earlier this season because of the large enrollment. The first recitations of these free classes took place on Monday, September 21.

A large audience attended the regular Wednesday afternoon student recital, when pupils from the piano classes of Ethel Daugherty, Karen Westvig and vocal class of Mrs. Hawkins appeared in a program at conservatory hall.

Manuel Quirogo to Tour America.

Manuel Quirogo, the Spanish violinist, whom Sam S. and Lee Shubert have engaged for a concert tour in America, will sail from Havre on the steamship Rochambeau, October 3. He will arrive in this country October 13, and will make his debut in a violin recital at Carnegie Hall, New York, Saturday afternoon, October 17, with an interesting and varied program.

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In America 1914-1915

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—*Berliner Borsen Courier.*

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Quirogo will also appear at two popular orchestral concerts at the Hippodrome Sunday evenings, October 18 and 25.

After that he will give recitals in Philadelphia, Baltimore, Washington, Boston, Brooklyn, Detroit, Indianapolis and Chicago.

His tour is being managed by R. E. Johnston.

David Hochstein in America.

David Hochstein, the young violinist, arrived in this country last week after having encountered many rather thrilling experiences on his outward journey from Dresden to the frontier and thence to London and Liverpool, from where he finally succeeded in engaging passage to America.

Mr. Hochstein has been abroad many years, and the career he has made for himself both on the Continent and in England is especially noteworthy as an introduction to his initial American concert tour. In 1911 he graduated with splendid honors from Sevcik's meisterschule in the Royal Conservatory at Vienna. He won the coveted first prize which is yearly given by the Austrian Government—a feat seldom performed by an American student. The following year was spent by the young violinist in concertizing throughout Germany and England, and the success achieved in this undertaking was marked on every occasion. His remarkable technic was commented upon everywhere and, above all, the various critics in Berlin, Vienna, Dresden, Munich and London unhesitatingly acclaimed the splendid artistic qualities revealed in his playing and accredited him with genuine virtuoso abilities.

During the past year Mr. Hochstein continued his studies with Leopold Auer at Petrograd (St. Petersburg) and at Loschwitz, near Dresden. In the late summer another short concert tour was made by the violinist through Finland, which also terminated in a successful manner.

Arrangements are now being made by which in the near future the violinist will enter upon an extensive concert tour throughout this country. In the meantime, as New-York will be the center of his activities, Mr. Hochstein has taken a studio at Carnegie Hall, where he expects to enroll a limited number of pupils. His first appearance with orchestra in this country will be made in the early part of October at Rochester, N. Y., with the Rochester Symphony Orchestra.



DAVID HOCHSTEIN.

Burmester at Kiel.

Willy Burmester gave a recital at Kiel late in the spring which now is known to have been the final musical event of importance which took place in the city and Mr. Burmester's last public appearance before the outbreak of the war. The Kieler Neueste Nachrichten refers to this event in rather interesting language. A literal translation follows:

Willy Burmester is the most brilliant and most important representative of the violinistic art of northern Germany. He is unsurpassed. He stands alone and his manner of playing, as well as his technic, are unequaled. Verily, he is a child of our period, the period of technic. Last night his fingering and his command of the bow oft-times exceeded comprehension. Here is a degree of technical knowledge, which, as it were, appears unreal and from whose demoniacal influence it is hard to get away. Should it be true, after all, what has often been said, that Burmester stands in league with the Devil himself?

But no; he is no uncanny magician, but an artist. He stood on that platform distributing with a lavish hand of the wealth of his art, so that each of his hearers, and there were many of them, received a rich share. Art is still real pulsating life and not a mere display of technic, indispensable as that may be.

D'Arnalle Returns to America.

After a long absence, the baritone, Vernon d'Arnalle, has returned to America, being a victim of the war conditions abroad.

D'Arnalle has long been an established favorite in all the European capitals and his recitals of German lieder have always called forth large and enthusiastic audiences, as well as the warmest praise from the press. In Italy he is regarded as a singer of pure bel canto, and critics have likened him to Battistini, the Nestor of this school.

Arrangements are now being made for concerts and recitals by this singer, and he will also accept a few serious students. D'Arnalle has been honored abroad by many decorations from the various courts, including that of Emperor Wilhelm, King Ludwig of Bavaria, Archduke Joseph of Hungary, and the Grand Duchess of Luxembourg.

Vancouver's Loss.

We are highly flattered to see in a recent issue of the New York MUSICAL COURIER a reproduction of one of our paragraphs, but were very sorry to notice that the home of the Saturday Sunset was in Victoria, B. C.—Vancouver, B. C., Saturday Sunset.

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AMERICA'S HOST ABROAD.

[The MUSICAL COURIER is endeavoring to keep the subjoined list up to date. As soon as arrivals are reported in this country their names are removed from this roster. Should there be an oversight, or should any of America's musical personages now abroad not be included in the appended table, the MUSICAL COURIER would be grateful to receive such information so as to be able to keep the reference schedule correct. This list is not confined to Americans exclusively but embraces also all foreign artists resident in this country or who were expected to come here for participation in the musical season of 1914-15.—Editor MUSICAL COURIER.]

A

Arthur M. Abell, J. Allen, Leonora Allen, Pasquale Amato, Paolo Ananian, Frances Alda, Arthur Aldridge.

B

Mrs. A. M. Blair, Birdice Blye, Alice L. Bryant, Norah Brandt, Enid Brandt, Jessie Baskerville, Charles Bowes, Eddy Brown, Edmund Burke, John Braun, Alice Bingham, Mrs. George Beck, Helen Blain, Lillian Blauvelt, Carlo Buonamici, Rudolf Berger, Alessandro Bonci, Ferruccio Busoni, Willy Burmester, Amadeo Bassi, Lucrezia Bori, George Barrere, Grace Burnap, Hope Hopkins Burroughs, Wilhelm Bachaus.

C

Enrico Caruso, Cleofonte Campanini, Shanna Cumming, Lina Cavalieri, Arthur M. Curry, Mrs. Claude Cunningham, Augusta Cottlow, Pauline Curley, Lucy Call, Grace Cole, Marian Clark, Kittie Cheatham, California University Glee Club, Gertrude Cleophas, Jane Noria-Centannini, Maria Cavan, Julia Culp, Francis Coppicus, Jacques Coini, Ernesto Consolo, Charles Cooper, Andrea Casertani.

D

Adamo Didur, Charles Dalmores, Norah Drewett, J. F. Delma-Heide, Jenny Dufau, Emmy Destinn, Eleonora de Cisneros, Gaston Duchamel, Loretta Del Valle, Camille Decreus.

E

Annie Ellermann, Albert Elkus, Emma Eames, Edwin Evans, William Engle.

F

George Fergusson, Truman Fassett, Mrs. E. Potter-Frissell, Benjamin Fabian, Geraldine Farrar, William Förster, Anna Fitzhugh, Carl Flesch, Edoardo Ferrari-Fontana, Flonzaley Quartet, Sam Franko, Rita Fornia, Carl Friedberg, Adelin Fermin.

G

Giulio Gatti-Casazza, Archer Gibson, Leopold Godowsky, Katherine Golcher, Katharine Goodson, Mr. and Mrs. Isaac Gans, Hedwig Glomb, Emily Gresser, Mary Garden, Paolo Gruppe, Emilio de Gogorza, Ossip Gabrilowitsch, Clara Clemens-Gabrilowitsch, Aristodemo Giorgini, William J. Guard, Paolo Gallico, A. J. Goodrich, Otto Goritz, Dinh Gilly, Elena Gerhardt, Mrs. Warner Gibbs.

H

Julia Hostater, Sara Hayman, Ellis Clark Hammann, George Harris, Jr., Sue Harvard, Margaret Huston, Edwin Hughes, Carl Hillman, William Hinshaw, Edward Hargrave, Elmer G. Hoelzle, Allen Hinckley, Genevieve Houghton, Alfred Hertz, Heinrich Hensel, Frieda Hempel, Marie Hertenstein, Hans Himmer, Edna Hoff, Walter Heermann.

J

Sascha Jacobson, Anna Taylor Jones, Clayton Johns, Edward Johnson, Hermann Jadlowker.

K

Grace Kerns, Mme. Rider-Kelsey, Earle G. Killeen, Sergei Kotlarsky, Georgia Kober, Adele Krueger, Fritz Kreisler, Dr. Ernst Kunwald, Leopold Kramer, Walter Kirschbaum, Frank King-Clark, Mrs. Frank King-Clark.

L

Felice Lyne, Hans Letz, Kathleen Lawlor, Leslie Loth, James Liebling, Cordelia Lee, Lucille Laurence, Marie White Longman, Jasef Lhevinne, Louis Lombard, Frank la Forge, Theodor Lattermann, Henri Le Roy, Mario Lambardi, Dr. and Mrs. Lovette, Edwin H. Lemare, Elizabeth Leonard.

M

Charles Henry Meltzer, Florence Macbeth, Zitella Martin, Marguerite Melville, Alma Moodie, Francis Maclennan, Florence Easton Maclennan, Christine Miller, Harry Munro, Marie Mohler, Francis Macmillen, Isolde Menges, Ottilie Metzger, Lucian Muratore, Vanni Marcoux, Margarete Matzenauer, Elisabeth Mack, Hans Merx, John McCormack, Daniel Maquarre, Leopold de Maré, Laya Machat, Daisy McKay, Victor Maurel, Carmen Melis, Pietro Minetti.

N

Emma Nevada, Mignon Nevada, Hildegarde Nash, Arthur Newstead.

O

Hendrikje Ohlsen, H. O. Osgood, W. B. Olds, Professor Otto, Mrs. Charles Orchard, Margarete Ober.

P

Paul Petri, Louis Persinger, Dolly Patterson, A. Buzzi-Peccia, Henry Perry, Eleanor Pochler, Alfred Piccaver, May Esther Peterson, Ignace Jan Paderewski, Lucille Peck, Eleanor Peocock, Kathleen Parlow, Giorgio Polacco, F. Parme, S. van Praag, Anna Pavlowa.

R

Titta Ruffo, Kate Rolla, Claude Reddisch, Meta Reddisch, Leon Rains, Elizabeth Reeside, Léon Rothier, Henry Russell, Marie Rappold, Albert Reiss, Jacques Renard, H. Royer, Leon Rice.

S

Bruno Steindel, Gaston Sargent, Viola Gramm-Salzedo, Gladys Seward, Arnolde Stephenson, Carl Stasny, Wager Swayne, Irma Seydel, Theodore Seydel, Arthur Shattuck, Kurt Schindler, Ernest Schelling, Sigismund Stojowski, Albert Stoessel, Andrea de Segurola, Carlos Salzedo, Katharine Loyal, Phillips Shaw, J. D. Sample, Leo Slezak, Maria Sammarco, Arrigo Serato, Sevcik Quartet, Max Smith, Josef Stransky, Giulio Setti, Ann Swinburne, Rudolph E. Schirmer, Arthur P. Schmidt, Umberto Sorrentino.

T

Louis Cambell-Tipton, Arturo Toscanini, Jacques Thibaud, Luisa Tetrazzini, Otto Tuft, Oswald Thumser, Enrico Tremonti, Elizabeth Topping, Isadore Troostwyck, André Tourret.

U

Otto Urack, Josef Urban, Jacques Urlus.

V

Alice Verlet, Otto A. Voget, Edna ver Haar, Coenraad von Bos, Luisa Villani, Constantin von Sternberg.

W

Felix Weingartner, Helen Bixby Wetzel, Edyth Walker, Hermann Hans Wetzler, Clarence Whitehill, Marie Louise Wagner, Nancy White, G. C. Weitzel, Helen Warrum, Coral Wait, Carolina White, Frank Waller, Beatrice Wheeler, Herman Weil, E. Walther, Edith Bower Whiffen, Grace Bonner Williams, Frederic Warren, Mrs. Warren.

Y

Eugen Ysaye.

Z

Alice Zeppilli, Katherine Ziegler.

Returned and Returning.

C. A. Ellis, manager of the Boston Symphony Orchestra, arrived in New York last Friday, September 25, on the steamship Mauretania.

Rudolph Ganz, the Swiss pianist, reached New York Thursday, September 24, on the steamship Antilles.

Louis Koemmenich, conductor of the Oratorio Society of New York, returned from Europe last Thursday, September 24, on the steamship Antilles.

Dr. Karl Muck, conductor of the Boston Symphany Orchestra, was booked to sail on the steamship Ryndam, sailing from Rotterdam last Saturday, September 26, for New York.

Julia Claussen, the Swedish contralto, returned on the steamship New York, of the American Line, September 24.

Anita Rio, the soprano, arrived in Boston, Thursday, September 24, on the steamship Canopic.

Josef Hofmann and Mrs. Hofmann were passengers on the steamship Antilles, which arrived in New York, Thursday, September 24.

Pietro A. Yon, organist and composer, returned from Europe, Saturday, September 12, on the steamship Europa, of the Italian Line.

Mr. and Mrs. Richard Aldrich arrived on the steamship New York, of the American Line, from Liverpool, September 24.

Mme. Sembrich will sail for America on the Rotterdam, October 3.

Alfred Price Quinn has returned to his home in Oklahoma City, from Europe.

David Hochstein, the young violinist, is now in America, having recently come from Europe.

Antonio Scotti, the Metropolitan Opera baritone, arrived on the steamship Mauretania, September 25.

Daisy McKay, piano instructor, of New York, returned from London this week.

Joseph Phillips, the baritone, returned from Europe recently.

Manuel Quirogo, the Spanish violinist, will sail from Havre on the steamship Rochambeau, October 3, [illegible] is due to arrive in this country October 13.

Katherine McNeal, a Washington, D. C., piano student, has returned from Berlin.

Otto Torney Simon and Mrs. Simon, Felix Garziglia and Mrs. Garziglia, of Washington, D. C., have returned from Europe.

Anton Witek, concertmaster of the Boston Symphony Orchestra, and his wife, Vita Witek, the pianist, are due to arrive in New York this week from Rotterdam.

A. Holy, harpist of the Boston Symphony Orchestra, is due this week from Rotterdam.

May Scheider, the American soprano, returned to New York last Saturday.

W. R. McDonald, business manager of the Boston Opera, returned to that city last week from Europe.

Margaret Huston returned to America, September 24, on the steamship Canopic.

Thuel Burnham, the pianist, is en route to America via the steamship Rotterdam, which is due to arrive in New York, October 1.

Louise Gunning, the soprano, has returned to New York from Europe.

Kate Rolla was a passenger on the steamship New York of the American Line, which reached New York, September 24.

George Hamlin, the American tenor, returned from Italy on the steamship Canopic, which reached Boston last Thursday, September 24.

MORE OPENING DATES.

In addition to the list of opening musical attractions for the season 1914-15 published in last week's MUSICAL COURIER, the following dates have been received.

OCTOBER.

1—Olive Fremstad, Seattle, Wash.
6—Dr. Bartlett's Series, Des Moines, Ia. Anna Case.
7—Redpath Lyceum Series, Des Moines, Ia. Ernestine Schumann-Heink.
17—Manuel Quirogo, New York City.
20—Behymer Philharmonic Series, Los Angeles, Cal. Olive Fremstad.
22—Myrtle Irene Mitchell Course, Kansas City, Mo. Alice Nielsen and Rudolph Ganz.
25—Clara Bowen Shepard Course, Milwaukee, Wis. Helen Ware and Harold Bauer.
27—Mai Davis Smith Course, Buffalo, N. Y. Frieda Hempel and Edmund Burke.
27—Fritschy Concert Series, Kansas City, Mo. Emmy Destinn and Dinh Gilly.
30—George F. Ogden Series, Des Moines, Ia. Margarete Matzenauer.

NOVEMBER.

3—Anna Pavlowa, New York City.
6—Percy Hemus, New York City.

JANUARY.

13—New Orleans Philharmonic Society Series. Ossip Gabrilowitsch.

Yvonne de Tréville's New York and Brooklyn Recitals.

Yvonne de Tréville, the coloratura soprano, will give her unique costume song recital, "Three Centuries of Prime Donne," at Aeolian Hall, New York, on Friday afternoon, November 6.

At the Brooklyn Academy of Music, under the auspices of the Brooklyn Institute of Arts and Sciences, Mlle. de Tréville will present "Three Centuries of Prime Donne" on Wednesday evening, November 4.

At these recitals Mlle. de Tréville will sing three new songs by Henry K. Hadley, composer, and conductor of the San Francisco Symphony Orchestra. These songs are being written especially for this charming artist.

Englishwoman's Piano Concerto.

At a recent London Promenade concert there was a first performance of a piano concerto in C by Kathleen Bruckshaw, the composer appearing as soloist. "The work proved altogether worthy of a hearing," says one critical report, "and there is much in it which justifies the hope that this British composer may be better known in the future. The influence of the French and Russian schools is suggested rather than the Teutonic, and while the first movement is somewhat lacking in consolidation, the andante contains many charming passages, and there is no lack of thematic invention and beauty in the work as a whole."

May Scheider Here.

May Scheider, an American singer, who has been winning success abroad in opera, arrived in this country last Saturday and will remain here until after the close of the European war. It is not known as yet whether Miss Scheider will accept engagements while in America.

IN ALL THE KEYS.

Frances Sanford will teach the Dunning System of Improved Music Study for Children in Pasadena, Cal.

Mrs. R. M. Motley is in charge of the music at the Horrell Hill School, Columbia, S. C.

Franz Kohler, who led the Erie Symphony Orchestra last season, will again head the organization. The officers elected are: John Galbraith, president; directors, F. J. Demuling, J. V. Yelgerhouse, A. Kohler, H. Wiesbauer, Fred Fielder and James Cavanaugh. The soloists for the season have been decided upon, although the order of their appearance is not certain. They will be Mrs. Charles McKean, soprano; Joseph Erhart, tenor; Miss Bonnazzi, pianist, and Franz Kohler, violinist.

The fourth and last studio event of the summer series of recitals at Epping Forest, Pittsburgh, Pa., occurred recently, when the following persons furnished the program: Mabel Wright-Hunter, reader, of Greensburg, Pa.; Mary Huber and Annie Lane, of Pittsburgh; Mary Caldwell, of Sheridanville, Pa.; Mmes. George P. and Helen Mae McCracken, of Steubenville, Ohio, and the Bankert Orchestra, of Glenfield, Pa.

Ernest R. Kroeger, the St. Louis composer and pianist, is said to be able to play from memory, on the piano, more than 1,300 pieces.

Rudolf Larsen, late of St. Petersburg—or, more strictly speaking, Petrograd—Russia, has taken up his residence in Toronto, Canada.

Emil R. Keuchen, of Buffalo, has reopened his studio at 183 North Pearl street, where he will teach piano and pipe organ. Mr. Keuchen is a Buffalo organist, and his studio is equipped with a three manual organ. In the piano department is a teachers' course. During the summer, pupils of Mr. Keuchen assisted as substitute organists at various Buffalo churches.

May Leggett-Abel, a Detroit (Mich.) violinist, has just established an exclusive violin school in that city. Mrs. Abel was head of the violin department of the Michigan Conservatory of Music. Associated with Mrs. Abel in ensemble and accompaniment work are the pianists Ella Dafoe-Eustice, Clara Koehler-Heberlein, Lillian Lachman-Silver, Sarah Weinberg and Edward Manville.

Harold E. Kuhn has recently joined the Buffalo musical forces. He is organist of Grace Episcopal Church and has opened a studio for both piano and organ. He was a pupil of Dr. William C. Carl, of the Guilmant Organ School, while in New York.

Dalton Baker, the London baritone, has opened a studio in Toronto, Canada.

Elizabeth L. Walker, teacher of singing, has resumed her work at the Toronto (Canada) Conservatory of Music and at the "Norwood" (Toronto).

Hildegarde Brandegee will head the violin department of the Ganapol School of Musical Art, Detroit, Mich.

William Wrigley is to be at the head of the violin department of the Detroit Institute of Musical Art.

Winnifred Hicks-Lyne, soprano, and Grace Smith, pianist, Toronto, Canada, musicians, gave a recital in Aeolian Hall, London, during their summer spent in England.

Gena Branscombe's song, "If You E'er Have Seen," was sung at the MacDowell Festival recently. It is dedicated to Yvonne de Treville, who will use it on her programs this season.

George Dixon, the tenor, has returned to Toronto, Canada, from his studies in New York, and is now at his studio at the Hambourg Conservatory of Music.

Among the Detroit (Mich.) musicians who have recently resumed teaching are Clara Koehler-Heberlein, musical director of the Chamber Music Society (piano); Alice May Harrah (vocal); Bessie Brockway Brown (vocal); Elizabeth Thorpe, Grace Johnson (vocal), at the Detroit Institute of Musical Art, and William Howland, head of the vocal department at the Detroit Institute of Musical Art.

Angela Binden-Edwards, soprano, is also back at her studio at the above mentioned Toronto conservatory.

Mrs. George S. Fell, of Trenton, N. J., has opened her studio for piano, harmony and musical history.

Charles W. Pette and Fred Ball are also other Trenton musicians who have resumed studio tuition.

The City Park Band, Baltimore, Md., has closed its season, the attendance at which has never before been equaled.

B. N. Silva, a Mexican musician, recently gave an informal violin recital before a few members of the Denver Motor Club. Silva has composed a march, which he has dedicated to the Denver Motor Club, and the recital was given to allow the members of the club to hear it before it is published.

C. A. Stein has been engaged to lead the Choral Club, Troy, N. Y., to fill the vacancy caused by the death of Allan Lindsay.

Malvina Ehrlich recently returned to Troy, N. Y., from Berlin, where she was a pupil of Lhevinne.

Charlton Harris, a Denver (Col.) blind girl, has opened a studio in that city. She is said to be equally gifted on the piano, organ and the violin.

J. Guernsey Curtiss, baritone; George A. Dostan, tenor; Nevada van de Veer, contralto, and Marie Stoddart, soprano, were the soloists at the Rochester (N. Y.) Music Festival.

August W. Mertens, of Troy, N. Y., tenor soloist at St. Paul's Episcopal Church, Albany, and Mary Haynes Wallace, of Schenectady, formerly of Troy, soprano soloist of the Cathedral of the Immaculate Conception, Albany, with Mrs. August W. Mertens as accompanist, took part in a musicale given recently at the Plaza Hotel, Asbury Park, N. J.

Burnham Will Arrive October 1.

Thuel Burnham, the pianist, found it necessary to change the date of sailing for America, and is now returning on the steamship Vaterland, which is due to arrive in New York about October 1. His tour of the West and Middle West is being booked by Harry Culbertson, of Chicago, and a large number of dates to begin in the early fall have been secured. Mr. Burnham also will be heard in recital in New York and other cities of the East.

William Thorner Locates in New York.

William Thorner has just arrived from Paris, where his studio on the Avenue Marceau is well known. Mr. Thorner has been teaching singers, who have already become prominent throughout the musical world.

As Paris is almost deserted, Mr. Thorner will locate in New York, having opened his studio at 70 West Sixty-eighth street. Some of his artist-pupils are Anna Fitziu, Galli Curci and Carl Cochems.

Seagle Makes New York His Headquarters.

Oscar Seagle the baritone, who is again making a tour of America this season, will make his headquarters in New York at the Hotel Laurelton, 147 West Fifty-fifth street. Mr. Seagle informs the MUSICAL COURIER that he is so arranging his tour that he will be able to receive pupils and that the latter need not feel they will be neglected because of the exigencies of public performance.

Emma Heckle in New York.

Emma Heckle, the vocal teacher, of Cincinnati, passed through New York recently on her way home from New Jersey, where she has been spending the summer. She will reach Cincinnati about October 6.

Mme. Del Valle En Route.

Loretta del Valle, the coloratura soprano, who will make her first American tour this year, sails today, September 30, from Liverpool. Mme. del Valle will be under the management of Antonia Sawyer.

OBITUARY.

F. Loui King.

F. Loui King, founder and director of the King Conservatory of Music, San Jose, Cal., died in that city on Sunday, September 13, following a prolonged illness.

Arthur Rech.

Arthur Rech, recognized as a virtuoso of fine attainments, and teacher of piano at the Chicago Musical College, died suddenly at his residence, 908 Dakin street, Chicago, Ill., last Wednesday, September 23. Mr. Rech had studied at the Chicago Musical College for a number of years and won diamond medals in his class four successive years. In June, 1899, Mr. Rech completed the artists' course in the college and received the degree of Master of Music. He had visited Europe several times and for two years coached with Godowsky and Reisenauer.

The Bremen Opera reopened recently with a performance of "The Attack," the libretto of which deals with the Franco-Prussian War.

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BERLIN RESUMES ITS MUSICAL ACTIVITIES.

Royal Opera, Charlottenburg Opera and Numerous Other German Stages Open Their Doors—American Artists Give Concert for the War Fund—Humperdinck Celebrates His Sixtieth Birthday—Bayreuth's Deficit This Season 400,000 Marks—Many Artists Sailing.

[The appended letter, although written before the one published by the MUSICAL COURIER last week, arrived here later than that communication, a result of the disturbed European mail conditions.—Editor MUSICAL COURIER.]

Berlin, September 5, 1914.

The Berlin Royal Opera ened for the regular win- season on September 1, in te of the war. This was made ssible by the patriotic spirit of e members of the solo personnel, o are all singing at greatly reduced laries. Prices of admission have also en cut down, as the public is, of course, ort of money. There was, nevertheless, large attendance on the opening night, ien an admirable performance of "Lohen- in" was given.

Other important stages that have also re- med activities notwithstanding the great Euro- an upheavals are Vienna, Dresden, Stuttgart, unich, Weimar, Hamburg, Magdeburg, Frank- rt and Prague. The attendance in all of these wns, thus far, has been very satisfactory. Conditions are verywhere the same—prices are lower and the salaries f the artists greatly reduced.

CHARLOTTENBURG OPERA REOPENS.

Berlin's second big operatic institution, the Charlotten- urg Opera, also has reopened its doors, not without diffi- ulty, because many of the artists have been called to arms. Among these are Rudolf Krasselt, one of the leading onductors; Felix Lagenpusch, stage manager, and Messrs. Klein, Hermann, Bilk, Plaut and Kirchner. To add urther to the director's embarrassment, the patriotic pub- ic has demanded that neither Heinz Arensen, the prin- ipal tenor, nor Waghalter, the conductor, both Russian ubjects, be allowed to appear. The embitterment against Waghalter seems to be particularly great, for Director Hartmann received many letters declaring that the public would cause a demonstration if he appeared in the con- luctor's chair. The season was opened with an excellent nd well attended production of the "Meistersinger." As prelude to the opera, Victor Blütgen delivered a brief nd pithy patriotic speech, after which the audience stood ip and sang "Deutschland, Deutschland, über alles."

STERN'S REOPENS.

The Stern Conservatory reopened for the season in all ts departments on September 1. The attendance is, of ourse, slim, compared with other years, but it is a hopeful ign that there are pupils enough to enable Director Hol- ander to open at all.

CONCERT BY AMERICAN ARTISTS.

Concerts for the Red Cross and numerous other war unds now are given nearly every evening. In one of the ccompanying pictures the American colony is seen in the Zoo concert hall at a concert given by American artists for the war fund. The stage was tastefully decorated with green and with the Stars and Stripes and the German flag. Augusta Cottlow played Bach's organ toccata, transcribed by Busoni, and Liszt's tarantelle, "Venezia e Napoli," both magnificently. Louis Persinger was heard in very fine performances of Tartini's G minor sonata and a group of small pieces. He was admirably accompanied by his charming young wife. Phadrig d'Agou sang a couple of arias with fine dramatic effect. The orchestra played American patriotic songs during the intermissions, and at the close of the program the "Star Spangled Banner" was sung by a chorus and the entire audience.



FRITZ KREISLER'S LATEST PHOTOGRAPH, AS A LIEUTENANT IN FIELD UNIFORM.

Taken in August, just before he left for the front. Mrs. Kreisler now is a Red Cross nurse, as revealed by the badge on her arm.

HUMPERDINCK'S SIXTIETH BIRTHDAY.

Engelbert Humperdinck celebrated his sixtieth birthday on September 1. His latest opera, "Die Marketenderin," because of its patriotic character, will be a favorite repertory number with various German stages this season. Its first Berlin performance will occur at the Charlottenburg Opera the end of this month.

MUSIC IN PROSPECT.

The large hall of the Philharmonie has been completely renovated by Director Laudecker, and it promises to find considerable use during the winter, in spite of the war. It has now been decided that the Philharmonie Orchestra will give its regular series of popular concerts three times a week, on Sundays, Tuesdays and Wednesdays, as in former seasons. This is joyful news, for Berlin could ill afford to dispense with these concerts, when for a mere trifle the world's best orchestral music can be heard in finished renditions. With the Royal and Charlottenburg operas playing nightly, and the Philharmonie three times a week, the musical public will not go hungry.

But there will be plenty of other high class musical entertainments. Julia Culp and Ludwig Wüllner are to give concerts for the Red Cross on September 10 and 17. It has not yet been decided whether the Nikisch concerts will be given, but it is quite probable that they will be renewed.

SAILINGS FOR ARTISTS.

Anton Witek and fourteen other members of the Boston Symphony Orchestra are booked to sail from Rotterdam on a Holland-America Line steamer on September 19. These bookings were made possible through the courtesy of Major Ryan, who came over on the "Tennessee" to look after the interests of Americans here. The American Embassy also is assisting in getting important European artists, due for American tours, booked on the Holland steamers. Among these are numerous Metropolitan Opera singers. It was reported here that the Metropolitan Opera Company were to send a special steamer for their artists, but it seems that this is not true. A number of the singers will sail from Italy.

Christine Miller is now in Berlin, where she will stay during the month of September. She has secured passage on the Potsdam, sailing from Rotterdam on October 10. Dr. Ernst Kunwald and Willy Burmester are booked for the same steamer.

THEODORE SPIERING'S ABSENCE.

Theodore Spiering's departure from Berlin is felt keenly here, for he had made a great name for himself in Berlin as a conductor and violin pedagogue. Spiering's programs of novelties with the Philharmonic Orchestra had come to be important features of the Berlin season. Well, Berlin's loss will be America's gain, and our country undoubtedly is glad and proud to welcome back to its shores one of her sons, who has "made good" in such a large way in Germany.

ARTHUR M. ABELL.



BRINGING IN THE CAPTURED FRENCH AND RUSSIAN CANNON TO BERLIN, SEPTEMBER 2.

In the rear of the picture at the left is the historical Brandenburger Arch, rich in Napoleonic associations.



THE CROWD IN FRONT OF THE PALACE ON "SEDAN" DAY.



THE NEUTRAL POWERS IN BERLIN EXPRESS THEIR SYMPATHIES FOR GERMANY. MEETING AT THE ARCHITECT HOUSE OF THE VARIOUS NEUTRAL COLONIES. THEIR "HOCH DER KAISER."

Washington Choral Sings English Works.

Otto Torney Simon, musical director of the Motet Choral Society, of Washington, D. C., is in receipt of the following encouraging missives from two of England's gifted composers:

Vale House, Tufnell Park, N.

DEAR MR. SIMON: It is very nice of you to write so on my "Zante" song. I love Poe. Never do I feel so happy as when I am setting him. You will see that I have done all his great poems, yet America has not done one for orchestra or chorus. You are the first to do one. They are my best works, I'm told. I trust your choir will accept my sincere thanks for liking it also. If you can with orchestra and chorus do my "Bells" or Choral Symphony (both on Poe), I need not say I will even try to come over for it.

I am, my dear sir, most grateful for the sacred appreciation we all need. All success to you!

Sincerely,
JOSEPH HOLBROOKE.

30 Elvetham Road, Edgbaston, Birmingham.

DEAR MR. SIMON: Very many thanks for your cordial and appreciative letter, to receive which was a real pleasure. I am interested to see how many of my choral pieces have been sung by your society and hope you will convey to them as well as to yourself my greetings and sincere thanks.

With kind regards, Yours very truly,
GRANVILLE BANTOCK.

These two letters signify that the work of this worthy Washington organization is meeting with success more than local, and that its progress is being watched by music lovers in other countries besides the United States. This is as it should be, for the Motet Society has fixed its aim very high, and under the energetic direction of Mr. Simon is steadily climbing toward that goal.

Florence Austin and Her Artist-Pupil.

Florence Austin, the American violinist, announces her annual recital at Aeolian Hall, New York, for December 3. She was soloist at the present Maine Music Festivals, at Bangor and Portland, where she was heard with the Boston Opera House Orchestra.

Charlotte Moloney, her artist-pupil, gave a recital at the Shrine Theatre, Rutland, Vt., September 25. Miss Moloney's New York friends have heard that she appeared before a capacity house, so beautifully did she play that each number was received with enthusiasm. Following were her selections:

Prize Song, from The Meistersinger.....Wagner-Wilhelmj
Valse de Concert.....Musin
Romance from Concerto in D minor.....Wieniawski
Liebesfreud.....Kreisler
Air (for the G string).....Bach
The Bee.....Bohm
Scenes de la Czarda (No. 4).....Hubay

Charlotte Moloney.

Wolle at Nazareth.

In the Nazareth (Pa.) Moravian Church, Dr. J. Fred Wolle gave an organ recital on September 24, assisted by Mrs. David D. Wood, vocalist. The program was as follows:

Passcaglia.
The Little Post Horn Air.....Bach
Toccata, air and fugue.....Bach
Dr. Wolle.
Slumber Song.....Franz
Mrs. Wood.
Liebestod from Tristan and Isolde.....Wagner
Dr. Wolle.
Miriam's Song of Triumph.....Reine
Mrs. Wood.
Melody from Lanier's Flute.....Sidney Lan
Pastoral Sonata (Third Movement).....Rheinber
Dr. Wolle.
Ave Maria.....Schub
Mrs. Wood.
Theme and Finale.....Th
Dr. Wolle.

The Bethlehem papers spoke highly of the concert, s cial mention being made of Mrs. Wood's interpretation her husband's composition, "Slumber Song," as an core. Dr. Wolle's work, as always, displayed his thoro musicianship and scholarly interpretation, and was gr ly enjoyed by those fortunate enough to be in attenda

What Do You Mean?

If Moscow witnessed the mobilization of troops, so one wonders what Warsaw.

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FORT WORTH MUSICIANS BACK FROM EUROPE.

Some Have Returned and Others Are En Route—Activity in the Local Fraternity—New Male Quartet.

Fort Worth, Tex., September 9, 1914.

The beginning of the war found a number of Fort Worth musicians in Europe, but I am glad to state that all have either returned or are en route. Lucy Ault, violinist, studied in Germany during the summer, but left with a party of English friends soon after the opening of hostilities and after much difficulty secured passage for America. W. J. Marsh, organist of the First Presbyterian Church, who spent the summer with his parents in England, returned last week. Carl Beutel, musical director of Texas Christian University, has been touring Europe since June, but has recently returned. Josef Rosenfeld, who has been studying with Hans Becker, is expected home September 15, and Yves Nat, who will be with the Texas Woman's College this season, is reported to have sailed from Havre on August 31. Mrs. Frank Morris, who is in Liverpool, will return soon, while Katherine Rose and Edna Lewis are en route.

A Midsummer Recital.

An interesting midsummer recital was given by three pupils of Thomas Holt Hubbard. Mrs. Edwin H. Neu sang "The Fairy Pipers" (Brewer), "The Swallows" (Cowen), and "Margery" (Bischoff), revealing a pleasing voice of wonderful clearness, her work being characterized by effortless tone production and good diction. Mrs. Thomas Holt Hubbard, contralto, sang "When You Come Home" (Squires), "The Dream-maker Man" (Nevin) and "The Voice of the Rain" (McCoy) with a great variety of expression, her rich tones being intensely dramatic in "The Voice of the Rain." Mermod Jaccard, bass, followed, singing "Neptune" (Gordon), "The Armorer's Song" (DeKoven) and "The Clank of the Foeman's Steel" (De Lazarre). Mr. Jaccard is one of Fort Worth's younger singers, but he surprised his auditors by the depth and smoothness of his tones. His voice ranges from low B flat to G above middle C, and throughout the scale maintains the quality of the true basso. The accompaniments were played by Janet Shepard, who was at all times in perfect accord with the singers. Mr. Hubbard's first year as a vocal teacher has shown gratifying results and his pupils sing with good tone and clear enunciation as well as a confidence which shows technical understanding.

Apollo Male Quartet.

A new organization which will doubtless add much pleasure to the musical life of the city is the Apollo Male Quartet. The members are: W. C. Eichenberger, first tenor; A. F. Mills, second tenor; Walker Moore, baritone, and M. C. VandeVenter, bass. Composed as it is of four good voices which harmonize beautifully, this organization will do creditable work this season. Several former appearances have been unusually satisfactory.

Harmony Club Concert Course.

The deplorable conditions in Europe will have little or no effect on the Fort Worth musical season. The Harmony Club has just issued an attractive booklet announcing the following concert course: Louise Homer, October 29; Ferruccio Busoni, December 1; Helen Stanley and Francis Ingram, joint recital, January 20, and the Zoellner String Quartet, February 16. It will be seen that all these artists are Americans with the exception of Busoni, and it seems very unlikely that he will be detained in Europe. In addition to this splendid course an engagement of the Minneapolis Symphony Orchestra is announced for February 12. The local manager is James F. Roach, whose enthusiasm in this undertaking is to be greatly commended.



ALEXANDER MOISSI,
The famous Italian actor, who became a German citizen after the outbreak of hostilities and enlisted in the Prussian army. Max Reinhardt has been paying Moissi 100,000 marks salary at Deutsches Theatre.



AMERICAN ARTISTS GIVE A CONCERT IN BERLIN FOR THE BENEFIT OF THE WAR FUND.
The audience consists almost entirely of Americans.

Harmony Club Meetings.

The Harmony Club will begin its regular meetings on October 7, and an interesting year's study of the classic composers has been planned. The choral work again will be in charge of Carl Venth, the efficient director of last year. The committee in charge of the piano department consists of Mrs. E. Clyde Whitlock, Mrs. F. Byrd Lary and Marian Douglas. The voice department is in charge of Mrs. W. C. Bryant and Mrs. Frank Morris, while the concert work is handled by Mrs. T. H. Wear, business manager; Mrs. A. L. Shuman, assistant manager; Mrs. W. B. Tyer, Marian Zane-Cetti and the club's president, Mrs. J. F. Lyons.

Strong Musical Faculties.

Both Fort Worth Colleges will open with strong musical faculties this season. Texas Christian University retains the capable director of last year, Carl Beutel, while associated with him as codirector will be George Elliot Simpson, whose efficient work as director of Polytechnic College is well remembered. Mr. and Mrs. Frederic Cahoon retain their former places as heads of the violin and voice departments respectively.

Texas Woman's College, which succeeds Polytechnic College, will open with a faculty of high standing. Yves Nat, the young French pianist, who toured with Tetrazzini last year, has been engaged to direct the piano department. Andrew Hemphill, the tenor, will direct the vocal work and be in charge of the City Conservatory. Carl Venth, one of the best musicians in the South, will have charge of the College Conservatory and teach violin, harmony and composition.

Thus with many excellent private teachers, Fort Worth offers unusual advantages to the student of music.

L. M. L.

Mendelssohn Choir Suggestion.

[Vancouver, B. C., Sunset.]

While America may be the gainer on account of the terrible war, Europe will be a great loser musically in a choral way, for the reason that the great Mendelssohn Choir, which is one of our national institutions, has been obliged to cancel its whole series of concerts planned for 1915.

Let us hope that the management may see its way clear to coming West with the choir, instead of crossing the Atlantic; we firmly believe that the audiences which would turn out to hear them would fully reimburse them for any outlay which would be incurred.

Kind Words on Music.

What drives the upper ten thousand to the concert halls? It is the facility of the enjoyment. One does not have to think in listening to music. It is taken as a nerve stimulant, like tea, coffe and tobacco. Moreover, the personality of the executing artist plays an important part in music. That's what makes women, in particular, wild about it. They nearly always forget the work for the individual soloist or conductor who interprets it. This music cult is simply a disease of modern civilization, like the anemia of our young women and the nervous prostration of our mental workers. As for the general run of music folk, none of the other arts can show anywhere near so much stupid conceit and general imbecility as those who cultivate the tonal art.—From "Kraftmayr," the musical novel by Wolzogen.



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Vernon d'Arnalle's Versatility.

Among the singers who have attained a unique position in the vocal field is Vernon d'Arnalle, the baritone. Mr. d'Arnalle's career began as a pianist, and it was after he had already revealed promise as a pianist that his voice began to claim his attention. Nature endowed this artist with a voice of exceptional beauty, warmth and range. Mr. d'Arnalle belongs to those artists whose ideals have ever led to perfection, and as he himself says—work, and only incessant work, is the secret of his success. It is this which has brought him to the place he now occupies.

He is master of the best Italian traditions of vocal art—a smooth, flowing and brilliant style. Coupled with this bel canto are the rich temperament and musicianly qualities of the one-time instrumentalist. Mr. d'Arnalle is especially happy in his singing of the German classics, for he insists upon really singing them, and so his readings of Schubert, Schumann and Brahms have always been a delight to those who worship at the shrine of the best in vocal art. In all his appearances, whether in opera or concert, his sincerity and lack of affectation have carried his audiences with him, and won for him an affectionate place in the heart of the music-loving public of all the European capitals.

An example of this artist's versatility is shown when some time ago he finished singing under Richard Strauss



VERNON D'ARNALLE.

in a Strauss Festival, and immediately joined Saint-Saëns for some concerts in France, while a few weeks later he was actively engaged with Italian opera in Rome.

Mr. d'Arnalle possesses an almost unlimited repertoire and will be heard in America this season in some of the historical programs which have proved such an attraction abroad.

Carl Bernthaler's Baton Activities.

Six years of orchestral conducting in Pittsburgh, Pa., is the record which Carl Bernthaler, of that city, has to his credit. With the exception of the summer season of 1911, when he conducted the Cincinnati Symphony Orchestra, he has given of his unbounded enthusiasm and never tiring efforts to place on a high artistic plane a representative symphony orchestra for Pittsburgh. His work began there in 1908-1909 when he was the assistant conductor of the Pittsburgh Orchestra, whose conductor was then Emil Paur, and when that leader went to accept a position in the Berlin Royal Opera, Mr. Bernthaler was engaged as successor to Mr. Paur. The Pittsburgh Symphony Orchestra is no more, but the Pittsburgh Festival Orchestra is very much alive and a creditable example of Mr. Bernthaler's industry and perseverance. For six summers Mr. Bernthaler has conducted the concerts of this organization to the entire satisfaction of the public and the members of the orchestra.

The choirmaster, who for fifty-eight years has led the singing of a Michigan congregation, has the doleful record of having sung at 500 funerals in that time.—Wheeling (W. Va.) Intelligencer.

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Where the Flonzaleys Work.

There are few more charming spots anywhere than the Pochon farm at Tronchet, Lausanne, Switzerland, where for ten years past the Flonzaley Quartet members have spent their summers. The farm is located on the meadows immediately below the crumbling tower of Gourse, and overlooks the Lake of Geneva, 4,000 feet below. There the Flonzaley Quartet members are housed, miles from a railway; but despite their quiet surroundings the life they lead is not one of leisure. Adolfo Betti, for example, is very fond of reading, and would like nothing better than the constant companionship of his books. Ugo Ara is a devotee of calisthenics, a horseman and a pedestrian of no mean endurance, but even in such a delightful environment his opportunities during the busy practice period are limited. Alfred Pochon would be glad to put in his time composing if only his quartet work permitted; while Iwan d'Archambeau would be content enough to pass each day with his corncob pipe, strolling through the neighboring forests in search of the champignons which abound in the region.

Nothing but illness, however, interferes with the daily and weekly schedule. Every day, except Sunday and Monday, the work begins with individual practice immediately after breakfast. At eleven o'clock the four artists meet for ensemble in a little chalet a few rods from the house. After lunch, much the same plan is adhered to—individual practice followed by concerted playing. The evenings, save on Fridays, when a more or less formal rehearsal is held for members of the Pochon family and a few friends, are unoccupied, and then each one follows his particular bent, including, usually, a spirited game of bridge.

On Saturday evenings the Flonzaleys journey to the beautiful home of their patron, E. J. de Coppet, and on Sunday they are ready for the weekly concert in the music room of the De Coppet villa, an event for which invitations are eagerly sought. Monday is the Flonzaleys' day of rest.

Auer in Dresden.

Mr. and Mrs. Arnold Volpe are shown in this picture with Prof. Leopold Auer between them. The snapshot was made in Dresden before the illustrious violin maestro became marooned in that city and unable to return to his St. Petersburg home and pupils.



PROF. LEOPOLD AUER AND HIS PUPIL, ARNOLD VOLPE, AND MRS. ARNOLD VOLPE.
This photograph was taken at Laschwitz, near Dresden, last July.

Nina Morgana at Maine Festival.

Nina Morgana, soprano, is singing at the Maine Music Festival, held at Bangor and Portland. She appeared Saturday evening, October 3, at Bangor, and will sing this evening, October 7, in Portland. Her numbers are by Bellini and Gounod.

A complete account of these appearances will be given in the October 14 issue of the MUSICAL COURIER in the report of this festival.

Miss Morgana had been engaged to sing with the Chicago Grand Opera Company this year, but, on account of the cancellation of its season, she will now be available for concerts and recitals.

Miss Morgana is at present coaching with A. Carbone, the New York vocal authority.

King Albert of Belgium is a very good violinist.

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FRANCIS MACMILLEN AT THE VILLA LANTE, AT ORTE, NEAR ROME, ITALY.
(1) Lady Matilda Lante, (2) Francis Macmillen, (3) The Duke Lante della Rovere, (4) The Duchess Lante della Rovere, (5) The Count Chalani.

Macmillen in Rome.

The accompanying photograph shows Francis Macmillen with the Duke and Duchess Lante della Rovere and their daughter, Lady Matilda Lante. It was taken on the occasion of a visit of the violinist at the Villa Lante, near Rome, where he has spent much of his vacation time in the past few years. The estate is one of the most ancient in Italy and is a favorite rendezvous of many great personages, including King Victor Emanuel, who has been a guest there on more than one occasion. The della Roveres and their cousins, the Orsinis, between them have given seven Popes to the world.

Christine Miller at Norwich.

The Bass Clef Club of Norwich, Conn., presented Christine Miller as soloist at the last concert of the season, and the club and press were enthusiastic in their praise of this young artist's work. The Norwich Bulletin stated the following: "Miss Miller's appearance was looked for with the keenest anticipation and her work was wonderfully pleasing. Her voice is rich, full and even, and her art mature. A brief explanation of her German group enabled the audience to heartily enjoy this number. Her English group was well chosen and showed her versatility in a very fortunate way. The "Agnus Dei" by Bizet, which she sang with Mr. Kronold, was beautifully given and showed her voice and art to the best advantage. She was recalled at every appearance and received a lovely bouquet of flowers."

Miss Miller, who has been spending the summer abroad, has secured passage on the steamship Potsdam, which will sail from Rotterdam for America, October 10.

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Mercedes Devries-Schmit a Red Cross Nurse in Paris.

The accompanying snapshot shows Mercedes Devries-Schmit, wife of Hubert Schmit, who is now serving in the



MERCEDES DEVRIES-SCHMIT AS A RED CROSS NURSE.

French army at the general's headquarters under General Gallieni.

Mme. Schmit, who is the daughter of Herman Devries, the Chicago vocal teacher, is shown in her Red Cross uniform. She is an active member of the Red Cross nurses. Mme. Schmit, who is well known in Chicago, where she made her home for many years, was previously an American citizen, her father, Herman Devries, being an American by birth.

New Orleans plans to open its opera season on November 12.

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Large Increase in Number of Members—Record Season Expected—Director Wiske Negotiating with Noted Soloists—Orpheus Club Combined with Symphony Orchestra to Give Five Concerts—Gertrude Fozard to Give Recital.

Paterson, N. J., October 4, 1914.

The Paterson Music Festival Association has started upon its thirteenth season with a record chorus. There are already registered 150 more singers than at this time a year ago. Applicants are applying daily for membership cards, and if the present increase continues very long, Paterson will have a remarkably large group of singers.

C. Mortimer Wiske, the director, is arranging several new novelties for the festival programs. There will be many new and unusually attractive features for the concerts. Too, Mr. Wiske is negotiating with many of the world's best known soloists for this occasion.

GERTRUDE FOZARD TO GIVE RECITAL.

"Little Gertrude Fozard," the young singer of Paterson who created such a sensation last spring when she won the competition for local soloists at the annual Paterson Festival, will give a song recital in the high school auditorium, on Wednesday night, October 7. Following this appearance she will leave for Cincinnati to take up her studies at the Cincinnati Conservatory of Music. It will be remembered that the Paterson Festival Association had arranged for her to continue her musical education at the Royal Conservatory in London. On account of the war, however, this became impossible, and instead, Miss Fozard will go west. In Cincinnati she will take up all of the branches of music necessary to make of her a full fledged artist. All of her expenses are to be borne by the Paterson Festival Association. T. W. ALLEN.

JERSEY CITY ITEMS.

17 Brinkerhoff Street,
Jersey City, N. J., September 26, 1914.

Mr. and Mrs. Augustus Wilson, who have been for several years in the choir of the Emory Methodist Church, have returned from a vacation spent at Ocean Grove. Mr. Wilson goes to a New York church as tenor soloist, while Mrs. Wilson will remain with the Jersey City choir.

Karl Krieg, a young violinist, an exponent of the Heermann-Sevcik school of instruction, and who has been studying for several years with Michel Sciapiro, has opened his studio at 117 Fairview avenue, this city. Mr. Krieg has made a good use of his years of study, acquiring a correct technic, and this, augmented by natural talent, insures him a bright future.

The following is a program given by the young violinist, assisted by Daniel Lieberfeld, pianist: Concerto in G major, No. 7 (De Beriot); nocturno (Sciapiro), "Frühlingsrauschen" (Sinding), legende (Wieniawski), minuet in G major (Beethoven), "Souvenir" (Drdla), "Chanson Sans Parole" (Sciapiro), gavotte (Sciapiro), Karl Krieg; prelude (Rachmaninoff) and valse scherzo (Moskowski), Daniel Lieberfeld; "Dance de Tziganes" (Nachez), Karl Krieg. JESSIE BRUCE LOCKHART.

Praise for Palestrina.

Palestrina, the oldest of all composers whose works are still likely to be heard in concert halls, was until recently believed to have been born in 1524 or 1526, says the New York Evening Post. Riemann accepts the latter date, for which Haberl pleads. But more recent researches seem to indicate that Palestrina was born in 1514. In view of this discovery, preparations have already begun in Italy for worthily celebrating its one hundredth birthday of the master who marks the climax of Catholic church music as Bach does that of the Protestant Church. Wagner was a great admirer of Palestrina, and Saint-Saëns thinks that the beginnings of modern musical expression must be sought in the "Stabat Mater" of that old master.

Where We Got It.

There is reason to regard the Hindus and the Chinese as in possession of some form of musical notation. The Greeks had a system of writing music, but its comprehension evades us. The Latin notation was, like that of the Greeks in this one particular, alphabetic. A generally accepted tradition credits St. Gregory with the reduction of the scale to the octave and the naming of the seven notes, a service which has commonly won for him the credit of the invention of the art of writing music.—New York Sun.

Germaine Schnitzer Praised.

Boston and New York critics have extolled Germaine Schnitzer's pianistic ability in no reserved manner. The following press notices show their unqualified and unanimous praise of the pianist:

To say that Miss Schnitzer achieved success is to put it all too mildly; hers was a blazing triumph, a complete conquest of the hardened and the inveterate among concert goers. This girl is, without question, the greatest and most important new voice in piano playing that has sounded upon us for a decade at least. Miss Schnitzer has the soul and temperament of a genius.—Boston Journal.

. . . In the course of fifeeen or twenty minutes, Miss Schnitzer provided the patrons of these concerts with more sensations than they had experienced probably in as many months. Only one performance of the Liszt E flat concerto, out of the dozens which have been given in this city of late years is to be ranked at all with the performance of yesterday. This was in 1906, when Dr. Muck and Moriz Rosenthal played the concerto together. That sensation was, if anything, eclipsed by the effect of yesterday. With Dr. Muck's enthusiastic assistance, she simply overwhelmed her auditors. . . . From here on the performance was really incredible. Miss Schnitzer played like a demon! And this is the way the concerto ought to be played; the way in which not three performers have been heard to play it in this city.—Boston Post.

. . . There is more to be said. She is a musician in the narrow meaning of the word; she is also a poet. Such women and men are very rare, and it is not extravagant to say that Miss Schnitzer is indeed an extraordinary apparition in the world of pianists. Seldom does any pianist display both strength and tenderness, both marked mechanical proficiency and sentiment that is charged with womanly feeling and arises to imaginative heights.—Boston Herald.

Miss Schnitzer, who is not yet twenty-five, indubitably is on the high road to achievement that should place her in the front rank among the pianists of the period. Hers is an individuality that has grown to know the worth of poise and restraint as well as exuberance and warmth of feeling, and it is in this command over her emotional and intellectual forces that makes her performance attain the significance it does.—New York Journal.

Miss Schnitzer actually humanized her recital. . . . If one piano piece more than another is hackneyed it is Schumann's "Carnaval." Yet it came as newly to Miss Schnitzer's audience as it seemed to come to her. They heard and she felt it not as a minute tour de force, but as the swift procession of romantic fancies that unrolled itself before Schumann's eyes and ears. Once more the fitful pageant had the glamour that is its fluid life. . . . No wonder Miss Schnitzer humanized the recital. Imagination and poetry were in play in it.—New York Evening Sun.



GERMAINE SCHNITZER.

(Advertisement.)

An Interview with Frances Ingram.

"How is it," Frances Ingram was asked in a recent interview, "that you meet with such tremendous and unfailing success in singing the 'Cry of Rachel'? I hear it from every side. In fact, only the other day I was told of a lesson in sympathy conveyed to one heart through your wonderful interpretation of this song."

"How do I do it?" replied Miss Ingram. "Why, I don't know unless it's because I don't try to make an impression. In my delivery I know that I have either a message to give, a picture to paint, or a story to tell, all depending upon the character of the song. Now my only effort is to make it clear to my listeners. Using the 'Cry of Rachel' as an example—you remember that it is merely a character sketch, so to speak. Therefore I see before me the mother who is half crazed with grief at the loss of her only child, her bough of the almond tree fair. I see her beating on the great barrier between her and her loved one, stretching out her arms to the unknown Power which has so cruelly robbed her life of its reason for existence. So keenly do I feel her sense of darkness and her prayer for the dawn of light to open again, that for the moment the audience is entirely lost to me. In its place there is nothing left but the great black abyss of the mother's despair. Many times I have been startled by the tremendous applause which the song has evoked. I invariably have to repeat it once and several times twice. Upon return engagements, requests come in for me to please sing the 'Cry of Rachel.' I must admit that it is a success. Sometimes I wonder if it is not the sentiment in the song, for I am sure that the only effort I put forth is to feel every word. I am so happy and pleased if it has touched the heart of anyone and helped them ever so little, for by this I know that the message has been received—the greatest commendation an artist may hope for."



FRANCES INGRAM.

Percy Hemus "Draws."

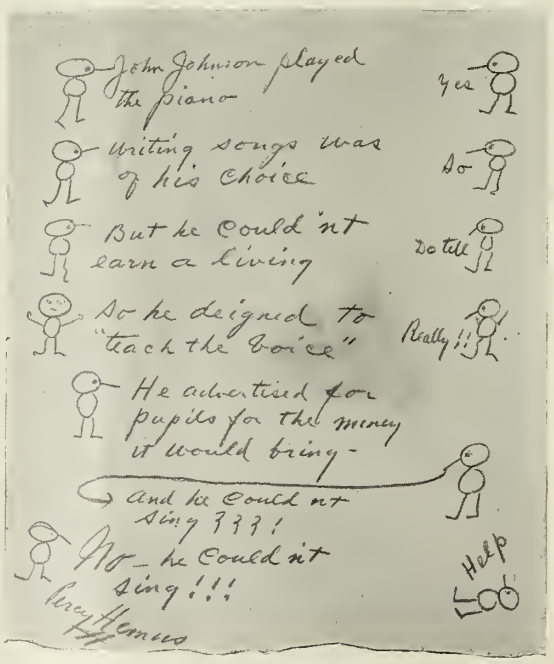
New York, October 1, 1914.

To the Musical Courier:

Being a baritone I have no cause for jealousy so far as Caruso's singing is concerned—but I did envy his power to "draw." So after "years of study" I send you my talking pictures—a story without words—using only the expressive faces of Art (ist) and Pub (lic) which your art editor will be able to interpret for you at a glance.

Sincerely, PERCY HEMUS.

ART(IST) AND PUB(LIC)



Georgia Kober Relates Experiences.

A MUSICAL COURIER representative called at the Sherwood School, Chicago, Wednesday afternoon, September 30, to meet Georgia Kober, president of the school, upon her return from Europe. The Sherwood School now occupies all the third floor in the Fine Arts Building Annex and these new accommodations are far superior to those found in its former home. The rooms are more spacious, more numerous and the atmosphere generally speaking, is more school-like, and frankly speaking, the reporter told Miss Kober that he expected big things hereafter from the Sherwood School. When asked by the president as to the object of his visit, the reported told Miss Kober that he had been directed to secure an interview for the MUSICAL COURIER from her.

"First of all, how often have you been to Europe?" was the first question ventured.

"This was my first trip to Europe. I was in Berlin only ten days before war was declared, and I did not see any evidence of anything of a disturbing nature in Berlin up to the time of the mobilization of troops, after which there was excitement everywhere, train service was crippled at first and finally within a very few days there was no train service at all. Not speaking German very well I was greatly handicapped and in several instances was followed to my pension and questioned closely, was arrested six times as a Russian spy, four times as an English spy, but my passports saved me from going to jail. I was given less than two hours' notice to leave Berlin, but was fortunate enough to leave on the special train provided for Americans for Holland and from Holland I went to London.



Photo by Matzene, Chicago, Ill.
GEORGIA KOBER.

"I toured England in a motor car and before leaving London had the pleasure of meeting Lord Northcliffe at a tea and we had a most delightful and interesting hour together, as I found him a most courteous and charming gentleman and I cherish very much an autographed photograph of himself which he was kind enough to send to my hotel."

When asked if she had witnessed any interesting scenes of the war, Miss Kober replied: "I saw thousands and thousands of soldiers in Germany, Holland and England, but I saw only two trains full of wounded, and the view was enough to make any heart bleed for those poor fellows and their families. I have seen Europe under trying conditions, but hope to enjoy another vacation after peace is restored in that beautiful country."

Miss Kober will appear again this year as soloist in concert and recital all over the country and head the piano department at the Sherwood School, where for five years she has been the energetic and popular president.

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MME. BLOOMFIELD ZEISLER INTERVIEWED.

Noted Musicians Visited by the Pianist During Her Summer Trip Abroad—Enjoys Long Tramping Journey.

Last Wednesday afternoon, September 30, a representative of the MUSICAL COURIER called at the residence of Fannie Bloomfield Zeisler, in Woodlawn, Ill., in order to secure an interview from the brilliant pianist on her return from Europe. He was ushered into the sumptuous drawing room of Mme. Zeisler's home, in which can be seen autographed photographs, from the world's most celebrated composers, singers, pianists, violinists, and conductors, and while he was looking over the innumerable trophies won by Mme. Zeisler in her career, the hostess came in. Being told the object of the MUSICAL COURIER man's visit, she invited him to take a pad and pencil and the interview developed itself in regular dictation. Unfortunately for the readers of the MUSICAL COURIER the caller was not a proficient shorthand writer, and many of Mme. Zeisler's piquant remarks will necessarily have to be omitted.

"As you know, we left for Europe on the steamship La France, one of the greatest hotels afloat. I have often traveled on the French line boats, yet their other steamers do not compare in any way with this remarkably comfortable La France. It has been beautifully designed, one full floor being given to parlors, smoking room, lounging room and library. While on La France I again had the pleasure of meeting Captain Poncellet, one of the most refined gentlemen I ever have met. Beside, he is an excellent musician and speaks English fluently. You cannot tell enough in your paper about Captain Poncellet to express Mr. Zeisler's and my gratitude for this wonderful skipper. While on La France I played for the orchestra and Anna Case, soprano of the Metropolitan Opera, who was on the same boat, and who, by the way, is the possessor of a beautiful voice, sang several arias.

"When we reached Paris, Moszkowski and his son called on us. By the way, Moszkowski's son now is at the front in the French army. As you know, Moszkowski married the sister of Chaminade and though he is a German by birth he was naturalized a Frenchman and his son took the adopted country of his father for his nationality. Mr. Zeisler and I for the last ten years wanted to take a trip to Europe and tramp through villages instead of going to fashionable resorts. For ten years we have been unable to accomplish this desire; once Mr. Zeisler was sick, another time something else happened and so on until this year we made up our minds that nothing would stop us from taking a long tramp across Switzerland. Equipped with our knapsacks strapped over our shoulders, our walking stick in hand, shod with heavy boots, we reached Lausanne, where we were met at the depot by a machine sent by Josef Hofmann and we enjoyed a drive to Mt. Pelerin, where Hofmann has his summer residence. This is very close to Vevey. We spent a most charming afternoon and evening in that very interesting house, which was built on plans drawn by Hofmann, who, as you may know, is an inventive genius. The automobile in which we drove had been built by Hofmann, who has secured many patent rights on different parts of automobiles. His automobile workshop is even more remarkable than his music room, and his beautiful wife has made their home a place of industry, rest and culture. We expected the next day to go and see composer Poldini, but he was in Pest, staging his new opera. Now, on account of the war I wonder what happened to Poldini and his opera.

On the following day we were invited to the home of Paderewski, at Morges, near Lucerne. Before dinner the Paderewskis took us to their chicken farm, which is noted the world over, as many new specimens are being bred solely on that farm. All over the walls of the chicken coops are hung diplomas won by the Paderewski chickens at different fowl exhibitions all over the world. Paderewski has also one of the best known collections of Chinese art of all kinds and Chinese masterpieces are to be seen all over the house. The Paderewskis have that Polish hospitality for which that country is famed, and people are dropping in on the Paderewskis daily from every part of the world during the summer season. While we were entertained by them we met eighteen or twenty pople and many of them from different countries.

"After leaving the Paderewskis we went to Les Avant, near Montrey, and when reaching that little town Mr. Zeisler at the station wished to buy tickets for Interlaken and wanted to pay for the transportations with paper money. He was informed that only coin would be acceptable and for the first time then we knew that something was wrong. We had been tramping for a week or so in the mountains and were far from realizing that one of the big dramas in the civilized world was being enacted beyond out sight. From the stationmaster we got the information that Russia and Germany and Austria were at war. From the station Mr. Zeisler went to the hotel, which was closed, yet he met several friends who were able to exchange some of Mr. Zeisler's paper money for gold. Then the tickets were purchased and we reached Interlaken the same day, where we found matters still worse, as there were many Americans nearly stranded in that locality. A committee for American relief was started at once and Mr. Zeisler was elected chairman of the committee.

"While at Interlaken we were told that mobilization of the Swiss army had taken place, and to think that such a small nation brought together 450,000 men at the expense of forty million francs a month is enough to make one shudder. Mobilization stopped all traffic for a long while and the American committee was very much put out, not knowing how they could reach the frontier. However, Mr. Zeisler and the other men on the committee chartered a special train made up for Americans and by Americans. We had on that train very good accommodations, yet it took fifty-seven hours from Luzerne to Rotterdam. Most of the trip was made through German territory, and we were beautifully treated all through the journey, the inhabitants of the places where we stopped, cheering 'Hoch America.' The burgomaster of one of the large towns asked us when we would return to America to tell the truth about the manner in which we were treated on our journey and really the truth is that we were treated gallantly everywhere.

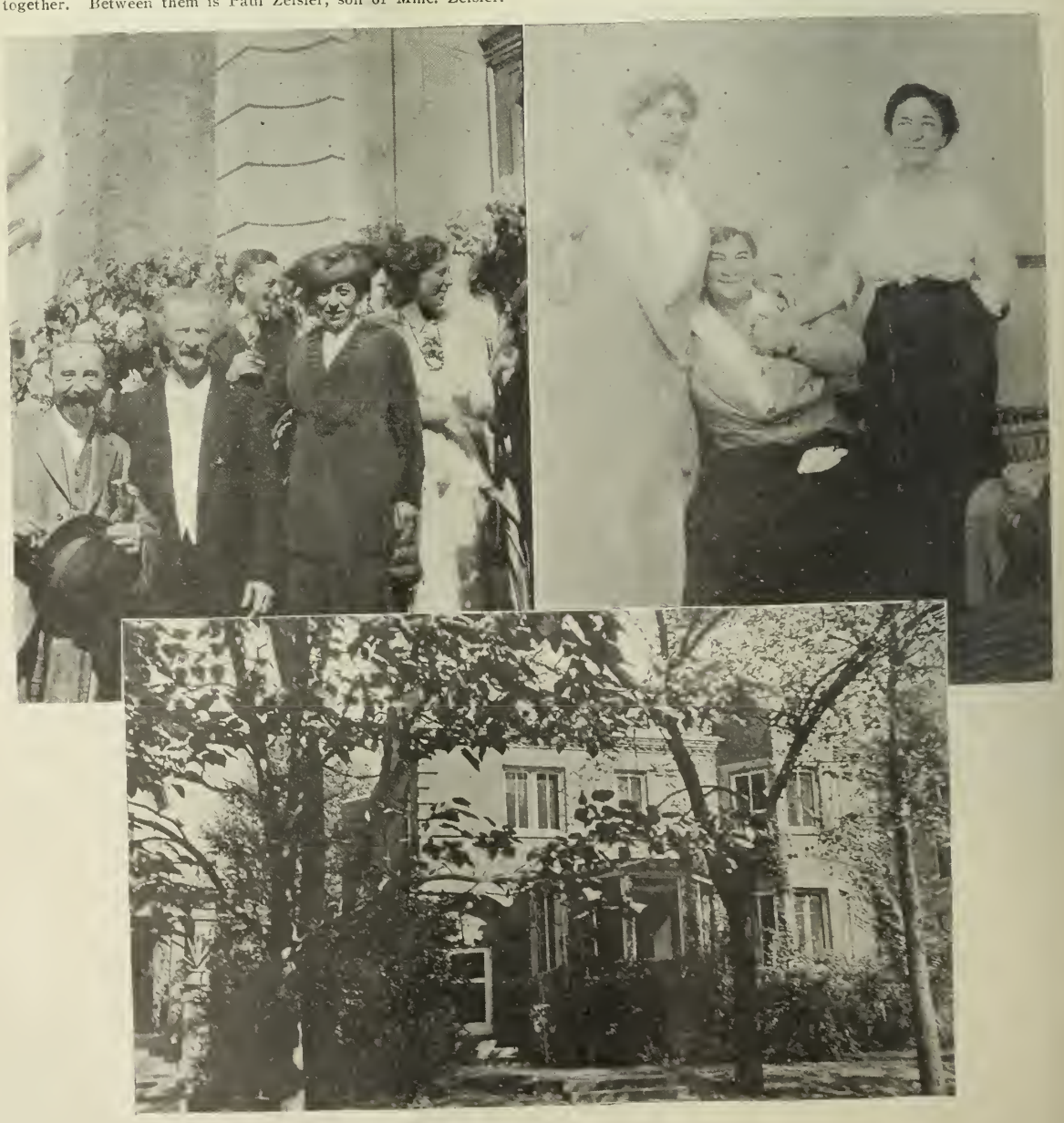
"We came back on the steamship Rotterdam, where we had the pleasure of meeting several musical celebrities, Johanna Gadski, Mme. Schumann-Heink, Max Zach and Lura Abell, the assistant to the Berlin representative of the MUSICAL COURIER. The Rotterdam, on which we had three rooms, was packed, and it was only due to one of my sons that Max Zach was able to return by that boat to America, as he shared his room with the distinguished conductor of the St. Louis Orchestra."

The interview then was near a close, but the reporter could not help but ask about Mrs. Zeisler's sons. "Well, here are a few snapshots," said Mrs. Zeisler, "which were taken by my son Ernest. My baby boy is shown on the picture taken at the Paderewski home. He is a nice boy, my Paul," said Mrs. Zeisler. "He is only sixteen years old and has entered as a student of Harvard University this year. He could have entered last year, when fifteen years old, having graduated from high school when only fourteen, but his father would not let so young a boy enter Harvard. I am very proud of my boys and I have reason to be."

Mrs. Zeisler then was kind enough to give the reporter the accompanying pictures, one showing the brilliant pianist with Johanna Gadski and Ernestine Schumann-Heink on board the steamship Rotterdam. The other picture shows the Zeisler residence in Chicago, and the group picture shows Mme. Zeisler standing next to Mme. Paderewski, Paderewski, Sigmund Zeisler and his son. At the entrance door Mrs. Zeisler was asked if she would be very busy giving concerts this year and her answer was "More so than I expected. I am glad to be back home and will be even happier when the war will be over and peace once more restored in the world."

AT HOME OF PADEREWSKI.
Fannie Bloomfield Zeisler and the Polish pianist are standing together. Between them is Paul Zeisler, son of Mme. Zeisler.

ON THE SS. ROTTERDAM EN ROUTE TO NEW YORK.
Left to right: Johanna Gadski, Ernestine Schumann-Heink, Fannie Bloomfield Zeisler.



THE ZEISLER RESIDENCE IN CHICAGO.

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Myrna Sharlow's Opportunity.

Myrna Sharlow's first real chance on the operatic stage came last March, when Mme. Melba's sudden indisposition just before a scheduled performance of "La Boheme," at the Boston Opera House, gave the young American girl the opportunity to sing Mimi. She was born in Jamestown, N. Dak., July 19, 1893. Her first appearance in public was made in the Otis Skinner production of "Kismet," in which she sang during the autumn of 1911. The following season she was engaged by Henry Russell for the Boston Opera Company. Small parts at first, and then more important ones fell to her share. At the close of the season she undertook a concert tour of New England with several members of the Boston Opera Company, winning considerable success, while the following summer she spent in study with the vocal teacher, Frederick E. Bristol. The quality of her work steadily won her admirers during the winter of 1913-1914, but her greatest opportunity presented itself at the close of the season, when, virtually at the twelfth hour, she was called upon by Mr. Russell to substitute for Mme. Melba as Mimi in "La Boheme" without opportunity for as much as a single rehearsal. With perfect assurance and the self posession of a veteran, Miss Sharlow interpreted the role in so finished a fashion as to win the heartiest approbation of the most exacting critics.

Her triumph at this performance led to an engagement at the Covent Garden Opera House, in London, where, on July 16 last, she had the honor of creating the role of Samaritana in the first production of Zandonai's "Francesca da Rimini." The London newspapers were enthusiastic about her work. The music critic of the London Globe wrote: "Another individual success was won by Myrna Sharlow, who sang Samaritana. Miss Sharlow sang with an amount of charm that proved her to be a very valuable acquisition"; while the London Times stated: "A special word of praise seems due Myrna Sharlow, who, as Samaritana, sang with an appealing freshness of voice in the duet with Mme. Edvina in the first act."

At the close of the Covent Garden season Miss Sharlow returned to America and the illness of Helen Stanley gave her another opportunity. With but one rehearsal the young soprano sang Micaela in the New York Century Opera Company's recent production of "Carmen," revealing herself to discriminating musicians as an artist of the truest stamp by the beauty of her voice and the deftness of her impersonation of the Spanish peasant maid. Miss Sharlow was engaged to sing at the first Sunday night concert at the Century Opera House and won new laurels by her rendition of the "Bird Song" from "Pagliacci." She will spend the remainder of this season in concert work.



Photo copyright by the Dover Street Studios, London.
MYRNA SHARLOW AS MIMI IN "LA BOHEME."

D'Aubigné at Nice.

D'Aubigné, the voice teacher, who makes his home at the Villa D'Aubigné at Sevres on the outskirts of Paris, and who has also a permanent home on the Rue de Lepante, Nice, has decided to remain in France throughout the war. He has turned over his Sevres villa to the Red Cross Society as a convalescent home for wounded French soldiers, and it may be added that no place could be better suited for this purpose, as this villa is a very spacious one and is situated high up on the hillside just adjacent to the famous park of St. Cloud.

Mr. D'Aubigné has taken all of his pupils with him to Nice. As he had a home there, there seemed to be no reason for fleeing France on account of the war, Nice being far removed from the seat of hostilities. It has been for some years Mr. D'Aubigné's custom to close his Sevres villa during the winter and take his entire class to Nice during January, February and March, so that his departure this year was only necessarily a little earlier than usual, but his plans were otherwise unchanged.

David Bispham Begins Season Early.

David Bispham has hardly known where his last season ended and his present one began. He sang very late into the summer and began early in September, when he appeared at Mount Kisco in the great Red Cross benefit that was given by some of the most prominent members of the dramatic profession in Miss Leonard's Open Air Theatre. Mr. Bispham was in excellent voice and sang "Where'er You Walk," the "Prologue" to "Pagliacci" and, by especial request, the ever popular "Danny Deever," which he has made one of the most widely known songs of present day literature.

September 26, Mr. Bispham appeared for the benefit of the Presser Home of Aged Musicians founded by Theodore Presser. A delicate compliment was paid Mr. Bispham when one of his records was placed in the corner stone of the building. It is evident that there was pride in the fact that Mr. Bispham was a Philadelphian.

Mr. Bispham also sang before the members of the Tokeneke Club, of which he was formerly president. This is one of the foremost of the clubs of Connecticut, near the baritone's country home. Besides singing many well known selections, he recited and acted "King Robert of Sicily."

Among his early engagements are appearances at Columbia University, New York, and in Philadelphia, for the third time under the auspices of the Pennsylvania University.

The Carlsruhe Conservatory had 901 students last season.

Minneapolis School of Music.

Minneapolis, Minn., October 2, 1914.

Signor Fabbrini, Harrison Wall Johnson and George Riecks are announced to give illustrated talks on the Beethoven Cycle—six concerts offered by the Minneapolis Symphony Orchestra. They will be assisted by Karl Scheurer, violinist; Esther Jones Guyer, contralto; Ebba Sundstrom, violinist; Sudworth Frazier, tenor, and Mrs. Pendleton. The dates for these events will occur on Saturday mornings, preceding the orchestral concerts, at 11 o'clock, in the school recital hall, and will be open to the general public without charge.

Helen Elken, soprano, of North Dakota, and Ruth James, soprano, of Tracy, Minn., returned during the week to continue their vocal studies with William H. Pontius.

An informal reception and tea was given on Friday afternoon, September 25, with Signa C. Olson as hostess of the occasion, assisted by Louise Harrison Adams, of the faculty.

Mrs. Herbert Pendleton, pianist, and Ebba Sundstrom, violinist, will give the regular Saturday morning faculty recital, October 10.

Alma Shirley, soprano, pupil of William H. Pontius, and Olga Hesse, pianist, pupil of Signor Fabbrini, gave a concert in Rice Lake, Wis., Friday evening, September 25.

Charles M. Holt will direct the University of Minnesota Dramatic Club (The Masquers) again this year. Trials for new members were held last week, and over a hundred prospective Thespians appeared. A strong modern drama will be presented at a downtown theatre some time before the holidays. Plays by Bjornson, Shaw, Giacosa and Bennett are under consideration.

Mary G. Kellett gave a pleasing recital of several of Browning's poems recently. The program included "Count Gismond," "Andrea del Sarto," "My Lost Duchess," "A Tale" and "Prospice."

Alice O'Connell will direct the plays for the University Farm School again this year. Harriet Hetland has begun her classes with the St. Paul Y. W. C. A. Hazel Bartlett has charge of the expression work for the St. Paul Institute this year, and Miss Bartlett and Beulah Brown each teach two evenings a week for the institute extension work.

John McCormack Due Very Soon.

John McCormack, the tenor, is booked to return to America on the steamship Mauretania, which is due in New York, October 16.

Mr. McCormack will open his season in Fort Wayne, Ind., Monday, October 26. His first concert in New York will be given in Carnegie Hall, Saturday evening, October 31.

All of the tenor's European engagements, excepting those in London, Paris and Ostend, were cancelled following the outbreak of the war, and he has been resting quietly at his home in Hampstead since August 1.

"This unfortunate war," John McCormack wrote to Charles L. Wagner, his manager, "is not without its good side. It has enabled me to enjoy the first real rest I have had in almost four years."

Fremstad Triumphs at Seattle.

Word has been received at the Foster & David offices, New York, that Mme. Fremstad's first concert of the season, at Seattle, October 1, was a splendid triumph. Mme. Fremstad was greeted by a large and enthusiastic audience and she was obliged to respond to many encores. Her New York recital will be given at Carnegie Hall on the afternoon of December 16.



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CHARLES W. CLARK MAKES HOME IN AMERICA.

American Baritone Returns to His Native Land—Interesting Incidents of His Career—M. H. Hanson Will Be Clark's Manager.

Charles W. Clark, the American baritone, who has just completed arrangements to be managed by M. H. Hanson during this season, is almost too well known to the musical public of the world for his work to require any special comment, but it may be worth while to recall some of the incidents of his early career and of his later appearances.

As has already been told in the columns of the MUSICAL COURIER, Mr. Clark was the son of a miller, and was himself, as a boy, a miller. Even during the time when he was busy at the mill he was always singing, and during those early years he also received some instruction, which must have been of an excellent kind. He sang in public off and on, but, of course, he did not consider himself a musician, or, at least, not professionally, for he was a professional miller, and if it had not been for an accident he probably would have gone on to the end of his days being a professional miller instead of a professional musician, for it is well known that there are many great talents buried in regular commercial lines, talents which some accident might have brought forward, but which have never been subjected to the necessary impetus or the indispensable shock or influence. This accident (and the incident has also been recorded in these columns) was the breaking of a mill stone and the flying of a bit of grit into one of Mr. Clark's eyes. It was thought for a while that he would be rendered blind. His work at the mill had perforce to stop, and so it was that he took up music professionally. His talents had always been recognized in his home community and the surrounding territory, and when he began to put his mind entirely upon the problem of music, the scope of his work soon broadened until he became a well known figure in the Middle West where he lived. But he was still very young and very ambitious, and he believed that he could conquer the world and win a high position in what he now recognized as his chosen art; and subsequent events have proven that he was right.

After advancing as far as he saw his way clear in his restricted home surroundings, he decided to go to England, and his success in London was immediate and sincere. His later travels, too extensive to be given here in detail, have taken him to all the great capitals of Europe, and he has been uniformly successful everywhere. He has had the honor of being decorated by the French Government and has been presented with medals by both the Beaux Arts and the Conservatoire. He was the first American singer ever to appear with the famous Conservatoire Orchestra of Paris, the oldest and generally considered to be the best symphony orchestra in France, and one of the leading orchestras of the world. In Paris, where he made his home for some years, he was recognized as being one of the leading resident artists, and his services were in frequent demand by conductors of the prominent symphony orchestras for solo work, both alone and in cantatas and oratorios.

The press of the principal European cities has spoken of Mr. Clark's art in the very highest terms.

Although Mr. Clark lived abroad for some years he has not been a stranger to America during that time. He has made occasional short tours in this country, and his fame has gradually grown, so that he remained here throughout last season. He was booked this season for an extended tour in England, which would have lasted until Christmas time, after which it was his intention to come to America. This tournee had, of necessity, to be canceled, and his American tour will begin immediately.

During his years abroad Mr. Clark's style grew in breadth and in depth, so that he is now recognized as one of the world's best lieder singers and interpreters of modern song. He possesses a poise and a dignity, together with an immense wealth of personality that are irresistible, and his thorough musicianship, his perfect enunciation and the natural beauty of his voice give his performances a charm rarely equaled.

Mr. Clark has definitely given up his residence abroad and has disposed of his house on the Rue Leonardo di Vinci in Paris. He has brought his family home to America, and it is understood that he will make his headquarters permanently in this country.

Mrs. McConnell Returns.

Minnie M. McConnell, teacher of voice culture, and second soprano of the McConnell Vocal Trio, opened her studio at 204 Cathedral Parkway (West 110th street), New York City, on Monday, September 14.

In an interview with a MUSICAL COURIER representative, Mrs. McConnell said: "I am well pleased with the prospects this season. Among my new pupils, one is from Chicago, several applications have been received from Seattle, Wash., and one from Montreal, Canada."

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S. Constantino Yon Returns.

S. Constantino Yon, the vocal teacher of New York, returned from Italy, September 15, on the steamship Re d'Italia. Mr. Yon left for Europe June 11, accompanied by several students.

Mrs. H. G. Mitchell, one of these students, the possessor of a beautiful mezzo soprano voice, deserves special mention. Her artistic singing captivated those who heard her at all musicales given in "Villa Yon" during the past summer.

Mr. Yon was to give a piano recital for the Dowager Queen Margherita of Italy, but owing to the death of Marchesa Villamarina (lady-in-waiting to her majesty), this recital was cancelled.

When about to return to the United States, Mr. Yon had a most trying experience. By some mistake, he was still on the army reserve list, and, although an American citizen, could not secure passage from Italy. After considerable trouble with an American consular passport, Mr. Yon finally secured passage on the Re d'Italia from Genoa, but on arriving at Naples was arrested by the inspector of immigration for not having his birth certificate, also because it was thought that Yon was not an Italian name, and in consequence he was detained four hours until a satisfactory answer came to a telegram sent by the authorities inquiring into this matter. The answer came just in time to permit Mr. Yon to sail, as the mayor of Settimo Vittone stated that Yon's family name was Italian and could be traced back to 1465, also that S. Constantino Yon



S. CONSTANTINO YON IN THE ALPS, NEAR HIS HOME.

is thirty-nine years old and, for this reason, free from service in the army.

He has now resumed teaching at his studio, 853 Carnegie Hall, New York, and will, as heretofore, give a number of students' recitals during this season.

A Harrison-Irvine Announcement.

Jessamine Harrison-Irvine announces that her classes in sight-singing and reading are about to begin. These classes are for the benefit of young singers and are heartily endorsed by some of New York's most eminent vocal teachers and musicians, including Charlotte Babcock, Adele Laeis Baldwin, Walter L. Bogert, Dudley Buck, Emma Thursby, Earl Gulick, Clara Kalisher, Joseph Baernstein-Regneas, Oscar Saenger, Frederick Weld, etc.

Mme. Harrison-Irvine has found it necessary to move to more commodious quarters. She may now be found at No. 1013, Carnegie Hall, New York, where her new studio is indeed attractive. In addition to her duties as teacher, pianist, accompanist, her classes above mentioned, and her work as a coach, Mme. Harrison-Irvine is director of the piano department at St. Margaret's School, Waterbury, Conn.

Cadman at Michigan Convention.

Charles Wakefield Cadman and the Princess Tsianina Redfeather will appear at a concert to be given at the Michigan State Teachers' Association Convention at Kalamazoo, Thursday and Friday, October 29 and 30.

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LOS ANGELES CONDUCTOR TELLS OF EUROPEAN VISIT.

Relates Some Interesting Experiences to Musical Courier Correspondent—He Is Pleased at Prospects for Approaching Symphony Season—Pasadena Musician Writes from Abroad—Manager Behymer Returns from Eastern Trip—Gamut Club Dinner.

1110 West Washington Street,
Los Angeles, Cal., September 12, 1914.

The MUSICAL COURIER correspondent enjoyed a little visit last week with Adolph Tandler, conductor of the Los Angeles Symphony Orchestra. Mr. Tandler's return was a source of great relief as well as pleasure to his numerous friends, as there had been some fear expressed that he would be detained by the war conditions in Europe; for as is well known, he is an Austrian officer and liable to be called to military duty, but through the influence of friends in both military and political bodies, he was able to prove that he had served his time and would, this fall, become an American citizen.

It was quite thrilling to hear him tell of several narrow escapes, in fact, on more than one occasion ten minutes' delay might have cost him his freedom. As is usual in many such cases verging on tragedy, the comedy element was not lacking. Take, for instance, the matter of getting enough money; his experience was but similar to every other alien trying to escape from the belligerent countries. In Chicago it was Mr. Tandler's good friend Carrie Jacobs Bond who came to his rescue and after various vicissitudes, he reached Los Angeles safely. He says it was as if his good angel had guided him every step of the way, and he is radiantly happy to be at home again with his family and among more friends than he ever dreamed he possessed.

Mr. Tandler was full of enthusiasm over his musical experiences while abroad. He went first to London, where he spent about three weeks, meeting many artists and composers. He regretted much that the orchestra season had closed; however, he heard one concert by the London Symphony Orchestra. Among the interesting people he mentioned were Richard Epstein and Mrs. Dellibar, whose home is the rendezvous of many celebrities. In Vienna his old friends welcomed him with open arms and made a great ado about his return. Among the noted people he mentions were his old master, Ferdinand Loewe, Dr. Botztieber, Adolf Kriehl, F. Schmidt, Leopold Reiter, Robert Fuchs, and Director Herzka of the Universal Edition Publishing Company, with whom he arranged for the purchase of several works of Richard Strauss and Bruckner.

Mr. Tandler is very happy over the prospects for the symphony orchestra this season. His epigrammatic summing up of the situation was in the following sentence: "Last year my men played—I worked—this year I will play (on my instrument, the symphony orchestra), and my men will work."

MARIE ELLIOT HEARD FROM.

The past week brings me a quantity of delayed mail as well as some recent word from Marie Elliot, lecturer and musician, of Pasadena. Her interesting experiences this summer would fill a volume and her description of her escape from Bayreuth when war was announced and her journey via the Hook of Holland to England and Canada is nothing short of thrilling.

It was a word from Mme. Schumann-Heink spoken under the stars, when she went out between the second and third acts of "Parsifal," that gave her warning, and she and her party spent that night packing, paying bills and attending to a hundred necessary arrangements previous to a sudden departure. They left on the special train at 4.25 the following morning.

Miss Elliot gave a number of successful lectures during the summer in London. She had a splendid visit with the Bertram Shapleighs, of whose works she speaks most enthusiastically. His wife writes his librettos and she says the two geniuses work like one mind. In Florence she gave the lecture on Brahms and Signora Braggioti assisted, singing Brahms lieder. In Paris the list of her patronesses included a host of titled and influential people and she made an instant success—was even approached concerning two lectures to be given next March at the Sorbonne, but of course war ends all this.

One of her most wonderful experiences was the giving of her lecture on "Parsifal" at the Palazzo Vendremin, Venice, which was the last home of Wagner, and in which he died. Miss Elliot writes: "All visitors to Venice are shown the beautiful front of the Palazzo Vendremin on the Grand Canal—but not many know the interior—that charming suite of rooms opening one from another all around the building, each window framing a picture. To still fewer are shown the corner where on an easel are placed the three best portraits of Wagner. The present Chatelaine, who has lived here since the Wagner family left, keeps one corner sacred to the composer's memory. It was a happy thought to take 'Parsifal' as a subject, for it is the most interesting and revealing of the master's work."

It is easy to imagine the inspiration Miss Elliot would receive from such surroundings and that with an audience composed of the best and most cosmopolitan residents of Venice, as well as a large group of American visitors, that she would skillfully unfold the deeper meaning of "Parsifal" and link its loveliest passages with Wagner's happy, peaceful life in Italy. From all reports, her audiences abroad, as those here, appreciated her contagious ardor and the profound study which her lectures show. Signor Tromboni ably assisted at the lecture on "Parsifal" by playing passages in illustration, and though he understood only Italian and Miss Elliot does not speak that language, they nevertheless seemed able to converse; possibly in music, the universal language.

Miss Elliot will return to California October 1, to resume her lectures and classes in music. At present she is doing some lecturing in the vicinity of Ottawa, Canada.

L. E. BEHYMER RETURNS FROM THE EAST.

Mr. Behymer's many friends and those who know him best say that it would be a miracle that would cause him to take a rest, for his cognomen "Busy Bee" is deserved. It was not a miracle this time, but a serious illness while in New York, the recovery from which might seem to border on the miraculous, that gave him an enforced rest this summer. He was under the care of two doctors and a trained nurse for two weeks or more, and following this went into the Northern woods and journeyed home by easy stages via the Northwest. With his usual cheerfulness, Mr. Behymer admits that it was in the long run perhaps a good thing and that he never knew he had so many friends, for numerous noted men of New York were indefatigable in their devoted attentions.

Mr. Behymer feels that while the present conditions in Europe may work some hardship, it will not seriously affect the coming musical season. He himself has been very fortunate in the fact that most of his artists are accounted for and safe. He may have some interesting announcements later.

THE GAMUT CLUB DINES.

The September dinner of the Gamut Club was well attended and a most happy occasion. In the absence of Pres-

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ident Blanchard and Vice President Behymer, Seward A. Simons presided as toastmaster. Mr. Simons is well known as a witty and eloquent orator and he made a most happy toastmaster.

Mabel Strock, of New York City, a brilliant young singer, was the guest from out of town and delighted the club with her beautiful voice. Those from the city enjoying



ALMA VOEDISCH, THE CHICAGO IMPRESARIA, LISTENING TO ONE OF MRS. CATHERWOOD'S BEST STORIES WHILE HER GUEST IN LOS ANGELES.

the hospitality of the club on this occasion were Mme. Budrow, a Castilian (whose home in Mexico City was broken up by the recent war), the possessor of a beautiful voice, who sang several songs. Viola Ellis, the possessor of a fine contralto voice and who is a recent addition to local circles, also sang. Mrs. Frank Colby and Mrs. Fred Dorn, well known favorites of the city, also contributed numbers.

Mrs. Williams, a dramatic reader of brilliant attainments, gave a theme from the "Lady of Lyons," and Lillian Ammalee Smith, who is one of the most welcome guests the club ever entertains, played a number of piano selections.

Lorna Gregg was another guest, playing the accompaniments of Miss Strock. Altogether it was a most enjoyable affair.

GERTRUDE ROSS, COMPOSER.

Gertrude Ross, composer and accompanist, is rejoicing over the first edition of her "Three Songs of the Desert," fresh from the press of the White-Smith Music Publishing Company. One of these, "The Dawn in the Desert," has been sung by Mme. Schumann-Heink for the last season or two and she pronounces it one of her great successes. Also Mme. Gerville-Reache has used this as well as others of Mrs. Ross' songs. The artists who have seen these works, and the publishing company as well as Mrs. Ross' friends, predict a brilliant success for these three really notable songs. "A Japanese Cycle," by Mrs. Ross, will be out shortly. The Japanese Lullaby is already published. This was written on a theme secured from a little Japanese woman who could not speak a word of English but played it on the samisen. Three others of this cycle are the "Ode to Fujiyama," "Old Samurai Prayer" and the "Butterfly." These are all beautiful and interesting contributions written with an understanding of the modern trend, while still retaining the characteristic Japanese features, all idealized into most melodious and lyrical song literature.

JANE CATHERWOOD.

Later Los Angeles News.

Los Angeles, Cal., September 19, 1914.

One of the comparative newcomers to Los Angeles who has made her presence felt is Emma Porter Makinson, who is a singer of distinction and experience. Mrs. Makinson came to Los Angeles from Pittsburgh, where she was a prominent figure in musical circles for a number of years. She sang there in the Third Presbyterian Church and in other prominent churches, and was much in demand for concerts. During the later years of her stay she was the impresaria of Pittsburgh.

Mrs. Makinson is a Southern woman with the characteristic grace and cordiality, as well as personal attraction, that mark the woman of the South. Previous to her residence in Pittsburgh, she was for three years in Chicago, where she was soloist in Dr. Thomas' church and also soloist in the synagogue of Rabbi Hirsch. During these years she appeared as soloist with the Thomas Orchestra and with many other prominent organizations.

Since coming to Los Angeles, Mrs. Makinson has made a large number of friends and has done a great deal of singing. She is also establishing a very good class at her home studio on North Rampart Boulevard.

It was while Mrs. Makinson was in Pittsburgh that she met Charles Wakefield Cadman, then a young and struggling composer, and largely through her influence his compositions were brought to the notice of other artists, Mrs. Makinson being in a position to introduce his works successfully and to make him acquainted with many noted musicians. It was she who sang his Indian songs first. She now possesses the original manucript to "The Moon Drops Low." Only the other day Mr. Cadman mailed to Mrs. Makinson the original manuscript of "Sayonara," his Japanese Cycle. It was this cycle that Nordica loved and sang so much and she always desired the manuscript. In a letter to Mrs. Makinson accompanying this manuscript, Mr. Cadman said he had always intended that Nordica should have it, but as the latter had passed away, he knew of no one to whom he would rather give it than Mrs. Makinson. It is needless to say that it is a gift prized beyond words by the recipient.

During Mr. Cadman's stay in Los Angeles last year, they appeared many times together and she was the first one here to sing his new Indian songs. Besides giving the program in her home, they appeared before the Music Teachers' State Association, the Ebell Club and on several private occasions, as well as in San Bernardino and other places near. One of Mrs. Makinson's recent and most successful appearances was before the Music Teachers' State Association in annual convention at San Diego this summer, where she again made it clear why Mr. Cadman con-



EMMA PORTER MACKINSON.

siders her one of the most successful interpreters of his songs.

MR. BLANCHARD RETURNS.

The many friends of Mr. and Mrs. F. W. Blanchard have been greeting them with much pleasure during the last week and congratulating them on escaping much of the disagreeable experience of most European travelers this siummer. They had already reached northern Norway when war was announced so that it was a simple matter to get a boat home, although it necessitated cancelling the Russian trip.

Mr. Blanchard is the genial president of the Gamut Club, known by all musicians the country over for his kindly courtesy and pleasant smile. He is also the president of the American Operatic Association, that has in hand the putting on of the great prize opera for 1915.

MUSIC AS A BUSINESS.

Much interest has been aroused in the work being done here by Henry J. Klahn, for it is a line entirely new and one much needed. He has established a Normal School for musicians which includes a series of eight lectures intended to help the music teacher place his work on a business basis. Mr. Klahn is convinced that there is a field for him, for it is well known that many excellent musicians and teachers are hampered by a lack of knowledge of business principles and management. Mr. Klahn is himself a thoroughly educated musician, being a graduate of both the University and the Conservatory of Leipsic, and after teaching a number of years, was obliged on account of his health to abandon his profession. He took up business and in the course of time became managing salesman for the Macmillan Publishing Company. It was during his work with this concern that the fact of this lack in many musicians was brought to his notice with great force, and he determined to put himself some day in a place to benefit the professional musician by his own knowledge. He is doing this successfully now and this will in time unquestionably become a valuable factor.

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MARY O'DONOGHUE RETURNS.

Another musical wanderer who came back the past week is Mary L. O'Donoghue, who returns after various interesting experiences. Miss O'Donoghue is one of the well known organists, accompanists and teachers in Los Angeles and a very interesting woman. Her experiences will be listened to with interest by her many friends.

ALMA VOEDISCH IN LOS ANGELES.

Alma Voedisch, the Chicago impresaria, has been greeting her many friends here the past week. Miss Voedisch's annual visits have given her a wide acquaintance out here and her sunny face is always welcome. She has been the guest of Mrs. Henley-Bussing in Pasadena part of the time; also of Mrs. Catherwood in Los Angeles. She is on the coast in the interest of Julia Claussen, the Swedish contralto, the MacDermids, Oberndorfers and other artists booked with her.

WILLIBALD LEHMANN VISITS LOS ANGELES.

Another visitor the past week was Willibald Lehmann, of San Diego. Mr. Lehmann came to California from Cincinnati about a year ago and already has established him-



EMMA PORTER MAKINSON AND CHARLES WAKEFIELD CADMAN.
Sunday, June 14, at the Boiling Spring, Arrowhead Hotel, San Bernardino, Cal.

self in the hearts of his fellow-citizens and proven his value as a musical acquisition. His latest movement is the organization of a chorus of three hundred members which he has organized in San Diego for the giving of oratorio and the larger choral works. It was something much needed and his success will be a gratification to every one.

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Trinity Auditorium will house the Los Angeles Symphony Orchestra for its six pairs of concerts, the Ellis Club for four events, the Orpheus Club for a similar number, and the Lyric Club's trio of concerts.

Many other events are scheduled, among them a series of ten musical and literary evenings to be known as the Trinity Popular Priced Lyceum Series. Organ concerts are to be given by Clarence Eddy and local organists, light opera will be featured, only the best educational pictures are to be shown, and the Philharmonic Courses, three in number, and their associate concerts will be given here.

The equipment of Trinity includes boxes and loges, large vestibules, waiting rooms, a green room which will seat 250, a stage that has been particularly arranged for chorus and concert events, seating 250. Four smaller auditoriums seating 350, 400 and 650 people, adjoin the larger room, and are to be used for recitals, receptions and rehearsal rooms. The entire building is furnished with such comforts and conveniences as to make it attractive and appealing—the Civic Forum for the Los Angeles public at reasonable prices for rentals and admissions.

The Philharmonic Series for the forthcoming season will be, if anything, superior, it is said, to those of the past, even with numerous artists at the front in the European wars.

The first series will be six events arranged for Tuesday evenings, opening October 20 with Olive Fremstad; Rudolf Ganz, the Swiss pianist, is scheduled for this series; John McCormack, the Irish tenor, comes early in January; Alma Gluck, soprano, makes her initial appearance in the West early in March. If Jacques Thibaud, the French violinist, now with his regiment, fails to arrive, Arrigo Serato, the Italian violinist, will furnish the violin programs.

A new departure in the second series is that each event will be given on Thursday nights, so that those who have rehearsals or concerts on Tuesday evening will have an opportunity to attend. The opening number is Marcella Craft, soprano of the Munich Royal Opera, coming November 12. Leo Slezak, the Czech tenor, is on this course. The violinist is Efrem Zimbalist.

The success of last year's Matinee Series means a bigger and better one this year, with a splendid choice of artists, the series opening with Olive Fremstad or Evan Williams, early in November. John McCormack will be featured, and Alma Gluck and Efrem Zimbalist will be heard in joint recital. Josef Lhevinne is the matinee pianist, and Charles Wakefield Cadman, composer-pianist, with the Princess Tsianina in a program of Indian music, will close the series.

Northwestern Conservatory Notes.

Minneapolis, Minn., October 1, 1914.

Anne Hughes, director of the public school music department, who returned this week from her vacation at Isle Royal, is organizing the work of six city schools, where she superintends this work from the primary grades through the high schools. Students of the department carry on the work under her direction.

At the regular faculty recital on Saturday morning, September 26, Ethel Alexander, for the last two years a pupil of Lhevinne in Berlin, gave the program. Miss Alexander was assisted by Robert Fullerton, tenor, head of the vocal department, who sang two groups of songs, John Jacob Beck accompanying. A large and enthusiastic audience, among whom were many of Miss Alexander's friends and former pupils, attended.

On Saturday morning, October 3, Miss Evers, president of the conservatory, will deliver an informal address before the faculty, students and their friends. Miss Evers will speak upon "Student Standards and Ideals."

The dramatic class, which is to meet for regular work the first week in October, held a preliminary meeting on Friday evening, September 25, to discuss plans for the coming year. John Seaman Garns, the director of the department, is in charge.

The third student recital was given Wednesday afternoon, September 23, by pupils of the piano, voice, violin and expression departments. Two original stories were read by members of Miss Holbrook's class in short story writing.

At the regular mid-week musicale at Stanley Hall, Tuesday, Ethel Alexander, of the conservatory piano department, and Maurice Nitke, violinist, well known in New York and Chicago, gave a program before an audience of students and invited guests.

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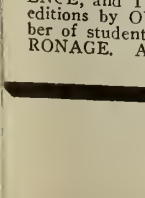
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BALTIMORE CHOIR CHANGES.

213 Prospect Avenue, Roland Park,
Baltimore, Md., October 2, 1914.

Many changes have occurred in Baltimore choirs for this season. Some singers have left the city, others have exchanged places. The choir of the Madison Avenue Synagogue has undergone so many changes as to be almost a new organization. Charles H. Bochau, who has been its director for the past three or four years, has been succeeded by John A. Klein. Roberta Glanville was engaged to head the sopranos. Another soprano vacancy was filled by Ethel Kenny Mellor. Felix MacNally has resumed his former position of first tenor. Frank Mellor is also in the new tenor line. The bass choir is unchanged, and Edith Clark has been engaged for the alto line.

Clarence R. Tucker, who has made such a favorable impression the past two seasons as Alfredo in the Melamet Opera class production of "Traviata," has left the Vernon Methodist Church for the First Methodist Church, where he succeeds Oscar Lehmann, who has gone to New York to reside.

Anna G. Baugher, contralto, has resigned from the choir of the Madison Avenue Synagogue. She will continue her work at First Presbyterian Church.

Frank Mellor has been engaged for the quartet at Brown Memorial Presbyterian Church.

Henry New, basso, who has for many years been at the Vernon Church, had a severe fall, seriously injuring his knee and causing him to be confined to the house for some time.

Mrs. Henry Franklin, contralto, has resigned from the choir of Grace and St. Peter's Church. August Hoen, basso of the same choir, is war-bound in Europe.

Christine Schutz, contralto, recently of Baltimore, but now of New York, has opened her season favorably with an appearance at the recent Worcester, Mass., Festival.

Wilbur Kinsey, manager of the Lyric, who has been seriously ill during the summer, is now convalescent, and soon will be in his office again. It is pleasant to hear that, although the Lyric will not be enlivened by an opera season, we will at least have the usual quota of symphony concerts.

The Melamet Opera Class will give a secular concert at Lehmann Hall on Tuesday evening, October 27. D. L. F.

American Contralto in Bavarian Alps.

Christine Miller, the American contralto, is easily recognized by her happy smile in the accompanying group. This was taken in the Bavarian Alps. Reading from left



CHRISTINE MILLER AND AN INTERESTING GROUP IN THE BAVARIAN ALPS.

to right those in the group are: Frau Demme and Herr Demme, from Libau, Russia (Herr Demme is now a prisoner of war in Berlin in the Moabit prison), Herr Wagner and Fraulein Helmund of the Meiningen Hof-Theatre, and Christine Miller.

College of Music Engages Benham.

Victor Benham, highly regarded as a piano virtuoso both in this country and Europe, has been engaged by the directors of the New York College of Music as instructor of piano.

Arrangements have also been made with Sinaida Schafran, late of the Meisterschule at Vienna, a pupil and assistant of Godowsky, and highly recommended by him, to teach at the College of Music.

This institution and the affiliated German Conservatory of Music soon will begin their series of student and faculty recitals, when it is expected that both these pianists will be heard.

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GRAND PRIX PARIS EXPOSITION 1900

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NEW YORK, WEDNESDAY, OCTOBER 7, 1914.

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THE MUSICAL COURIER EXTRA
Published every Saturday by Musical Courier Co.
Devoted to the interests of the Piano Trade.

Mark Hambourg, the pianist, has been engaged for an American tour this season. He will play the Knabe piano. Hambourg now is on his way to this country.

Word has just been received by cable from Paris that Eleonora de Cisneros will tour America this season under the management of Antonia Sawyer.

Felix Schreiber, formerly conductor of the Kiel Opera, fell at the battle of Metz. He was one of the first from the ranks of German musicians at the front to be killed.

Josef Stransky, conductor of the New York Philharmonic, is in New York and will begin rehearsals with his orchestra at once. He reached America by way of Christiania.

The Maine Music Festival closes tonight (Wednesday) at Portland, and a full report will appear in next week's issue of the MUSICAL COURIER. The Portland concerts are being attended by a representative of this paper.

The directors of the Schola Cantorum of New York announce that "during the absence on military duty in Europe of the musical director, Kurt Schindler, no rehearsals of the chorus will be held. Definite announcement will be made upon Mr. Schindler's return as to when the concerts and other public performances of the society will be given."

J. F. Delma Heide, formerly Paris correspondent of the MUSICAL COURIER, and since then a resident of that city, volunteered his services to the General Staff of the Red Cross Ambulances as an Interpreting Officer and will remain in France during the war. Frank Angold, MUSICAL COURIER representative from Vienna, is serving with the English forces.

Willy Burmester, the violinist, writes that his entire family will come with him to America and that he will take a house in the Connecticut suburbs not far from New York City. Burmester advises also that he is shipping his whole collection of eighteen valuable violins, by special permit, to Holland, and that he hopes to be able to take them with him to America.

The Theodore Presser Home for Retired Music Teachers was inaugurated recently in Philadelphia (Germantown). The donor made a speech whose keynote was this admirable sentiment: "In this home the music teacher will find a haven of rest, for there will be no caste or sect distinction. The humble teacher who has labored faithfully in a village is as welcome as the metropolitan teacher who once thrilled thousands in the concert room."

Chicago regards the prospects for the current musical season in an extremely favorable light, and the city's optimism is based in no small measure on the fact that over seventy-five per cent. of the regular subscriptions to the Chicago Symphony Orchestra already have been paid in, and it now is certain that the excellent box-office record of last season will be equalled and in all probability surpassed. Frederick J. Wessels, the manager, and Frederick Stock, conductor, of the Chicago organization, were in New York last week and reported to the MUSICAL COURIER that practically all the players of the C. S. O. are in Chicago now and the roster will be complete in another week or two. Mr. Stock stated also, that while he expects most of the advertised soloists to be on hand in spite of the war, he has been compelled to forego the production of some of the orchestral novelties he had planned, as he cannot procure the scores and parts from Europe. "However," concluded Mr. Stock, "that will leave more room on my programs for American compositions."

Boston Symphony Orchestra soloists announced in the regular season prospectus of the organization are Leonard Borwick, Julia Culp, Elena Gerhardt, Florence Hinkle, Pasquale Amato, Harold Bauer, Ferruccio Busoni, Ossip Gabrilowitsch, Fritz Kreisler, Jacques Thibaud and Anton Witek. The Boston season of forty-eight concerts is planned to begin October 17 and to extend until March 20, 1915.

Andreas Dippel announces definitely that the opening of his season of opera comique at the Forty-fourth Street Theatre will take place October 1. The first production will be the adapted French operetta, "The Lilac Domino," by Charles Cuvillier, a young French composer, who finished the work just before going to the front. The Dippel rehearsals have started at the Metropolitan Opera House and the full list of principals will be published shortly.

Bayreuth had a deficit of four hundred thousand marks ($100,000) this summer. Notwithstanding the expiration of the copyright on Wagner's music dramas the performances were all sold out as in former years, and but for the war, Bayreuth would have had its usual profitable season. As has been told in the MUSICAL COURIER, the outbreak of hostilities terminated the performances suddenly, and the money paid in had to be refunded. This, together with the expenses, caused the large deficit.

At one of the Nordica will hearings last week her former secretary and accompanist, E. Romaine Simmons, testified that for eighteen years the singer's earnings were between $50,000 and $65,000 a year. The present contest before Leslie J. Tompkins, administrator, grows out of the circumstance that two wills were made by Nordica and both have been filed, one in this city, in which she did not leave anything to her husband, George W. Young, banker, and a prior testament, in which she left him practically her entire estate. The latter paper has been entered in New Jersey, where Mr. Young was a resident. Mr. Tompkins, appointed by Surrogate Cohalan as an administrator for the estate under the will filed here, is trying to get possession of certain assets in this jurisdiction, while some of the estate has been taken to New Jersey, including funds said to be worth about $15,000.

Confirming what the MUSICAL COURIER has written and reiterated since war broke out, the Metropolitan Opera Company emphatically contradicts the numerous unauthorized and unofficial statements appearing in the irresponsible part of the press from time to time, concerning certain of the artists, statements to the effect that these artists were doing military duty abroad, or that they had been drafted into the armies of the various countries, or that they had been killed, etc., and that they consequently, would not appear here this season. "This company," runs the official dementi, "is in receipt of advices from its general manager, Giulio Gatti-Casazza, who is in Milan, to the effect that he fully and confidently intends that the Metropolitan Opera Company's regular season will open on November 16, as originally scheduled, continuing for twenty-three weeks, as heretofore, and that the same high grade of opera as that to which the Metropolitan Opera patrons have become accustomed in the past will be maintained; that with the exception of but one or two of the German contingent, all the artists of last season will positively appear at the Metropolitan Opera House during the season about to commence, all reports to the contrary notwithstanding."

DIRECT NEWS FROM KREISLER.

Accompanying the remarkable and interesting eisler snapshots shown on this page, came a letter dressed (under date of September 13, 1914) by



KREISLER AND HIS COMPANY BEFORE DEPARTURE FOR THE FRONT, AUGUST 19.

rs. Kreisler to her parents, Mr. and Mrs. George es, of this city. It is extremely graphic and reads follows:

"My Dearest Papa and Mama—I hope by this ne that you are safe in America and not going rough the hard times Europe is having. Mar-ret, after about a month's time, finally got a letter rough to me, in which she says you telegraphed Berlin. She sent it after me to Austria, but as e wrote in English, it was all confiscated and con-quently I have had no news from you whatever. om Henny we get no news and are very much raid she is dead, as her home is in one of those ast Prussian villages where the Russian cossacks d so much mischief.

"And now about Fritz. I went through fearful nes about him. As I wrote you, he left for the ont on the 19th by way of Graz-Buda Pesth to a tle place in Galicia. There they were supposed remain two weeks, but upon their arrival found at the battle of Lemberg had begun, and there-ter the horrors proceeded. Up to the 23rd I ceived daily field postcards from him, but from en until midnight of September 9 not a sign of e, and none to be had anywhere. I didn't know at to do; the only thing that sustained me was nstant work, so that when midnight came each y I couldn't stand on my feet. The sounds rough the night also were fearful, the constant nging of ambulances bringing in the thousands wounded from the different stations to the ndreds of hospitals.

"Finally, at midnight of the 9th, I received a egram from Fritz saying he expected to be home e next afternoon in a hospital train. Of course, tween joy and anxiety, we none of us could sleep. ne next day at noon he arrived. When I finally w him limp off the train, my knees went from der me from shock. He had a three weeks' owth of beard, which was more gray than black, d was hollow-eyed and cheeked. He had lost out twenty pounds in weight, and limped from a uised nerve center in his leg. Well, I was so glad see him alive that I soon recovered my courage, r he was my first thought. Thank God, it is thing serious; it is really more soul and nerve ock than anything else. Such dirt you can't con-ive of. It seems he didn't get out of his clothes r over eighteen days, and in all that time slept nder the heavens, in the damp and marsh. On e 23rd of August through a night alarm all the officers' trunks were lost and have not up to date been found, so they had for the twenty-one days only what they carried on their backs and in the knapsacks. Sometimes it was two to three days before they had anything to eat.



KREISLER AFTER DOING ACTIVE SERVICE.
Taken on his return to Vienna. The violinist's face shows the effects of his severe trials.

"The accident to Fritz was the following: One night when the regiment was in trenches, in horrible dirt and mud, there was a sudden alarm and they were suddenly attacked by Cossacks. Fritz's only recollection is that of being suddenly overridden and of shooting the second horseman, when he lost consciousness from pain. It seems that he was missed by his military orderly and finally was found and carried to safety, although his orderly was shot in the back, but was saved by his knapsack. Fritz continued with his company two more days, but the pain in his leg was so bad that he was sent back. He was sent from field hospital to field hospital until finally, after a four days' journey, he arrived here. Now, thank God, he is getting along nicely. The leg bothers a lot, but we will go tomorrow for three weeks to some hot sulphur baths (Baden, near Vienna), where I hope he soon will recover.

"The day after Fritz was sent away another terrific battle took place, and every single officer was wounded; many died and Fritz's own particular company was almost depleted. They were simply mowed down by the Russian artillery. No one has an idea of the horrors of such war. But most extraordinary, the officers are all anxious to get back again.

"There has not been a single case of cruelty here, nor has a single foreigner—French, English or Russian—been molested, regardless of what foreign papers print. I personally last month have worked day and night, first with the American Commissioner, under Secretary Breckenridge and Major Ford, for the transportation of Americans. Also, I am a Red Cross nurse and have the entrance to every hospital where the wounded Russians are being treated, besides being one of the few active members of the 'Kriegshilfverein,' and expect in a few days to be in charge of a new hospital, so that I am in a position to judge impartially, and all detrimental reports you may have read are untrue.

"My one prayer and wish is that the United States will intervene and stop this horrible slaughter. Surely so humane a public as the Americans, who are so powerful, will raise their voices and call a halt. I do wish the powerful American press could know things as I do and would not let little personal matters keep them from raising a world cry against this awful loss of life. If you get an opportunity, read my letter to newspaper people, and all influential persons, and beg them to help stop this European war.

"I hope, dear folks, that you are both safe and well. Kindly give our best love to all near and dear, also to all friends, and you, dear Papa and Mamma, accept much love and kisses from Fritz and your very loving daughter, Hattie."



KREISLER PLAYING HIS LAST CONCERT (AT LEOBEN, STYRIA), ON THE EVENING BEFORE HIS DEPARTURE FOR WAR.
Note the military character of the audience.

FLESCH COMING SURELY.

It appears that Fitzhugh W. Haensel, of Haensel & Jones, takes exception to an item published in one of the MUSICAL COURIER's Berlin letters from Mr. Abell, to wit:

New York City, October 5, 1914.

To the Musical Courier:

Arthur M. Abell's statement, printed in last week's issue of the MUSICAL COURIER that Carl Flesch is undecided concerning his plans for America and that he belongs to the Austrian Landsturm, is not in accordance with Mr. Flesch's personal letters to us. We have been in uninterrupted communication with Mr. Flesch ever since the beginning of the war, as Mr. Flesch has been living at Zandvoort, in Holland, since June. At no time has he ever expressed a doubt concerning his coming to America. On the contrary, he has written us that he can come at any time; furthermore, he cannot possibly belong to the Austrian Landsturm, as he has written us repeatedly that he is "vollständig militärfrei" (absolutely free from military duty).

As Mr. Abell's article may do Mr. Flesch considerable harm, you will confer a favor upon us by printing this letter in as conspicuous a position as possible.

Yours very truly,

FITZHUGH W. HAENSEL,
for Haensel & Jones.

As Carl Flesch is in Holland, according to Mr. Haensel's knowledge, it is likely that Mr. Abell's news was based on hearsay rather than on first hand information. All the world knows how difficult it is for Germany to communicate with the outside world, or to receive intelligence from beyond her own borders, and therefore everything published from Berlin about other countries or persons therein always should be compared with the reports from the places and individuals concerned and accepted with reservations. It is the duty of the MUSICAL COURIER to publish all the news received from abroad at this time as events there are shifting constantly and the clogged conditions of the cable service make it impossible for this paper to confirm reports. They are printed for what they are worth.

It is a matter for sincere pleasure on the part of the American musical world to learn definitely on the authority of Carl Flesch's manager that the great violinist will be here this season again to delight our audiences with his virile and masterful art.

A DINNER MUSIC DEFI.

It appears that the hotels and restaurants of New York do not purpose to pay for the privilege of having their orchestras play certain copyrighted selections controlled by a recently organized society of composers, authors and publishers. The hotel and restaurant proprietors had been informed by the association that on and after October 1 they would have to make the payments in question and the sums asked were in proportion to the size of the establishments so taxed. Their owners, however, have a society of their own, and this society now declines to submit to the proposal of the other society. Instead, the hotel and restaurant orchestras at present are playing music not controlled by the composers', authors' and publishers' protective company.

One hotel man said: "Formerly we were paid to play certain pieces; now they wish us to pay Nothing doing."

What sort of a counter attack the copyright defenders intend to deliver as an answer to the "Nothing doing" slogan has not yet been revealed by them.

GLUCK ON "NATIONALISM."

What Gluck thought about "nationalism" in music, and how different were some of his ideas from those of Wagner (with whom he so often is compared absolutely) one may glean from a letter written by Gluck to the editor of the Mercure de France, in February, 1775: "I confess that I would have enjoyed writing 'Iphigenie' in Paris, partly because of the production there and partly because with the help of the celebrated Rousseau, of Geneva (with whom I would have advised) we might have combined in seeking a noble, expressive and natural system of melody, and fixed upon a model to set forth the prosody of the speech and the character of all nations, in the manner which is my ideal, namely, a music which shall appeal equally to all the nations, in order to do away with the ridiculous differences in 'national' music." As Wagner sought essentially for "Deutschtum" in his music, and Gluck endeavored to become musically international, their basic purpose was wholly dissimilar, even though both of the great men were accepted ultimately by all the world and their compositions now know no boundary of tongue or land.

LESCHETIZKY SAFE.

As much anxiety has been expressed by the friends of Leschetizky in this country regarding the safety of the venerable master, who was quite ill in Berlin just as war broke out, Howard Wells, the Chicago pianist, very courteously wrote to the MUSICAL COURIER office in that city:

"In response to the numerous inquiries regarding the welfare of Leschetizky, whose home in Vienna and summer villa at Ischl are in the war zone, I wish to say that he is in Berlin at the Grunewald Sanatorium, Hages Str. 45, Berlin, Grunewald. He was there when the war broke out at the time I left Berlin, and is no doubt still at this address. He had planned to go to Abbazia on the Austrian seacoast, and later to his villa at Ischl, but as that was impossible he is undoubtedly still in Berlin.

"He came to Berlin late in April to have a cataract removed from his left eye. The operation was successful, and in June plans were being made to celebrate his eighty-fourth birthday, June 22. On account of his recent illness, the guests were to be limited to his most intimate friends in Berlin. The party was to have consisted of Arthur Schnabel, Ignaz Friedman, Paul Goldschmidt, Richard Buhlig, Severin Eisenberg and myself (of his former pupils), Mme. Carreño, Signor Tagliapietra and Dr. Pollack, his physician. Shortly before that day, however, he was not feeling well, so the supper was given up and he simply received calls and his customary array of presents.

"In July, he was expecting to have some new eyeglasses fitted, and was staying with his wife at the Grunewald Sanatorium. I had dinner with them there on July 26 and found him in excellent spirits, and with his amazing vitality seemingly as remarkable as ever. It seems very fortunate that he is in Berlin instead of Vienna, Ischl or Abbazia."

IT WAS EVER THUS.

An English clergyman, the Rev. Richard Eastcott, of Exeter, wrote a letter in the year 1793 in which he expressed very forcibly his opinions on the music of his day.

That this clergyman was no mere dabbler in musical criticism is evident from the fact that he published several works on music and "six sonatas for the piano-forte," in addition to a volume of poetical essays.

Haydn's symphonies were the most highly esteemed orchestral works of that period, and it is probable that the Rev. Mr. Eastcott had them in mind when he wrote the following letter:

"The public taste in music, as the word is commonly applied, was perhaps never in a higher state at any period than at present. The beautiful symphonies, concertas, quartets, lately produced, are daily mounting on eagle wings to the sublime altitude of superior excellence. They divide the hearer's attention between pleasure and astonishment, and plainly evince what wonderful effects may be produced by men of knowledge and genius when patronized by a kind, liberal and indulgent public.

"As to vocal music, though many of our musicians have produced compositions of infinite merit, yet the art of commanding the attention by making the sound an echo to the sense, has not always been strictly attended to. This seems not altogether the fault of composers, but the natural consequence of the present thirst after execution and variety. A great deal of the music of the present day is calculated more to astonish than to please. Expression and simplicity are often sacrificed to execution, and where good poetry is employed, which is not always the case, it is so hacked and chopped to pieces that the images it contained are not unfrequently put to an ignominious death by the most cruel tortures.

"Mara and Billington often astonish the listening world by executing such rapid passages as were never but by them attempted; but in these moments of surprising exertion, they sacrifice their judgment and wonderful abilities to the corrupt taste of the times. It is greatly to be lamented that composers of the first eminence should be obliged to degrade themselves by making their principal singers turn rope dancers and fire eaters for the sad purpose of astonishing those whose attention can only be kept alive by common sense being delivered over to the public executioner to be tormented in a thousand ways."

And this criticism was written when Marie Antoinette was alive. Wake up, modern critics. Your criticisms have not advanced with the tremendous changes in music since 1793.

WHAT IS GENIUS?

Schopenhauer's definition of "inspiration" should be studied by all creative musicians:

"What is called the stirrings of genius, the hour of consecration, the moment of inspiration, is nothing but the liberation of the intellect, when the latter, for the time exempt from service to the will . . . is active all alone, of its own accord. . . . Then the intellect is of the greatest purity, and becomes the true mirror of the world. . . . In such moments, as it were, the soul of immortal works is begotten."

Ruskin declared that "there are no laws by which we can write Iliads."

Mozart explained his composition in this way: "What, you ask, is my method? . . . I do not myself know and can never find out. When I am in particularly good condition, perhaps riding in a carriage, or in a walk after a good meal, or in a sleepless night, then the thoughts come to me in a rush, and best of all. Whence and how—that I do not know and cannot learn. . . . All the finding and making only goes on in me as in a very vivid dream. . . . What now has thus come into being in this way, that I do not easily forget again, and is perhaps the best gift which the Lord God has given me."

Lavater's definition was: Who can produce what none can, has genius."

Stedman evolved the attached: "Genius lies in the doing of one thing, or many things, through power resulting from the unconscious action of the free intellect, in a manner unattainable by the conscious effort of ordinary men."

ELMAN, THE AMERICAN.

From the MUSICAL COURIER's San Francisco office comes an announcement of wide import, to the effect that Mischa Elman intends to make his home in America for the immediate future, as he sees no definite promise in time to come of cessation of war in Europe.

TRAINING THE MUSICAL MIND.

AN ambitious young woman who was anxious to come before the world as a song composer as surprised when her manuscripts were returned her on account of their many mistakes. She at ice set out to interview the publisher and to exhibit him all the theoretical orks she had read. The ublisher introduced her to ie examiner of manuscripts, who explained to the oung woman that the art of musical composition nnot be learned from the reading of theoretical ooks, but only by the long and tedious writing of ndreds of exercises to be corrected and explained a competent teacher.

It was this examiner of manuscripts who told us at in his opinion most of the compositions subitted to him showed more lack of musical educaon than lack of musical talent.

We can easily believe this statement, although we nnot think that many of the compositions show uch talent. Unless we are much mistaken, there e thousands of music students who believe that ie art of musical composition is almost entirely a atter of inspiration and genius. They recognize ie fact that even the greatest singers with the finest atural voices have to study many years. They now that Liszt, Rubinstein, Tausig, Lhevinne, auer, Gabrilowitsch, Samaroff, De Pachmann, odowsky and other pianists of world-wide fame ad to work like galley slaves to master their instruents. They have heard that Paganini nearly killed imself with incessant practice when a youth. Yet ey are content to rush into print with their own mmature work, trusting to their genius to supply hat their training has not given them. They seem o think the art of composition can be "picked up" y watching how other composers write. They do ot try to "pick up" the technic of Busoni, or of lesch, or of Kreisler, or of Thibaud, or of Burester by hearing those famous artists play.

Beethoven himself recognized that his preparation counterpoint had been none too thorough. In act, he was continually hampered by a lack of ease this apparently most mechanical branch of the omposer's art. Schubert, too, a composer of exraordinary natural facility, soon felt the limitations f his technical skill and was on the point of taking ssons from a contrapunist shortly before his death.

If Beethoven and Schubert felt the lack of thorugh training, why is it that so many lesser men do ot feel the same lack? The answer is, that the sser men have not the brains of a Beethoven and Schubert. Wordsworth has well expressed it in he lines:

> Minds that have nothing to confer
> Find little to perceive.

It is certain that minds which have no great usical message to deliver to the world are the last inds to perceive their own deficiencies. This is ot exactly the meaning that Wordsworth implied, ut it will serve our purpose for the present.

We do not care how much personal pride we hurt r how many patriotic corns we tread on, provided hat we can do some little good to the cause of merican music.

First of all, let us attack the school training of our oung people. It is not severe enough. There is oo much instruction and not enough education. We se those two words in their Latin sense—instruction meaning "to build in," or furnish, and education meaning "to draw out," to train the powers to action. The end and aim of some school teachers seems to be to find subjects of practical utility which can be learned as easily and as quickly as possible.

If a young man wanted to become an athlete he would find that the exertion of running a mile uphill and swimming across a swift stream would make him a stronger man than a Pullman ride to California or an ocean voyage to Bermuda. The man who says that running uphill and swimming swift rivers are of no use to him will never become an athlete. He may get more pleasure out of his comfortable trips, but he must pay the penalty of his luxury in flabby muscles and a short breath. When he attempts any physical exercise his puffing and his profuse perspiration tell him unmistakably that he is no athlete. The mind must likewise pay the penalty for its neglect of hard and long-continued study. We hear boys say that Latin and Greek are useless studies now. We reply that Latin and Greek always have been more or less useless, in the sense that the knowledge of them cannot be turned into cash. To the average boy their value lies only in the fact that they are difficult to learn. They are like the athlete's hill and stream, which require great exertion to make little progress.

Dr. J. Mortimer-Granville, in his little handbook on "Common Mind Troubles," says: "There is a marked tendency in modern education—and it increases each year—to neglect the training of minds. The subjects which were principally useful for purposes of mental development and exercise are being eliminated because they do not commend themselves to the commercial instinct of the day as producing marketable information. Greek, Latin, mathematics and the like are not possessed of a high value in the mart of commerce and they are therefore lightly estimated. . . . The young man bestows some thought on his muscular system—he trains his eye, cultivates his ear, and takes credit for prudence when he strives to develop the vigor and to foster the healthy growth of his body. Is it wise—nay, is it not rather the worst of folly and shortsightedness—to neglect the ordinary development of those higher powers which man possesses in a more exalted degree than any of the lower animals? Taking care of the body while the mind is neglected is the worst of failings—the most calamitous and the least excusable."

There are teachers who advocate the use of moving pictures in the schools because the pupils more easily remember what they see than what they read.

Of course we have no doubt that moving pictures of the right kind can be made of immense value to children and to adults as well. But they are a kind of mental candy which in no way strengthen the mind like the digestion of the strong meats of learning. And—worst of all—sometimes they load the memory without a corresponding exercise of the reasoning faculty. We find no fault with moving pictures, but we condemn the neglect of serious mental training.

In our opinion the musician ought to be particularly on his guard against the temptation to neglect hard study of subjects which have no relation to his art. It is easy for the composer to believe that logic and philosophy have no bearing on his art. They have no bearing on the art directly; but they have a powerful bearing on the mind that expresses itself through the art. We are not now writing for geniuses of the first class. They have their own peculiar systems. But we hope that we are writing for intelligent students who are anxious to improve. Let us remind them that though their minds are able to judge fairly accurately of their muscles, health and physical condition, they cannot accurately gauge their own capacity.

A scale cannot weigh itself and a mind can form but a vague estimate of its actual powers. It is reasonable, however, to believe that a long and careful training of the mind will work as many wonders as the training of the wrists and fingers works.

The weak logic, lame conclusions, haphazard thoughts without sequence, repetitions, omissions, inequalities in the workings of an untrained mind are as apparent to the trained thinker as the bungling finger and crude tone of the untrained pianist are to the expert master of the keyboard.

We are convinced that too many of our American composers fail more for the lack of proper mental training—both in technic and in logical thinking—than for the want of natural talent. If the jumble of styles, the juxtaposition of really fine and commonplace ideas, the irregularities of thematic development and the structural weaknesses of so many American compositions do not indicate inadequate mental training on the part of the composers, what do they indicate? Lack of talent? We cannot believe it.

"TOUTING FOR PUPILS."

UNDER the not over elegant heading of this article, London Musical News recently published its views on the subject of the various methods employed by teachers in order to secure pupils. After describing how much time and money are spent by the teacher in preparing himself by study for his future career, Musical News remarks aptly: "The problem is, how to make a start." The advice then follows that it is no good to sit down and wait for the pupils to troop into one's studio. "In one shape or another publicity is a necessity," continues Musical News; "the role of the modest violet is not likely to bring grist to the mill. It is necessary to advertise. This is expensive, but it must be borne, and what is more, it must be persevered with. Even if for a time the results seem incommensurate with the outlay, it is essential to keep on. Intermittent or timid advertising is simply a waste of money. If your financial results are limited, plan your advertising with a view to the longest possible continuance, for a small advertisement for a year is far better than a big one for a week or a month only."

Those are sensible words and echo what the MUSICAL COURIER so often has told musicians who find it difficult to understand why it is not sufficient merely to possess merit, in order to be brought to the front without any volition on one's own part. Such short-sighted folk seem always to forget that in order to apprise others of their merit they must in some way bring that merit to the attention of those they wish to apprise. This is not to be misconstrued into the suggestion that the meritorious one should advertise in the MUSICAL COURIER, "I have merit," but simply that he should notify students of his presence in the field and keep on notifying them so long and so continuously until they shall decide to give him a trial as a teacher. Should he gain notable results with any of his pupils, it would become part of his advertising to invite critical opinion on their performances and it would become the duty of the MUSICAL COURIER to send a representative to hear the pupils play and to make public report of the work accomplished by the teacher. That is the most legitimate form of advertising available for the teacher and the best in order to secure comparatively quick and profitable results.

Also, as Musical News points out, the teacher, if he is a player, may advertise himself by assisting at concerts or giving some of his own. The latter process usually is terrifyingly expensive, and if, through nervousness or inability on the part of the concert giver to encompass extraordinary performances, the concert should pass off without making any deep impression upon the audience and critics, the money will have been wasted and the enterprise more often than not result in doing the projector more harm than good. It should always be borne in mind that frequently because of temperamental or other reasons, a singer or player is not fitted to be a great public performer, but may, on the other hand, be an excellent and even a remarkable teacher.

"There is no loss of personal or professional dignity," adds Musical News, "in asking your friends

to recommend you." Of course not. But the friends will find the task many degrees easier if the teacher is an advertiser in the MUSICAL COURIER, for the potent seed then will have been sown and a few warm words of supplementary personal recommendation oftentimes cause it to sprout into successful fruition. No pupil likes to be asked with whom he is studying and after giving his teacher's name, hear the interrogator say: "I've never heard of him." After that happens a few times the pupil loses confidence in the ability of his teacher to make a name for himself, and begins to wonder as to the reason for the obscurity. In many cases such wonder is followed by the transference of allegiance (and fees) to some other and better known pedagogue.

Not to be conceited, too reserved, bumptious, malicious toward colleagues, are some of the "Don'ts" set forth by Musical News, and they should be well considered by teachers who wish to succeed. Disparagement of the efforts of others is a poor foundation on which to attempt to build one's own success.

Teachers are urged to ask a good fee if they are convinced that they are worth it, for, strange as it may appear, too low a price often is a deterrent in the case of prospective pupils, who, like the rest of the world, are prone to take most mortals at their own valuation. Keep a fixed price; do not be guided in your estimate by what you think your patrons are able or likely to pay.

Purposely underselling other teachers, sending out or distributing publicly clap-trap circulars, and making lavish and unrealizable promises to parents, rightly are condemned as unethical and unprofitable, for "in the long run people find out the mean and underhand man who goes behind his brethren's back."

The old, narrow views regarding advertising on the part of members of the musical profession have died out nearly altogether, for where one teacher flourished before, fifty now must find existence, and in the stress of competition and the myriad distractions offered to a hurrying world, only those of the fifty are considered who stand forth from the rank and file by bringing themselves to the attention of the persons whom they desire to reach.

There is nothing unethical in advertising; if a Paderewski, Sembrich, Kreisler, Gerardy, Schumann-Heink, Ysaye, Godowsky and many others of exalted rank advertise their art, why should a teacher feel any compunction about advertising his pedagogy? Fortunately, very few feel that way nowadays in America.

A QUESTION OF NEUTRALITY.

Scores of letters have been received from musicians containing expressions of opinion on the European war and espousing the cause of one country or condemning that of another. The writers of the missives evidently expected them to be published and some of them are aggrieved because their communications were not given space in these columns. It must be obvious to impartially inclined persons that the MUSICAL COURIER has every reason to abide by President Wilson's proclamation of neutrality in word and deed, and that even under other circumstances this publication is a paper for the dissemination of musical news and not a medium for the propaganda of political matters of any description. Letters on such subjects belong in the daily papers, and it is to them that we advise self appointed statesmen to address their polemical—and oftentimes well put and interesting—arguments and criticisms. The MUSICAL COURIER has no axe to grind in the present turmoil, except, possibly, to hope that the current unfortunate conditions may assist actively in the furtherance of the cause of American music and the swelling of the profits of American musicians.

CENTURY OPERA FOR CHICAGO.

As originally announced exclusively in the MUSICAL COURIER, the Century Opera Company will give performances in Chicago this season, the run to begin there November 23, when the New York activity of the company will cease until next spring, according to the present published plans of the Century management. The stay in Chicago is to last eight weeks. Owing to the new schedule, there will be some changes in the present repertoire of the organization during the remainder of its stay in New York. "Madame Butterfly," "Tales of Hoffmann," "Aida," "Boheme" and "Jewels of the Madonna" will be given prior to November 21 instead of "Faust," "Trovatore" and "Pagliacci," which had been announced for the first half of this winter.

It is reported that the Chicago board of directors will be made up of the same gentlemen who formed the board of directors of the Chicago Grand Opera Company and they will be the backers of the Century Opera Company while in Chicago.

Sargent Aborn, one of the directors of the Century Opera Company, was in Chicago last week for the purpose of arranging definite plans for the season there. "William Tell" or "Carmen" probably will be the opening bill.

Later engagements for the Century Opera in Philadelphia and Boston also are in prospect.

PHILHARMONIC INTACT.

The New York Philharmonic Orchestra is practically intact, as it has been fortunate enough to escape almost entirely the draft which European conditions have made on many of the musical bodies in America. Two members of the orchestra are serving in the French army, but the management has been able to fill their positions satisfactorily through the dissolution of the Chicago Opera. The music for the novelties announced to be performed by the Philharmonic Orchestra during the coming season was received here before war was declared, so that hardly any changes will be necessary in the contemplated programs. Subscription tickets now are being taken up rapidly and there is every indication that the Philharmonic season soon to begin will be one of the most successful in its history.

ANTI-AMERICAN SPIRIT.

If it is true that some of our music clubs which last year paid $400 and $500 for an artist's services, this season are willing to give only $75 or $100 "on account of the war," then such clubs are acting in an anti-American spirit, and far from helping our native art and artists to gain advantage from the present conditions, are setting them back permanently and fatally into a position from which they never had a better chance to escape than just now. To aid them, however, before all things practical encouragement is required on the part of the musical clubs that have profitable patronage to bestow. American musical clubs should be American in more than empty proclamation.

CHARLTON IS OPTIMISTIC.

According to Loudon Charlton, the manager, musical booking throughout the country is well under way, and in many instances completed, and the war is likely to have but little effect on local conditions here. The Charlton bureau has every reason for optimism, as all of its artists originally scheduled have announced their early arrival from Europe. They include Felice Lyne, Ossip Gabrilowitsch, Clara Clemens-Gabrilowitsch, Harold Bauer, who will make fifteen appearances with the Boston Symphony Orchestra; Tina Lerner, the Russian pianist; Ernest Hutcheson, pianist; Edmund Burke, baritone; Oscar Seagle, baritone; Mme. Hudson-Alexander, soprano; Marie Morrisey, contralto; Franc Rogers, baritone; Mme. Peroux-Williams, contralto; Jacques Thibaud, violinist; the Flonzale Quartet, and recitals by Mme. Gadski, Ethel Legiska, pianist, November 16; Paul Draper, tenor, November 17, and Victor Wittgenstein, pianist, November 20.

WITH US.

Some of the executants who are taking and wi take, an active part in the present musical season i America, and who returned safely to this countr within the past few weeks after escaping from th troublous lands of Europe, are: Leopold Stokowsk Olga Samaroff, Hannah Butler, Vida Llewellyr Louis Koemmenich, Rudolph Ganz, Morgan King ston, Kathleen Howard, Jan Sickesz, Johanna Gad ski, Eleanor Spencer, Alexander Bloch, Ernestin Schumann-Heink, Max Zach, Fannie Bloomfiel Zeisler, Alma Gluck, Adolf Tandler, Paul Stein dorff, Della Thal, Efrem Zimbalist, Victor Harris Henry Weldon, Wilhelm Middelschulte, Herber Sachs-Hirsch, Helen Stanley, Louis Siegel, Paul Alt house, Herbert Witherspoon, Karl Jörn, Dr. Wil liam C. Carl, Louise Gerard-Thiers, Theodore Spier ing, Anna Case, Frank Gittelson, Jeanne Jomelli Arthur Alexander, Arthur Hartmann, Joseph Gotsch, Oscar Seagle, Mrs. H. H. A. Beach, and others of equal importance.

OPERATIC SETTINGS.

Answering a correspondent who wishes to know whether "The Tempest," "King Lear," and "Amy Robsart" have been composed as operas, we reply that we know of eight operatic settings of "The Tempest," four of "King Lear," and four of "Amy Robsart." Incidental music was written to "The Tempest" by five composers, including Arne (1710-1778), Purcell (1658-1695), and Sir Arthur Sullivan, all of them English. Tschaikowsky did an orchestral fantasy on the same subject. Halevy's was one of the operas. Another was by an Italian composer named Caruso (1754-1822). Berlioz wrote a "King Lear" concert overture. Isadore de Lara, English by birth, composed one of the quartet of "Amy Robsart" operas. The same heroine figures in an opera by the late Bruno Oscar Klein, which he called "Kenilworth." It was produced at Hamburg some ten years or more ago.

JULIA CULP COMING.

Julia Culp, the lieder singer, has cabled her manager, Antonia Sawyer, of New York, that she will sail for America, October 24, on the steamship Noordam.

Alas!

[From "The Parable of the Rose, and Other Poems."]

My heart is sad with waiting, Love,
Waiting for thee.
My eyes are dim with watching, Love,
Watching for thee.
The sunlight fades, the night draws nigh,
The stars come forth in the clear sky,
I sit alone, alone and sigh,
Sighing for thee.

My heart is faint with longing, Love,
Longing for thee.
My eyes are worn with weeping, Love,
Weeping for thee.
The night-winds murmur as they pass,
Trailing thy name through the long grass,
My soul cries out, alas! alas!
Alas for me.

—Lyman Whitney Allen.



We Blush.

From the New York Staats-Zeitung of October 3:

"Leonard Liebling, of the MUSICAL COURIER, is a militant gentleman—he has a sharp tongue and a sharper pen. As a good American he observes the President's wish and is strictly neutral, at least outwardly, but no Kaiser or President can dictate to one's heart. And therefore Leonard Liebling is a pro-German (Deutschfreundlich) neutral, because blood is thicker than water.

"A Mr. Streman, one of the justly popular 'dear readers,' objects to a two-page illustrated article in the MUSICAL COURIER because it deals with the Kaiser. The objector observes: 'I owe allegiance to none of the countries at war, but I do despise that self laudatory spirit which seems to be a characteristic of the majority of the Germans. Nothing shows refinement more decidedly than letting others sing one's praises.'

"To the foregoing Leonard Liebling makes answer: 'The MUSICAL COURIER is in the same position as Mr. Streman in that it owes no allegiance to any of the countries at war, and that is why we cannot discuss the other particularizations in his letter except to say that we have met among the representatives of all nations individuals who exploit their own merits and are self laudatory. With profound regret we feel it our duty to state that many of those persons were Americans.'

"In addition to this amusing self-defence, there is also much other readable matter in the MUSICAL COURIER. For instance, the news that Fritz Kreisler was neither killed nor wounded, but is alive and kicking, and that he will leave Europe in time to keep his American concert engagements; that Rudolf Berger is fighting at the front while his wife, Marie Rappold, is a nurse; that Max Bruch has given up his Cambridge honors; likewise Hans Richter. . . .

"And finally a few jests of the kind that only Leonard Liebling knows how to contrive."

Then follows quotation of a couple of pleasantries contained in "Variations" last week, about English and French horns, dum dum bullets, etc.

Why We Blush.

We blush at those praises of the Staats-Zeitung which we think well deserved, but in honesty we cannot accept them all. We are pro-German, but also we are pro-French, and pro-English. We admit that we are neither pro nor con so far as Russia is concerned, and that is the really strange part of the matter, for if "blood is thicker than water," we should incline to the land of the very Little Father, as that is the domain from which our ancestors sprang. Our very much alive paternal progenitor, who boasts of sixty-eight busy years, and is an enthusiastic New York resident, was born of a Russian father and a German mother, in the city of Posen, which had strong Polish affiliations in 1846. Our grandfather's name was Malakoff, but when for political reasons he moved to Posen, in Prussia, he changed his appellation to the German sounding one which his family now bears. Our revered mother was born in Warsaw and came of the clan of de Perkiewicz, a Polish-French Greek Catholic family there. Her parents and the parents of our father later settled in Berlin, and there the children grew up. In Posen, our father was the schoolmate of Moszkowski and the two Scharwenkas and the boyhood language of the quartet was Polish.

Now that the fever of confession is full upon us, we would add that early in life our father and mother came to America, and it was in New York that we were born, receiving training here in reading, writing and boxing, and later studying billiards, poker and music for some six years in Germany, England and France.

What Are We?

For the foregoing reasons we are at a loss to discover our true nationality, just as we are at a loss to determine our real religion, for in addition to the Greek Catholicism of our mother, our family boasts also Hebraic and Protestant strains on the paternal side. We never have been baptized, christened, ordained, or even invited into any sect or faith. We never have been to the Sunday school of any denomination and we cannot recite offhand any prayer in any language or religion. However, as a dilletante we have delved into the Bible and also into the Koran and the Talmud, and we respect them all.

Our lack of formal religion had practical exemplification in Berlin many years ago when, after a two years' stay, we were bidden to register there formally and to pay a church tax. "Religion, please?" asked the recorder. "None," we replied. "That is not accepted as an answer," was the dictum; "you must belong to one of the accepted denominations and pay a tax to the church you acknowledge." "Which is the cheapest?" we asked.



MUSICAL EARS.
1, Massenet; 2, Weingartner; 3, Hubay; 4, Debussy; 5, D'Albert; 6, Siegfried Wagner; 7, Saint-Saëns; 8, Richard Strauss.

(An ethnological student to whom we related the incident many years afterward insisted that our query showed the undeniable commercial influence of the Semitic line of our family.)

To make the confusion quite complete we wedded a Lutheran, and our daughter is entered in the records of the little ivy covered church at Larchmont, N. Y., as an Episcopalian. Can any one solve the puzzle? We can't.

Deutschfreundlich? Yes. But not unfreundlich to the others. We deplore the war. We believe that each of the belligerents has at least one good reason for fighting. And, furthermore, we do not think it important to find out who started the war. What we wish to know is, who will end it?

Last Stand.

The foregoing remarks were torn from us not only by the compliment of the Staats-Zeitung, but also because of many previous mistakes concerning our nationality. We wish to be called American, as we have the same basic right to be President as any other native citizen of this republic. We must be considered a rare bird, however, in that we belong to those few resident New Yorkers who were born in this city.

Mass Formations.

Triple Alliance—Bach, Beethoven, Brahms.
Triple Entente—Strauss, Schönberg, Stravinsky.

Where Are War's Horrors?

As we write, a steam calliope mounted on an auto truck, comes tearing and tootling down Fifth avenue, past the windows of our office sanctum. The contraption carries a sign advertising a deep sea diver who is appearing this week at a local vaudeville theatre. Every once in a while we are reminded that although we light our streets by electricity, build skyscrapers and now brew drinkable coffee, we are not so many years removed from being the country which Dickens described so feelingly in his American observations.

Disinterested Patriotism.

The following appeared recently in the London Times:

"To Preparatory School Masters.—Clergyman's daughter (A. R. C. M., Solo Piano) would gladly hold post (retaining only half fees) for able-bodied Music Master who will go and fight for his country; highest testimonials.—Marston, Icomb, Stow-on-the-Wold.

War Time Pleasantry.

From the London Globe is this:

Erratum :The headline "German Music Not Banned" should read "German Band Not Music."

Up to Date.

The Omaha, Neb., Conservatory of Music and Art sends out a prospectus in which we read that the institution has a department of theory that teaches, among other things, "Cannon and Fugue."

CARUSO AND ODOL.

Signor Enrico Caruso, the possessor of the finest voice in the world, has favoured the manufacturers of Odol with testimony of his appreciation of their preparation. Odol takes care of Caruso's teeth, mouth, and throat, and he is not averse to saying so. On a previous visit to London he wrote:—

"I have long known Odol, and always use it with delight, for I find it an excellent preservative for the teeth, and splendid for endowing the breath with delightful fragrance."



With this came a clever little sketch of himself by himself. What more can be said for the World's dentifrice than that by cleansing Caruso's mouth and refreshing his throat, it helps to produce and preserve the most exquisite tenor voice ever heard?

Caruso's Doing It.

On this page is the reproduction of an advertisement taken from the London Standard. If Mary Garden advertises perfume, Melba endorses a recipe for peaches, and Manuel Garcia, Wagner and Chopin lend their names to cigars, why should Caruso hesitate to express his honest opinion of a tooth wash?

Timely Reading.

Have you ever read "Two Friends," the little story by De Maupassant about the pair of chums who went fishing for gudgeon on a bright January morning before the Paris fortifications and never returned? It is a real thriller and peculiarly appropriate just now when the German guns are roaring on French soil and all the belligerent nations seem to have developed an insensate desire to discover and destroy hostile spies. Another hair-raising war story by De Maupassant is called "Saint Anthony," and deals with the surreptitious murder of a soldier carried out in fiendish fashion. As one of the tales pictures German barbarity and the other illustrates French cruelty, you may safely read them both without endangering your neutrality.

Mammoth Music.

The "largest organ in the world" pops up at various times in different places. Why does not some enterprising piano house build the largest piano in the world? What a splendid advertisement that would be. The largest violin in the world may be seen in any orchestra; it is a double bass.

An Ear for Music.

Dr. Birman-Bera, of London, for many years has been engaged in the laudable attempt to discover the connection between the outward shape of the ear and the musical talents of its possessor. Now the Doctor announces that there is no connection whatever; that, in fact, even persons with abnormally shaped ears may hope to be possessed of musical gifts. The only definite demarcations established by the scientist were that composers as a rule have almost vertical ear drums, while musicians who are not composers own ear drums that vary sharply from the vertical to the oblique. On this page are shown illustrations of the ears of six well known musical persons.

A Neutral Banquet.

For the banquets this season of the Musicians' Club and the Bohemians, which number among their members repre-

sentatives of many nationalities, we submit the following compromise menu:

Caviar Astrakhan.
Bismarck Herring. Kieler Sprotten.
Purée Mongole.
English Sole, á la Marguéry. Sauce Tartare.
Bermuda Potatoes.
Spanish Onions. Brussels Sprouts.
Asparagus, Hollandaise.
English Mutton Chop with French Mushrooms.
Salade Romaine.
Ice Cream Napolitaine.
Camembert, Roquefort, Swiss Cheese,
Limburger.
Rhine Wine. Veuve Cliquot. Kümmel Russe.
Café Turque.
Havana Perfectos. Egyptian Cigarettes.

Only a Few of Us.

From the Music Student: "The really great writers on music in this country (or in any) are not a large body."

LEONARD LIEBLING.

Martha S. Steele at Asbury Park.

During the past summer Martha S. Steele, the Pittsburgh contralto, whose remarkable voice has won for her more than local fame, sang a number of times in Asbury Park. Visitors at the summer resort were much impressed by the beauty of her voice and the thoughtfulness of her interpretations, as is evinced by the following criticisms, taken from some of the newspapers there:

Martha Steele, the contralto, made a decided impression. It was her first appearance in Ocean Grove at a concert, but not her last. She has a deep, rich voice and a remarkable range.—Asbury Park Morning Press.

Martha Steele, contralto, who appeared last week at the Ocean Grove Auditorium, will sing her last concert at the Arcade in Asbury Park this evening. Mrs. Steele, who possesses a fine contralto voice, sang at the Auditorium last Tuesday and Friday nights, and on the latter evening at a reception given by Mrs. B. S. Keator, at her home in Asbury Park. Mrs. Steele was engaged after her successful appearances at the Ocean Grove Auditorium.—Ocean Grove Times.

After her appearance at the Arcade, where she was heard in the numbers, aria from "Nadeschda," "Oh! My Heart Is Weary," "At Dawning" by Cadman, and "The Eagle" by Frank Schaefer, the Asbury Park Press had the following to say of her work on this occasion:

Mrs. Martha Steele sang excellently, the orchestra furnishing good effect.

Among all the critiques of her work, Mrs. Steele is particularly proud of one by Charles Wakefield Cadman, the composer, who said:

Mrs. Steele has given eminent satisfaction in her interpretation of my compositions. She has a voice of rich quality and handles it in a musicianly way.

A Denver Girl Visits New York.

Grace McDonough, well known in musical circles of Denver, Col., is visiting relatives and friends in the East, and is at present the guest of Mrs. Frank E. Jago, 400 Convent avenue, New York City. Miss McDonough, her father, Frank McDonough, a well known Denver attorney, her mother and brother made the trip from the Rocky Mountain metropolis to the Atlantic coast in an automobile, taking in the White Mountains and other New England points en route to New York.

Miss McDonough will return home in November by rail, her parents and brother having already motored back.

Eleanor Painter in Operetta.

Andreas Dippel announces the engagement of Eleanor Painter as the prima donna for "The Lilac Domino," the French operetta, which will be produced at the Forty-fourth Street Theatre the week of October 19. Miss Painter recently terminated an engagement covering two seasons at the Charlottenburg Opera (Berlin), as MUSICAL COURIER readers know.

Florence Hardeman Here.

Florence Hardeman, the American violinist, has returned from Europe, and will remain in America this season, fulfilling concert engagements. Miss Hardeman was in Dresden, studying with Professor Auer, when the war broke out. At present she is visiting her home city, Cincinnati.

Loretta del Vallé Coming to America.

Loretta del Vallé, the coloratura soprano, who will be heard in America for the first time this season, will arrive in New York about the middle of this month. Mme. del Vallé will be under the management of Antonia Sawyer.

WALTER HENRY HALL TO CONDUCT NEW YORK MOZART SOCIETY.

This Organization Announces Dates of Concerts and Artists Who Will Appear.

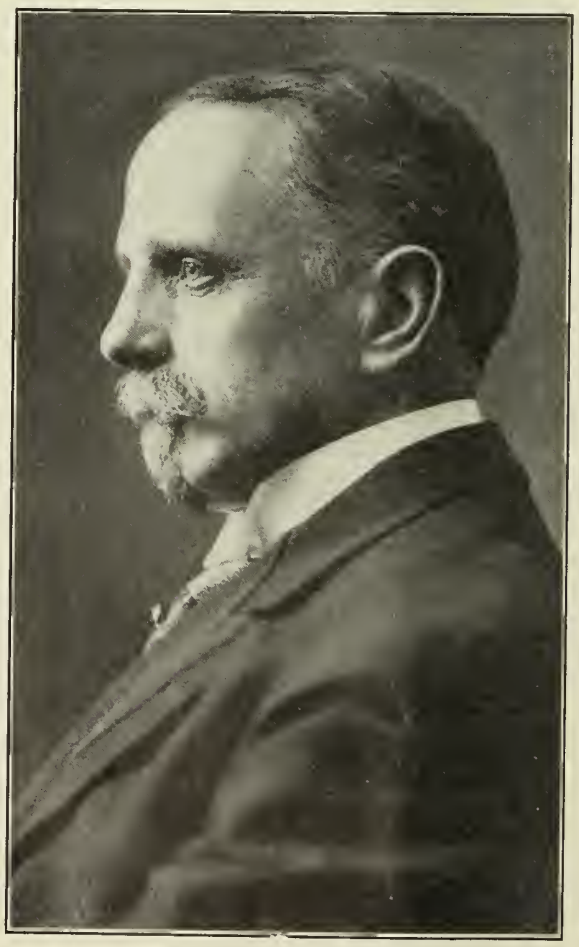
Walter Henry Hall has been appointed director of the New York Mozart Society. Mr. Hall is already well known in this city, but a brief sketch of his career will, upon this occasion, not be out of place.

He was educated at the Royal Academy of Music at London, where he spent four years, at the time when



MRS. NOBLE McCONNELL,
President New York Mozart Society.

George MacFarren was dean. He founded two choral societies during his student years, and was so successful that when he left London there were one hundred and sixty



WALTER HENRY HALL.

applicants for membership in one of them. Mr. Hall was only twenty-one years old when he left England.

For six years he held the position of organist and choir master at St. Luke's Church, Germantown (Philadelphia), Pa. From there he removed to St. Peter's Church, Albany, N. Y., which position he held for two years. He became known in New York through his position as organist and choirmaster at St. James' Church. He held this position for seventeen years, and resigned only when appointed to the chair of choral music in Columbia University.

Previous to this time he had already conducted the University Chorus for about five years, and his work there was so successful that the chair of choral music was founded and he entered upon his duties in the fall of 1913. Twenty-one years ago Mr. Hall founded the Brooklyn Oratorio Society and the success of this society under his baton is well known.

They gave the first production in America of Elgar's "King Olaf" and of Henschel's "Requiem," which was given two performances, one under the direction of Mr. Hall and the other under the direction of the composer. Among other great works that have been given by that society may be mentioned Liszt's "St. Elizabeth." Mr. Hall also held for nine years the position of conductor of the Musurgia, the famous male chorus, and held this position until the society discontinued its public concerts.

To Dr. James C. Egbert is due the idea of the present work which Mr. Hall is doing at Columbia. Dr. Egbert developed the summer school system at Columbia so that the attendance at this summer school has increased from five hundred to over five thousand. Under his capable management also, the extension work of the university has developed, and this extension work makes it possible for students in nearby towns to receive their university education, at least in part, without coming to New York at all. The chorus was originally started in connection with the summer school work, and two concerts were given the first summer. Dr. Egbert then conceived the idea of having regular choral music at the university, and in connection with the university extension work, and it is now so arranged that choruses in small suburban districts around and about New York can be furnished with a conductor and music free of charge, thus being rid of the two principal expenses which an amateur chorus has to meet.

The Mozart Society's music season, which Mr. Hall will have in charge, includes six musicales to be given in the North and East ball rooms of the Hotel Astor on November 7, December 5, January 2, February 6, March 6 and April. Among the artists appearing at the afternoon musicales this season are: Frances Alda, Caryl Bensel, William Hinshaw, Gutia Casini, Frank La Forge, Anna Case, Christine Miller, Carl Flesch, Horatio Connell, Charles Gilbert Spross, Pasquale Amato. Three evening concerts will be given in the grand ball room on December 16, February 24, and April 21. Among the artists appearing at the evening concerts are Emmy Destinn, Frieda Hempel and Alice Nielsen.

COLUMBUS NOTES.

Columbus, Ohio, September 24, 1914.

The reports read at the first meeting of the active members of the Women's Music Club last Tuesday show that the list of associate members for this season will equal that of last year, when every available seat was sold. The club offers the following artists: Olive Fremstad, Julia Culp, Coenraad V. Bos, Katharine Goodson, Jenny Dufau, Francis Ingram, Marcian Thalberg, Leopold Kramer, Cincinnati Symphony Orchestra, Minneapolis Symphony and the Philharmonic Society of New York. The usual six matinee concerts by active members of the club, assisted by a guest artist, will be given, the guests being Lena Palmer, pianist, representing the Cincinnati Conservatory of Music; Georgianna Diffenbach, pianist, representing the Women's Music Club, of Dayton; Mrs. Clement Baxter, soprano, representing the Women's Music Club, of Lima, and the Trinity Boys' Choir, Karl Hoenig, director. "The Messiah" is to be given on the evening of December 29, by the Music Club Choir, Robert W. Roberts, director. Fourteen free organ recitals will be given to the public on Sunday afternoons during the winter by leading organists and vocalists of the city.

A very interesting series of concerts has been announced by Kate M. Lacey, a local manager, who offers the following attractions: Mme. Schumann-Heink, Alma Gluck, Alice Verlet, Helen Ware, Anna Pavlowa, John McCormack, Willy Burmester, Rudolph Ganz, and the New York Symphony Orchestra. The advance sale of seats for this course has been very gratifying.

EMILY CHURCH BENHAM.

Kasner to Appear with Anna Case.

Jacques Kasner, the violonist, will assist Anna Case, the Metropolitan Opera soprano, in a recital at Summerville, N. J., on Friday evening, October 9.

Florence Austin's Success in Maine.

A telegram from Bangor tells of the brilliant success won last Saturday afternoon, October 3, by Florence Austin, the violinist, at the Maine Music Festival.

NEBRASKA CAPITAL RENEWS MUSICAL LIFE.

Various Musical Institutions Open Under Favorable Auspices—Innovation in State Fair Music.

Lincoln, Neb., September 23, 1914.

Judging from the appearance of the registration rooms of the various schools and universities of Lincoln, the season 1914-15 will be one of unusual importance from a musical standpoint. A number of new teachers will co-operate with the established teaching corps and all report splendid indications for a prosperous year. Many students are returning to school after an absence of a year or two. Crop conditions very materially affect the school attendance in Nebraska, which is the case everywhere, and this year's big crop is being felt decidedly this fall.

Music at the State Fair.

Some musicians were a little sceptical this year concerning the musical condition at the Nebraska State Fair, due to the change from Liberati's Band to Patrick Conway's organization, of New York. For years Liberati and his band have held full sway each fall, but the most sanguine hopes were realized from the very first appearance of Conway's Band. Regardless of weather huge crowds flocked to the grounds and the large auditorium was barely big enough to seat the people.

A number of bands from different sections of the State were also on the grounds and played in the various buildings.

University School of Music.

The twenty-first year of the University School of Music opened with a splendid registration of both old and new students. The faculty as it stands now is: Willard Kimball, director; piano, Sidney Silber, Mrs. Will Owen Jones, Lura Schuler Smith, J. Frank Frysinger, Marjorie Anderson, Arvid Samuelson, Louise Zumwinkel, Lucy Haywood, Hazel Kinscella, Ruth Pilcher, Katherine Kimball, Ruth Bagnell, Alleyne Archibald; piano for children (south branch at Twentieth and D streets), Carrie W. Pettis, Marguerite Klinker, Ruth Pilcher; pipe organ, J. Frank Frysinger, Helen Burns; voice, Howard Kirkpatrick, Charles F. H. Mills, Lillian Helms Polley, Edith Lucile Robbins, Vera A. Upton, Lulu Carnes, Jude Deyo, Elizabeth Bonnell; violin, Carl Frederick Steckelberg, A. Loeb, Charles Jiran; cello, A. Loeb; cornet and trombone, Stephen Jelinek; flute, clarinet and saxaphone, Rex Elton Fair; public school music, Charles H. Miller; theoretical department, John M. Rosborough, Howard Kirkpatrick, Charles F. H. Mills, Clare B. Cornell, Lucy Haywood; piano tuning, A. J. Morley; dramatic art, John T. Prince, Clauddie C. Townsend.

Professor Kimball has been playing the organ at the First Congregational Church this summer in the absence of Carrie Raymond.

Carl Frederick Steckelberg reports a large class of violin students for the fall term. A number of his pupils have "made good" during the summer months in concert and Chautauqua work.

An informal reception to all students will be given by the members of the faculty Thursday evening, September 24.

Molzer Violin School.

August Molzer, of the Molzer Violin School, reports a number of talented pupils who have enrolled for the coming year.

The success of his pupil, Lillian Cinberg, who has just returned from a tour of twelve weeks' Chautauqua work, has been most pronounced. She played throughout Montana, Wyoming, Iowa, Missouri and Kansas, and glowing reports of her playing are coming in from all sides.

Another pupil who has made a good record is Edith Hockerson, who played through a number of Western States in a concert tour.

Mrs. Molzer has been engaged to play on Sunday nights at the Lyric for Dr. Wharton's congregation in company with Miss Eiche, violoncello, and Miss Burlingham, piano. The playing of this trio last year proved a great attraction.

Mr. Molzer plays two solos each Sunday at All Soul's Church (Unitarian) and has been re-engaged for the coming year. He will play a fine program of violin numbers at the first meeting of the Matinee Musicale, October 5.

Cotner University School of Music.

Edward S. Luce, the new dean of music at Cotner, reports great interest manifested in every department. The orchestra has been organized and promises some good things soon. Mr. Luce will have charge of the church music and is planning for a large chorus choir capable of doing oratorio work.

Mrs. E. S. Luce entertained the members of the Eastern Star of East Lincoln with a musicale of English, Scotch and Irish ballads at the residence of Mrs. Campbell, September 15.

At the home of Chancellor Oeschger, the Women's Educational Council gave a reception and tea at which Mrs. Luce sang a group of songs by the American composers, Mrs. H. H. A. Beach and Dudley Buck. Miss Jeffers, the new teacher of expression, delighted all with her readings.

Charlotte Comerford, of Chicago, a pupil of Mr. and Mrs. Luce, has been giving a series of song recitals with marked success. In South Dakota she sang at Rapid City, Hot Springs, Sylvan Lake and Spearfish. She has a well developed contralto voice of much power and beauty and makes a most attractive stage appearance. She expects to come to Cotner for senior work in music.

Lincoln Musical College.

The slogan of this school of music is, "The artist's way, take a lesson every day."

President Rhine speaks enthusiastically of the prospects for the season, the enrollment being double that of last year. The faculty is the same as last year with the addition of the pianist, Earnest L. Harrison, who gave a brilliant recital last year at his graduation under Mr. Kremer.

A concert will be given early in October at Curtice Hall by members of this college.

Wesleyan Conservatory.

The attendance at Wesleyan is very gratifying, being considerably above that of last season. Mr. Movius has returned to his duties at the head of the vocal department after a year of singing and teaching in Germany.

Konrad Kriedemann, pianist, played a number of his own compositions at the chapel hour, Friday morning. Mr. Kriedemann is at the head of the piano department.

The personnel of the male quartet this year is Messrs. Gettys, Moore, Harper and Bartley, and they are planning a series of concerts for the near future. They constitute also an instrumental quartet playing cornets, alto and trombone. Mr. Gettys is business manager for this organization.

Clara Mills, of the piano department, spent the summer coaching at the American Conservatory, Chicago.

Mr. Karns has charge of violin, orchestra and chorus, and Mr. McGrew, cornetist, directs the band

State University.

Carrie B. Raymond has returned from her summer's outing on Mandeline Island in Lake Superior, and has some interesting plans for the winter. As usual, they are of a high educational value, the principal feature being the presentation of the nine symphonies by Beethoven, one each month. "St. John's Eve," the Halloween cantata, is to be arranged for October 30, while at the Christmas season a program of carols will be sung. After Christmas the folksongs of all nations will be studied.

Lincoln Notes.

The Aller-Beach Concert Company toured the Western States for eleven weeks, having given concerts in Nebraska, Colorado, Utah, Idaho, Wyoming and Montana Most flattering are the reports from this trip which ended in a journey through Yellowstone Park.

A reception was tendered Mme. Cosgrove by her students in Curtice Hall, September 18. It was a delightful affair—with autumn settings. The punch bowl was presided over by charming young ladies exquisitely gowned.

An impromptu program was presented and the Musical Courier correspondent was fortunate in hearing songs by Irene Fleming Thurn, Grace Greenwood Gore and the Misses Emery and Wagner.

The first meeting of the Matinee Musicale will be on the afternoon of October 5, when an artist's recital will be given by Bryde Wave Whitcomb, dramatic soprano, and August Molzer, violinist.

Hazel Kinscella will present a historical piano program in costume at the opening meeting of the Woman's Club next month. This promises to be one of the treats of the year.

A very interesting letter was recently received by Miss Kinscella from Helen Joseffy, daughter of the famous pianist, Rafael Joseffy, telling of the renewed health of this noted master. Miss Joseffy says her father will probably teach a little this season. This is indeed welcome news in the musical circles.

Elizabeth Eastwood Luce.

Frank King Clark Dead.

As the Musical Courier goes to press the cable brings the news of the death, in Berlin on October 5, of Frank King Clark, the American vocal teacher, who succumbed to an attack of cerebrospinal meningitis. Mr. Clark's serious illness at Lucerne, Switzerland, already had been reported in this paper.

Francis Rogers' New York Recital.

Francis Rogers, the baritone, assisted by Isidore Luckstone, will give a song recital at the Little Theatre, Thursday afternoon, November 12.

WASHINGTON EVENTS.

Musical Course on New School Curriculum—Managers Announce Attractions—Capital City Musicians Return from Vacations—College of Music Opens.

'Phone, North 935,
1619 R Street,
Washington, D. C., September 18, 1914.

Music will be one of the principal studies at the new Bonne Femme Seminary which has just opened here in Washington. The head of the musical department is no less a musician than Sam Fabian, assisted by Frank Norris Jones, pianist, and Helen Howe, who will be in charge of the vocal department.

Attractions for Season Announced.

Katie Wilson-Greene, manageress, announces a long list of attractions for this winter, which includes the Boston Symphony Orchestra booked for November 20, with a well known soloist. Pasquale Amato, Mme. Schumann-Heink, Ada Sassoli, Josef Hofmann, Louise Homer, Alma Gluck, Efrem Zimbalist, and many others will appear also.

T. Arthur Smith, Washington's other local manager, also has a prospective list of notables, the Flonzaley Quartet leading the list.

New President for Local College.

S. M. Fabian, the new president of the Washington College of Music, has taken charge this week, the school opening with a somewhat augmented list of advanced pupils. Mr. Fabian's artist-pupil, Frank Norris Jones, is the new vice president and assistant piano teacher.

Musicians Return Home.

Mme. Josef Kaspar with her son, Henry Kaspar, and the large party Mme. Kaspar was chaperoning in Europe, have returned home without any undue accident, due to the large acquaintanceship and many friends she has abroad. Mme. Kaspar is now resting at the summer home of the Kaspars, Mt. Salvat, near Bluemont, Va., while Henry Kaspar is busy preparing for his opening recital at Forest Glen Seminary. This past summer Mr. Kaspar has been coaching under Tobias Mathay, of London. In writing of the Kaspar family one must pause and give special stress to given names, for they are numerous, and each and every one talented in his or her own particular way.

The many friends of that young and serious piano student, Katherine McNeal, will be glad to hear of her safe arrival in Washington from Berlin, after seemingly being lost for some weeks on the other side.

Susanne Oldberg will return from New York this week where she has been with friends for some time. It is to be hoped that Mrs. Oldberg will resume her classes in her Belasco studio, as well as the charming series of Sunday afternoon musicales which proved popular last year.

Helen Donohue DeYo, soprano of St. Margaret's Church, who has been spending her vacation in New York and the seashore, has returned home, and last Sunday evening gave a program of song at the Tent Church service.

It is next to impossible to report all those coming home from day to day from delightful vacations, but note should be made of the return of Otto Torney Simon and Mrs. Simon, and Felix Garziglia and Mrs. Garziglia, from Europe. Mr. and Mrs. Garziglia have, as usual, spent their summer at the home of Mr. Garziglia's parents, at Nice, France, while Mr. and Mrs. Simon devoted the greater part of their time to completing programs for the season of the Motet Choral Society, of which Mr. Simon is director.

Marie von Unschuld, pianist and head of the University of Music, has returned from a midsummer tour of the West with a pocketful of intensely interesting and enthusiastic press notices of the work accomplished. Mme. von Unschuld will be busy for some weeks here in Washington with the opening of the winter classes at the University of Music.

Mrs. Henry White, organist, and her daughter, Margaret White, who have been on a visit to Minneapolis, are among the many musicians returning to their homes for the winter. Others who returned to Washington last week are Marguerite Howard, a former soloist at St. Stephen's Catholic Church; Francis Somerville, organist at the Rhode Island Avenue M. P. Church, and Marie Hansen, who has been under the instruction of Ernest Hutcheson during July and August, at Chautauqua, N. Y. Dick Root.

Lhevinne Coming.

A telegram received by Loudon Charlton, manager of Josef Lhevinne, the pianist, reads as follows:

"Am safe in Wannsee. Germans most kind. Am free to leave the country.

"(Signed) Josef Lhevinne."

Lhevinne's American tour will begin in December.

CHICAGO WOMEN'S MUSICAL CLUB HOLDS OPENING RECEPTION.

Five Hundred Invitations Issued—Addresses and Music Make Up Interesting Program—Announcements for the Season in Middle West Metropolis.

Chicago, Ill., October 3, 1914.

A new chapter was added to the musical history of Chicago on Thursday, October 1, when the Chicago Women's Musical Club held its opening reception in the Francis I room of the Congress Hotel. This new club was organized at the close of last spring and already has a membership numbering 175. Its mission is to satisfy a long felt need in this vast city—a club in which musicians and music lovers may come together in closer affiliation. There are three separate memberships, making the field of action large and unlimited—active, associate and student membership—the latter a long neglected necessity in the music world, whereby a student may be assisted and protected in this big community.

The opening reception, to which five hundred invitations were extended, was in charge of Mrs. Edwin Peifer and Mrs. Fred Meadows. The program was prepared by Mrs. Louis Yager, chairman. Following the reception a number of prominent Chicago women gave addresses appropriate to the occasion, and the musical program was rendered by Georgia Kober, pianist; Mabel Corlew Smidt, soprano, and Marie Ludwig, pianist. The officers in whose able hands this club has been slowly but surely shaping a promising destiny are Eleanore Capps-Hostler, president; Mrs. Harrison Wells, first vice-president; Mrs. Louis Yager, second vice-president; Mrs. A. G. Ireland, recording secreary; Ruby Babler, corresponding secreary; Mrs. Fred L. Rossbach, treasurer.

HARRY WEISBACH WITH JEANETTE LOUDON STUDIOS.

Harry Weisbach, concertmaster of the Chicago Symphony Orchestra, has been engaged by Jeanette Loudon to head an ensemble class at the Jeanette Loudon Studios in the Fine Arts Building. The name of Mr. Weisbach added to the list of prominent musicians already secured for the Jeanette Loudon Studios presages well for a most successful season at the studios, so well directed by Miss Loudon, who, as ever heads the piano department.

PAUL ALTHOUSE AND THEODORE HARRISON WITH APOLLOS.

Paul Althouse, tenor, and Theodore Harrison, bass, of New York, have been engaged as soloists for the forthcoming performance of Elgar's choral work, "Caractacus," to be given by the Apollo Musical Club, Sunday afternoon, October 18, at the Auditorium Theatre. Mr. Althouse will be remembered as having sung at the Evanston Festival two years ago and this will be Mr. Harrison's first appearance in Chicago, although he has appeared in nearly all the other principal cities of the country.

CHICAGO MUSICAL COLLEGE SATURDAY MORNING RECITALS.

The first Saturday morning recitals of the season under the auspices of the Chicago Musical College took place on Saturday morning, October 3 in the Ziegfeld Theatre. Karl Reckzeh, a member of the piano department of the faculty, played a recital program of special interest. Immediately preceding Mr. Reckzeh's recital, Felix Borowski, the well known instructor and critic on the Chicago Herald, began his series of history of music lectures with a talk on "Primitive Music." At the next recital on Saturday morning, October 10, Mr. Borowski will lecture on "Music of Ancient Egypt."

GREETINGS FROM ALMA VOEDISCH.

This office acknowledges post card greetings mailed from Juarez, Mexico, by Alma Voedisch, who will return to Chicago very shortly after having had a pleasant and successful trip.

GADSKI TO OPEN F. WIGHT NEUMANN'S SEASON.

Johanna Gadski, soprano of the Metropolitan Opera Company, New York, who will open the concert season of F. Wight Neumann at the Illinois Theatre, Sunday afternoon, October 18, passed through Chicago this week on her way to the Pacific Coast. Her program for the Chicago recital will comprise songs by Schumann, Schubert, Franz, Wagner, Brahms, Taubert, Strauss, and a group of songs by English composers.

RACHEL BUSEY KINSOLVING'S SERIES.

Rachel Busey Kinsolving announces a series of musical mornings at the Woman's Club of Evanston, Ill. The series will be opened on Tuesday morning, October 20, by Florence Hinkle, soprano, and Reinald Werrenrath, baritone. The next musicale will take place on Tuesday, November 17, when Helen Stanley, soprano, will give a song recital. The third program, on Tuesday morning, December 15, will be furnished by Efrem Zimbalist, violinist, and the last one will take place on Tuesday morning, January 19, when Josef Lhevinne, pianist, and Lambert Murphy, tenor, will be heard.

GRABEL'S BAND OPENS SEASON.

Grabel's Orchestral Band, under the direction of V. J. Grabel and assisted by Reinald Werrenrath, baritone, officially opened the 1914 season with a concert given at Orchestra Hall on Friday evening, October 2. A review of this concert is deferred until the next issue of the MUSICAL COURIER.

ARTHUR MIDDLETON SINGS AT OAK PARK.

Arthur Middleton, basso, of New York, gave a song recital in Oak Park last week. The recital was well attended and the singer, as ever, won the approval of a large and appreciative audience.

BRIGGS BUREAU OF UNIVERSITY EXTENSION.

The business which has been conducted under the name of the Briggs Musical Bureau has been reorganized on a more extensive scale and the name to be used in the future is the Briggs Bureau of University Extension. There will be no curtailment of concert, recital and oratorio bookings, but additional work will be undertaken for the purpose of booking complete courses and courses in large cities, requiring lecturers of international renown and literary celebrities. This will widen the sphere and scope of the work in booking by creating more opportunities of high grade musical artists, and while lyceum work will not be undertaken by the Briggs Bureau of University Extension, the lyceum companies of the lesser class will be displaced by many of the soloists of the Briggs Bureau.

The feature artists will be more limited and will appear under the name "Concert Direction Ernest Briggs," and at the head of the list will appear the Chicago Sunday Evening Club with its fine quartet, consisting of Mabel Sharp Herdien, soprano; Rose Lutiger Gannon, contralto; John Miller, tenor, and Gustav Holmquist, baritone, and Edgar Nelson, pianist and organist. The organization consists of one hundred members and it will arrange to fill concert engagements during the coming season.

The offices of the Briggs Bureau of University Extension will be, as before, at Steinway Hall, and headquarters for the Ernest Briggs Concert Direction have been established on the tenth floor of the Auditorium Building.

The Metropolitan Artists' Series will be under the management of the Briggs Bureau of University Extension.

METROPOLITAN ARTISTS' SERIES.

The Metropolitan Artists' Series will open at the Fine Arts Theatre, on October 18 with Virginia Thomson, contralto, and George Riecks, pianist. Miss Thomson has made a success in New York, Baltimore and other Eastern points in opera and recital, and Mr. Riecks has achieved his greatest success in the Northwest as a solo pianist. On November 15 Helen Bright Bengel, the Chicago contralto, who is a member of the Brahms Quartet, will give a recital, assisted by Ethel B. Russell, pianist. The dates in December will be notable for the appearance of Willard Flint, basso, who has established a brilliant record by receiving ten consecutive engagements from the Handel and Haydn Society and Boston Symphony Orchestra, of Boston.

The first date in 1915 will be the Chicago debut of Alma Hays Reed, soprano. Mrs. Reed has toured extensively throughout the Central West, but has not yet made her Chicago appearance. In February, Ethelynde Smith, who made a success in the series last year, has been re-engaged and on this occasion she will not give her program of American women composers, which was presented last year, but will present a miscellaneous program of the best



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compositions by modern composers. In March, Irma Seydel, the young violinist who has attained the record of a successful series of orchestra appearances in Europe and America at the early age of eighteen will make her Chicago debut. With Miss Seydel there will appear in joint recital Edith Castle, contralto, of Boston.

Bush Conservatory Notes.

The fall term of the Bush Conservatory has opened with a larger enrollment than any previous year in the history of the institution. The many new additions to the faculty and also the new dormitory are a great acquisition to the school.

Harold von Mickwitz's artist-class will meet every Thursday at 3.30 p. m. This is an unusual advantage to students wishing to create a professional career, as they have the benefit of hearing technic discussed, as well as interpretation of the masters. The fact that Mr. von Mickwitz is an artist of international reputation, draws only a very serious class of students. Mr. von Mickwitz has developed many artists of repute who owe their success to careful training with him.

Earl Victor Prahl, a pupil of Julie Rive-King, is a very talented young pianist who is coming to the front rapidly. Mr. Prahl has just returned from a successful Chautauqua tour. He is now devoting most of his time to teaching.

The Expression Department of the Bush Conservatory continues to be in charge of Mae Julia Riley and has had a large increase in its enrollment, and the work has been made much more extensive, giving the student a number of additional subjects, which, heretofore, have not been included in the course.

Guy Herbert Woodard, who is at the head of the Violin Department, will conduct the Bush Conservatory Symphony Orchestra so that the students of the Conservatory will have many unusual advantages in the way of ensemble experience. The orchestra will give a number of concerts throughout the season.

New Quarters for Spry School.

The Walter Spry Music School moved October 1 from Suite 625 to Suite 712 Fine Arts Building. A reception will be held in the new and spacious quarters, Saturday afternoon, October 17, at 3 o'clock, when a program by members of the faculty will be given. Hugo Kortschak, the violinist, and his assistants have attracted such large violin classes that the school has decided to organize an orchestra under Mr. Kortschak's direction. The interpretation classes conducted by Walter Spry continue to be one of the most attractive features of the school. The first program in October will be given by James Whittaker and will be as follows: Sonata in F, Mozart; sonata, op. 14, No. 1, Beethoven; tone pictures, op. 85, Dvorák. Mr. Spry's program will include chaconne, in G major, Handel; fantasie from C minor sonata, Mozart; scherzo from the "Scotch Symphony," Mendelssohn; "Legende" and "Gavotte Fantastique," op. 54, Beach.

Mrs. Edwards Not Mrs. Eduard.

The likeness of Etta Edwards, well known vocal teacher, formerly of Boston, New York and Chicago, and now of St. Louis, was reproduced in last week's Musical Courier and graced the Chicago page. Mrs. Edwards' name was spelled "Eduard"—an error probably noticed only by those who were at fault, as Mrs. Edwards is so well known in the musical world as to make this correction unnecessary. Mrs. Edwards' picture was in company of her pupil, Louise le Baron, which was taken recently at Ravinia Park, where Miss le Baron appeared recently in grand opera.

New Officers of North Shore Festival Association.

Officers and an executive committee were elected and plans for the work of next year were completed at the annual meeting of the members of the Chicago-North Shore Music Festival Association yesterday afternoon at the residence of M. C. Armour, 1608 Ridge avenue, Evanston.

It is the plan of the association to hold five concerts next year in the gymnasium of Northwestern University. One of these will be especially for children and is to be held in the afternoon. The officers elected were: President, Frank S. Shaw; first vice-president, Harry B. Wyeth; second vice-president, Alexander O. Mason; secretary, Walter B. Smith; treasurer, John H. Hilton; historian, Charles W. Spofford. Executive committee—M. C. Armour, chairman; Dr. Abram W. Harris, Henry S. Henschen, John H. Hilton, William F. Hypes, C. L. Jenks, Alexander O. Mason, Walter B. Smith, Frank S. Shaw, Charles W. Spofford, Charles N. Stevens, George S. Montgomery, Frederic P. Vose, Harry B. Wyeth and James S. Ferris.

SHATTUCK ON SHAKESPEARE.

Arthur Shattuck, the pianist, wrote to a friend recently, who submits the epistle to the Musical Courier:

"Do you believe Bacon wrote the Shakespeare plays? I do not, although I used to live near the late Ignatius Donnelly and have often talked to him about the famous cryptograms which according to the Donnelly theory revealed the secret of authorship.

"I left Paris a couple of weeks ago owing to the war-like atmosphere of the French capital and am at present making an automobile tour through England. I am writing this from Stratford-on-Avon, the scene of the birth and death of William Shakespeare. It is nearly three hundred years since Shakespeare died—the three centuries will be complete a year from the 23d of April next. This is my tenth trip to Stratford, and if I live I hope to come here again as many more times. Ever since I was a small child I have been an admirer of Shakespeare and his plays—in fact, he was one of my boyhood heroes. My first visit to the theatre was to see Edwin Booth in 'Hamlet,' and I believe I have been to see all the great Shakespearian actors of the past twenty years.

"When Shakespeare was a boy there must have been two kinds of merchants, for his father is always spoken of as a respectable merchant. 'Father John' Shakespeare was a wool merchant, also a tanner and glover. His mother, Mary Arden, was the daughter of a wealthy farmer. The favored son was born April 23, 1564.

"So many stories are told of the early life of Shakespeare that it is hard to locate the exact truth. Baconians claim he was uneducated and therefore could not have written the plays bearing his name. The story accepted here is that he passed seven years in the local grammar school securing a thorough foundation in history, literature, Greek and Latin.

"The holidays of each summer were passed at the home of an uncle, who had a farm near Snitterfield—an hour and a half on foot from Stratford if you are a fast walker. My motor made it in much less time. Then, at times, young Shakespeare stayed with relatives who had farms much nearer his home, and it was while on these rural visits sharing the outdoor life and mixing in the games of the children that he drank in his ardent love of nature and the profound knowledge of country life, with which his plays are saturated.

"Shakespeare left school at fourteen and it is supposed he worked with his father in the wool business, also as a tanner and glovemaker. At nineteen he married Anne Hathaway and continued to live in his father's house until he was twenty-two years old. It was at this time that the famous poaching episode occurred which caused him to break home ties. He taught school a few months and then wandered off to London.

"Shakespeare took the first job London offered him—holding the horses of the men of fashion who came to the theatre of James Burbage on horseback. He soon enjoyed so much popularity that additional help was needed. Shakespeare hired extra grooms, who were known as 'Shakespeare's boys' long after the departure of their first master.

"Shakespeare's first job in Burbage's theatre was as call boy. His promotion was rapid, for at the age of twenty-eight he was playwright, actor, and manager. According to the records, Shakespeare acted in every play he wrote save two—'Titus Adronicus' and 'Henry VI.' Inasmuch as he was not only author, but proprietor and manager, it was fitting that he should play the Ghost in 'Hamlet,' and records proclaim his ability by saying he was 'an excellent actor.'

"Four years before his death, at the age of forty-eight, Shakespeare was able to realize the dream of his life—to retire to Stratford and enjoy in that quiet retreat the fortune he amassed by his labor.

"Shakespeare was for all time. His plays reach every man, because they are fundamentally true and human. His greatness defies all comparison. His works suited to charm the hearts of the young as well as the heads of the old, contain food for every mind; matter for amusement as well as reflection."

Grateful Klibansky Pupils.

Sergei Klibansky's summer session of vocal music has brought an aftermath of grateful letters from pupils from



SERGEI KLIBANSKY.

near and far. These thank him in heartiest fashion for their splendid progress.

Quoting some of the letters, they are as follows:

My voice is better than it has been for a long time, but it seems to be getting higher. I practice every day and I thank you for teaching me how to work easily and intelligently.

I want to thank you for your kindness to me. You have been so painstaking and patient and I see the greatest difference now and in the way I used to sing and take tones. Your understanding is certainly marvelous. I shall work hard to show my gratitude and to live up to your expectations of my voice.

With deepest appreciation of you and what you have done for me, I am, Very sincerely,

Jean Vincent Cooper.

I appreciate what Mrs. Sicard used to say about voice placing. That you have the truth and have the most wonderful way of making it clear is certainly true when I could absorb it when not even exerting myself enough to be conscious of listening.

With best wishes for the coming season and deepest appreciation of all I learned from you as a teacher and musician, I remain, as always, Most sincerely,

Ethlyn Bowman.

I realize you are the one and only teacher who can instruct in the real art of singing.

With my very best wishes, I am, Sincerely yours,

Nina Melville.

I am very enthusiastic about what you did for me and appreciate it beyond any means of expression. Your work is great and I am going to do more work with you because I like you immensely, as well as recognizing the efficiency and greatness of your teaching.

Yours sincerely,

H. Roger Naylor.

I can't express the pleasure that I feel in my work with you this past summer. It was marvelous work. When I think of what I accomplished, starting in as I did with my throat still raw from the doctor's knife and my voice all gone and finding it restored at the end of my four months' daily work with you, I congratulate myself heartily that I had such a wonderful teacher.

My work with you was an inspiration. I only hope that I may carry out your wonderful methods and accomplish the same results with my pupils.

I am looking forward to the end of the season, when I shall return to spend another summer studying with you. There is no need to go to Europe when you are in America. I only hope that I shall be able to spread your name and fame and help some students to choose the right teacher. With sincere gratitude,

Tracy Jay Kingman.

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New York.

My Dear Mr. Klibansky: The unusual merit displayed by your pupils in your recital in the Auditorium some time ago prompts me to inform you that there will be a few open dates for a like purpose this year.

Should you care to avail yourself of one of these, I shall be glad to reserve an afternoon for you (subject to the management's O. K.) about April 1. Sincerely,

Alexander Russell.

Permit us to thank you for the splendid song recital which you put on in our Auditorium this afternoon. It was one of the most finished concerts we have ever held and the audience showed an uncommon degree of appreciation.

We would be glad to arrange for another song recital by your pupils in the near future. Yours very truly,

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NEW YORK BREVITIES.

Lisbet Hoffmann Piano Recital—Elizabeth K. Patterson Musicale—Elena de Olloqui Gives Three Recitals—Kriens' New Studios—Organist Noble's Sunday Evening Recitals—Arens' Reception—Notes.

New York, October 2, 1914.

Lisbet Hoffmann, the pianist, assisted by Frieda Klink, contralto, gave a combined recital at the Studio Club, New York, last week. Their interesting program brought forth enthusiastic approval from the large audience.

Her vacation period now over, Miss Hoffmann has returned to her duties at Miss Walker's School, Lakewood, N. J. She, however, spends two days weekly in the metropolis, where she has several talented pupils, some of whom began this summer. During her three months' absence at a seaside resort, she gave a course of lessons in modern piano technic, which included the established principles of the older school, with the modern development by Breithaupt, Dalcroze and others. She had an unusually interesting circle of pupils, finding much enjoyment in her work. Miss Hoffmann is not only an up to date teacher, but she is a first class solo and ensemble pianist, having been heard in both these capacities last season.

ELIZABETH KELSO PATTERSON'S MUSICALE.

Elizabeth Kelso Patterson gave her first musicale on September 23 at her residence-studio, 257 West 104th street. Geraldine Holland, soprano, an artist pupil of Miss Patterson, and Charlotte Moloney, the violinist, appeared as soloists. Katherine Mitchell was the accompanist. The three young ladies make a very attractive trio—voice, violin and piano. Last season they appeared in a number of musicales and are now being booked for the present season.

At the Patterson Home for Music and Art Students there are regular concerts and musicales given every month. Students who are qualified have an opportunity to appear before cultured audiences at the Patterson home. Inasmuch as many of these students are studying their specialties under the best private teachers of New York, these monthly affairs bear an artistic standard. The audiences are made up of people who are real judges of music, and who encourage these young artists by their presence and applause.

ELENA DE OLLOQUI RECITALS.

Elena de Olloqui, the New York pianist, gave a series of three recitals before the Onteora Field Club, Catskill Mountains, July 22, July 29 and August 12, under the patronage of Mesdames Coster, Perry and Satterthwaite. The pianist played works by the following composers: Chopin, Schumann, Mozart, Paderewski, Wagner, Scarlatti, Henselt, Schloezer, Debussy, Liszt, Schytte, Rubinstein, Sgambati and Moszkowski. Although Miss de Olloqui was on her vacation, she was kept busy preparing these elaborate programs. She had a most enjoyable summer at this "heavenly spot," as she calls it, and also gave some lessons. This season she is to be instructor of piano at the Ossining School.

CHRISTIAAN KRIENS' SUMMER.

That busy violinist, composer, teacher and conductor, Christiaan Kriens, spent the summer at St. Johns, N. B., where he gave a final concert September 22, assisted by Helen Wetmore Neuman, soprano; Mrs. S. Kent Scovil, pianist, and Mrs. J. M. Barnes, accompanist. This affair was under the patronage of His Honor the Honorable Josiah Wood, Lieutenant-Governor of the Province, and His Worship Mayor Frink. The St. Johns Standard of September 23 speaks in terms of highest praise both of the Kriens playing and compositions. Mrs. Wetmore Neuman's singing also received many words of commendation. The following is a brief excerpt from that paper:

> Local people who are capable of passing a criticism on violin playing adjudged Mr. Kriens a master. His rendition of Chopin pieces and his own compositions was considered marvelous. The mellow sweetness of the notes from his master hand were entrancing and the audience was carried into ecstasies of delight. The expression in the notes was wonderful. "Dutch Lullaby," composed by himself, created a great impression, as, in fact, did all of his own pieces. Beethoven's minuet in G was also played among his selections and bowed with a master's touch.

Mr. Kriens' new studio is 864 Carnegie Hall, New York: residence-studio, The Raleigh, 7 West Ninety-second street, New York.

T. TERTIUS NOBLE'S SUNDAY EVENING RECITALS

An hour of music is given every Sunday evening on the splendid big organ at St. Thomas' Church, Fifty-third street and Fifth avenue, at 8 o'clock, by the organist, T. Tertius Noble. Programs are distributed containing descriptions of each of the pieces, together with a brief analysis of their musical content, etc. Last Sunday Mr. Noble played works by the following composers: Guilmant, Pleyel, Bach, Noble, Calkin, Schubert and Chopin.

ARENS' RECEPTION.

Friends of Mr. Arens have received announcement of a reception to Franz X. Arens, the well known conductor and vocal teacher of New York, given by Mr. and Mrs. Edward Everett Brodie, East Salmon street, Portland, Ore. Other friends have been much interested in a snapshot of Mr. Arens, in which he is depicted wearing workman's overalls, and energetically wielding a hoe in his garden, near Portland. Mr. Arens apparently gets as good results with his hoe as he does with his baton.

NOTES.

Clara E. Thomas, of Buffalo, has opened her season's teaching, following a fine visit with her son in the Middle West. Some of her "songbirds," as she calls them, are doing good work before the public. She heard a number of them sing in Indianapolis, and says: "I am so puffed up with pride and joy at their improvement and success that I shall have to get a new hat." Eva Tugby is to sing Marguerite and Lucia this season, while Olive de Coveny sings Santuzza and Gilda, in the performances given by Mme. Doree and Company, entitled, "Great Moments from Grand Opera." Clara Deuor, Viola Schummer, Marion Dohney Cole, and Esther Walker are each making their way.

Mme. Dohney-Cole is known as the "Irish Thrush." A long newspaper sketch of Mme. Cole praises her singing and handsome personality. Miss Thoms says: "My only trouble is that managers apply for so many singers that I cannot train them fast enough. It is rather significant of the trend of the times, when managers insist upon having 'placed voices.' I could get engagements for three times as many singers as I can offer."

Carl V. Lachmund, pianist and composer, after a year's stay on the Pacific Coast, has returned to New York City, where he may be found at Steinway Hall. Branch studios soon will be established. An opening concert will be given by the Lachmund family, introducing Arnaud, Marjorie, Glyre, and Anita Lachmund in a piano recital, assisted by the petite danseuse, Miss Anita, the "miniature Genee."

The Young Men's Symphony Orchestra of New York, an organization founded and endowed by the late Alfred Seligman for the gratuitous training of young musicians in orchestral playing, announces its thirteenth season under the direction of Arnold Volpe. Rehearsals will be held Sunday morning, beginning October 18, and two public concerts will be given during this season. Applicants for admission to the orchestra should present themselves for enrollment and examination at Terrace Garden, 155 East Fifty-eighth street, on Sunday morning, October 11, from 10.30 to 12. Further information regarding the society can be obtained from its secretary, Henry Walter, 100 Broadway.

Leonardi Uribi, the Italian vocal teacher and placer of voices, coaches for opera and oratorio, at his handsome studio, which is centrally located at 114 West Seventy-second street. Signor Uribi's splendid singing is a constant pattern to his pupils, who speak of his method with admiration and confidence.

Prof. Samuel A. Baldwin has resumed his regular organ recitals at 4 o'clock on Wednesday and Sunday afternoons and which will continue until May 26, 1915, at the College of the City of New York. Classic and modern works are found on his programs, which are an hour in length, and usually heard by audiences which fill the beautiful Tudor Hall to overflowing.

Eva Emmet Wycoff, the soprano, is head of the vocal department of Scudder School, West Ninety-sixth street. One of her early summer recitals was given at the Baptist Church, of Hoschton, Ga., when she had fine success. She is open for a church position, and is experienced and reliable.

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News of Pilzer.

Maximilian Pilzer, the violinist, has opened a studio in the Metropolitan Opera House Building, 1425 Broadway, New York, where he will give instruction to pupils desirous of acquiring knowledge of his chosen instrument.



MAXIMILIAN PILZER.

On December 6 he will give a recital in Aeolian Hall, New York, where he will play a group of new compositions by American composers and also a group of his own compositions, forming a program that will doubtless be of interest to music lovers of the metropolis.

Philipp Mittell Opens Season.

The violin pedagogue and teacher of ensemble playing, Philipp Mittell, opened his studio on Thursday, October 1, for the season 1914-15, at 939 Eighth avenue, New York City.

Mr. Mittell, who is well known as a successful exponent of the highest branches of the violin art, has edited and revised old and almost forgotten violin works (published by G. Schirmer & Co.), consisting of seven volumes, about one hundred compositions. These works are used by violinists all over the world.

In an interview with a MUSICAL COURIER representative, Mr. Mittell said: "A number of my pupils are now filling important positions in large orchestras in various parts of the United States, and some have gained fame as soloists."

Nikolai Sokoloff's New York Recital.

Nikolai Sokoloff, the violinist, has returned from Mackinac Island, Mich., to his farm at Westport, Conn., where he will remain until his season opens in New York. He will give his first recital at Aeolian Hall on November 20, and will play a most interesting program, which will be published later on. Mr. Sokoloff's success, both here and abroad, in Paris, London and other European cities, assures him a warm welcome in this city.

Manuel Quirogo at Hippodrome.

Sam S. and Lee Shubert and R. E. Johnston will present Manuel Quirogo, the Spanish violinist, for the first time in America, Sunday evening, October 18, at the New York Hippodrome. Mr. Quirogo will be accompanied by an orchestra, and he will play the Mendelssohn concerto, No. 3, "Havanaise" by Saint-Saëns and Russian airs by Wieniawski.

Gardner Available.

The fact that Samuel Gardner, the American violinist, has been engaged as a member of the Kneisel Quartet will to a certain extent interfere with his solo engagements. He will, however, be available at certain times during the season.

Adela Bowne Concert.

Newark, N. J., papers of September 26 contain eulogistic accounts of the benefit concert in the beautiful music room of Adela Bowne (Mrs. Henry Philip Kirby) in her beau-



ADELA BOWNE'S MUSIC ROOM, SOUTH ORANGE, N. J.

tiful suburban home, Raymond avenue, South Orange, N. J. Some $200 was netted for the National Red Cross fund, and a most enjoyable evening of music was provided. Coöperating in the concert were Adela Bowne, soprano; Ellen Keller, violinist; Martha Gall and Ward Lewis, pianists. Katharine Farralley and Ralph Rehill, professional dancers, also appeared.

Regarding Miss Bowne's singing, the Newark Evening News of September 26, says:

Finely controlled emotionality and polished vocalization marked her singing of the scena. In recognition of the applause it provoked she sang Del Riego's "Happy Day" with a jubilant spirit that again stirred her hearers.

After a group of lyrics, including Cowen's "A Birthday," Chadwick's "Allah" and "Before the Dawn," and Nevin's "The Nightingale's Song," in which her ability in interpreting mood and sentiment and voicing melody reinforced the charm in the songs, she sang, by request, the "Ritorno Vincitor" aria from Verdi's "Aida." In this she poured forth her tones so copiously, imparted to her phrasing such dramatic coloring and by her tonal nuancing showed such artistry in vocal technic as compelled hearty tribute from all understanding the worth of her effort. There were moments in her performance when the pure and carrying quality of her tones reminded one of those of Emma Eames. Nevin's "Rosary" and a lullaby, sung with searching tenderness, completed her offerings.

William Thorner in New York.

Among some of the well known people in the musical world who have been obliged to discontinue their activities in Europe is William Thorner, who recently arrived from Paris and decided to spend the winter in New York, devoting himself to preparing singers for grand opera, in which special line he has been most successful during the short time he has been giving lessons in Paris. Mr. Thorner has spent most of his life among the famous singers, especially those connected with opera. His studio is now established at 70 West Sixty-eighth street.

Among his successful pupils are Georgette Lablanck-Maeterlinck, who studied the role of Iphigenia in Gluck's "Iphigenia en Tauris," which she was to have sung at the Paris Opera this season; Anna Fitziu, of the Royal Opera, Madrid, and the San Carlo, Naples, at the latter opera house she being the first to sing the role of Fiora in "L'Amore dei Tre Re," under the direction of the composer, Montemezzi, himself; Galli Curci, whom the press of Madrid and St. Petersburg proclaimed greater than Patti; Ethel Harrington, who scored a big success in Venice, where she was heard twenty-four times in "Rigoletto"; Carl Cochems, basso of the Quinlan Opera Company, and other artists who are now prominent in various opera houses.

Spiering's Conducting.

One of the conspicuous achievements of Theodore Spiering in Berlin was that conductor-violinist's series of concerts with the Philharmonic Orchestra, at which he bravely produced beside the standard classics also the premieres of characteristic and difficult works by contemporary composers. The Berlin press and the audiences there responded warmly to the Spiering concerts and through his generous catholicism in the making of his programs and his splendid leadership in their presentation, several modern compositions hitherto unknown sprang into instant favor and brought added renown to their creators.

One of the concerts which impressed Berlin particularly was that at which Spiering gave E. N. von Reznicek's "Der Sieger" ("The Conqueror"), a symphonic poem lasting fifty minutes, and invited Mrs. H. H. A. Beach to play her own piano concerto. More than thirty Berlin daily and weekly papers commented on this concert in terms of lavish praise. Von Reznicek, although importuned by Dr. Muck for the score of "Der Sieger," had requested Spiering to lead the premiere, as the composer wished to be present at its initial performance. He expressed himself as delighted immeasurably at the reading given his opus.

The Vossissche Zeitung, after dwelling on the inordinate difficulty of "Der Sieger," spoke of the "unexcelled effects" gained by Spiering and the "deep emotional impulse" his conducting revealed. The Reichsanzeiger dubbed the concert "a signal success," and announced that Spiering "had grown to full stature as a conductor," showing "unforeseen greatness and real eminence." The Allgemeine Musik Zeitung pointed out in Spiering's leading its "decision, temperament, skill and reliability," and adds "he yields in none of those particulars to our most distinguished directors." The Rheinische Musik Zeitung describes the "tempestuous enthusiasm and inexhaustible zest" with which Spiering was applauded after "interpreting exquisitely and with thorough mastery a score which embodies all that is most complicated in modern musical literature."

It is to be hoped that Theodore Spiering, who substituted Gustav Mahler as conductor of the New York Philharmonic during that leader's last illness, will be given a chance soon again to wield the baton in this, his native country, to which he has returned unexpectedly because of the present disturbed atmosphere of Berlin, which made it advisable for all foreigners to leave that city.

Eleanor Hazzard Peocock's Versatility.

One of the most remarkable features of Eleanor Hazzard Peocock's art is its versatility. After witnessing her performance of her fairy songs, it is hard to believe that she could give an equally perfect performance of the works of the classic masters, and having heard her do these works, it is equally hard to imagine her in the "Land of Make Believe." Yet she is equally at home in both, as the following excerpts from Detroit papers show:

Eleanor Hazzard Peocock gave a concert in the Church of Our Father yesterday, which, without reserve, may be mentioned among the best which we have heard here this season.

The program was arranged with the finest artistic intent, and the purpose was completely attained. It gave the artist opportunity to show her versatility in song and style, and one may say unreservedly that Mrs. Peocock has proved herself in every respect to be a fine, warm blooded artist, with a beautiful organ. In Beethoven's "Wonne der Wehmut" she displayed a deep understanding for the greatest among the great masters, even if she presented the work a bit too reverentially. In the old French song, "Charmant Papillon," one could but admire the easy, pearling colorature of the artist, and in "Se tu m'ami," Pergolesi, and "Amarilli," Caccini (1558-1615) she proved herself to be completely equal to the demands of the old Italian art of song.

In the "Zigeunerlieder" (Brahms), Mrs. Peocock developed an art and enthusiasm which called for the greatest admiration. By far the most beautiful performance of the evening, real pearls of the art of presentation and mood, were the three songs by Peter Cornelius, and a Hamburg folksong by Brahms; the last of which was presented with such a mingling of the greatest artistic fineness and such effective, drastic humor that the audience stormily demanded an encore.

It must not go unmentioned that the artist proved herself to be a mistress of language also. She sang in Italian, French, Dutch, English, low and high German, equally well and beautifully. We do not hesitate to say that in language and song culture Mrs. Peocock need in no way fear comparison with the greatest of her profession.

The audience followed the numbers with tense attention and bestowed enthusiastic applause, together with beautiful floral tributes, upon the concert giver.—(Translation) Detroit (Mich.) Abend-Post, March 21, 1912.

Eleanor Hazzard Peocock, the prima donna soprano, gave a concert last evening which she had announced to be a short hour in the land of the "make believe." A cozy hour in the land of the beautiful make believe. And when it was over one felt tempted to cry out to the cozy hour, as to that moment of Goethe's "Faust": "Tarry still, thou art so beautiful!" The artist could not have brought about a more absolute proof of her complete control over the reserved audience than that at the conclusion of her recital when her listeners remained quietly and patiently in their places to see if the mistress of her art, who had conjured up the beautiful "make believe land" before us, might not be willing to give an encore.

Under the title, "An Hour in the Make Believe," Mrs. Peocock sings and recites the experiences of a small girl. The songs and poems are endued with a rare atmosphere of poetic fineness. But it was not only what she presented, but the manner of presentation which formed the artistic eye and ear delight of the concert.

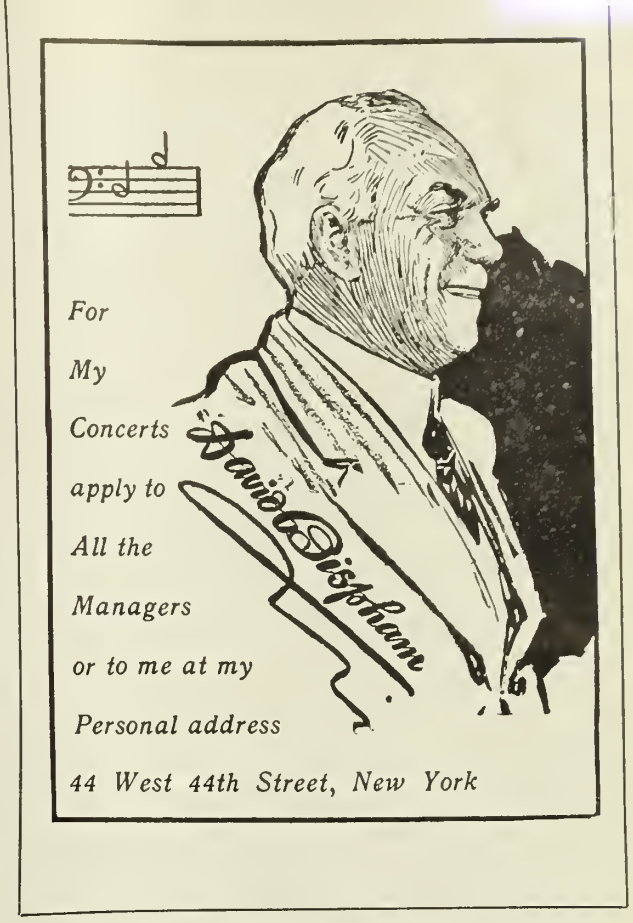
. . . After the first introductory words, after the introductory chords, one saw the necessity of the costume, forgot the outward appearance and was soon led along willingly and inspired into the ever old, still ever new realm of the blessed, happy childhood.

Yesterday the singer was obliged to struggle against a slight indisposition. In spite of that, one was obliged to admire her signal art of song; in spite of that, one had to take pleasure in her tones, pure as a bell, and in the carrying power of her voice, even in the softest pianissimo. One finds in Mrs. Peocock not only a marked singer, but just as talented an actress. She has every muscle of her face, every gesture of the hand completely in her power, and when she imitates with her hands the flapping of the wings of a young owl one can see the owl hopping along, sees him with the awkwardness of youth beat his undeveloped wings.

Delightfully did the artist relate the story of the young mushrooms with white heads, which, under the warming rays of the sun, developed into toad stools after all. With sympathetic freshness she painted the boyish hauteur of the small cousin from the country, and the most to be admired is the song of the small doll which died of an illness in her sawdust body. The song is full of odd humor and has an almost tragic effect when the singer in the last stanza pictures with fine mood fancy how the doll goes to its dolls' heaven as a consequence of the "pain in my sawdust."

What Mrs. Peocock offered to her audience yesterday was complete art and her listeners remained from the first to the last minute under the almost hypnotic spell of this art.

Wide praise should be given the accompanist, Lillje More Gulbranson.—(Translation) Detroit Abend-Post, April 7, 1914.





ELEANOR HAZZARD PEOCOCK.

Granberry School Opens.

On Monday, September 28, the Granberry Piano School, which is located in Carnegie Hall, New York, opened its doors for the 1914-1915 season, which gives every promise of being a busy one. George Folsom Granberry, director of the school, spent his leisure moments this past summer at his charming place in the Blue Ridge Mountains. This habitation is called "Friendly Mount," and is certainly well named, for it simply radiates hospitality.

A Correction.

In the September 23 issue of the MUSICAL COURIER appeared an interesting communication from Caroll Badham Preyer, the New York vocal teacher, on "War's Effect on Music History." Through some inadvertence the last sentence became changed. It should read as follows: "Let us then establish a confidence in our ability to found a national independence in music." The MUSICAL COURIER gladly makes the correction.

AMERICA'S HOST ABROAD.

[The MUSICAL COURIER is endeavoring to keep the subjoined list up to date. As soon as arrivals are reported in this country their names are removed from this roster. Should there be an oversight, or should any of America's musical personages now abroad not be included in the appended table, the MUSICAL COURIER would be grateful to receive such information so as to be able to keep the reference schedule correct. This list is not confined to Americans exclusively but embraces also all foreign artists resident in this country or who were expected to come here for participation in the musical season of 1914-15.—Editor MUSICAL COURIER.]

A

Arthur M. Abell, J. Allen, Leonora Allen, Pasquale Amato, Paolo Ananian, Frances Alda, Arthur Aldridge, Adriano Ariani.

B

Mrs. A. M. Blair, Clarence Bird, Alice L. Bryant, Norah Brandt, Jessie Baskerville, Charles Bowes, Eddy Brown, Edmund Burke, John Braun, Alice Bingham, Mrs. George Beck, Helen Blain, Lillian Blauvelt, Carlo Buonamici, Rudolf Berger, Alessandro Bonci, Ferruccio Busoni, Willy Burmester, Amadeo Bassi, Lucrezia Bori, George Barrere, Grace Burnap, Hope Hopkins Burroughs, Wilhelm Bachaus, Pauline Bachmann.

C

Enrico Caruso, Cleofonte Campanini, Shanna Cumming, Lina Cavalieri, Arthur M. Curry, Mrs. Claude Cunningham, Augusta Cottlow, Pauline Curley, Lucy Call, Grace Cole, Marian Clark, Kittie Cheatham, California University Glee Club, Gertrude Cleophas, Jane Noria-Centannini, Maria Cavan, Francis Coppicus, Jacques Coini, Ernesto Consolo, Charles Cooper, Andrea Casertani.

D

Adamo Didur, Charles Dalmores, Norah Drewett, J. F. Delma-Heide, Emmy Destinn, Eleonora de Cisneros, Gaston Duchamel, Camille Decreus.

E

Annie Ellermann, Albert Elkus, Emma Eames, William Engle.

F

George Fergusson, Truman Fassett, Mrs. E. Potter-Frissell, Benjamin Fabian, Geraldine Farrar, William Förster, Anna Fitziu, Carl Flesch, Edoardo Ferrari-Fontana, Flonzaley Quartet, Sam Franko, Rita Fornia, Carl Friedberg, Adelin Fermin.

G

Giulio Gatti-Casazza, Archer Gibson, Leopold Godowsky, Katherine Golcher, Katharine Goodson, Mr. and Mrs. Isaac Gans, Hedwig Glomb, Emily Gresser, Mary Garden, Paolo Gruppe, Emilio de Gogorza, Ossip Gabrilowitsch, Clara Clemens-Gabrilowitsch, Aristodemo Giorgini, William J. Guard, A. J. Goodrich, Otto Goritz, Dinh Gilly, Elena Gerhardt, Mrs. Warner Gibbs.

H

Julia Hostater, Sara Hayman, George Harris, Jr., Sue Harvard, Edwin Hughes, Carl Hillman, William Hinshaw, Edward Hargrave, Elmer G. Hoelzle, Allen Hinckley, Genevieve Houghton, Alfred Hertz, Heinrich Hensel, Frieda Hempel, Hans Himmer, Edna Hoff, Walter Heermann.

J

Sascha Jacobson, Anna Taylor Jones, Clayton Johns, Edward Johnson.

K

Grace Kerns, Mme. Rider-Kelsey, Earle G. Killeen, Sergei Kotlarsky, Adele Krueger, Fritz Kreisler, Dr. Ernst Kunwald, Walter Kirschbaum, Frank King-Clark, Mrs. Frank King-Clark.

L

Felice Lyne, Hans Letz, Kathleen Lawlor, Leslie Loth, James Liebling, Cordelia Lee, Lucille Laurence, Marie White Longman, Josef Lhevinne, Frank la Forge, Theodor Lattermann, Henri Le Roy, Mario Lambardi, Dr. and Mrs. Lovette, Edwin H. Lemare.

M

Charles Henry Meltzer, Florence Macbeth, Zitella Martin, Marguerite Melville, Alma Moodie, Francis Maclennan, Florence Easton Maclennan, Harry Munro, Marie Mohler, Pietro Minetti, Isolde Menges, Otillie Metzger, Lucian Muratore, Vanni Marcoux, Margarete Matzenauer, Elisabeth Mack, Hans Merx, Leopold de Maré, Laya Machat, Victor Maurel.

N

Hildegarde Nash, Arthur Newstead.

O

Hendrikje Ohlsen, H. O. Osgood, W. B. Olds, Professor Otto, Mrs. Charles Orchard, Margarete Ober.

P

Paul Petri, Louis Persinger, Dolly Patterson, A. Buzzi-Peccia, Henry Perry, Eleanor Pochler, Alfred Piccaver, May Esther Peterson, Ignace Jan Paderewski, Lucille Peck, Eleanor Peocock, Kathleen Parlow, Giorgio Polacco, F. Parme, Anna Pavlowa.

R

Titta Ruffo, Claude Reddisch, Meta Reddisch, Leon Rains, Elizabeth Reeside, Léon Rothier, Henry Russell, Marie Rappold, Albert Reiss, H. Royer, Leon Rice.

S

Bruno Steindel, Gaston Sargent, Viola Gramm-Salzedo, Gladys Seward, Arnolde Stephenson, Carl Stasny, Wager Swayne, Irma Seydel, Theodore Seydel, Arthur Shattuck, Kurt Schindler, Ernest Schelling, Sigismund Stojowski, Albert Stoessel, Andrea de Segurola, Carlos Salzedo, Katharine Loyal, Phillips Shaw, J. D. Sample, Leo Slezak, Maria Sammarco, Arrigo Scrato, Sevcik Quartet, Max Smith, Giulio Setti, Ann Swinburne, Rudolph E. Schirmer, Arthur P. Schmidt, Umberto Sorrentino.

T

Louis Campbell-Tipton, Arturo Toscanini, Jacques Thibaud, Luisa Tetrazzini, Otto Tuft, Oswald Thumser, Enrico Tremonti, Elizabeth Topping, Isadore Troostwyck, André Tourret.

U

Otto Urack, Josef Urban, Jacques Urlus.

V

Otto A. Voget, Edna ver Haar, Luisa Villani, Constantin von Sternberg.

W

Felix Weingartner, Helen Bixby Wetzel, Edyth Walker, Hermann Hans Wetzler, Clarence Whitehill, Marie Louise Wagner, Nancy White, G. C. Weitzel, Helen Warrum, Coral Wait, Carolina White, Frank Waller, Beatrice Wheeler, Herman Weil, E. Walther, Edith Bower Whiffen, Grace Bonner Williams, Frederic Warren, Mrs. Warren.

Z

Alice Zeppilli, Katherine Ziegler.

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Returned and Returning.

Enid Brandt, the pianist, arrived from Europe recently on the steamship St. Paul.

John McCormack, the tenor, has booked passage on the steamship Mauretania, which will leave Liverpool, October 10, and is due to arrive in New York, October 16.

Loretta del Vallé sailed from Liverpool, September 30.

Marie Hertenstein, the American pianist, has booked passage for this country on the steamship Potsdam, which will sail from Rotterdam, October 10.

Julia Culp expects to sail for America on the steamship Noordam, from Rotterdam, October 24.

Oscar Saenger has returned to New York from abroad.

Paolo Gallico is en route to America on the steamship Noordam.

Emma Trentini, the Italian soprano, was one of the passengers on the Italian liner Tomasso di Savoia, which arrived in New York, Thursday, October 1, from Genoa and Naples.

Jennie Dufau, the soprano, returned from Europe on the steamship Tomasso di Savoia, of the Lloyd Sabando Line, Thursday, October 1, and arrived in Chicago on Sunday evening, October 4.

Georgia Kober, president of the Sherwood School, Chicago, has returned from Europe.

Daniel Visanska, the Philadelphia and New York violinist and teacher, returned on the steamship Santa Anna, Tuesday, September 29.

Daniel Maquarre, first flutist of the Philadelphia Symphony Orchestra, has returned to America.

Gustaf Bergman, the Swedish tenor of the Century Opera Company, expected to sail from Stockholm, October 3.

Christine Miller, the contralto, has secured passage on the steamship Potsdam, which leaves Rotterdam, October 10.

Ellis Clark Hammond, the Philadelphia pianist, is back from Europe.

Karl Schneider, the chorus conductor and vocal teacher, returned to Philadelphia recently.

Edwin Evans, the Philadelphia baritone-teacher, has returned to that city from Europe.

Agnes Quinlan, the vocal teacher, arrived in Philadelphia from abroad recently.

William Thorner, the vocal teacher, has returned to New York from Paris.

Francis Macmillan, the violinist, is expected to arrive in New York October 10.

Alice Verlet, the soprano, is due to arrive in New York October 8 on the steamship Celtic.

Thuel Burnham, the pianist, arrived in New York Friday, October 2, from England.

Josef Stransky, conductor of the New York Philharmonic Society, returned here last week on the steamship Kristianiasjord.

Leopold Kramer, concertmaster of the New York Philharmonic Society, is due here this week from Europe.

Burmester's Ante-War Program.

The last recital which Willy Burmester played in Germany was given in Berlin, when he performed the following program:

Sonata, D major ..... Schubert
Concerto, D major ..... Paganini
(Transcribed and arranged by Willy Burmester.)
Menuett (1770-1827) ..... Beethoven
Gavotte (1763-1817) ..... Mehul
Menuett (1732-1809) ..... Haydn
Walzer (1752-1832) ..... Clementi
Walzer (1778-1837) ..... Hummel
Walzer (1786-1826) ..... Weber
Berceuse ..... Järnefelt-Burmester
Rondo capriccioso ..... Saint-Saëns

Miller-Van Der Veer Engagements.

Reed Miller, the tenor, and his wife, Nevada van der Veer, contralto, united in a song recital at the beautiful mansion of Mrs. Stephen Clark, Cooperstown, N. Y., a fortnight ago. This was for the benefit of the National Red Cross and netted the splendid sum of $1,000. Both artists are now going on a short tour and doubtless will be heard in and near New York frequently during this season.

Rothwell Here.

Walter Rothwell, conductor of the former St. Paul Symphony Orchestra, was in New York last week for a visit of a few days. Mr. and Mrs. Rothwell are about to begin their recital tour in the West.

Marcella Craft's Success in Maine.

Word has been received from Bangor, Me., that Marcella Craft, the soprano, scored a tremendous success at the opening of the Maine Festival last week.

Marcella Craft's Great Success.

It is twelve years since Marcella Craft, the American soprano, left her native country. In that time she has acquired experience and established an operatic career of exemplary brilliancy, gained the undivided approbation of Germany and Italy, and established herself permanently in the affection of layman and connoisseur, of populace and aristocracy. Reports of her achievements, her varied and exceptional powers, have emanated from numerous musical centers and have aroused curiosity, which was first satisfied in Maine when she appeared at the Maine Music Festivals, held in Bangor on October 1st, 2d, 3d, and in Portland on October 5th, 6th and 7th.

While Marcella Craft's operatic capabilities have not as yet been witnessed in America, she gave evidence before going abroad of her exceptional musical gifts and qualifications. From Indianapolis (where she was born) her family removed to Riverside, Cal., while Marcella was still very young. Due attention was given to her musical education and in the course of time she filled a number of church positions, and her manifestly musical nature inevitably claimed attention. At various times she has sung in the Congress Square Church at Portland, Me.; in the First Church of Christ, Scientist, in Boston (the Christian Science Mother Church), and in several others. Concert work likewise occupied a part of her time, and she was endorsed both on the Atlantic and the Pacific coasts. In passing it may be noted that Miss Craft, besides winning pre-eminent success in opera, also has shown herself to be a rarely gifted oratorio singer. Her oratorio repertoire includes "The Messiah," "Elijah," "Creation." "Redemption," "Gallia," "Stabat Mater," "Golden Legend," "Hymn of Praise,' and Gaul's "Holy City."

On her arrival abroad twelve years ago, Miss Craft set herself industriously to work to study singing and acting in Italy. Under Alessandro Guagni she acquired remarkable mastery of bel canto, while her dramatic training was achieved at the hands of the famous Francesco Mottino. Mottino's efforts would have, however, counted for relatively little in themselves had not the artist been innately gifted with exceptional dramatic instincts, vividness of imagination, and a fine sense of balance. These qualities have combined to make her the forceful and compelling dramatic artist that she is.



MARCELLA CRAFT.

As Miss Craft believed that German discipline and routine are necessary to those artists who would succeed in the dramatic style of latter day music drama and who desire to cultivate versatility and latitude of style, she sought this discipline in the opera houses of Mayence and Kiel, where she remained for two years the leading lyric soprano and built up a repertoire of some forty operas. Her fame spread, and her services were extensively sought for guest appearances in her special roles. Her success led to a five year contract with the Royal Opera in Munich.

Triumph succeeded triumph in Munich. Her lovely voice, her artistry, her dramatic skill, all so splendidly combined, established her as a favorite. There was no difference of opinion as to her worth, the beauty and individuality of her characterizations, her originality, her versatility. Each of her roles was built up with fine consistency and finish in detail; each was wholly different from the other. Her Butterfly is truly Japanese, her Salome barbarously Oriental; her Mimi, which she sang to the Rudolfo of Caruso, redolent of the Latin Quarter; her Marta in "Tiefland" a true peasant. She also conquered as Antonia in "The Tales of Hoffmann," in Berlioz's "Benvenuto Cellini," in "Faust," in "The Secret of Suzanne," and others. So delighted was Richard Strauss with her talents that he willingly transposed parts of "Salome" to suit her voice.

Royalty has honored Miss Craft at various times, and only recently she was summoned to Berlin to sing for the Kaiserin at the Royal Palace. The honor conferred was all the more significant, as the occasion was entirely unofficial, only Her Majesty, Prince Adelbert, Prince August Wilhelm, Prince Oscar and a few friends being present. This is said to be the only time that such a distinction has been conferred upon an American singer. Her Majesty was charmed with Miss Craft's lovely voice and artistic interpretation, and she presented her with a magnificent jeweled brooch with the imperial monogram on a lyre.

Leoncavallo is working at a new opera to be called "Ave Maria."

"TRAVIATA" AT THE CENTURY.

Verdi's Popular Opera Alternates with "William Tell."

"Traviata" was given at the Century Opera House, New York, on Tuesday evening, September 29, and will be continued on alternate nights for two weeks, following the system that has been adopted by that theatre for this year. The work alternated with "William Tell."

"Traviata" had a fairly good performance. Lois Ewell was attractive in the role of Violetta and sang the coloratura parts with ease and a good deal of accuracy. As Alfred, Morgan Kingston was altogether at his best. Mr. Kingston's appearance and stage presence are particularly well suited to a role of this character and he played it with undeniable dignity and charm. His singing of the music was refined and often impassioned, and his diction and enunciation were excellent.

An equal amount of praise is due to Thomas Chalmers in the role of Germont, senior. Mr. Chalmers is developing genuine power as an actor and possesses a voice of great sonority and beauty.

The smaller roles were filled acceptably. The chorus and ballet were good and the stage management of Jacques Coini was in grateful evidence. The opera was conducted by Agide Jacchia.

Spooner Returns from West.

Philip Spooner, the tenor, has returned from the West, to fill Eastern engagements in New Jersey and Pennsylvania. His program at the Ogontz School, Ogontz, Pa., October 14, will open that school's recital series.

While on his recent Western trip, Mr. Spooner sang at Racine and Kenosha, Wis., where he was greeted by large and enthusiastic audiences.

Other engagements await Mr. Spooner "out West" in November. He will include among these a concert with the daughter of Clara Bowen-Shepard, the impresaria. This young girl has an unusual soprano voice, according to Mr. Spooner, and all the requisites for success in the musical field.

These were Mr. Spooner's numbers at his recent Western appearances: "Come to the Garden, Love," Salter; "At Dawning," Cadman; "The Clang of the Wooden Shoon," Molloy; "Im Volkston" (folksong), Hildach; "Si les fleurs," Massenet; "Siciliana," from "Cavalleria Rusticana," Mascagni; "Let Her Believe" or "Johnson's Aria," from "The Girl of the Golden West," Puccini; "La Donna e Mobile," from "Rigoletto," Verdi; "My Lovely Nancy," Herzberg; "A Night in June," Herzberg; "A Sky of Roses," Salter; "I Hear You Calling Me" (by request), Marshall.

Enid Brandt Returns to America.

Enid Brandt, the young American pianist, who has made a number of successful appearances with the London Philharmonic Society, has returned to America.

Rachmaninoff's opera, "The Miserly Knight," will not be performed in Berlin, as had been planned.



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Charlotte Babcock Supplies Instructors.

Charlotte Babcock, the manager of teachers and artists, has been busy supplying various colleges, schools and other institutions of learning with capable instructors for the year 1914-1915 as the following partial list will show:

Syracuse University, Syracuse, N. Y., piano instructor, Raymond S. Wilson; St. Mary's Hall, Burlington, N. J., piano instructor, Mary B. Wilson; Westover School, Waterbury, Conn., piano instructor, Dorothy Judson; Columbia College, Columbia, S. C., piano instructor, Alma M. Holm; Columbia College, Columbia, S. C., piano and voice, Cora S. Anthony; Columbia College, Columbia, S. C., voice instructor, Janet Thompson; Columbia College, Columbia, S. C., violin instructor, Helen A. Boynton; Meredith College, Raleigh, N. C., director of piano department, Albert Mildenberg; Troy Conference Academy, Poultney, Vt., piano instructor, Grace Gunnison; Queen's College, Charlotte, N. C., voice instructor, Coral H. Baker; Utica Conservatory of Music, Utica, N. Y., voice instructor, B. W. Breneman; The Birmingham School, Birmingham, Pa., voice instructor, Mabel Davis Rockwell; Ursinus College, Collegeville, Pa., piano instructor, Enola M. Lewis; Mary Baldwin Seminary, Staunton, Va., voice instructor, Maryon Martin; Mary Baldwin Seminary, Staunton, Va., piano instructor, Catherine Bell; All Saints School, Sioux Falls, S. D., voice instructor, T. Austin Ball; Halifax Ladies' College, Halifax, N. S., voice instructor, Remo Cortesi; Wells College, Aurora, N. Y., violin instructor, Marjorie Newell; St. Margaret's School, Waterbury, Conn., piano instructor, Mrs. J. Harrison-Irvine; Mount Allison Ladies College, Sackville, N. B., director of music department, Fritz Read; Brunot Hall, Spokane, Wash., voice instructor, Marion Ballon; Science Hill School, Shelbyville, Ky., voice instructor, Martha Miner Richards; Holy Name Academy, Albany, N. Y., voice instructor, A. Y. Cornell; Colgate-Pickett School of Music, New York city, piano instructor, Ellmer Zoller; Durham School of Music, Durham, N. C., voice instructor, Margaret Bathgate.

Blanche Hamilton Fox's Opera Season.

Some time ago Foster & David were looking for a contralto. Among others they heard Blanche Hamilton Fox, of Boston. Her work was of such an unusual character



BLANCHE HAMILTON FOX.

that a contract was immediately closed. Their plans, however, for an extensive concert season have been upset, for the Bevani Opera Company, of Boston, has engaged her for a three months' season at the Boston Theatre, where she opens on October 5, singing Amneris in "Aida." Miss Fox has had much experience in opera in Italy, Mexico City, and with the Academy of Music Opera Company, of New York. She has had many appearances with the leading singers of the day. Her managers hope that she will be available for concerts after the first of the year. She will have several appearances in and around New York City, under the direction of Foster & David.

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In Praise of Florence Hinkle's Work.

Florence Hinkle, the soprano, was one of the soloists at the production of Mendelssohn's "Elijah," given at the first concert at the Worcester (Mass.) Music Festival on September 23. Miss Hinkle may well be proud of the splendid criticism, which she justly deserves, her work ever being on a high plane and replete with careful thought and thorough musicianship:

Of an appreciation for this vitalizing, recreating quality of interpretation which looks behind and beyond printed notes to find the spirit of them, yet without doing them discourtesy or violence, it is the duty and the pleasure of the recorder of musical affairs to give thanks for such singing as that afforded last night by Miss Hinkle as often as he may find it.

There will be those who will say, "Yes, it is a beautiful voice, but not dramatic enough." The appeal of a voice and a singer is and must be wholly a personal thing, and always will occasion varying judgments. To me, Miss Hinkle did some of the most beautiful, most satisfying singing it has been my good fortune to hear.

There are no adverse things to be said about such a delivery as hers of the widow's recitative and the air already referred to, or in greater measure still of the "Hear Ye." It is true that both of these excerpts might well enlist a larger voice, but in so doing would they enlist Miss Hinkle's art?

Still a young woman, Miss Hinkle has learned to draw wisely that boundary line about her proposed attempt of a vocal task beyond which she might trust herself in making a thing emotionally intense, but will not. She knows what she can do, and does it with the quiet authority and conviction of one who has learned well the mechanical and the expressive demands of good singing. . . . She has built her voice so that upon any vowel, in any part of it, high or low, she can produce a tone which would seem to have the maximum of overtone, the greatest possible intensity of that resonance which by its presence or absence in a voice, gives it the power to express emotion poignantly, to go to the heart.

Added to this is a knowledge first of all of the school, of that dignity and perception with which this music should be sung, of the continence with which something is withheld rather than a fear lest the remotest sitter in the house should not see the inner palpitation of the singer's heart.

Compare, for example, the compelling manner in which Miss Hinkle took the closing phrase of the "Hear Ye" that ascending to the high "A" at first quietly, but as a rhapsody, something not to be proclaimed from the housetops, with the way it is usually shouted. In all, singing to be remembered by all and by some to be emulated.—Worcester Daily Telegram, September 24, 1914.

Miss Hinkle easily led the soloists, her technical equipment being perfect. Her singing of "Hear Ye, Israel," was rewarded with fervid applause.—Boston Evening Record.

In this regard Miss Hinkle was the most successful. There was in her interpretation of the music of the widow a discretion, a sobriety, a suggestion of reserve and latent forces, not prodigally spread out in display, and yet, withal, a poignant intensity of feeling that lifted this recitative and aria, and in a greater degree the "Hear Ye" to a very high level of that rare expression through song which overtakes and reveals the simplicity of beauty.

Possessed now of a technic well nigh flawless, of a use of the voice which has discovered and is preserving an uncommonly emotional quality of tone, and possessed also of a musicianship that has inquired into the subtler, more telling and enduring ways to quietly yet surely project the inner thought and feeling of text and music, Miss Hinkle occupies an imposing, an enviable position as a concert soprano. The audience made no mistake in rewarding



FLORENCE HINKLE.

her "Hear Ye" with the eager fervor that always follows vital and unblemished singing.—The Boston Globe.

Florence Hinkle, the soprano, is also a great favorite in Worcester, and she added many new admirers last night by her beautiful singing. Her work was uniformly good, but in her big aria, "Hear Ye, Israel," which is one of the most tremendous arias ever written, she rose to unexpected heights and thrilled her audience immensely. In the fine duet with Elijah, she was quite at her best, and indeed all she sang was greatly to be enjoyed.—Worcester Evening Gazette, September 24, 1914.

Florence Hinkle, the soprano, has a voice of pure quality, whose technical training has been admirable. The artist gave a strongly emotional interpretation to the extended aria with which the second part of the oratorio opens.—Worcester Evening Post, September 24, 1914.

The Hultman-McQuaid School of Music.

Worcester, Mass., is fortunate in being in the city selected by Paul Hultman in which to found a school of music. Since its foundation the Hultman-McQuaid School of Music has grown with such rapid strides that at the present time there is a faculty of fourteen teachers, of whom each is well known in the concert field and efficient in the art of imparting his knowledge and experience to those desirous of becoming public performers in their especial lines of endeavor. There are eight departments of music, so that each pupil may receive from capable teachers instruction in that branch of music for which he feels himself best fitted. These eight departments include piano, violin, cello, elocution, theory, orchestra and ensemble playing.

Mr. Hultman, who is the head of the piano department, received his musical training from such noted teachers as Emil Liebling, Arthur Foote, Robert Lortat and Prof. Xaver Scharwenka, and became familiar to the music world as a concert pianist of merit.

The head of the violin department is Margarite McQuaid, who received her musical education under César Thomson and Professor Sevcik.

Robert Morosini, of Boston, formerly of London, is the head of the vocal department. Mr. Morosini is a teacher of international reputation.

The cello department is in charge of Rudolf Nagel. Mr. Nagel, who is a graduate of the Conservatory of Weimar,



PAUL HULTMAN.

Germany, and a pupil of Julius Klengel, of Leipsic, has been solo cellist of the Musik Forening of Christiania, Norway, and also with orchestras whose conductors were Felix Mottl, Emil Paur and Richard Strauss. For twenty years Mr. Nagel was cellist in the Boston Symphony Orchestra.

That the Hultman-McQuaid School of Music is making itself felt as a musical factor in the life of Worcester may be seen from the fact that through the instrumentality of Mr. Hultman, Worcester is to have a symphony orchestra of its own. This orchestra is to be conducted by Gustav Strube, formerly associate conductor of the Boston Symphony Orchestra, and will be known as the Gustav Strube Symphony Orchestra. It has long been Mr. Hultman's desire to establish a permanent orchestra in Worcester, and with such an enthusiastic backer as Mr. Hultman and so able a leader as Mr. Strube, it must needs become an institution that is a necessity to the musical life of this Massachusetts city.

Eleanor Spencer Ready for Season.

Eleanor Spencer, the pianist, was one of the passengers on the steamship Rotterdam, which reached New York, September 7.

Miss Spencer spent the greater part of her vacation in Berlin, working with Leschetizky, who was in the German capital at that time for an operation on his eyes.

"Despite the physical trials he underwent," says Miss Spencer, "he was in excellent condition, showing his usual remarkable preservation of mind and youthful[illegible] spirit."

Other places visited by the pianist were Bad Nauheim, where, besides riding, the pianist sat for a bas relief done of Miss Spencer by a professor of Giessen University.

Like many other musicians, Miss Spencer was obliged to give up autumn concert engagements in England and Austria, due to the disturbed conditions abroad.

Various orchestral engagements are already booked for the pianist, including appearances with the New York



ELEANOR SPENCER ON VACATION AT BAD NAUHEIM.

Philharmonic Society, the Cincinnati Symphony, St. Louis Symphony and Minneapolis Symphony orchestras.

A San Diegan's War Time Experience.

San Diego, Cal., September 15, 1914.

Very interesting indeed has been the experience of Edna Darch, one of the leading singers here, who has just arrived home after a strenuous and exciting voyage. Mme. Darch, who had gone to Germany for the summer, was visiting friends at Oliva near Danzig on the Baltic. Two days before war was declared, the Crown Prince and members of his staff were guests of Mme. Darch's friends, and at the request of the prince an entire evening was devoted to songs of Schumann, Schubert, Brahms, all sung by Edna Darch. The following day while many of the ladies were still in a light humor and were having much fun playing at being soldiers, the Crown Prince suddenly requested Tosti's "Good-bye." Instantly there was a change to seriousness and Mme. Darch began to look for this piece. It was not to be found. No one in the house possessed a copy of it. The Crown Prince gave orders to have an adjutant hunt the neighborhood.

In about an hour the adjutant returned in triumph, producing a perfectly new copy in the correct key. The number was sung. Very much moved the prince requested it should be sung again. A deep silence fell on the audience, which began to realize the emotion that was thought of now by all. Once more the young soldier asked Mme. Darch to repeat this really great song, and once more she ventured to sing it, though by this time the deep meaning it was conveying to all was hard to escape from. The song was sung for the third time. Then the prince hurriedly thanked her, with tears stealing down his cheeks and with trembling lips. Among many things he said which will always be remembered by this singer was the saying: "War evens all men—the prince becomes the peasant—the peasant the prince."

The next day Mme. Darch began her long journey home; sixty-eight hours in a train with soldiers began it; there was no water and only black bread, which the soldiers offered her from their stores. One hour in Berlin and on again to Copenhagen, where a steerage passage was secured.

The description of this journey includes such details as hundreds cooped up with much sickness and no one to clean up; the vilest of stenches, and children being born. It is pleasant to record that this singer was always willing to help—to cook, to sing—whichever was wanted. When she left Danzig the Crown Prince bet her she could not reach New York by August 28, but Mme. Darch having promised her husband she would do so was sport enough to take the bet, and as events proved she made good. Mme. Darch is in perfect condition and says she would not have missed the experience for anything.

TYNDALL GRAY.

National Opera Club of America.

Baroness Katherine Evans von Klenner has organized a club, to be entitled the National Opera Club of America, of which this gifted woman is not only founder, but president. In a printed prospectus, which is being largely circulated among all who may be interested in this undertaking, the following is given as the object of this



BARONESS KATHERINE EVANS VON KLENNER.

society: "This organization has for its object the consideration and discussion of operatic and other musical and kindred subjects for the purpose of propaganda and the furthering of educational work in music. Women interested in the purposes for which this club is organized may become active, distant or subscribing members. Men may be admitted as associate, distant or subscribing members." Men cannot be admitted into the active membership of this organization because it is to be associated with the National Federation of Women's Clubs, to the membership of which men are not admitted.

The first regular meeting of this society for this season will be in the assembly room of the Waldorf-Astoria Hotel, Thursday, October 8, at 2 p. m., and members as well as guests are invited to be present. There will be throughout the year a series of lectures and musicales in line with the proposed educational work of the society, the dates and the subjects of which are as follows:

October 8—Early Italian Opera.
November 12—Modern Italian Opera.
November 19 (evening)—Italian evening.
December 10—Early French Opera.
January 14—Modern French Opera.
January 22 (evening)—French evening.
February 11—Early German opera.
March 11—Modern German Opera.
April 8—The Libretti.
April 15 (evening)—German evening.
May 13—Grand Opera in English.

The object of this society is, no doubt, a worthy one. It is believed by the enthusiastic and resourceful founder that the absence of popular grand opera in America is due to the lack of education of the people, and it is with the object of furnishing this education that Mme. von Klenner is undertaking this philanthropic work. It is her intention to found branches of this society throughout the United States so that the same educational work may go on all over the country simultaneously. In this way it is hoped that a knowledge of and desire for grand opera will be built up in the hearts and minds of the American people.

As Mme. von Klenner says: "No one can gainsay the fact that this would be a decided advance in American musical progress, for whatever the value of the symphony orchestra or the classical recital may be, it is sure that opera will always be nearest to the hearts of the general public taken as a whole, because there in that in opera which renders it acceptable even to those who cannot feel enjoyment in a merely abstract musical entertainment."

One of the thoughts that Mme. von Klenner expressed was that these various branches "could teach the public upon occasion the stories of the operas which they were about to hear." She believes that "one of the things that prevents opera from becoming genuine popular in this country is the fact that the people will not take the trouble to inform themselves of even an outline of the story and therefore get no pleasure from the opera beyond what is purely visual and oral. Of course, the society will not encourage the star system, and whatever operas are utilized will be of necessity made in the nature of the Century Opera undertaking, rather than in the way of the greater operas where the star system and also the social function idea are absolutely in vogue and permeate the policy of the management."

Century Opera Sunday Concert.

The Sunday night concert, October 4, at the Century Opera House, was attended by a large audience and the offering was greatly enjoyed. Maude Santley revealed the beautiful quality of her voice and her fine vocal control in two French songs, "Chanson de l'Adieu" and "Pensee D'Automne." Louis Kreidler made a tremendous hit with his singing of the "Prologue" from Pagliacci." Bettina Freeman sang an aria from "Cavalleria Rusticana" with a warmth and beauty of tone hardly to be expected after her unfortunate debut in "William Tell" a few nights ago. Kathleen Howard gave a powerful interpretation of Schubert's "Die Allmacht," and the "Evocation of the Nuns" (Meyerbeer) was sung in a masterly manner by Henry Welden.

Other artists on the program were Hardy Williamson, Lois Ewell and Graham Marr, who gave selections from Gounod, Saint-Saëns, and Puccini. Their work was warmly welcomed.

A number of orchestral pieces were given under the direction of Josef Pasternack and Hugo Riesenfeld.

How to Like "Falstaff."

It is absurd to say you can see nothing in "Falstaff," says the London Academy; "why, it is one of the most enchanting operas in the world!"

Its very wealth of sparkle and melody and gaiety and humor was, no doubt, against it in earlier days. Verdi's fertility of invention was so prodigal, like Mozart's, that he ran on from one delicious phrase to another, and kept on giving the hearer something new all the time. He never stopped to say, "This is a 'telling' melody; I will repeat and repeat it till my hearers get it well into their heads." He did not say, "Now is the time for me to introduce some longer solo founded upon a catchy tune." He let Shakespeare's characters express themselves naturally, without repeating themselves. But the audiences of twenty years ago had grown accustomed to the Wagnerian system of perpetual repetition of a few striking themes. They could continually praise themselves for recognizing a "motif." This comfortable pleasure was denied them in "Falstaff." If they were to find a passage delightful, they must find it so at once, while it was going on, for, hey presto! they were listening to something different.

Katharine Alexander Gives Recital.

At the Ovide Musin Virtuoso School of Violin, New York, Katharine Alexander gave a recital on Sunday afternoon, October 4, which called forth the general approbation of the large company assembled—approbation of the talent of the young lady and for the method of instruction which she represented. Musin artist-pupils both in this country and abroad have long been showing their musicianly training acquired at this school, and Miss Alexander, who has recently joined the ranks of concert givers, will unquestionably likewise win laurels for herself and her school.

The program was chosen with good taste. It included the Paganini Romance in B minor, "Variation Serieuses on a Gavotte of Corelli," Tartini; the Bruch concerto, in G minor; Funeral March, Fiorelli; rondo in G major, Mozart; Hugo's "Swan," Burleigh's "Wigwam," and "Nightingale," Musin. These showed a wide versatility in comprehensive interpretation and a fully adequate technic. Particularly marked was the Musin easy, graceful bowing; a tone production, varying from the most delicate pianissimo to one broad deep and rich, produced with assurance, and a temperament decidedly poetic.

Miss Alexander is the fortunate possessor of an attractive personality and is absolutely at ease before the public.

Edna Rothwell's accompaniments should be especially noted because of their excellency.

Opera Talks at the Century.

The first of the Hubbard Opera Talks, a series of which are to be given at the Century Opera House, New York, this season by Havrah Hubbard, assisted by Floyd M. Baxter at the piano, was given on Sunday afternoon, October 4, the subject being "Lohengrin." Mr. Hubbard speaks entertainingly with excellent diction and much power, and his explanation of "Lohengrin" was clear and terse, and should be of considerable benefit and add materially to the enjoyment of those who are about to hear this masterpiece. The music was excellently illustrated at the piano by Mr. Baxter. Mr. Hubbard prefaced his remarks with a strong plea for opera in English, which was loudly applauded by the large audience present.

Fremstad Acclaimed in Spokane.

A telegram received on Monday of this week by Foster & David, Mme. Fremstad's managers, reads as follows:

Spokane, Wash., October 3, 1914.

Foster & David,
500 Fifth avenue, New York, N. Y.:

Big reception accorded Fremstad in Hotel Davenport at Spokane by twenty-seven clubs of city. Speeches were by made by prominent citizens and visitors. Fremstad was presented with golden floral key to the city by mayor and she replied with short but beautiful little speech, the second of her life. Received many flowers. She is delighted with experiences so far and sends you best greetings. Letter full of details of trip tomorrow.

(Signed) WATKINS.

Leopold Kramer En Route to America.

Leopold Kramer, concertmaster of the New York Philharmonic Society, is en route here from Europe, much to the relief of the officers of that organization, who were unable to establish communications with him, but which was accomplished by Conductor Josef Stransky just before sailing for New York. Mr. Stransky engaged passage to America for Mr. Kramer, who is due here this week.



OVIDE MUSIN'S RECITAL HALL.

BUSY SEASON AHEAD FOR NEWARK MUSICIANS.

Newark Symphony Orchestra Opens Season—Festival Chorus Rapidly Nearing the Thousand Mark—To Begin Rehearsals This Month—Musical Societies and Clubs Busy—Many Noted Artists to Be Heard—Music Notes.

Newark, N. J., October 5, 1914.

There are a few persons who believe Newark is to have a very dull season. However, there are a still larger number, so large in fact that it would be useless to try to count them, who believe this city is to have the greatest year musically that Newark has ever known. With the latter group the writer thoroughly agrees, for it is doubtful if ever in the past there were as many musical events planned, or as large a number of musicians and music lovers so enthusiastic. With a music festival under way, which promises to be the greatest event of its kind in this part of the country, with the Newark Symphony Orchestra now a permanent affair, with as large, if not larger, number of noted artists booked for concerts here than ever in the past, with the formation of a Newark Musicians' Club now actually accomplished and monthly concerts arranged for, with musical societies and clubs all reporting an increased membership, and last of all, teachers all over the city, receiving a record number of pupils for this period of the year, there is every reason to believe Newark is to have a remarkable season.

NEWARK SYMPHONY ORCHESTRA REHEARSALS.

A week ago tonight, September 28, the Newark Symphony Orchestra, Louis Ehrke, conductor, opened its second season. Several additions to the orchestra have been made, and Mr. Ehrke predicts a record year. The orchestra will continue its weekly rehearsals every Monday night.

NEWARK MUSIC FESTIVAL CHORUS GROWING FAST.

Every Wednesday, Thursday and Friday (10 a. m. until 9 p. m.) C. Mortimer Wiske and his assistants have been receiving applicants at the Lauter Building for the three day music festival which is to be given May 4, 5 and 6, 1915. The number has already reached into the hundreds and so rapidly have the names been received that Director Wiske intends beginning rehearsals the latter part of this month. The question of soloists is still being seriously considered, and negotiations are being made with some of the world's greatest artists.

Ninety thousand envelopes have been ordered by Mr. Wiske for the purpose of sending out the prospectus of the festival now being prepared. Last year, Mr. Wiske was the second largest buyer of stamps in the city of Paterson, and it is expected he will rank well among the first this year in Newark.

In next week's issue of the MUSICAL COURIER, it is expected, the names of several of the soloists to be heard at the festival concerts next May will be announced. It is believed, too, that the place of rehearsal will also be made known.

The accompanying poster is a facsimile of the thousands of cards which have been distributed throughout Newark and the suburbs to store and factory proprietors for display in windows and on counters. Thousands of circulars of a smaller size have also been sent out in the mails.

NEWARK MUSICIANS' CLUB MEETING.

The Newark Musicians' Club will hold the first regular meeting of the season on Wednesday evening, October 14, at 41 Spruce street. An attractive program has been arranged for this occasion, and in addition to many new members, a large number of guests are expected to be present. The names of those who are to take part on the program will be published in next week's issue of the MUSICAL COURIER.

MUSIC NOTES.

The Woman's Club, of Orange, announces four afternoons of music this season under the direction of the music committee, Mrs. Robert Simmon, chairman. The program will range from chamber music to an afternoon devoted to public school music.

Not quite 250 members of the police bands of Newark, Jersey City, New York and Philadelphia gave an interesting concert at Wiedenmayer's Park, Saturday, October 3.

Frances Alda, soprano, assisted by Gutia Casini, cellist, and Frank La Forge, pianist, will be the soloist at the benefit concert for the Eighth Avenue Day Nursery, at Krueger Auditorium, on Tuesday evening, October 20.

The pupils of Tom Daniel will give a vocal recital at Wallace Hall on Thursday evening, October 8.

Ernestine Schumann-Heink will be heard at a benefit concert for the Scholarship Fund of the College Women's Club of Essex County, on Wednesday evening, November 11, at Krueger Auditorium. The public sale of seats will open at Lauter's on November 1. Mrs. L. H. Robbins, 269 Ridge street, has charge of mail orders.

On October 17, Florence Mulford Hunt and Evan Williams will give a joint recital at Morristown, N. J. A full announcement of this concert will be made in next week's issue of the MUSICAL COURIER.

The Music Study Club will hold its first meeting of the season on October 22, when a miscellaneous program will be rendered.

T. W. ALLEN.

War and Music.

The Ernest Gamble Concert Party is one of the busiest touring companies. It gave one hundred and twenty concerts the past summer and the entire summer of 1915 is booked. The Gamble Concert Party will open its twelfth transcontinental tour on October 12 in New York and it will go West as far as Texas prior to the holidays.

A fourth voyage to the West Indies is contemplated after New Year's and the annual visit to the Pacific Coast will be made in March and April. The immediate line of march includes New York City, October 12; Warwick, N. Y., October 14; Grove City College, Pa., October 16; Edinboro, Pa., State Normal, October 17; Conneaut, Ohio, October 19; Gallion, Ohio, October 20; Bluffton, Ind., October 21; Whitewater, Wis., Normal School, October 23; Abingdon, Ill., October 26; Penn College, Oskaloosa, Ia., October 27; Ponca, Neb., October 29; Beatrice, Neb., October 29; Manhattan, Kan., State College, October 30.

Beethoven Society's Season.

The Beethoven Society of New York announces its season for 1914-1915. There will be five musicales, which will be given at the Astor Gallery of the Waldorf Hotel at 2 o'clock, on Saturday afternoons, November 14, December 12, January 9, February 13 and March 13. The usual regulations regarding membership and attendance are in force. There will be two evening concerts, January 22 and April 9, in the grand ballroom. The musical director is Dr. J. Christopher Marks, and the accompanist is Harry Gilbert. The soloists for this season will be Jeanne Gerville-Reache and Evan Williams.

The annual breakfast will be held in the grand ballroom, Saturday, April 24, at noon.

Carl Fique's Lecture-Recitals.

The musical season of the Brooklyn Institute was inaugurated recently by Carl Fiqué, who, in the first of a series of lecture-recitals on "The Works of Richard Strauss," presented that composer's new musical comedy, "The Rose Cavalier," in a dramatic and musical analysis.

Mr. Fiqué in his lecture said that although founded on the leading motive principle of Richard Wagner, the opera is highly melodious, and the composer presents bright Vienna waltzes with the true "Strauss' temperament.

The drama by Hoffmanstal is full of convincing logic and furnishes fine opportunity for a composer's display of genius.

The various musical phases were well illustrated by Mr. Fiqué's playing, and under his skilled hands the intricacies of the Strauss score sounded both clear-cut and orchestral, while his discourse was a happy blending of entertainment and instruction.

The "Rose Cavalier" will be followed by two symphonic poems, "Thus Spake Zarathustra" and "The Merry Pranks of Till Eulenspiegel."

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YVONNE DE TREVILLE PICKING THE JAPANESE FLOWERS. "NOT DOGS IN CLOVER, BUT PRETTY NEAR IT." THE AUTUMN FLOWERS ARE VERY BEAUTIFUL IN YVONNE DE TREVILLE'S GARDEN.

In a Garden.

Yvonne de Tréville's garden is furnishing the coloratura soprano with an abundant supply of autumn cheer these days. Mlle. de Tréville is a great lover of the Japanese beauties, which the camera caught her in the act of picking. This artist says that the one picture with the dog shows not "dogs in clover, but pretty near it."

Mlle. de Tréville's New York recital occurs at Aeolian Hall, Friday afternoon, November 6.

Mlle. de Tréville, herself a Southern woman, in order to be of as much aid as she can in these critical times, will, together with her accompanist, wear cotton gowns at her costume recitals. These home product costumes will be particularly in evidence at her New York, Brooklyn and Washington recitals, as well as on her Southern tour, which will follow her Northern appearances.

Deverell School in New York This Season.

The Deverell School for Girls, which is situated at 9 rue de Chaillot, Paris, just next door to the American Embassy, has necessarily had to be closed on account of the unsettled conditions abroad. Frances E. Deverell, the principal, returned to America some time ago, and found that her pupils were by no means willing to lose their winter's study and association with their gifted teacher on account of the European war, and Miss Deverell has been induced to take back a number of her older pupils. She writes that she has returned all registration fees paid in by younger pupils, before the war was declared and advised these younger pupils to go into a good American school for this winter and to come to her next winter in Paris.

During this season Miss Deverell will settle in New York and have with her only pupils who specialize in music and the arts. She has engaged a Parisian French Institutrice and chaperon, who will live in the school. As was the custom in the Paris school, French will be spoken at all times in the home, and the students will attend the production of the French classics and also the modern French plays which the French Dramatic Society puts out every season. The exact location of this home has not been decided upon, but it will be central and will be announced in the near future.

Miss Deverell will also have a studio in Carnegie Hall for outside pupils residing in New York and vicinity. She already has several pupils for this class who studied with her in Paris last season and are anxious to continue along



FRANCES E. DEVERELL.

the lines which Philipp, the famous teacher of Miss Deverell, advocates.

Miss Deverell has a testimonial from Philipp which reads as follows:

Paris, September 2, 1914.

Frances E. Deverell, who has been teaching under my direction, is an artist of talent and a teacher very distinguished. I therefore recommend her most highly, I. PHILIPP,
Professor au Conservatoire du Paris;
Membre du Conseil superior d'enseignement;
Chevalier de la Legion d'honneur.

Reuben Davies' Many Bookings.

Reuben Davies, the young American concert pianist, has secured a number of engagements, and will appear in Florence, Kan., October 9; Hiawatha, Kan., October 21; Horton, Kan., October 23; Falls City, Neb., October 30, and Everest, Kan., January 8 1915. Other engagements without settled dates are in St. Joseph, Mo.; Kansas City, Mo.; Mound City, Mo.; King City, Mo.; Marshall, Mo.; Alexander, Ia.; Alburn, Neb.; Newton, Kan.; Valley Falls, Kan.; Hiawatha, Kan. (return engagement); Falls City (return engagement) and Corning, Kan.

Cincinnati College of Music.

The College of Music will present its usual series of concerts by the college chorus and orchestra, and rehearsals have already begun for the first of these events. The orchestra has a number of new members and the material is being praised by Johannes Miersch, director. Not only have the violins been considerably strengthened, but there is also a good section of cellos and wind instruments. The rehearsals will continue to be held on Thursday afternoons. The chorus, under the direction of Louis Victor Saar, held its first meeting last Wednesday. Many of the former members of the chorus were present and a number of new applicants enrolled in the voice department of the college were also accepted, and Mr. Saar intends to present several interesting works at the first concert.

Walter Vaughan, tenor, is preparing for several recitals to be given in Ohio very shortly. On October 16 Mr. Vaughan sings at Columbus and at Defiance on October 7. The success of this young singer is another tribute to the training and development of latent talent in this vicinity and reflects proper credit upon those responsible for such accomplishments. Last spring he was in much demand for oratorio and received warm praise wherever he was heard, even though associated in most instances with artists of international renown. Mr. Vaughan's development already has exceeded the expectations of his most sanguine advisers at the College of Music, and many expectantly await his next appearance with the Springer Opera Club, where he may show his histrionic as well as his vocal attainments.

Visanska Returns.

Daniel Visanska, the New York and Philadelphia violinist and teacher, sailed from Naples on September 14 on the steamship Santa Anna, which arrived in this country Tuesday, September 29. Mr. Visanska writes that he has had a very pleasant sojourn in Italy, but is glad to be back in America and is ready to resume his duties as a pedagogue in Philadelphia and New York, which bid fair to fill his entire time.

Thuel Burnham Arrives from Europe.

Thuel Burnham, the pianist, arrived in New York, on the steamship Vaderland of the Red Star Line, on October 2. Mr. Burnham will remain for a few days in New York and will then leave for the Middle West, which he is to tour this season under the management of Harry Culbertson. He will also be heard in the Far West, and a comprehensive tour of the South is being booked for January. The date of Mr. Burnham's New York recital has not yet been fixed.

Waghalter a German.

Ignatz Waghalter, the Polish conductor at the Berlin-Charlottenburg Opera, is reported to have become a German subject.

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PRESS OPINIONS:

One other figure to stand forth was Albertina Rasch, whose dancing and pantomime were marvels of witchery and grace. —*Evening Mail.*

The dancing of the prima ballerina, Albertina Rasch, was worthy of special words of praise.—*New York Tribune.*

With her gracefulness and fairy-like agility of her toe dancing and her power of mimicry Albertina Rasch, the Century Opera première danseuse, exercised a magnetic power over her audience.—*New Yorker Staats-Zeitung.*

IN ALL THE KEYS.

Jeffrey C. Harris is at the head of the music department t the Iowa State College, Ames, Iowa. With Mr. Harris re associated Ingeborg Svendsen Tune, teacher of voice nd organ, director of the girls' glee club, and Selma Plagge, a pupil of Rudolph Ganz.

V. Mudrock, director of the Mudrock School of Music, Nashville, Tenn., will open a branch course of study at Adams, Tenn. The course will include piano, voice, violin nd theoretical subjects.

Emanuel D. King, of New York, will fill the place left acant by Joseph Maerz, in the College of Fine Arts, Syrause University, Syracuse, N. Y. Raymond S. Wilson, formerly head of the piano department of the Skidmore School of Arts at Saratoga Springs, N. Y., is also a new ddition to the faculty of the same college.

Louis Gerhardt is to become head of the voice department of Des Moines College. He is an alumnus of the college, having graduated under Dr. M. L. Bartlett. Mr. Gerhardt will direct the music of the First Baptist Church, Des Moines, as last season.

William S. Merrihew is now at the head of the vocal department at St. Joseph's Seminary, Troy, N. Y. He will continue his classes on his usual days in Schenectady, N. Y.

Frances Wright, for several years supervisor of music in the Des Moines, Iowa, public schools, has resigned. She will, it is reported, take up similar work in Los Angeles, Cal. William C. White will succeed Miss Wright. Mr. White comes from the Northwestern University, where he was director of the public school music department.

Mary Goode Royal, of Dayton, Ohio, has opened new studios in the Bimm Building, of that city.

Under the direction of Miriam H. Weaver, the regular weekly recital of the Wittenberg Conservatory and Springfield School of Music, Springfield, Ohio, was given recently. Catherine Bauer, Marie Hance, Hazel Inskeep and Rachel Milligan, pupils, furnished the program.

Wm. B. Downing, of Ottumwa, Iowa, has been appointed head of the vocal department of the University of Kansas at Lawrence, to fill the position made vacant by C. Edward Hubach, who has become dean of the School of Music at Redlands College, Cal. Mr. Downing, who is a graduate of Drake University School of Music, is a pupil of De Reszke, Oscar Seagle and J. Watkins Mills.

Dayton, Ohio, teachers who have resumed teaching are: Charles Kalman Holstein, violin; Ella Houghtelin and Marie Hammer, piano; John Finley Williamson, vocal.

Marie Hughes, harpist, and Helen Hughes, violinist, of Salt Lake City, are on an Eastern trip.

Alice G. Sutherland has opened a studio in Buffalo, N. Y. She was a pupil of Leschetizky in Vienna. Other pupils of the Vienna maestro, who are teaching in Buffalo, are Warren Case and Ethel Newcomb (Leschetizky's assistant for many years). Miss Newcomb is to appear with the Hambourg Trio, in its series of Buffalo concerts.

Theodore Beresina, an Austrian violinist, was the assisting soloist at the request program given in the Salt Lake City Mormon Tabernacle recently. J. J. McClellan rendered popular and classical music on the organ.

Arthur Leroy Tebbs has returned to Dayton, Ohio, where he has opened a studio. Mr. Tebbs will have charge of the music in Steele and Stivers high schools and is looking forward to holding a music festival at the close of the school year.

Susan Tomkins, violinist, and Grace Hoffman, soprano, were soloists with Sousa's Band at the recent Pittsburgh Exposition.

Dora Kummerfeldt, a pupil of Adolph Liesegang, of Cleveland, Ohio, is said to have signed a three-year contract with the Shuberts.

Marguerite Kortlander has returned to Grand Rapids, Mich., from New York, where she was a pupil at the Virgil Conservatory. Miss Kortlander is to be at the head of the children's piano department in the Malek School of Music, Grand Rapids.

Charles Percy Hall has been engaged as organist at St. Mark's Episcopal Church, Milwaukee, Wis. Mr. Hall was formerly choirmaster of St. Martin's Church, Ashton-on-Mersey, England.

Gaylord Yost, violinist-composer, of the Conservatory of Music, Indianapolis, Ind., wrote a number of compositions for voice and violin during the summer. Of his three violin numbers, "Farfalle," "Negro Dance" and "Poem Erotique," which are to appear soon, one is said to be dedicated to Arthur Hartmann and another to Albert Spalding.

German singers were present from every part of the State of New Jersey, when the singing festival of the New Jersey Saengerbund was held in Trenton recently.

George Klass, formerly second concert master of the St. Paul Symphony Orchestra, has accepted a similar position in the Minneapolis Symphony Orchestra. He will continue to live and teach in St. Paul.

Emil R. Keuchen, teacher of piano and organ, has begun his fall classes in Buffalo, N. Y.

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H. T. Fagerstrom, a St. Paul pianist, has been made a member of the faculty of the St. Paul branch of Minnesota College. He is at the head of the piano department.

Klotz-Hoyle Canadian Tour Canceled.

Maude Klotz, soprano, and Dorothy Hoyle, violinist, are two American artists whose plans have been directly interfered with by the present war in Europe.



DOROTHY HOYLE.



MAUDE KLOTZ.

Miss Klotz and Miss Hoyle, with their accompanist, Walter Kicsewether, were engaged last spring by Albert E. Davies, the Toronto manager, for a Canadian tour that embraced the cities of Toronto, Hamilton, London, Galt, Stratford, Oshawa, Woodstock, Peterborough, Lindsay, Guelph, St. Thomas, Chatham, Collingwood, Owen Sound, Kingston, Brockville, Ottawa, etc. The tour was to open in Galt on October 17, but despite the fact that Mr. Davies holds contracts with local societies and clubs in the various cities, the Canadian conditions are such that all concerned feel that a tour would prove disastrous at this time, and it has been postponed until spring.

In writing of Canadian conditions at the present time, Mr. Davies states that in the provincial towns the "air is full" of benefit performances of every description by local volunteer talent, and as the loyal Canadians are going deep in their pockets to support and subscribe to them, it will take a few months for things to become normal again and to revive their interest in visiting attractions.

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Caroll Badham Preyer Reopens Studio.

Caroll Badham Preyer, the vocal authority known to the musical public of Berlin, Paris and New York, reopened her New York studio on October 1. Mme. Preyer returned from Europe recently and in a letter written to the MUSICAL COURIER shortly after her arrival, she says:

I arrived on the Noordam from Holland, very thankful to be in this country. I had started to Lugano, Switzerland, having several important engagements there, and expected to go from there to Tremezzo, Lake Como, for the season which begins the 15th of August; but alas, no trains left Holland! And no boats left Rotterdam that week! It was impossible to hear from friends and pupils who were expecting me in Lugano and Tremezzo, so completely were we cut off from the outside world during that week in which Holland feared an attack from Germany or England.

Upon her arrival in the United States, Mme. Preyer went at once to Kent, Conn., where she enjoyed a well earned rest before returning to New York.

Presser Home Opening.

On Saturday, September 26, occurred the opening of the Presser Home for retired music teachers. This institution, which is situated on Johnson and Jefferson streets, Germantown, Philadelphia, Pa., fills a long felt need, as can readily be understood from its name. The board of directors includes Charles Heber Clark, Hugh A. Clarke, James Francis Cooke, Herman L. Duhring, H. Louis Duhring, Jr., William E. Hetzell, Francis S. McIlhenny, Theodore Presser and John T. Windrim. The home will be in charge of a capable superintendent, Mrs. L. B. Pierce having been chosen to fill this office.

The musical numbers rendered at the opening of this home were by David Bispham and Henri Scott, and with two such able exponents of the vocal art, it is needless to say that their portion of the program proved most enjoyable.

Clarence Eddy to Play in Kansas City.

Leading organists of Kansas City have formed themselves into an organization known as the Kansas City Association of Organists.

Aside from a series of recitals by local organists, one is also to be given by outside talent.

Clarence Eddy will be the first to appear in the latter series, which will open October 16, in the Grand Avenue Auditorium. Mr. Eddy also heads the list of honorary members.

Lawrence W. Robbins is the president of the association.


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Jenny Dufau Works Amid the Sound of Rifles.

From Alsatia, near the French border, where fighting has been going on all around her native village of Saulxures, Jenny Dufau sent to her manager in Chicago, Harry Culbertson, a most interesting letter relating her experiences and containing this remarkable passage:

You will think me hardhearted and selfish when I tell you that in the midst of the grief which surrounds me I am studying and preparing my programs! And yet, if you were here, shut up from the world, without any news from your brothers in the army, without news from the world, only knowing that terrible things are going on around you, and that it is impossible to bring the slightest relief to those who suffer, you would understand that in this painful seclusion only work—one's dear and beloved work—can help one to endure and prevent one from indulging in maddening thoughts. So, in spite of all, I will be able to present something new in the line of ancient French songs, Italian popular chansons and unedited American songs. If nothing happens, I shall sail on the Noordam and be there in time to begin my work. May it help me to forget all the sufferings I have seen!

A few weeks ago, at sunset, I was singing with open windows; all was quiet and peaceful in the village down in the valley. The women (you know the men are almost all in the army) were going about their work much as usual; everything seemed to breathe peace. I felt somewhat relieved and sang, indulging in the happy dream that the old world was going to sleep and forget under the great wings of peace, just like the hamlet lying before my eyes. Suddenly a peculiar rattling noise mingled with the notes of my piano; I tried not to be afraid, not to believe, to sing on; but it became stronger, quicker and threatening! I couldn't mistake the voice of the rifles, which, unhappily, I know now so well; rushed to the window; the wooded hill opposite our house was all alive with rattling shots and with ill-looking small clouds of smoke! For quite a time I didn't touch my piano again; I had not the courage, and we were all so busy helping the poor people whose houses had been damaged and wrecked. When, after days and days, I went back to my piano room, the window was still open; the wind had scattered my poor music all around, and the room looked like a battlefield. My heart failed me; I sat down on the scattered sheets and cried like a child. But since then we have been enjoying comparative quiet and safety, and I have gone to work again. . .

Miss Dufau's manager is happy over the news that she has arrived in America, having booked her for a concert tour all over the country, covering almost the entire season.

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Douglas Powell Opens New York Studio.

Douglas Powell, the baritone, has opened a studio in New York at 448 Madison avenue. For the past six years Mr. Powell has been a member of the faculty of the College of Music, Cincinnati, Ohio, but wishing to enlarge his field of activity, has come to open a studio in the metropolitan city.

The following communication shows the esteem in which Mr. Powell was held at the Cincinnati college:

New London, Conn., August 8, 1914.

Douglas Powell, 30 West Fifty-first Street, New York City:

My Dear Mr. Powell: As president of the Cincinnati College of Music, I desire to express my sincere regret of your having severed your connection with the college. However, as you have decided to pursue your work in a larger field, I want to wish you a continuance of the success which was yours as a member of the faculty of the college.

With kindest regards, I remain, Sincerely,

(Signed) Julius Fleischmann.

Below are given the names of a few of Mr. Powell's pupils, who are making a name for themselves in the vocal field:

James Harrod, leading tenor with Dippel; Cecelia Hoffman, in "High Jinks"; Clara Loring, in "The Only Girl"; Laura Radcliff, in "Lady of Luxury"; Elizabeth Reynolds in incidental music in "The Dragon's Claw"; Ed. Grimes in "Oh! Oh! Delphine"; Vernon Fitzpatrick, in "Dancing Around"; William Adams and Leo Ullrich, in vaudeville.

New Composition by T. Tertius Noble.

"Rejoice Today With One Accord," an unaccompanied anthem for Thanksgiving Day or general use; words by the Rev. Sir H. W. Baker, Bart.; music by T. Tertius Noble, has just been published by the H. W. Gray Company, of New York.

This is a work which demands the power and breadth of tone of a full chorus for its success, and it is also impossible for a quartet of voices to sing it, as there are several passages in which the sopranos, the altos, the tenors, and the basses are divided to make five, six, and seven part harmony. It is a composition, moreover, which cannot be rashly attempted by any but the properly trained choir that are accustomed to counterpoint and chromatic harmony. The range demanded of the voices is also extensive. But when this most musicianly and brilliantly written anthem is sung with proper spirit and with breadth its effect cannot but be imposing, dignified, and elevating.

T. Tertius Noble has happily combined the modern harmonic style with the polyphony of the old masters. The upper voice is invariably a melody, and the contrapuntal writing is employed only to enrich the accompanying vocal parts.

George Sweet Is Busy.

George Sweet's time is being rapidly filled up with new as well as old pupils. Mabel Beddoe, one of Canada's favorite contraltos, has just returned from her native home where she has been busy in concert and recital work throughout the summer. Paul Parks, of Ohio, the possessor of a fine baritone voice, began lessons some time ago with Mr. Sweet, who predicts for him a great future.

Visitors to Mr. Sweet's studio are always welcome. He is glad to have any one come in and hear his pupils' lessons at any time, believing that this is a good thing for the pupils as it gives them the confidence necessary for their future public work.

George Hamlin Will Locate in New York.

George Hamlin, the tenor, who, as has already been stated in these columns, returned to America recently, announces his intention of settling in New York this winter. He will be busy as usual singing in concert, oratorio, and opera, but will also find time for coaching, with which work he is eminently successful.

At the fifty-nine concerts given during the past summer in the various Portland, Ore., parks, 112,650 persons are reported to have been in attendance at a cost of about eight cents a person.



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PUBLICATIONS AND REVIEWS

NOTICE TO PUBLISHERS.

This department is devoted to a review of old and new music publications, musical works, musical literary works and anything pertaining to the publishing of matters in music.

Only such publications and compositions will be reviewed as are deemed worthy of notice, and the MUSICAL COURIER *reserves to itself the privilege of rejection. It is also understood that any work or composition or book reviewed in this column relinquishes its copyright to any part or all of its parts so far as a review of the same can be applied. This does not mean that the* MUSICAL COURIER *assumes or claims any interest in the copyrights; it merely means that we are not to be held for any infringement of copyright by handling copyright publications or works in this department.*

Particular attention given to works of American composers and their products.

Oliver Ditson Company, Boston.

New music recently received from the Oliver Ditson Company, of Boston, includes a great quantity of compositions of all kinds for various voices and instruments. The vocal numbers are: "Mass in F," by Joseph Concone; "Sabbath Morning Service for the Synagogue, According to the Union Prayer Book," by James H. Rogers; "Hakon the Strong," ballad for men's voices, by Gustave Lazarus; "Why Does the Azure Deck the Sky?" song by F. Morris Class; two songs, "Didst Thou Not Love Me?" and "When the Last Day Is Ended," by Arthur H. Ryder; "The Song of the Timber Trail," by Stanley R. Avery; three songs, "Foreboding," "The Land Immortal." "The Night Has a Thousand Eyes," by William T. Miller; nine songs, "Greeting," "Hills o' Skye," "In the Garden," "Just as It Used to Do," "Kerry," "Love in Spring," "On the Sea," "A Rose of Yester Eve," "Summer of the Heart," by Victor Harris; five songs, "A Sigh," "Allah," "Come to Me," "I Dreamed and Wept a-Dreaming," "In Dreams," by A. Walter Kramer; eight songs, "A Wish," "Could I Forget," "The Heart o' Ye," "My Day,' "Such a Li'l Fellow," "Thinking of You," "Together," "To You," by William Dichmont; five songs, "Blue Are Her Eyes," "The Boat of My Lover," "Green Branches," "Hushing Song," "Once Only, Love," by Winter Watts; three songs, "Love and Life," "Enchanted," "Longing," by Egon Pütz; four songs, "A Sweetheart in Every Port" (sailors' song), "A Token," "Entreaty," "Elusive Love," by Clarence C. Robinson; three songs, "A Sea Song," "Expectancy," "Thoughts of You," by William Stickles; "Heart of Hearts" (cor cordium), song by Charles Fonteyn Manney; "The Night Has a Thousand Eyes," song by William Arms Fisher; five songs, "The Little Day Star," "The Moon and the Star," "A Petition," "To One I Love," "Rose Immortal," by Louis Victor Saar; "Mistress Rosebud," song by George Chapman; "I Know a Little Rose," song by Frank Howard Warner; three songs, "A Road Tune," "Even Song," "From Oversea," by William Spencer Johnson; eleven songs, "Another Day," "Bend Low, O Dusky Night," "How Shall I Love You?" "Icelandic Love Song," "Lullaby," "O Violet, Sweet Violet," "The Primrose," "A Rose Song," "Sweetest Things," "When I Am Dead, My Dearest," by Ernest R. Kroeger; "Sing a Song of Roses," song by Fay Foster; "Springtime of Youth," waltz song by Charles Eggett; "Where the Purple Heather Blooms," song by Frederic Knight Logan; three songs, "Hush Thee, Baby," "If I Could Be a Child Again," "While Thou Art Mine," by W. H. Peterhans; "Oh, That Summer Smiled for Aye," song by William Davies; "Lullaby," song by Ed. Jakobowski; six sacred songs, "Faith," "Jesus, Shepherd of the Sheep," "More Love to Thee, O Christ," "Rest," "Something for Thee," "The Ninety and Nine," by Lillian Taitt Sheldon; "Sylvelin," song by Christian Sinding; thirty-one songs in the First Series of Sacred Songs, each song published separately in sheet form; twenty songs in the Second Series of Sacred Songs, each song published separately in sheet form; five sacred songs, "Abide With Me," "As Christ Upon the Cross," "Jesus Calls Us," "O Jesu Crucified for Man," "There Is One Way, and Only One," by Frederic Field Bullard; thirteen sacred songs, "At the Gate," "Before the Throne of Glory," "The Comforting Christ," "The Eternal City," "The Heavenly Voice," "Here I See Thee Face to Face," "The Hills of God," "Jesus, Word of God Incarnate," "O Son of the Carpenter," "Rejoice, Jerusalem, and Sing," "The Song of Eternity," "The Strength of the Hills," "The Wondrous Cross," by George B. Nevin; twenty-four songs in the First Series of Arias from Oratorios and Cantatas; several series of opera songs, including all the most famous and popular arias, romances, songs, from the great operatic composers of all schools; an extended list of French songs; twenty-eight sacred songs by Charles Gounod; twenty-two opera songs by Charles Gounod; a very long list of songs by the composers of England, with a distinctive title page marked English Songs; eighteen songs by Franz Liszt; eighteen songs by Tschaikowsky, invariably with English words and an alternative version of either French, German or Italian; twenty-six songs by Robert Schumann, with English and German texts; five series of lists of vocal duets of all schools and periods.

For the organ there is a generous supply of original works as well as of numerous arrangements by James H. Rogers, A. Guilmant, R. G. Custard, Dr. C. W. [illegible], Harvey B. Gaul, and others. The first series contains Prelude and fugue in E minor, by J. S. Bach; "Cradle Song," by Reginald Barrett; Communion in G, by Edouard Batiste; minuet in G, by Beethoven; arioso, by Léo Delibes; melody in E, by William Faulkes; berceuse in A flat, by J. F. Frysinger; air a la bourée, by Handel; "Wiegenlied," by F. Flaxington Harker; andante commodo, by Fini Henriques; canzonetta in G minor, and melody in E flat, by Tschaikowsky; "Sunset," by Alfred Tofft; prelude

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in C sharp minor, by Anton Vodorinski; pastorella in A flat, by Herbert W. Wareing; meditation in C, by John A. West; postlude in C, by Carl Paige Wood.

The second series of organ works consists of: Romance, by Claude Debussy; "Humoreske," by Anton Dvorák; berceuse in G, intermezzo in C, pastorale in E, postlude in A, and scherzo in D minor, by William Faulkes; andantino in G minor, verset in F minor, by César Franck; "Liebeslied," nocturne in G minor, serenade in A, by F. Flaxington Harker; "Morning Song," by A. Walter Kramer; "Elegie," by Jules Massenet; lamento in B minor, postlude in C, by Carl C. Müller; "The Swan," by Saint-Saëns; melody in A flat, by Sigismund Stojowski; nocturne, by R. Spaulding Stoughton; reverie, by Richard Strauss; andante cantabile, from fifth symphony, and song without words in F, by Tschaikowsky; pastorale in G, by Paul Wachs; "Cradle Song," and "Dreams," by Wagner.

Another collection of organ compositions and arrangements consists of the following: "Hymn of Nuns," offertories in C, E flat, F, G, by Lefébvre-Wély; adoration in F, fanfare in D, finale in D, four offertories, by J. Lemmens; larghetto in A flat, offertory in C, by Alexandre Leprévost; adagio in D flat, andante religioso in C, by Franz Liszt; fantasie de concert, "O Sanctissima," by Friedrich Lux; adagio from first organ sonata, andante, finale from sixth organ sonata, andante and religioso from fourth organ sonata, notturno from "Midsummer Night's Dream," "Song Without Words," third organ sonata, by Mendelssohn; allegretto in A, andantino in F, andante in A flat, canon in F sharp, "Chant du Berger," "Christmas" pastorale in G, idylle in B flat, postludium in D, prelude in A minor, prelude in F, by Gustav Merkel; "Marche du Sacre," from "Le Prophète," by Meyerbeer; solemn march in F, by Mozart; "Loreley," by Jos. Nesvadba; grand study in C, by S. Neukomm; andante in A flat, by F. I. Pachaly; "The Star Spangled Banner," concert variations, by J. K. Paine; fantasia in C, processional march in G, by C. E. Reed; entr'acte from "King Manfred," by Carl Reinecke; four studies in sustained notes, by C. H. Rink; "Air du Dauphin," by J. Roeckel, paraphrased by W. T. Best; offertory in G, by G. Saint-George; verset in G, by Théo Salomé; præludium in E flat, by C. Schaab; gavotte from suite, op. 41, by Xaver Scharwenka; exercises in pedal playing, by F. Schneider; adagio in E flat, air from "Lazarus," by Schubert; "Alla Marcia," canon in B minor, prelude from op. 56, by Schumann; andante in G, by W. Schütze; festival postlude in G, by Fredk. N. Shackley; mélodrame de "Piccolino," by E. Guiraud, transcribed by Oliver T. Sherwood; triumphal march in F, by A. M. Shuey; choral variations in E flat, march in G, twenty-four short and easy pieces in two volumes, by Henry Smart; "Old Folks at Home," concert variations, by Wenham Smith; adagio espressivo, easy prelude for soft stops, "Jerusalem the Golden" variations, by William Spark; larghetto in A, by L. Spohr; andante and variations, fugue on "God Save the Queen," grande offertoire de concert in C, "La Meditation" offertory for vox humana, "La Prière," sonata in F, three offertories, variations on "Adeste Fideles," variations on "Auld Lang Syne," variations on "Nuremberg," variations on "Pleyel's Hymn," variations on "Russian Hymn," variations on "Sicilian Hymn," by Eugene Thayer; posthumous variations in C, by Louis Thiele; pastorale in G, prelude and fugue in D, service prelude in D, by J. Eliot Trowbridge; canon in G flat, finale in G, five short preludes, melody in G, by Everett E. Truette; "Night Song," by Jean Vogt; adagio in B flat, adagio in G, andante con moto, andante in A, "Fest Intrade" in D, by Dr. Wilh. Volckmar; wedding processional from "Lohengrin," by Wagner; installation march in F, by Frank E. Ward; barcarolle from "Oberon," by Weber, transcribed by Batiste; march from third organ symphony, by C. M. Widor; scene militaire in C, by H. D. Wilkins.

Novelties at Bloch's New York Recital.

Alexander Bloch, the violinist, who has just returned from Germany, will give his second annual New York recital at Aeolian Hall, on the evening of Wednesday, October 28. Mr. Bloch's program will contain many numbers entirely new to New York. On October 16 Mr. Bloch and Frederic Martin will give a joint recital at Wellesley College.

OBITUARY.

David M. Levett.

David M. Levett, a well known New York music teacher, died here last week at his home, 112 East Eighty-fourth street, aged seventy years. He studied music in this country and in France and Germany, and graduated from the Leipsic Conservatory in 1871. Thereafter he taught in New Brunswick, Chicago, New York, Berlin (Stern's Conservatory), etc. He also composed, among his works being "Harlequinade," "Memories," "Romance" and "Serenade." He is survived by his wife, who was Kate de Jonge, of Paris.

The Volks Opera of Budapest now is under joint management with the Royal Opera of that city.

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VOL. LXIX.—NO. 15. NEW YORK, WEDNESDAY, OCTOBER 14, 1914. WHOLE NO. 1803.

LONDON BENT ON SUPPORTING MUSIC SEASON.

Every Effort Being Made in English Capital to Maintain Tonal Activity—Orchestras and Choral Societies to Give Their Regular Series—Brighton Festival Will Be Held

London, England, September 25, 1914.

One cannot express the present musical situation in London better than in the words of a writer in last Sunday's Observer, who says: "There is evidently going to be a definite attempt to establish a musical season in the coming autumn. Of course, the many concerts that are principally concerned with advertising the concert giver and are of no artistic significance are not likely to be a feature of the season, but well established societies and orchestras are showing an inclination to resume their activities and it is to be hoped that the response will be adequate."

There is the kernel of the whole matter, "It is to be hoped that the response will be adequate." On that, of course, will depend the success of the efforts which are to be made.

Orchestral Prospects.

The London Symphony Orchestra intends to carry out its season as far as possible, although the war has compelled it to change the program of conductors as first announced. The present arrangements are that the Russian, Wassili Safonoff, shall conduct the first three concerts (the season begins on October 26); the Belgian conductor, Henri Verbeugghen, one concert in December; Emil Mlynarski one in January, and Thomas Beecham one in February. Soloists announced so far are a violinist named Albert Sammons, who will oblige with the Elgar concerto—we are very patriotic, even in our music nowadays—Vera Brock, Arthur Rubenstein and Percy Grainger, pianists, the latter of whom will play the concerto by Frederic Delius.

At Queen's Hall, Sir Henry Wood will begin his annual series of symphony concerts on October 17, even before the Promenades are finished, as these extend until October 24. I understand that Landon Ronald and his new symphony orchestra are to be in the field as well, but have not happened to see one of their announcements.

Choral Music.

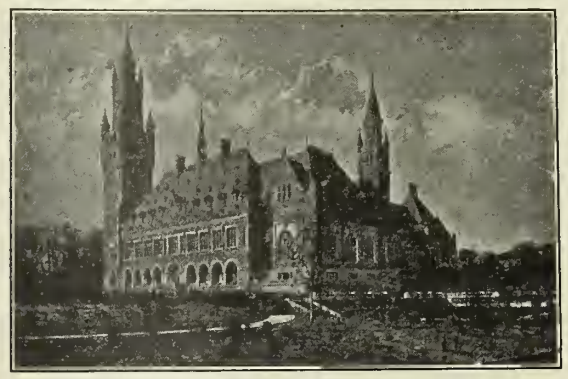
The choral societies — that mainstay of British music—will not be idle in the metropolis either. The Royal Choral Society—as Philip Hale once said in speaking of Boston's sacred "Handel and Haydn Society"—will now buckle down to the tremendous task of preparing the umpty-umpth performance of "Elijah." On November 26 we are promised the Verdi "Requiem," and the rest of the season will bring forth "The Messiah," "Hiawatha," "The Dream of Gerontius" and Bach's B minor mass, with an extra concert of Christmas carols and other Yuletide music in December.

The Bach Choir, Dr. Hugh P. Allen, conductor, intends to carry out its season, which will include performances of Vaugh Williams' "A Sea Symphony," the Verdi "Stabat Mater" and probably Bach's "Passion Music"—presumably the "St. Matthew Passion."

Arthur Fagge's London Choral Society also intends to carry out its season, though the program is not announced at yet.

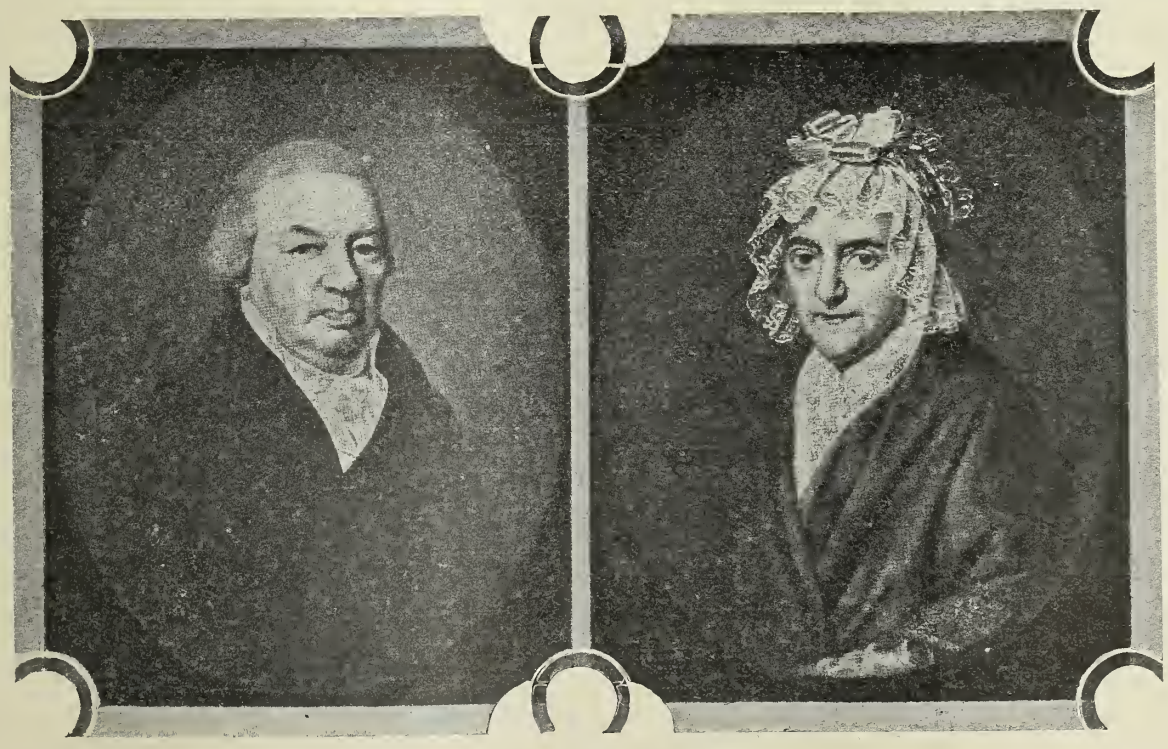
At Brighton.

One very encouraging fact is that the Brighton authorities have had the courage to decide to hold their great festival, which begins November 10. As I have already noted in these letters, practically all the Provincial festivals were called off immediately after the outbreak of the war, thus taking away from the professional singers and orchestra players a tremendous amount of work on which they depended for their living. If the Brighton festival meets with success, it may induce some of the other festival managers to resume their plans, which would be a great help to the musical profession in general. How unfortunate a thing it is for musicians that music is and must remain a "luxury"—something to be dispensed with first of all when any kind of a pinch comes.



THE PEACE BUILDING AT THE HAGUE.

The Brighton festival will be participated in by the Municipal Choir and Orchestra of 350 performers, under Lyell-Taylor. Seven concerts will be given. "Elijah," "The Messiah" and the first and second acts of "Parsifal" will occupy three evenings. A characteristic program, including works by Debussy, Rimsky-Korsakoff, Stravinsky and Delius will be conducted by Thomas Beecham; Sir Henry J. Wood will conduct a Wagner program, and Sir Frederick Bridge, Sir Alexander Mackenzie, Sir Hubert Parry, Sir Charles Stanford, Landon Ronald and Lyell-Tayler are also included in the list of conductors.



BEETHOVEN'S FATHER AND MOTHER.
(Original portraits in possession of Walter Jagenberg, in Cologne.)

Refugees.

Quite to my surprise I discovered that a number of musical refugees from Paris had settled down for a short stay in the same part of London as myself. There were May Esther Peterson, the soprano, with her sister, Clara Peterson (a pupil of Arthur Alexander), and their mother. Mrs. Peterson and Miss Clara will soon go to America, but May Peterson will remain for study work with Sir Henry Wood. Another Alexander pupil who is here for a time is Richard Bunn, baritone, and with him is Fred Protheroe, tenor, a Von Steege pupil.

The De Reszkes in Paris.

Contrary to earlier information, which came from a pupil of Edouard de Reszke, and ought to have been correct, I learn now that Jean de Reszke—and presumably Eduoard as well—returned to Paris at the outbreak of the war, and are there now, not at their Polish estate, as first reported. It is reported that Jean de Reszke's son and his accompanist are both fighting for France.

Chaliapin in Russia.

A note in the papers the other day spoke of the famous Russian singer Chaliapin as organizing some hospital of his own for the wounded soldiers. This shows that Chaliapin is safe in Russia, but he had quite a time getting there. When the war broke out he and some Russian musical friends were in the south of France having a most pleasant vacation, as is their annual custom at the end of the season. Anxious to get home they tried various routes, and finally succeeded in getting a Japanese steamer, which happened to touch at Marseilles, and brought them around to London, where, after some delay, they were able to leave for Russia by a roundabout route via Scandinavia.

John McCormack Sings.

John McCormack, the famous tenor, was the principal artist at a large concert given at the Coliseum last Sunday evening under the auspices of the National Orchestral Association in aid of their fund to assist orchestral players in distress owing to the war. Mr. McCormack is a tremendous favorite in London, where he makes his home when not on tour. Another concert, in which he will also participate, will take place next Sunday evening, Sir Frederick Cowen conducting.

Hermann Klein Resumes Teaching.

Hermann Klein has returned to his London residence and resumed teaching, after a rest on the Isle of Wight from the fatigue incident to a trip back to England from Italy, in which he was compelled to spend four days on the road from Turin to Havre. Mr. Klein's vacation trip happened to take him right into the very middle of things, and he was in turn in Belgium, Germany (Alsace, Switzerland and Italy just as all four of these countries were mobilizing. Notwithstanding the earliness of the season and the general musical laxity already occasioned by the war, Mr. Klein is busy with a large vocal class.

Notes.

Herbert Fryer, the distinguished English pianist and composer, will occupy an important pedagogical position in New York this winter and do considerable concert work as well.

Edward Lowry, press agent of the Boston Opera Company, is homeward bound. George Macdonald, business manager of that company, had already received his com-

mission in the British army—he is a British subject—and was going to the front as interpreter, but was asked by the directors to take charge of the Boston Opera House itself this winter and was allowed by the War Office to resign in order to do so. Mr. Macdonald appears to be the lucky man of the Boston Opera Company—the only member who will appear on its stage this winter, and that only by way of showing it to any prospective hirers.

Arthur Shattuck, the pianist, has come over from Paris, and I understand he is to give one or two recitals here later in the season.

There are abbreviations and abbreviations, but one of the best I have seen is that for "Mademoiselle" on a poster announcing a concert by Belgian artists in aid of the Belgian Relief Fund. It is thus produced by the ingenious printer: "Madlle."

H. O. Osgood.

LATER LONDON NEWS.

London, England, October 2, 1914.

Daniel Mayer, the well known concert manager, has a splendid home at Bexhill, a little town on the south coast of England, near Eastbourne, and for the last three years has been mayor of that town. Though Mr. Mayer has been in England ever since he was a boy and is thoroughly English in feeling, having been naturalized a great many years ago, he is a German by birth, and in resigning said that he recognized and respected the feeling that at this crisis Bexhill should have an Englishborn subject at its head, adding: "There is no more loyal or patriotic British subject in the town than I am, and in making this decision I bear not the slightest ill will to any one." It may safely be said, too, that none of Mr. Mayer's fellow citizens bear the slightest ill feeling toward him. He is certainly to be praised for the nicety of feeling which induced him to take this step at this particular moment.

Ballad Concerts.

That unique feature of London musical life, the Ballad Concerts, will begin tomorrow afternoon. The Chappell Series at Queen's Hall and the Boosey Series (their forty-ninth season) at the Royal Albert Hall. Among the artists appearing at the Boosey concert is Felice Lyne. Jacques Thibaud, who was announced as a solo violinist, fully expected to be there and to play, but discovered at the last moment that he could not leave Paris in time.

Orchestral War.

Last Wednesday afternoon there was a meeting at Pagani's restaurant which was attended by about fifty representative musicians and teachers of London, including Landon Ronald, Edward German, Sidney Jones, James Glover, Robert Radford, Howard Talbot, Hubert Bath, Frank Broadbent and Henry Stanly. The object of the meeting was a free discussion of a matter which has rankled in the minds of British musicians for a good many years, namely, the presence, especially in the orchestras, of so many foreign musicians, filling positions for which there are many thoroughly capable English musicians at hand. Excellent speeches were made by James Glover, a well known theatre conductor, and Landon Ronald, director of the Guildhall School of Music and conductor of the New Symphony Orchestra. A committee consisting of Sir Frederick Cowen, who acted as chairman of the meeting; Sir Edward Elgar, Landon Ronald and James Glover were appointed to determine what steps are best to take toward practical attainment of this object and to report to another meeting which will shortly be convened.

"Jewels" in English.

As a matter of musical history let us record that the first performance in English in London of Wolf-Ferrari's "Jewels of the Madonna" took place at the Marlborough Theatre on Friday, September 25. It was presented by the Carl Rosa Opera Company.

Shattuck Plays Boyle.

It is interesting to know that that excellent pianist, Arthur Shattuck, will present a new American work on large lines, Boyle's piano concerto, for the first time in England at Harrogate, October 14, and will repeat the same work with the municipal orchestra at Bournemouth on November 19. Mr. Shattuck will remain here until sailing to fulfill his American engagements.

Goodson Starts Season.

Katharine Goodson will begin her season on Sunday next at the Royal Albert Hall, playing the Grieg concerto with Landon Ronald's New Symphony Orchestra.

H. O. Osgood.

KANSAS CITY EXPECTS A PROSPEROUS SEASON.

Noted Artists Booked for Western City—Symphony Concerts Soon to Begin—Schubert Club Makes Announcement.

Kansas City, Mo., September 25, 1914.

Slowly musical matters are assuming form for the year's work and entertainment. Every year the beginning of musical events here occur a little later. There was a time when September 1 was the beginning of studio work and preparation for concerts and recitals. Now, Kansas City musicians are becoming more Easternlike and are looking to October 1 for the awakening of the season's musical life.

Orchestral Association Concerts.

The Kansas City Orchestral Association will begin its fourth season of symphony concerts November 2. Carl Busch will conduct these concerts. Soloists who have been engaged already to appear during the season are Margarete Matzenauer, Florence Hinkle, Katharine Goodson and Lambert Murphy.

Fritschy Concert Direction Artists.

The Fritschy Concert Direction has sold the entire house in advance subscriptions for its series of nine concerts to be given Tuesday afternoons in the Shubert Theatre. The series will be opened October 27 by Emmy Destinn and Dinh Gilly.

Miss Mitchell's Series.

Myrtle Irene Mitchell will present an attractive series this year at the Shubert Theatre, Friday afternoons, and at Convention Hall. Busoni is on her list, which has caused great rejoicing among local pianists. The series will open October 22, when Alice Nielsen and Rudolph Ganz will appear in joint recital. This initial concert is sure to be a great success, for Kansas City claims Alice Nielsen as her very own, as she lived here many years. Mr. Ganz has many pupils here, who, like his friends, fall under the spell of his charming personality as well as his fine art.

Schubert Club Announcement.

Our male chorus, the Schubert Club, has made its announcement for the year. It will give three concerts, assisted by Maud Powell, violinist, among others. These concerts will also be given at the Shubert Theatre. Clarence D. Sears, whose splendid work as conductor has brought the singing of the club to a high standard of excellence, will conduct this season's concerts.

Geneve Lichtenwalter.

LATER KANSAS CITY NEWS.

Kansas City, Mo., September 30, 1914.

The Kansas City Conservatory of Music has opened its eighth season auspiciously in its new home on 1515 Linwood boulevard. Moses Boguslawski began his sixth year as head of the piano department. With him are associated Mrs. Boguslawski, Sol Alberti, Mrs. Sol Alberti, Ethelynne Wilson and Mrs. Francois Boucher.

This is Ottley Cranston's fifth season as head of the vocal department. With the valuable assistance of his wife, Louie Collier-Cranston, he has built up an opera school which ranks very high.

Francois Boucher, who has been the head of the violin department since the school opened, will have the assistance of Margaret Fowler-Forbes, Gladys Baldwin and Louise Kinley.

The conservatory orchestra will resume its practice at once, preparatory to a series of concerts.

The string quartet, of which Margaret Fowler-Forbes is the founder and inspiration, will give a series of concerts also.

Hoener Institute of Fine Arts.

Kansas City welcomes another school, the Hoener Institute of Fine Arts, which opened its first season September 7, in its quarters at 3560 Broadway. The high artistic standard of all the teachers of the departments is a matter of congratulation.

Earl Rosenberg comes direct from Lindsborg, Kan., where "Messiah" festivals under his direction the last five years have achieved wide recognition. Mr. Rosenberg has had the best advantages of study at home and abroad, and with his experience in his own individual development is sure to be a great asset to the musical profession here.

Floyd Robbins, with years of study in Berlin under Vernon Spencer, will head the piano department.

Alfred Houghton Clark, who has had years of study in the Museum of Fine Arts in Boston, and practical experience as painter and teacher, will unquestionably make a splendid success of the School of Art.

School of Art in Studio Building.

Jorgen C. Dreyer, sculptor, has opened a school of art in the Studio Building. Mr. Dreyer has achieved success in his particular line of art, notably in his busts of Carl Busch and Professor Phillips. He has been selected to do the memorial bust of Dr. Frank Marvin at Kansas University.

Recitals Begin.

Social recitals are already beginning. The first of the season was that of Jack Lloyd Crouch, violinist, pupil of Phebe Brooks. He played the entire Dvorak sonata, op. 100, creditably for a mere boy. He was assisted by Grace Nelson, soprano, pupil of Edna Forsythe.

Dorothy Sublette gave an exhibition of what is called "good piano playing" in her recital Tuesday evening. The playing of the Haydn sonata was especially pleasing and reflected credit upon her teacher, S. Ellen Barnes. Miss Sublette is going to Boston to study with Helen Hopkirk. Miss Sublette first came into public notice some years ago by her fine work as accompanist for her uncle, Frederick Wallis, whose beautiful singing was much missed here last year. Word comes that he is more in love with Tacoma than ever, so he is not likely to return to us.

Geneve Lichtenwalter.

A Remarkable Record.

Charles W. Clark, the American baritone, established an extraordinary record last year, when he spent part of the season in America, having sung in Paris and London before coming over to this country.

Mr. Clark, in addition to the long list of engagements herewith reproduced, sang at many schools and private musicales, both here and in Chicago, which, however, are not mentioned in the list.

Mr. Clark has now definitely declined to fulfill the engagements which the London manager, L. G. Sharpe, secured for him, although Mr. Sharpe, in a letter received this week by the baritone, states that the fees will all be promptly paid by the managers and societies who have engaged him.

This is the list: Iowa City, Ia.; Topeka, Kan.; Wellington, Kan.; Wichita, Kan.; Columbia, Mo.; Burlington, Ia.; Houston, Tex.; Oak Park, Ill.; Chicago, recital; Richmond, Ky.; Georgetown, Ky.; Clarksville, Tenn.; Fayette, Mo.; Evanston, Ill.; Mt. Sterling, Ky.; Murfresboro, Tenn.; Chicago, recital; Danville, Ky.; Columbia, Ga.; Americus, Ga.; Brunswick, Ga.; Ft. Dodge, Ia.; Sioux City, Ia.; Aurora, Ill.; Elgin, Ill.; Mt. Vernon, Ill.; Greeneville, S. C.; Spartansburg, S. C.; Chatham, Ont.; Stratford, Ont.; St. Thomas, Ont.; Woodstock, Ont.; Gault, Ont.; Berlin, Ont.; Richland Centre, Wis.; Evanston North Shore Festival; Women's Biennial Convention, Chicago; Faribault, Minn.; Northfield, Minn.; Helena, Mont.; Eau Claire, Wis.; Duluth, Minn.; Brett, Ia.; Omaha, Neb.; Lincoln, Neb.; Minneapolis, Minn.; St. Paul, Minn.; Kansas City, Mo.; Buffalo, N. Y.; Denver, Col.; Salt Lake City, Utah; Los Angeles, Cal.; Long Beach, Cal.; San Diego, Cal.; Sacramento, Cal.; San Francisco, Cal.; Fresno, Cal.; Eugene, Ore.; Albany, Ore.; Salem, Ore.; North Yakima, Wash.; Pullman, Wash.; Battle Creek, Mich.; Holland, Mich.; Muskegon, Mich.; Coldwater, Mich.; Cleveland, Ohio.

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Emily Gresser Returns from Berlin.

Emily Gresser, the young violinist—and young is no comparative term in this instance, as she has not yet reached her twentieth birthday—returned from Europe on the steamship Cedric, October 2. Miss Gresser's return was unexpected, as she was booked for many concerts throughout Germany and in Holland during this season. In view, however, of the present conditions abroad, it was deemed best by those most interested in the young American girl, for her to return to her own country until matters reached a more settled condition in Germany.

Miss Gresser is already well known to Berlin, as well as German musicians as a whole. She is a Brooklyn girl, who went abroad four years ago to study with Sam Franko. She had appeared previously in a successful recital at Mendelssohn Hall, New York, and has concertized extensively in Germany. She has had orchestral appearances in Berlin, Dresden, Leipsic, Hamburg, Breslau, Hanover, Munich, Cologne, Waldenburg, Tilsit, etc., also in Amsterdam, The Hague, Prague, etc. Her present season bookings were for the most part return engagements, certainly one of the best of tributes to the ability of the young artist.

Miss Gresser's talent is happily combined with a pleasing personality. Both have won for her not only an admiring public, but many friends as well, particularly among royalty. She refers with great pleasure to a visit of three weeks at the home of the Princess Schönaich-Carolath; also to the time when she was guest of the Grand Duchess of Mecklenburg-Schwerin, also of the Duchess of Schwarzburg-Rudolstadt and Princess Tecla, etc.

The hereditary Prince of Meiningen has shown great interest in the work of the young violinist, this being of especial note, as he is himself a musician and pianist of ability.

She cherishes particularly a letter from the Crown Princess Cecelie of Germany, wherein the princess asks Miss Gresser to play at a hospital benefit for the wounded soldiers. Her hastened trip to America, however, made this impossible.

The young violinist will now be available for concerts in America until conditions in Europe become settled.

Mrs. Foster-Wescott's Costume Concerts.

Henrietta Foster-Wescott's "Costume Concerts" are attracting much favorable comment. They are unique, new and original, and offer pleasing variety. Grace and coquetry of action characterize her group of "Olde Songs," while her dramatic instinct is well brought out in her rendition of American Indian songs.

Mrs. Wescott can furnish an entire evening's program, or she can arrange any part of the work to fit in with other performers.

The following notices give an apt estimate of Mrs. Wescott's ability to please:

Mrs. Wescott appeared in three groups of songs, wearing costumes of the periods in which the songs were written. The first group was a selection from the classics, and under the general title of "Spring Songs." The second group included all old-time songs, and the third, Zuni Indian songs. Her final number was a part of the Great Tribal Ghost Dance of the Zuni Indians. In this she was clad in the Indian maiden's costume, and performed the weird movements of the dance with great skill.

Her voice was of penetrating sweetness, expressive and compelling. It was rich in beauty and clarity of tone and diction. She seemed to grip her audience from the start, and a long wave of applause followed her performance in each group. She was particularly pleasing in the final group.—Hudson Observer, Hoboken, N. J.

It proved to be one of the best entertainments of its kind ever given here. . . . The feature of the evening was the singing of



HENRIETTA FOSTER-WESCOTT,
As she appears in her American Indian songs.

Henrietta Foster-Wescott. Her "Ye Olde Time Songs," in costume, were carried through with a naturalness and simplicity that added much to her sweet toned singing.—The Sun, Nutley, N. J.

A Fanning and Turpin Encomium.

Word of Cecil Fanning's renewed concert activities inaugurating the present season already has arrived from the front, or rather from the frontier, as one might say, for the following article, taken from the Sheridan Enterprise dated September 22, tells a very flattering story about the baritone's success in that far away Wyoming city. A letter received in the meantime narrates experiences encountered during an interesting three day visit at the "Crow Agency" in Montana, and would lead one to believe that Fanning and his accompanist, H. B. [illegible] are veritable rivals to the whole copper colored [illegible] the noble art of horsemanship and various other [illegible] Any way, it only goes to prove further the remarkable versatility which marks these two artists throughout the whole concert world. The article follows:

The recital of Cecil Fanning at the Orpheum last evening was, without a doubt, the most artistic ever presented to a local audience. . . . The audience present was genuinely enthusiastic and hearty appreciation was evident throughout. . . . His is a personality of attractive appeal, weaving an exceptional musical intelligence with his glorious voice. He creates an intimacy with his audience that make his concerts a genuine delight. His appearance here was marked by that artistry, which make him the favorite among concert baritones, and no singer has ever appeared before a local audience with more emphatic success. His entire program, most happily selected, was thoroughly enjoyed and repeated encores were demanded. Nothing new can be said of his voice, but a generous tribute is due his absolute mastery of the art of singing. His program bespeaks in itself his high ideals and true musicianship. Culture, ease and style were pre-eminent attributes. He grasps alike the intensity of dramatic interpretation and the happy enjoyment of comic recitation. His ability as an actor is combined with a faultless diction, unusual in singers off the dramatic stage. . . . "Der Erlkönig," by Loewe, hitherto unknown to local singers, was a veritable gem, and Mr. Fanning's singing of "Edward," by the same author, was most effective. The delicious pantomime of the two old French numbers made them intelligible to the listeners, and his remarkable versatility was shown in such contrasting numbers as Liza Lehmann's "The Mad Dog" and two Schubert songs. The singer was able to put a new thought in Carrie Jacob Bond's "Perfect Day," and as another encore he sang Ellen Wright's "A Dream" with evident approval. Mr. Fanning is to be congratulated with H. B. Turpin as an accompanist, for this truly splendid artist made his musicianly intelligence discernible at once. . . ."

(Advertisement.)

Henriette Weber's Success as a Lecturer.

Quite by accident Henriette Weber, who had already made a name for herself as a pianist and a writer on musical subjects, invaded the lecture field. Miss Weber has the rare faculty of making an unusually dry subject one of absorbing interest, and her entertaining and informal presentation of a subject has so endeared her to the public that she has become a very popular lecturer, with almost more demands upon her time than can be filled.

Following are some comments regarding Miss Weber's share of the six opera lecture-recitals which she gave with Anne Irene Larkin, the reader, at Lake Chautauqua in August:

In the rendition of this play and opera ("Pelleas and Melisande") both artists evidenced their experience and ability, and a large audience greatly enjoyed the reading hour. Miss Weber is an accomplished musician and appeared to great advantage both in the lecture and at the piano, contributing much to the effectiveness of the reading by her finished playing. . . .

Miss Weber in her lecture ("Adriane and Blue-Beard") made the hour most enjoyable by pointing out the outstanding characteristics of the music and the play, and by her performance at the piano contributed much to the success of the hour. . . .

In the evening the program was made up of a series of clever readings. Two of the musical settings are Miss Weber's own compositions and are evidences of her musical ability. . . . At the piano Miss Weber contributed her full share to the success of the evening's entertainment. She was sympathetic in her playing and her music set off and added color to the several readings. Her explanatory remarks on the readings and concerning the music enabled one to listen more intelligently to the program.—The Chautauquan Daily, Chautauqua, N. Y.

Concert Direction M. H. Hanson begs to announce that information has been received from



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Belle Gottschalk in America.

One of the American artists, who has recently returned from abroad on account of the European war, is the young operatic lyric soprano, Belle Gottschalk.

After five years of study in Germany and one on the operatic stage in Russia, she has returned to America a year or two earlier than she had expected.

Miss Gottschalk, who sang last season in Lodz, Russia, a city of 500,000 inhabitants, at present one of the centers of war operations, had a successful season, singing leading roles in "Trovatore," "Tales of Hoffmann," "Carmen," "The Pious Beggar" and other smaller roles.

Later in the season the young soprano sang in Breslau, at the home of Baron von Schilling, the Russian consul, and Baroness von Schilling, at which the President of Silesia, of which Breslau is the capital; the commandant of all the forces there, and all the representative people were present.

The singer was received with so much enthusiasm that several influential persons determined that she must be secured for the Breslau Opera, where she was to sing in 1915-16.

She was booked for another recital in Breslau for this season and also was to sing the soprano part in Beethoven's ninth symphony with one of the orchestra in Vienna.

Miss Gottschalk, who was born in Westfield, N. J., and has sung since earliest childhood, often laughingly says that she made her first public appearance at the age of four in the "Queen Esther" cantata.

After finishing a course at the Westfield High School, she entered Mt. Holyoke College and graduated from that institution. During her college course she was prominent in all musical affairs, doing much solo work and giving a recital at the end of the course. In the autumn following her graduation, she was taken abroad by a relative and began her musical studies in Berlin under Etelka Gerster, the famous opera singer of former years, remaining under her instruction for a little over two years. During her period of study with Mme. Gerster, Miss Gottschalk sang at two of her student recitals, singing on the first occasion the aria from "Undine" and on the second "The King of Thule" and the "Jewel" aria from "Faust," as well as the part of Feldmarschallin in the difficult trio from Strauss' "Rosenkavalier" before the opera had ever been given in Berlin. Much to her surprise, Miss Gottschalk was one of three out of a total of eighteen singers to receive very flattering criticisms from the music critics of most of the Berlin journals, predicting a brilliant future.

This talented singer then became a pupil of the late Frank King Clark, who did much to develop her voice, of which he had a very high opinion, prophesying a brilliant future for her.

Miss Gottschalk now returns to her native land full of enthusiasm for the musical development of her country



BELLE GOTTSCHALK.

and will join the force of concert singers here, hoping when the present unsettled condition of affairs is past there may also be more opportunities in the opera field.

Hamlin's Valuable Music Left Behind.

George Hamlin, who was compelled to forego his European season because of the war, and who has just returned to America, stopped in New York for a few days after landing and was approached by a representative of the MUSICAL COURIER.

"We chanced unexpectedly to be in Italy when the news came that Germany had declared war," remarked the tenor, "and instantly the populace was in a frenzy. No one knew, of course, just how Italy would be affected, and feeling ran high. The American tourists were in a panic, as all the German steamers were immediately taken off service, and it was impossible to say how long travelers might be detained. Many of these were American school teachers with limited funds, and, naturally, they were panicstricken at the thought of being marooned penniless in a foreign land and unable to be back at their posts when school should begin. They were willing to come home steerage or without any definite accommodation whatever, just so they were not left behind.

"People who were in no hurry and who had sufficient currency on hand to last a while had no difficulty in obtaining comfortable passage when more regular sailings were established. My family and self stayed placidly in Milan for a month—I continuing to work on some new operatic roles and the others diligently studying Italian.

"We had no trouble in getting back to America, although we had little more than hand luggage with us. Our trunks are in Berlin, but I hope we will receive them safely in good time. My chief anxiety is for the trunk containing my collection of operatic scores, program music and some rare and valuable first editions and manuscript copies. Most of these could not be replaced, if lost."

"I hear that the suffragettes are extending their activity to opera."

"In what way?"

"They intend to have the old time titles changed to 'Juliet and Romeo,' 'Isolde and Tristan,' 'Melisande and Pelleas,' and 'Gretel and Haensel.'"

"LOHENGRIN" AT THE CENTURY.

Wagner's Popular Opera Given a Good Performance.

"Lohengrin" was given at the Century Opera House, New York, on Tuesday evening, October 6, and showed much improvement over the performances of the same opera which took place just a year ago. The whole cast was better and the ensemble, chorus, stage management and orchestra were incomparably superior.

Lohengrin was beautifully sung by Morgan Kingston, who makes a fine appearance and whose acting is dignified and effective. Louis Kreidler is a really splendid Telramund. His dramatic power is undeniable, and his passionate expression lends great force to this tragic figure. The Elsa was Bettina Freeman, who possesses a small voice of pleasing quality, but who shows little knowledge of the exigencies of the stage and seemed to be under a certain restraint, possibly due to nervousness. Augusta Lenska played the part of Ortrud without originality or genuine passion, and her singing of the music was ineffective and dull.

The difficult role of the Herald, which is generally uninspiring, was made to live and to appear of genuine importance by a newcomer to the ranks of the Century forces, Graham Marr, whose splendid stage presence and excellent singing assure him a distinctive position in this cast. Henry Weldon, although still somewhat indisposed, sang the part of Henry with great beauty of tone, authority and charm.

The opera was conducted by Ernest Knoch, the new German conductor at the Century, who has had a long German experience, and who showed knowledge of the score.

Burmester in Hungary.

When Willy Burmester plays in Hungary, his audiences include large elements of Zingaros. The gipsy loves the violin; the gipsy is a discriminating judge of the violin, and it is the greatest possible compliment which could be paid to the violinist by Hungarian audiences to find that the galleries and back of the hall are literally packed by these wandering musicians, who otherwise are rarely seen within concert houses.

In May last Mr. Burmester made his annual appearance at the Budapest Volksoper, and the critic of the Pester-Lloyd commented on this event in the following language:

The star of the season's last opera concert was Willy Burmester, heard here so often, but by no means too often. He has for a large number of years administered his art to an audience which, for its size and faithfulness, stands without equal in our musical life.

Recently Burmester has given much attention to the creation of musical miniatures. To the playing of these musical titbits the same faultless musicianship is applied, which we have been accustomed to in his rendering of the greater works. These titbits now seem to have become his and the people's favorites.

Yesterday's program brought, besides the Paganini concerto, old dances by Haydn, Hummel, Dietersdorf, Dussek and Weber.

The packed house rose to the great pitch of excitement usual at Burmester's appearances—the many encores, of course, included the air by Bach, which is ever looked for and demanded from him whether on the program or not. (Advertisement.)

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Helen Stanley as Violetta.

Helen Stanley made her first appearance this season at the Century Opera House, New York, on Monday evening, October 5, in the role of Violetta in "Traviata." Her appearance at the Century was somewhat delayed by illness, but she had evidently entirely recovered on Monday evening of last week and her success was immediate and complete. She is a popular favorite with Century Opera audiences, as her art warrants that she should be, and the role of Violetta is unusually well suited to her. She sang the



HELEN STANLEY.

music with much beauty of tone and delicacy of expression. The coloratura passages were well defined and sharp, and her acting throughout of the highest order.

The rest of the cast was the same as during the week previous, with the exception of the role of Alfred Germont, which was taken by Orville Harrold instead of Morgan Kingston. Mr. Harrold was an attractive figure in this role and sang the music with great brilliancy.

The opera was given in Italian and was conducted by Agide Jacchia.

Minneapolis School of Music.

Minneapolis, Minn., October 6, 1914.

The regular Saturday morning recital was given by Sudworth Frasier, tenor, and Leo Nadon, baritone, pupils of William H. Pontius. The voices of these young singers give unusual promise for the future, and their singing was enthusiastically received by a large audience of friends and pupils. Ebba Sundstrom, of the faculty, played an effective violin obligato for Schubert's "Serenade," sung by Mr. Frasier. Mr. Nadon's principal number was "Love's Loyalty," a new song by Margaret Hicks, of the piano department.

Esther Jones-Guyer, the new teacher of the vocal department, has just arrived from her home in South Carolina and has begun work with her classes.

Edith Aus, a graduate of the public school music department, has accepted the position of supervisor at Worthing, S. Dak.

Catherine Brotherton Hughes, soprano, pupil of William H. Pontius, has opened a studio in Aberdeen, S. Dak. She has become an active member of the Monday Musicale and will sing "A Dream of Thee," by William H. Pontius, at the first meeting.

The faculty recital for Saturday morning, October 10, at 11 o'clock, will be given by Mrs. Herbert Pendleton, pianist, and Ebba Sundstrom, violinist, which will be open to the public without charge.

Harriet Hetland, of the elocution department, and Esther Jones-Guyer, of the vocal department, are devoting part of their teaching time to classes in the branch studio in St. Paul, Room 503 Shiffman Building.

Grace Gunderson, class of 1913-14, and pupil of William H. Pontius, spent the past two weeks at the school, preparatory to taking up her work as vocal and piano instructor with the Northwest branch of the State University, at Crookston, Minn.

Another forward step has been taken by the Minneapolis School of Music in the engagement of Karl Scheurer, of the Symphony Orchestra, as principal teacher in the violin department. Mr. Scheurer has just returned from a trip to Europe and has already assumed his duties in the school. His great ability as an artist and instructor is well known in this city and throughout the Northwest. He was one of the principal soloists with the orchestra on the spring tour and won high encomiums from the press for his brilliant technic and interpretations. Ebba Sundstrom, his most advanced pupil, will be his principal assistant. Several concerts and recitals already are announced to be given by Mr. Scheurer during the season in the school hall.

Pupils of the school who are preparing themselves for the teaching of voice or instruments should avail themselves of the opportunity to take up a special series of class lessons in methods with Mrs. Ford. These lessons will be planned in a course of forty, to be given twice weekly, Monday and Thursday, at 2 o'clock.

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Alma Voedisch Back in Chicago.

Alma Voedisch, the Chicago impresaria, has just returned to Chicago for a few days after a successful booking tour for her artists. Miss Voedisch has booked Julia Claussen, who will open her concert tour in Denver with the Philharmonic Orchestra on October 15, and will fill the following dates: Pueblo, Col., October 17; Colorado Springs, October 19; Portland, Ore., October 24; Everett, Wash., October 27; Seattle, October 30; Tacoma, November 1; Los Angeles, Cal., November 3; San Francisco, November 5 and 8; Salt Lake City, November 10 and 11, and Milwaukee, November 19. Other bookings later are for New York, January 10; Chicago, Minneapolis, St. Paul, Decatur, Kansas City, Lafayette, Godfrey, Aberdeen, etc.

Sibyl Sammis MacDermid and James G. MacDermid will make their second Pacific Coast tour the latter part of January and February.

Anne Faulkner Oberndorfer and Marx E. Oberndorfer will be in the West the latter part of April, presenting the opera musicale, and will be on the Pacific Coast all summer.

Leon Sametini will fill his concert engagements in the Central States.

Miss Voedisch has added the Brahms Quintet to her list of artists for next season. She will also have Henly Bussing and George Schoenfeldt in harpsichord recitals.

Thuel Burnham in America.

Thuel Burnham, the American piano virtuoso, who has been residing for some years in Paris, arrived in his native country recently, as has already been announced in these columns. While in Europe, Mr. Burnham was frequently heard in London, Paris, Munich, Vienna, and other important musical centers, and was everywhere the recipient of the highest praise from the press, and was no less popular with the general public. He has been particularly commended for his complete mastery of the greater works of the classic masters, and his equal mastery of the works of such modern composers as MacDowell and Grieg. He excels equally in compositions which call for weight of touch and great sonority of tone, and, in compositions which necessitates the lightest kind of ethereal touch and delicacy and rapidity of handling. Burnham's interpretations are above all things esthetic. That he feels and feels deeply is evident in everything that he does. He seems to be in unusually close touch with the mind of the composer, especially such composers as Schumann, Chopin and Schubert, whose talent was deeply imbued with sentiment, but lacking in sentimentality.

Mr. Burnham will leave for the West early this month to open his tour under the management of Harry Culbertson. He is being booked for the West and Middle West immediately, and will make an extended Southern tour dur-



THUEL BURNHAM.

ing the month of January. He will be heard in the East probably during the latter part of the season, although the date of his New York recital has not yet been announced.

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SAN FRANCISCO WILL HAVE ACTIVE SEASON.

Standardization of Music Teachers Discussed—Symphony Programs—Chamber Music—Notes and Personal Mention.

San Francisco, Cal., September 26, 1914.

Now that the musical season has begun again it will no doubt be of interest to the readers of the MUSICAL COURIER to hear about the activities of San Francisco and the Bay cities. The summer has been unusually quiet as far as public performances were concerned, although teachers have been more busy than in former "off seasons." The summer school at the University of California again was successful and the annual convention of the Music Teachers' Association of California was recorded at length in the columns of the MUSICAL COURIER. Although the question of the standardization of music teachers was not definitely adjusted at the convention, the various local associations now are endeavoring to find a way to bring this matter to the attention of the State Legislature and thus have laws enacted by which a competent teacher may be distinguished from an incompetent one. The writer does not believe that this question can be settled by law. On the contrary such a law would only strengthen the position of an incompetent teacher who, in the possession of a license, may contend that the government guarantees his efficiency.

The only way in which the competency of a teacher can be assured is by having young people trained to become teachers. For instance public school, high school and university teachers have to go through a certain normal school or university course which is expected to prepare them to become efficient teachers. Now if a music department that is a music department could be added to these institutions and thus prospective music teachers be enabled to secure training by the foremost musical educators of the country, in the same manner as public school teachers are now being trained, I believe that in time our young people would be so well educated that the question of efficiency in music teaching would be just as natural as that of other teachers is at the present time. The issuance of a license or the answering of a set of questions does not necessarily imply that one who has conformed with these rules is an efficient teacher. Unless one is by training fitted to impart musical knowledge his efficiency is always problematical. If it should be considered expedient that specially qualified music teachers should be authorized to issue teachers' diplomas in their private studios, no objection should be offered, nor should it be objectionable if certain private music schools, if properly equipped, should receive the privilege of bestowing teachers' diplomas. But the point I wish to make is that it requires the right kind of training to become an efficient teacher, or adaptability and natural genius in that direction. But laws that compel teachers to appear before a political commission, answer certain questions and then pay for a license, would in no way guarantee the efficiency of such a musician as a teacher.

ARTISTS TO VISIT THE COAST.

The various managers of the Pacific Coast territory are now announcing their plans for the season. Each one, however, qualifies his announcements by references to delays or changes that might be necessary on account of the war.

So far nothing definite has reached me regarding a grand opera season for San Francisco. There is talk about the Lambardi Company or the National Opera Company, as it is now called, appearing here for two weeks, but the delay of official announcements seems to make even this venture rather a doubtful one.

PEOPLE'S PHILHARMONIC ORCHESTRA.

The People's Philharmonic Orchestra, under the direction of Herman Perlet, has given several concerts during the summer. Indeed there has been one concert a month. Three thousand people have attended each of these concerts. The admission prices are fifty and twenty-five cents, and there are people attending who are never seen at public musical events other than these people's symphony concerts. The fourth of these concerts took place at Pavilion Rink on Thursday evening, September 3, and the fifth will occur next Thursday evening, October 1. The soloists on the last occasion were Victor de Gomez, cellist, and Henry L. Perry, baritone. Both artists scored a decided success, the audience demanding encores enthusiastically. Viewed at from the outside these events seem to have taken a firm hold of the general public and apparently are successful financially as well as artistically.

SAN FRANCISCO SYMPHONY ORCHESTRA.

The following announcement has been sent to the press by the San Francisco Musical Association. No doubt further particulars will appear later: "Definite announcement comes of the first concert to be given by the San Francisco Symphony Orchestra on the afternoon of October 23, at the Cort Theatre. Conductor Hadley returned last week to begin rehearsals. During the season the performance of several new works will add attraction to the programs. The orchestra will be noticeably strengthened, several new musicians having been secured from some of the leading organizations of Europe and this country. A number of prominent solo artists will make their appearance during the series of symphony concerts between now and next March."

The programs of the first five concerts are given as follows:

OCTOBER 23.

Overture, Euryanthe ..... Weber
Symphony No. 1, G minor ..... Kalinnikow
(First time in San Francisco.)
Variations on a theme by Haydn, op. 56 ..... Brahms
Overture, Sakuntala, op. 13 ..... Goldmark

FRIDAY AFTERNOON, NOVEMBER 6.

Marcella Craft, soloist.
Symphony No. 3, Rhenish, E flat, op. 97 .....
Arias ..... To be announced later
Miss Craft.
Le Ruet d'Omphale (symphonic poem) ..... Saint-Saëns

FRIDAY AFTERNOON, NOVEMBER 20.

Overture—The Flying Dutchman.
Lohengrin—Introduction to Act III, prelude to Act I.
Tannhäuser—Introduction to Act II, bacchanale and finale from overture.
Das Rheingold—Finale.
Die Walküre—Ride of the Valkyries.
Siegfried—Voices of the Forest, Siegfried's Ascent of Brünnhilde's Rock.
Die Götterdämmerung—Finale.

FRIDAY AFTERNOON, DECEMBER 4.

Tina Lerner, solo pianist.
Symphony after Byron's Manfred, op. 58 ..... Tschaikowsky
Concerto for piano and orchestra, No. 1, B flat minor ..... Tschaikowsky
Miss Lerner.
Iberia ..... Ippolitoff-Iwanoff

FRIDAY AFTERNOON, DECEMBER 11.

Tina Lerner, solo pianist.
Concerto for piano and orchestra, A minor, op. 16 ..... Grieg
Miss Lerner.
Symphonic poem, Francesca di Rimini ..... Tschaikowsky

CHAMBER MUSIC RECITALS.

As usual San Francisco will have an opportunity to listen to a series of excellent chamber music recitals. There is above all a new organization known as the San Francisco Quintet Club founded by Elias M. Hecht, one of San Francisco's most energetic music patrons. Mr. Hecht is an excellent ensemble player himself, having devoted his time to flute playing and one of his favorite endeavors has been the introduction of new works to this city. Mr. Hecht organized this ensemble club some time ago and it has appeared before clubs and in private frequently with splendid results. This year, however, the organization will make a bid for public favor and I think it will be very successful. The members include: Louis W. Ford, violin; C. B. Evans, viola and violin; Victor de Gomez, violoncello; Gyula Ormay, piano, and E. M. Hecht, flute. At two of the concerts Nathan Firestone, viola, will assist. In addition to this ensemble club the Hughes-Wismer-Riley Trio will continue its excellent concerts of last season, the Minetti Quartet will give a series of recitals at private homes, the McIntyre Trio of Berkeley will give a series of recitals at the University of California and at private homes, the California Trio of Alameda will continue its former triumphs, and the Wetmore-Nash concerts will no doubt be resumed. John C. Manning, William F. X. Laraia and Mr. Lavatelli will give a number of trio concerts, Pierre Douillet, Nathan Landsberger and Karl Greinauer will also give several chamber music recitals. There may be other organizations of which the writer has not heard as yet.

PAUL STEINDORFF RETURNS FROM EUROPE.

Paul Steindorff has returned from Europe, being just in time to escape the strenuousness imposed by the war situation. He has resumed his duties as "choragus" of the University of California, where he trains a chorus and an orchestra. He also has resumed his leadership of the Berkeley Oratorio Society, the Treble Clef Club and San Francisco Choral Society and the choral section of the Ebell Club of Oakland. In addition to all these duties Mr. Steindorff conducts Sunday concerts at a public park in Oakland. His duties during the season will be many and his various choral activities will be welcome. Among the choral performances will be several to be presented at the Greek Theatre, one of them to be a Gluck festival.

ADDITIONAL NOTES OF INTEREST.

Hermann Genss, who formerly resided in San Francisco but who more recently was successful as operatic composer in Germany, has returned as a consequence of war conditions and has decided again to locate in this city until the air in Europe has been purified. He is welcomed by a large number of friends and pupils who will be glad to take advantage of his presence and induce him to add his share to local musical activities.

Mischa Elman passed through San Francisco last week on his way to New York. He says he expects to locate



LATEST PHOTO SHOWING THE PROGRESS BEING MADE ON TH

in America now, believing Europe not exactly the quietest spot on earth these days.

Harold Bauer is due here next week on his return from Australia and Honolulu, where he gave successful concerts. According to a private letter Mr. Bauer made an unusually big impression in Honolulu, where his houses were completely sold out and one or two extra concerts became necessary.

Julius Gold, formerly professor of musical science at Drake University, has located in San Francisco and has associated himself with the Manning School of Music. He has been very successful since his arrival here and gives the impression of being a conscientious and energetic musician.

L. E. Behymer, the Los Angeles impresario, was here this week to make arrangements for some of the artists he handles. Mr. Behymer is busy as ever and does not think that the war will have much effect upon the concert season. He looks forward to one of the busiest years he has ever had.

The Tivoli Opera House, as stated before, now is devoted to moving pictures, and it is a striking sign of the times that the houses are crowded every evening, while during the comic opera regime many vacant seats were noted.

De Wolf Hopper and the Gilbert and Sullivan Opera Company filled a two weeks' engagement at the Cort Theatre ending last Sunday. They also gave "Trial by Jury" and a concert program at the Greek Theatre yesterday (Friday). The attendance was not satisfactory, proving the deplorable conditions which the theatrical people are now experiencing. I believe, however, that our concert season will be unusually successful this year.

Charles Mallory Dutton, of Berkeley, gave a delightful reception in honor of Mr. and Mrs. Lawrence Strauss, at Twentieth Century Club Hall, of that city, last week. The event was attended by nearly five hundred people prominent in musical and social circles of the bay cities. During the evening Mr. Strauss rendered a vocal program during which he proved himself to be a competent artist who possesses a very excellent tenor voice, which he uses with fine taste and musical judgment.

Mr. and Mrs. Hugo Mansfeldt are giving a series of four piano recitals in which the classics of the old masters as well as some of the modern composers are well represented. So far two of these recitals have been given and they both were well attended, the last one being almost sold out. The composers represented on the programs include: Beethoven, Schubert, Schumann, Liszt, Chopin, Tschaikowsky, Saint-Saëns, Brahms, Bach, Mendelssohn, etc. ALFRED METZGER.

Music of the Spheres.

The ancients were of the opinion that the planets in their movement through space produced severally the seven notes of the gamut. This music, it was contended, was imperceptible to human ears on account of the fact that it was too powerful for our hearing. Others held that men did not hear it simply because they were so used to it, just as we do not notice the roar of the city from our constant familiarity with it. The real "music of the spheres" is purely intellectual, lying in the great and splendid fact of the universe of law and order.—Asheville (N. C.) Gazette-News.

ST. PAUL ANNOUNCEMENTS.

Schubert Club Will Present Noted Artists—Minneapolis Symphony Orchestra to Give Series of Concerts—Notes.

St. Paul, Minn., October 3, 1914.

The Schubert Club will open the season here with the first really important concert. Emilio de Gogorza will be presented on the evening of October 22 in recital. He will be followed by Julia Culp in December, and later by Katharine Goodson, all of whom will appear under the auspices of the club. The lecture-recitals which the Schubert Club also will offer will be headed by Constance Purdy, who will speak upon Russian music. The club prospectus announces some minor events of attractive interest.

EIGHT SYMPHONY CONCERTS.

The eight symphony concerts to be given at the Auditorium here by the Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor, under the auspices of the St. Paul Institute, offer some very important and highly interesting programs. A Wagner and a Tschaikowsky night will constitute two features that promise well. The list of assisting soloists is a notable one and includes Mildred Potter, Aliee Verlet, John McCormack, Helen Stanley, Ferruccio Busoni, Rudolph Ganz, Richard Czerwonky and Julia Claussen. The sale of season tickets for the series opens October 12. Already great interest is being manifested here and it is expected that the attendance at all the concerts will be large.

ST. PAUL NOTES.

The embryo People's Orchestra Association is hustling with admirable energy to obtain enough subscriptions to warrant its existence for the season of 1914-15. Sixteen popular concerts are planned to be given by an orchestra of fifty under a local conductor as yet to be chosen. Twelve thousand dollars are needed to actuate the scheme. Of this amount some two or three thousand dollars have been subscribed. If the balance is not raised by the middle or last of this month, it is understood that the plan will be abandoned for the present.

Among the well known teachers who have returned to town and have opened their studios are Jessica DeWolf, Lewis Shawe, Paolo Le Villa, George Fairclough, George Thornton, Leopold Bruenner, Carl Heilmaier and E. C. Murdock. J. MCCLURE BELLOWS.

Northwestern Conservatory Notes.

Minneapolis, Minn., October 6, 1914.

Edward Brimmer, graduate of the Conservatory Dramatic School, 1913, is playing with William Faversham in "The Hawk," the productions with which the Shuberts are opening their new theatre in New York City. Mr. Brimmer, whose stage name is Robert Dix, is playing the role of the Prince. He has also been appointed assistant stage manager to Mr. Faversham, and in that capacity last week responded in place of Mr. Faversham in making a curtain speech for the manager. The New York papers comment very favorably on Mr. Brimmer's work.

John Seaman Garns, director of the school of expression and dramatic art, gave the first of a series of talk on stage deportment before the graduating class of the different departments on Wednesday. It is planned to make this work in this line a feature of the school by means of recital rehearsals which will begin in the near future.

The conservatory choral club under the direction of Robert Fullerton is to meet on Tuesday and Friday evenings in Conservatory Hall. The organization will present an opera late in the winter, besides lighter works.

Duchess Goodenough, graduate of the artist course of the Conservatory piano department, who went to Berlin in June to study with Lhevinne, arrived in New York on Sunday, September 20. Miss Goodenough has been appointed as assistant in the piano department at the Women's College in Nevada, Mo.

At the faculty hour, October 3, Miss Evers, president of the Conservatory, addressed the faculty and students on the subject of "Student Standards and Ideals." Miss Evers' experience as head of the Minneapolis City Training School for Teachers, together with her experience as lecturer before teachers' institutes and educational associations, give special weight to her addresses to young people who are fitting themselves for the profession of education, of which there were many in her audience.

Robert Fullerton, head of the Conservatory voice department, is devoting two half days a week to the voice department of Stanley Hall, where he has a goodly number of private pupils. Mr. Fullerton has organized a Stanley chorus made up of Stanley high school and college departments. Later, he will organiz a Glee Club, selecting the members from the chorus. The training which will be given twice each week, began last Tuesday morning.

Luyster's Sight Singing Classes.

Wilbur A. Luyster, specialist in the teaching of sight singing, for years the instructor of the People's (Chevé) Singing Classes, opened his seventeenth season, Monday, October 5, at the Academy of Music, Brooklyn. The classes are to meet in the Art Building, 174 Montague street, Brooklyn, two evenings a week, the beginner's class meeting on Tuesday evenings and the advanced classes on Friday.

Mr. Luyster has been engaged to teach sight singing in leading musical institutions in the country, among which are the Metropolitan Opera Company (eight years); Brooklyn Institute of Arts and Sciences; New York College and the German Conservatory of Music. Many of the opera and concert artists, also church singers, now before the public have been taught by Mr. Luyster.

At the Chevé Sight Singing School, 64 East Thirty-fourth street, scholarships are to be awarded to gifted singers. No trials or examinations will be given unless by appointment, and not later than October 20.

A new beginner's class is now forming to meet on Tuesday and Friday afternoons.

Success of a Bacheller Pupil.

Dorothea Edwards, a pupil of Mrs. W. E. Bacheller, who was called upon unexpectedly to sing at a concert on Tuesday, September 15, at Lexington Opera House, New York City, scored an immediate success. Miss Edwards possesses a particularly well trained, full, rich contralto voice, and her singing of Tosti's "Serenata di Praga" was well received. She was compelled to respond to an encore.



ILDINGS AT THE PANAMA-PACIFIC EXPOSITION, SAN FRANCISCO, CAL.

Dan Beddoe at Erie.

Following the Erie (Pa.) Festival last June, Dan Beddoe, who was one of the soloists, received the following laudatory comments upon his work as the tenor soloist. The first two notices refer to his singing in Rossini's "Stabat Mater"; the second two to his work at the symphony concert, and the remaining notices refer to his interpretation of the tenor solos in Handel's "Messiah":

Beddoe in splendid voice gives notable interpretation. Rossini's great and inspiring work, the "Stabat Mater," was given an interpretation that was very gratifying. The tremendous force and fire of the opening chorus was followed by the beautiful and noble solo by Dan Beddoe. This singer possesses one of the few genuine tenor voices of note of the present day. Beddoe's voice is pure tenor, and wonderful in power and sweetness. Added to the singularly fine quality of voice is a sincere artistic finish and interpretation.

His first solo, the "Cujus Animam," was a moment of great beauty. He gave to the music a quality the composer failed to infuse into its lines and sang with a fervor and a perfection that would of itself place him among the artists of sincere rank. Every opportunity given Mr. Beddoe during the program was awaited with genuine pleasure. His singing was received with tremendous enthusiasm.—Erie Daily Times.

After the impressive introductory chorus, Mr. Beddoe's charming rendition of the "Cujus Animam" showed the quality of the interpretation to be expected. His voice has the mellowness and prayerful quality to make this beautiful solo particularly effective. The prayer was delightfully given.—Erie Evening Herald.

Mr. Beddoe sang with his beautiful artistry the prize song from the "Meistersinger," and in response to a triple encore gave the "Vesti la giubba," from "Pagliacci." At the close of the program, he sang a group of songs, each loveliest in melody and in interpretation. "I Hear a Thrush," by Cadman; "Dearest," by Homer; "Call Me No More," by Cadman. As an encore he gave Taylor's "Eleanore."—Erie Daily Times.

The orchestra in the accompaniment to the "Meistersinger's Prize Song," Dan Beddoe's first solo, had a difficult Wagnerian number to interpret. This he did to perfection under the brilliant leadership of Director Kohler.

Mr. Beddoe has a tenor voice of rare sweetness and power. His hearers were kindled to a veritable flame of enthusiasm following his first solo, and made demands for an encore number. To the delight of all, Mr. Beddoe responded with the "Vesti la giubba," from "Pagliacci," also given with superb effect, and followed by more demands for encores.—Erie Evening Herald.

Dan Beddoe was in excellent voice and maintained the high reputation he won the night before in his singing of leading parts in "Stabat Mater."—Erie Evening Herald.

Dan Beddoe not only possesses a most beautiful tenor voice of great power, and such smoothness and perfection in all his range that his hearers seldom question the breadth of his range, so satisfying is its every note, highest and lowest and all between, but his method is equally flawless, and his mastery of oratorio style is absolute. He sang last evening with all the beauty of tone and interpretation which characterized his singing in the first two concerts, and his coming to Erie records another triumph for this singer who has done so much to keep the standards of music at their highest.

Mr. Beddoe is utterly without any of the affectations of today's stars. He is glad to sing, and feels the poetry and the majesty of his theme, and sings it with effortless perfection. It was good to hear this singer whose luscious notes are so rare, singing as one of them, with the great chorus. The other soloists later joined their voices to the work and gave pleasure in doing so.—Erie Daily Times.

Wolfsohn Musical Bureau News.

Reinald Werrenrath, baritone, who has won distinguished recognition among male recital singers heard here every season, announces his sixth New York recital in Aeolian Hall for Monday evening, October 26.

Alma Gluck, the soprano, will be heard in a New York recital this winter. The extensive concert tour which Miss Gluck will undertake this season necessitated the selection of an earlier date than it is customary for her to sing a recital in this city, so Carnegie Hall has been engaged for Saturday afternoon, October 31.

Florence Hinkle, soprano, is to sing five concerts during the winter with the Boston Symphony Orchestra, two of which will be given in Boston on December 18 and 19. Miss Hinkle's most important New York engagement in the near future will be her song recital in Aeolian Hall on Monday afternoon, November 2.

Leonard Borwick, the English pianist, who at once established himself as a player of remarkable equipment on the occasion of the one recital given in this city three years ago, when en route to Europe from a trip around the world, is announced for a series of three recitals in Carnegie Hall, the first to be given on Thursday afternoon, November 5. Mr. Borwick has spent the summer in Australia, where he had a remarkably successful tour.

Mme. Schumann-Heink opened her season with a song recital in Sioux Falls, S. D., on Monday evening of last week, and after four weeks' touring in the Middle West will come East for her first song recital here in several years, which will be given in Carnegie Hall, Tuesday afternoon, November 17.

Efrem Zimbalist, the Russian violinist, who is now making his third tour of the United States under the management of the Wolfsohn Musical Bureau, opens his Eastern tour in conjunction with the New York Symphony Orchestra. The combination will play in Baltimore, Washington, Philadelphia, Wilkes-Barre, etc. On October 23 and 25 they will be heard in New York. Mr. Zimbalist will give his first New York recital in Carnegie Hall, on Saturday afternoon, November 14.

Frank Gittelson, the young American violinist, has returned to this country after several years abroad, and will make his debut with the Philadelphia Orchestra in Philadelphia on October 30 and 31. His first New York appearance will be with the New York Symphony Orchestra in Aeolian Hall on Sunday afternoon, November 8. He has also been engaged to play at the Metropolitan Opera House in the first popular concert and on the afternoon of November 23 will give a recital in Aeolian Hall.

Olga Samaroff, the pianist, will be one of the busiest artist touring here this winter. Texas, her home State, is eagerly looking forward to her visit there, for it will be the first opportunity of hearing her since her rise to fame. Her first recital in New York will be in Carnegie Hall on Saturday afternoon, November 28.

From Vaudeville to Legitimate.

Belle Story, erstwhile "headliner" in vaudeville, made her initial bow on the legitimate stage in Philadelphia on September 30. Miss Story had been singing in vaudeville for some years and had attained to the position of one of the highest salaried singers in that line of work. She was ambitious, however, and during this summer studied with Joseph Baernstein Regneas, the vocal instructor and operatic coach, to whom many prominent artists now be-for the public owe their success, and achieved the most gratifying results at her debut in Philadelphia.

The Philadelphia press has expressed itself as follows:

Belle Story had several successes in song, her coloratura soprano lending itself beautifully to the requirements of each song and showing to fine advantage to the accompaniment of the flute.—The Philadelphia Record, October 1, 1914.

Belle Story, making her initial appearance on the professional stage, disclosed a voice of striking quality and facility of execution and expression, together with a sweet, girlish presence that had a refreshing non-professional stamp.—Philadelphia Inquirer, October 1, 1914.

Belle Story, as the Goddess of the Lamp, was given opportunities for some delightful coloratura singing which evoked general and long sustained applause.—Philadelphia Press, October 1, 1914.

The singing is excellent throughout, vocal honors going to Belle Story, a soprano of real merit.—Philadelphia North American, October 1, 1914.

Belle Story's excellent coloratura soprano is heard to advantage in the role of the Spirit of the Lamp.—Philadelphia Public Ledger, October 1, 1914.

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Cincinnati College of Music Notes.

Cincinnati, Ohio, October 9, 1914.

The excellent results achieved in the performance of grand opera in English by local singers such as those given by the Springer Opera Club, has given impetus to the proposed plan of several years ago to continue this useful work along the same efficient lines as heretofore. Patrons of the College of Music operas have been unanimous in their approval of the general excellence of performance as well as of the seleetion of works given in the last and look expectantly to the announcement of this year's production. Well established in the professional ranks at this time are former members of the Springer Opera Club who received their training and experience in public performance in local productions of "The Mock Doctor," "The Doll of Nuremberg," "Bon Soir M. Pantalon," "Merry Wives of Windsor," "The Golden Cross," "The Marriage of Jeannette," scenes from "Freischütz," "Don Giovanni," "Traviata," "La Gioconda," "Aida," "Carmen," "Martha," "Mephistopheles," "Madame Butterfly," "Trovatore," "Faust," "Hänsel and Gretel," and of late years "L'Amico Fritz," "Cosi fan Tutte," "Mirella," "LeVille," "Lakme," "Marriage of Figaro," and "Tales of Hoffmann." The last named opera was given with such finish that its performance is still fresh in the memory of those who attended. In the above mentioned list of works which the College of Music opera forces gave, were many notable productions and from the various casts were selected singers whose vocal, histrionic and personal gifts were of such merit as to entitle them to professional consideration. Such graduates of the Springer school of training experienced little difficulty in making successful careers; so many did so that individual mention would be rather difficult.

Students aspiring for operatic training are fortunate in having not only able and experienced professional directors for the exhibition of their talents when properly developed, but also in having the most skilled specialist in the art of vocal training to give them the necessary foundation. In addition to the notable work in this regard that has been done in the past by Lino Mattioli, Mme. Louise Dotti and Giacinto Gorno, the vocal department has been further strengthened by the addition of Hans Schroeder.

An event of special importance will be the premier of Hans Schroeder, baritone, in a recital at the Odeon, October 20. Mr. Schroeder's recital is included in the subscription series and music lovers may enjoy an evening of German lieder singing such as has not been afforded them for some time. In programs of this kind Mr. Schroeder has been highly praised for his interpretations. Assisting at the piano will be Louis Victor Saar, than whom there is no greater authority of the requirements of the works to be presented on this occasion.

Another recital of unusual interest will be that of Walter Gilewicz, the young pianist of the College of Music faculty, who will be heard at the Odeon, October 27. Mr. Gilewicz is at present busily engaged in the preparation of his program, and since his repertoire is extensive, he is not quite prepared to announce his numbers.

Seagle at Wells College.

The following program was given by Oscar Seagle at Wells College, Aurora, N. Y., on October 1, Frank Bibb at the piano:

Promesse de mon avenir (Le Roi de Lahore)	Massenet
Musette	Old French
Tambourin	Old French
Lamento	Duparc
Enfant si j'étais roi	Cui
Zwei Zigeunerlieder	Dvorák
Ständchen	Schumann
Alte Liebe	Brahms
Botschaft	Brahms
Serenade Italienne	Chausson
Rencontre	Fauré
Chanson Triste	Duparc
Vision Fugitive (Herodiade)	Massenet
Would to God I Were the Tender Apple Blossom	Ballynure ballad
Ah, Love, but a Day	Mrs. Beach
Smuggler's Song	Kernochan
Indian Elegy	Bibb

Bedford Music Club Opens Season.

The Matinee Musicale Club, of Bedford, Ind., opened its season Thursday night, October 1, with a chamber music concert by the Zoellner Quartet, of Brussels. This is the first of the artist concerts arranged for this season. The other attractions arranged for are Robert Armbruster, pianist; Mrs. William Calvin Chilton, the interpretative reader, and Jenny Dufau, the coloratura soprano of the Chicago-Philadelphia Opera Company, assisted by Charles Lurvey, pianist.

A large audience greeted the Zoellners, who gave a scholarly reading of the Beethoven quartet, op. 18, No. 2; the new Iwanow quartet, and several other modern works. The present season promises to be the most successful in the history of the Matinee Musicale.

Mrs. J. R. Voris is president of the club.

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The Detroit Symphony Orchestra.

Concerts of the Detroit Symphony Orchestra are to be given this season in the Detroit Opera House the third Thursday afternoon in each month. The first concert will take place on November 19, and the other dates are December 17, January 21, February 18, March 18 and April 15. The programs for the series are as follows:

Thursday, November 19—
Symphony, C major.....Beethoven
Siegfried Idyll.....Wagner
Invitation to the Dance.....Weber-Weingartner
Thursday, December 17—
Symphony, C minor.....Brahms
Valse Triste.....Sibelius
Hänsel und Gretel Vorspiel.....Humperdinck
Thursday, January 21—
The Marriage of Figaro, overture.....Mozart
Symphony, E minor.....Dvorák
L'Arlesienne, Suite No. 1.....Bizet
Thursday, February 18—
Prelude, choral and fugue.....Bach-Abert
Concerto for piano, A minor.....Grieg
Marche Slav.....Tschaikowsky
Soloist, Katharine Goodson.
Thursday, March 18—
Symphony, in E flat, No. 39.....Mozart
Tristan and Isolde Vorspiel.....Wagner



WESTON GALES,
Conductor of the Detroit Symphony Orchestra.

Lohengrin, Introduction to third act.....Wagner
Meistersinger Vorspiel.....Wagner
Thursday, April 15—
Iphigenia in Aulis, overture.....Gluck
Symphony, B minor (unfinished).....Schubert
Capriccio Espagnole.....Rimsky-Korsakoff

This series of six concerts is the result of a movement on the part of Detroit to have a symphony orchestra, which was found to be possible after the successful concert of February 26 of last year. As a result of this success a guarantee fund of $15,000 was secured for this season and the society incorporated under the laws of the State of Michigan with a board of twenty directors and executive committee, president, Otto N. Kirschner. The orchestra is made up of seventy men, all local musicians. The idea is to develop in Detroit an orchestra of local musicians more or less (as was done in the case of the Minneapolis Orchestra) and not import foreign musicians. The orchestra shall give opportunity to Detroit musicians to show what they can do.

Within a short time after the sale of seats began last spring nearly $1,000 worth of seats were disposed of, and the sale of seats this fall shows real demand for them. The situation, therefore, is very promising, indeed.

Hartford's Concert Series.

Manager George Kelley announces another list of important attractions for Hartford, Conn., this season. On Tuesday, January 26, Francis Macmillen and Tina Lerner will open the series, to be followed during the winter by Evan Williams, Herbert Witherspoon, Arrigo Serato, Carl Friedberg, Ernestine Schumann-Heink, Edward McNamara, Alma Gluck and Efrem Zimbalist. Mr. Kelley soon will make known his plans in other cities of New England.

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DENVER CONCERTS.

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The first concert of the season by the Philharmonic Symphony Orchestra, Horace Tureman, conductor, will be given at the Auditorium, Thursday evening, October 15, when Julia Claussen, contralto, will make her first appearance here in concert. This series of concerts, six in number, will be under the management of Robert Slack, and will be given at popular prices.

Other artists to be presented during the year will be Rudolph Ganz, pianist, November 3; Arrigo Serato, violinist, December 1; John McCormack, tenor, January 21; Elena Gerhardt, lieder singer, February 1, and Alma Gluck on March 17. Each artist will be heard several times on the program with orchestral accompaniment for one number. The officers of the Denver Philharmonic Association are: E. B. Field, president; H. M. Porter, vice-president; Mrs. Roblin H. Davis, secretary, and Roblin H. Davis, treasurer. The Board of Directors comprises Mrs. E. W. Collins, Ella Hayt, Mrs. W. E. Porter, Mrs. H. S. Walker, C. D. Hayt, and Roger Wolcott.

Mrs. Blanche Dingley Mathews will give an informal talk at the Wilcox Studios on Friday evening, October 9, on "Music Education."

An event of interest in musical circles during the past month was the marriage of David Abramowitz, violinist, and Florence Lamont, accompanist and contralto, both well known musicians of this city.

An organization has been formed by some of the best women amateurs of the city to give a series of concerts of chamber music during the winter. Two quintets have been organized; the first group is made up of Eleanor Young, leader, with Della Hoover, Mrs. Pierpont Fuller, Mary Joslin and Lola Carrier Worrell at the piano. The second group of strings is Frankie Nast, leader, with Mrs. George Cramner, Mrs. Fuller, Mary Joslin and Mrs. Worrell. The concerts will be given in the drawing rooms of some of the largest residences in the city and will be invitation affairs.

Ben Pobercsky, a talented young violinist pupil of the late Morris Bezman, gave a benefit concert at the Central Presbyterian Church, September 24. The proceeds of the concert will be used by Mr. Poberesky for further study in New York City this winter. He was assisted by Bertie Berlin, soprano; Simon Breyn, pianist, and Larry Whipp, accompanist.

DOLORES REEDY MAXWELL.

Tina Lerner with San Francisco Orchestra.

Among the engagements to be filled by Tina Lerner on her forthcoming Pacific Coast tour are two appearances with the San Francisco Symphony Orchestra, Henry K. Hadley, conductor, on December 4 and 11. "It is for the first time in the history of the San Francisco Symphony Orchestra that an artist is to appear as soloist at two



TINA LERNER
At Ilfracombe, Devonshire, England, June, July, 1914, before the outbreak of the war.

regular concerts, and Tina Lerner happens to be the artist," writes Frank Healy, manager of the orchestra. Miss Lerner will play at the first concert the Tschaikowsky concerto, by request, and at the second the Saint-Saëns G minor concerto. She is also engaged for two recitals in the same city.

Tina Lerner scored a tremendous success on the Pacific Coast two years ago, on the strength of which she is now booked for a large number of important concerts in California and the Northwest.

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Mr. Wagner wrote Mr. McCormack asking the tenor to fill a few extra dates as he (Wagner) needed a new barn



JOHN McCORMACK IN A HAPPY MOOD.

on his farm, to which the tenor replied with characteristic Celtic humor, "Season looks good and I will fill the extra dates, but I am not keen enough about it to cable."

John Prindle Scott at the Waldorf-Astoria.

John Prindle Scott, the baritone composer, has been secured by the Women's Press Club, New York, for an open meeting to be held in the Astor Gallery, Waldorf-Astoria, New York, Saturday afternoon, October 31.

On this occasion the program, which will be composed entirely of Scott songs, will be presented by Charles Floyd, tenor, and L. R. Boals, baritone, with the composer at the piano.

Songs from the pen of this gifted young composer are becoming more and more in demand, likewise the request for a program of Scott songs, with the composer at the piano, is steadily on the increase.

Arrigo Serato Dates.

Arrigo Serato, the Italian violinist, is booked for the following appearances:

October 23, Pittsburgh, Pa.; October 27, North Adams, Mass.; October 28, Pittsfield, Mass.; November 8, Boston, Mass.; November 11, Farmington; November 12, Waterbury, Conn.; November 15 and 25. New York; November 26 and 27, Cincinnati, Ohio; December 1, Denver, Col.; December 2-17, Pueblo, California tour; December 18 and 19, St. Louis, Mo.; December 27, New York; January 3, Chicago, Ill.; January 6, Boston, Mass.; January 8, Washington, D. C.

Carl Friedberg's Bookings.

Carl Friedberg, the pianist, is booked for the following dates:

October 23, Pittsburgh, Pa.; October 27, North Adams, Mass.; October 28, Pittsfield, Mass.; November 2, New York; November 6 and 7, Cincinnati, Ohio; November 12, Waterbury, Conn.; November 20 and 21, St. Louis, Mo.; November 30, Boston, Mass.; December 6, New York; December 13, Chicago, Ill.; January 3, 1915, New York Philharmonic.

Quirogo at Hippodrome
Sunday Night, October 18

The Messrs. Shubert announce that the first New York appearance of Manuel Quirogo, the young Spanish violinist, will be made at the Hippodrome, Sunday night, October 18. This will also be the first Hippodrome concert of the season.

Lee Shubert heard Quirogo at a concert in Naples and immediately secured him for an American tour. Quirogo is a native of Madrid.

Helen von Doenhoff Begins Her Season.

Helen von Doenhoff, the opera contralto, has returned from her vacation, which she spent in the mountains. Mme. von Doenhoff, whose success as a vocal teacher has been demonstrated since she gave up her operatic career, has reopened her studio for the season at 1186 Madison avenue, New York, where she is busy with her teaching and coaching.


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Matzenauer at Covent Garden.

London music critics wrote in high praise of Margarete Matzenauer's appearances as Ortrud in "Lohengrin" and Kundry in "Parsifal" at Covent Garden last season. The Daily Telegraph, February 5, 1914, gave this estimate of the Metropolitan Opera Company's contralto's work: "Many a year is past since so magnificent an impersonation of the feline, evil Ortrud as Mme. Matzenauer has appeared here." The Sunday Times, May 3, 1914, referred to her Kundry in this manner: "In many ways it is perhaps the most vocally finished impersonation that has so far been presented, . . . her art was unfailingly attractive, and of the numerous singers who have essayed this impersonation, hers ranks without doubt among the most conspicuously attractive."

A more comprehensive appreciation follows in the following excerpts from the London press:

The chief honors of the evening fell to Mme. Matzenauer, for her portrayal of the treacherous character of Ortrud.—Evening Standard, February 5, 1914.

Mme. Matzenauer made ber first appearance in England at the opera a week ago. She took the part of the sinister Ortrud in "Lohengrin," and displayed a gloriously full and resonant voice, wide in range and thrilling in power and variety. Not for a long time has Ortrud's music in the second act been better sung.—Daily News and Leader, London, April 5, 1914.

A new singer, Mme. Matzenauer, made a favorable impression as Ortrud. She has a mezzo-soprano voice of considerable volume and good tone quality, and her singing is of genuine dramatic value. Her scenes in Act I had a fine intensity.—Daily Chronicle, London, May 2, 1914.

The newcomer to the cast and to the forces at the Royal Opera in the shape of Mme. Matzenauer is entitled to special attention. She had no difficulty in proving herself an artist of the highest rank. Her Ortrud was deeply impressive. . . . She is not only a fine dramatic singer, but she has a voice of great compass, musical on every note.—Morning Post, London.

In Lohengrin on Friday the most noteworthy feature of the performance was, perhaps, the splendid Ortrud of Frau Matzenauer.—Truth, London, June 5, 1914.

The most notable debut as yet at Covent Garden this season has been that of Mme. Matzenauer. . . . It would be impossible to speak of the newcomer in other than superlative terms. Endowed with a mezzo-soprano voice of fine range and resonance, and of a rich and beautiful timbre, she uses it to the highest possible advantage.—Lady's Pictorial, June 5, 1914.

On Saturday, when "Parsifal" was repeated for about the twentieth time, we saw one of the most dramatic Kundrys of the many that bave appeared as the strange creature who assumed at will the role of a savage, a courtesan and a penitent. In fact, Frau Matzenauer's Kundry is one of the best in every way.—Daily Express, London, May 4, 1914.

The Ortrud of Mme. Matzenauer, who is another of this season's many newcomers, was a striking performance. Her voice is rich and powerful, and she has a strong sense of dramatic effect.—Daily Graphic, London, May 4, 1914.

The newcomer, Mme. Matzenauer, is probably the greatest of German contraltos. Naturally, a contralto voice cannot give the scenes in Act II the same trenchant effect. The compensation on Saturday was singing of wondrously rich and voluptuous quality.—Daily Mail, May 4, 1914.

And though expectations are not always realized, there is an additional pleasure and gratification when a singer of this stamp makes her appearance. There are many other parts in which the public would like to see her, and it is to be hoped that their wishes will be considered. Mme. Matzenauer is too great an artist to be abruptly banished.—Morning Post, London, May 4, 1914.

The feature of the evening was the appearance of Frau Matzenauer, the successful Ortrud of the night before, in the part of Kundry. Her convincing style in "Lohengrin" had helped to stimulate curiosity, which turned out to be amply justified, for her rendering of the part gives her high rank among Wagnerian singers.—The Pall Mall Gazette, London, May 4, 1914.

Mme. Matzenauer will appear in concert before and after her opera engagements under the management of Haensel & Jones. (Advertisement.)

Unmusical Sausalito.

Evidently the neighbors did not think much of the singing of Antonio, a Sausalito (Cal.) fisherman, for he was arrested and fined on a charge of disturbing the peace. "Dees town she no lika da moos'," said Antonio sadly, in speaking of his vocal excursion. "Dees peop' no on'erstan.' New York she geeva da Carus' $2,500 for seeng one song. Me I seeng da Sausalit' for not'ing and da judge say twent'-fi' dollar l"

The latest thing in program music is a couple of puns. The name of the piece containing them is "The Herring." It is, of course, pitched in the key of C. There are loud thumpings in the lower tones and a number of brilliant runs above. Asked for an explanation of these, the composer, whose name is withheld for obvious reasons, replied: "The thumpings express the booming of the sea, and the runs are, of course, the scales on the herring."—Lincoln (Neb.) Journal.

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Jerome Uhl to Enter Concert Field.

Jerome Uhl is entering the concert field this season under the management of R. E. Johnston, and a brief outline of this artist's career may prove of interest. His father, S. Jerome Uhl, the famous American portrait painter, gave him his art education under the best masters in painting both here and abroad. After ten years of success as an illustrator and painter, in which time he contributed to nearly all the leading magazines of America, the call of music proved so alluring that, to put it in his own words, "I could not see the canvas before my eyes when music tingled in my ears." Accordingly in 1907, having finished the last of a series of drawings for the New York Herald, entitled "How They Look When They Sing," in which were shown characteristic pictures of Plancon, Farrar, Bonci, Vigna and many others, he threw down his brush, went abroad to study, and afterward sang in concert and opera in France, Germany and Italy. At first, he made a series of discouraging failures, due to inability to bring out in the theatre the good impression made on the foreign impresarios in the smaller halls, however, in the end the prophets were right, for an artist must pass through various vicissitudes in the molding. Today Jerome Uhl stands as one of the most finished and magnetic personalities on the concert, oratorio and opera stage—the finished product from the University



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During his career at home and abroad, Mr. Uhl has been the recipient of many valuable press notices and individual compliments, a few of which are appended:

Jerome Uhl, a member of the Century Opera Company in New York, gave a recital last night.

His voice is of that timbre and range which has been termed bass-baritone. It is of exceptionally fine quality and full of power and resonance from the lowest to the highest register. Moreover, the training which Mr. Uhl has received seems to have been of the best, judging by the control which he exhibited over his vocal organs last night in a program which surely was a good test in this direction. That Mr. Uhl is, in the first place, an operatic singer was at all times evident from his manner on the stage and from the delivery of his songs. However, instead of weakening the favorable impression created, his performance was made rather the more interesting thereby.

As an opening number Mr. Uhl sang an aria from "Salvator Rosa," by Gomes, which was followed by one of the two famous bass arias from Mozart's "Magic Flute." Then came a group of songs sung in French, several of which had to be repeated, and all of which were finely done, as was also the group which was sung in German, and which followed the above. A number of American songs closed the program, which had served to introduce to Cincinnati a singer with fine equipment and of evident seriousness of purpose. It is to be hoped that this was not the last time that we will have the occasion to enjoy Mr. Uhl's vocal efforts.—Cincinnati (Ohio) Enquirer.

I never heard of him before, but it is simply gorgeous singing; that's all.—Oscar Hammerstein.

It is his unusual intelligence, which is of a very keen order, that counts with me and it is this quality that is sure to place him in the front rank.—Milton Aborn.

Exceptional ability—especially beautiful are his high tones.—Dr. Ernst Kunwald.

I ask you, where is his equal among the bass-baritones?—Dr. Alfred Robyn.

The most finished artist and the finest voice at the Century in all the casts I attended.—Sig. E. Marsialls.

"La Marseillaise," sung by Mr. Uhl, was an exhibition of patriotic singing probably never excelled in Toronto. This popular



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baritone is deserving of the epithet *Great;* his splendid ringing voice and the fervor of his work winning him a spontaneous and hearty recall.—Toronto World.

A convincing artist, such singing is a delight to hear.—New York Herald.

Jerome Uhl as the Count Monterone was picturesque and sang with fine dramatic effect.—Brooklyn Eagle.

One of the distinct surprises of the season—before an audience which was highly enthusiastic.—Cincinnati Times Star.

Jerome Uhl, Jr., sang some charming songs in his strong, fresh bass-baritone, several of which he had to repeat.—Philadelphia Press.

. . . and Jerome Uhl, the latter having a voice that is well worth hearing as he evidently understands how to use it.—New York Times.

Among the many patriotic songs on the program, the most stirring performance was the singing of "La Marseillaise," by Jerome Uhl, the possessor of a fine ringing baritone. He sang the fiery French national song with a sweep of feeling that made it one of the features of the evening. It might almost be said to have established Mr. Uhl as the outstanding member of the quartet. It might be added that Miss Garrison (the Metropolitan soprano) and Mr. Uhl gave the duet from "Don Giovanni" with a finish and lightness that were delightful.—Toronto Mail and Empire.

Jerome Uhl, fresh from a season of European successes, was especially pleasing, as the great applause which greeted his "Why Do the Nations So Furiously Rage Together?" evinced. Mr. Uhl will be a welcome addition to artistic visitors in the local concert world.—Detroit, Mich., News.

The tale of the witches and the rural superstition was made conspicuously good by the rich voice and spirit of Jerome Uhl as the father in the opera, "Hansel and Gretel."—Washington Post.

(Advertisement.)

Captain and Mme. Julia Claussen En Route.

The accompanying picture shows Captain and Julia Claussen on board the steamship New York en route from Liverpool to New York.

The Claussens have reached Chicago, and the contralto is enjoying a few days' rest before starting on her extensive concert tour, which has been booked by Alma Voedisch, of Chicago.



CAPTAIN AND JULIA CLAUSSEN ABOARD S.S. NEW YORK EN ROUTE FROM LIVERPOOL TO NEW YORK.

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Mme. Soder-Hueck Returns.

Ada Soder-Hueck, the German contralto and voice trainer, wishes to announce her safe return from Europe and will gladly welcome her many pupils, patrons and friends on and after October 11.

An opening reception was held in Mme. Soder-Hueck's studio, Metropolitan Opera House Building, New York, on Sunday afternoon, October 11.



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THE MUSICAL COURIER EXTRA
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Devoted to the interests of the Piano Trade.

The public aims at the "stars."

Vienna has decided to keep its Royal Opera closed until after the war.

It is worthy of mention that the Century Opera has placed to its credit an excellent production of "Lohengrin," now being sung at that institution.

No theatrical, operatic or musical performances are taking place in Paris, according to news just received from J. F. Delma-Heide (one time MUSICAL COURIER representative), who is assisting the French capital in its ambulance service.

The new Pope's attitude regarding Gregorian music in the churches has not yet been made public. Many singers are hoping for a return to the mixed choirs and freer music in vogue before the late Pontiff promulgated his restraining edict.

The Metropolitan Opera Company announces that "through the intercession of the French Ambassador in Washington, the French Government has consented to set free Albert Reiss, the tenor, who has been a prisoner of war, and to permit him to come to America."

A fair operatic exchange is no musical robbery. Formerly the Philadelphia Opera used to give Tuesday evening performances at the Metropolitan in New York. This winter the Metropolitan will give nine Tuesday evening performances in Philadelphia, beginning November 24.

Our London office informs us as follows: "Lancelot, in the Referee, is authority for the statement that Joseph Holbrooke, the English composer, has been commissioned to write the music of a ballet, 'The Enchanted Garden' (scenario by Mr. Mallock), for Mme. Pavlowa, the premiere to take place this winter in America."

Harold Bauer has arrived in San Francisco from Honolulu and now is beginning his American tour. He will remain in this country indefinitely, having been compelled to cancel his European dates for next year owing to the war. Many students and professionals have been inquiring whether Harold Bauer will do any teaching in America this season. It is to be presumed that he may do so after his concerts are over late in the winter.

Rumors bring information that the Boston Opera House is to be used this winter as an auditorium for moving pictures. At the same time reports reach the MUSICAL COURIER that the orchestra and singers at Oscar Hammerstein's Lexington Avenue Opera House have received two weeks' notice of the cancellation of their contracts. An entertainment had been running there in which grand opera and moving pictures moved side by side or end by end in true artistic fraternalism.

In London Music mention is made of the fact that when a Highland regiment marched through the Strand the other day its band played "Marching Through Georgia." The report continues: "That stirring tune, which puts quickness into the most laggard feet, has long been a favorite in the British army. It has been sung in India to cheer a weary march, and is called for both in the messroom and at the camp fire. The Germans know it, and when the Japanese entered Port Arthur in 1905 their bands played 'Marching Through Georgia.'" As the German bands play Sousa marches in preference to their own, it is good to know that if America is not permitted to carry grain and coal to the belligerents, at least it is allowed to supply them with music.

At Carnegie Hall, Sunday afternoon, October 18, will occur the New York piano recital of that splendid artist, Rudolph Ganz, who is to play the Bach-Busoni chaconne, Haydn's D major sonata, Chopin's sonata in B minor, and a group of smaller numbers by Blanchet, Rudolph Ganz, Korngold and Liszt.

At a matinee given recently in London by Isidore de Lara (composer of "Messalina," etc.) in aid of the fund for the relief of the destitute wives and children of the Frenchmen in England called to the front, among those who assisted were Mme. Edvina, Namara Toye, Mme. Kirkby-Lunn, Gertie Millar, Gaby Deslys, Sir Herbert Tree, Isidore de Lara and Thomas Beecham.

Chicago's hearings of the Century Opera Company will begin Monday evening, November 23, with "Aida," which will alternate with "Madame Butterfly" as the bill for the opening week. The casts for these operas are to be identical with those heard in New York. The rest of the eight weeks' repertoire will be "Romeo and Juliet," "The Jewels of the Madonna," "Samson and Delilah," "Tales of Hoffmann," "William Tell," "Trovatore," "Carmen," "Faust," "Lohengrin," "Lucia," "Louise," "Boheme," "Cavalleria Rusticana," "Pagliacci" and "Thais."

Opera's real advance guard—this is no jest—arrived here this week in the person of William J. Guard, the popular and able press representative of the Metropolitan. Mr. Guard really serves there in many more capacities than that of press sponsor, and his many sidedness never was more in evidence than at Paris this summer, when he made himself of incalculable use to the Metropolitan and to Giulio Gatti-Casazza by keeping in touch with the singers of the organization who were in difficulties because of the war stress and aiding their passage to places of safety. Among the works to be heard this winter at the Metropolitan, says Mr. Guard, are Borodin's "Prince Igor," Giordano's "Madam Sans Gene," Weber's "Euryanthe," "Fidelio," "Carmen," and the usual Wagner repertoire.

Sworn Statement Made Under Postal Law.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION ETC., required by the Act of August 24, 1912, of Musical Courier, published weekly at New York, N. Y., for October 1, 1914.

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MUSICAL COURIER COMPANY,
ALVIN L. SCHMOEGER,
Treasurer and Business Manager.

Sworn to and subscribed before me this fourteenth day of September, 1914.
[SEAL]
PETER W. SCHLEICHER,
Notary Public, No. 3792, N. Y. C.
(My commission expires March 30, 1915.)

THE CENTURY OPERA CRISIS.

The committee on popular opera of the City Club (founders and later in charge of the Century Opera enterprises) last week sent out an appeal to the public, asking it to become stockholders and guarantors of the Century Opera Company, in order to take the financial support of the institution away from the hands of the few wealthy men who support it and to place it under the direct monetary sponsorship of music lovers in general. The circular is too lengthy for complete quotation in the MUSICAL COURIER, but the chief arguments which it contains may be enumerated:

The Century Opera fulfills a worthy and important cultural and public spirited function in the attempt to establish opera in English, giving employment to American artists and enabling masses of music loving people who cannot afford to pay grand opera prices to listen to the great works of operatic art and undergo their stimulating and uplifting influence. . . . It has, furthermore, opened operatic classes, which, from the start, have been very largely attended. . . . The Century Opera may justly claim that within the short space of one year it has amply justified its existence and has demonstrated its title to the support of public spirited and art loving citizens; that it has brought joy and inspiration into the lives of thousands of people of moderate or small means who have heretofore been denied the opportunity of visiting the opera and to whom the discontinuance of the Century performances would mean a great disappointment and deprivation.

Following the setting forth of the foregoing and other reasons is the urgent appeal to "all friends of the movement for which the Century Opera stands." The recipient of the circular is invited either to become a stockholder or to join a guarantee fund to meet any deficit which may arise in the season of 1914-1915. The stockholders are to have all the usual rights in the conduct and control of the affairs of the institution, and are entitled to dividends, if earned, not exceeding 5 per cent. per annum. Participants in the guarantee fund are not to be called upon until one-third of the capital shall have been lost. Those whose names are signed to the appeal as members of the committee on popular opera are Edmund L. Baylies, James A. Burden, William C. Cornwell, Lincoln Cromwell, Edward R. Finch, Norman Hapgood, Frank S. Hastings, Roland Holt, Otto H. Kahn, Alvin W. Krech, Thomas W. Lamont, William C. Le Gendre, Dr. Henry M. Lydig, Clarence H. Mackay, Paul W. Sachs, Isaac N. Seligman, A. E. Stahlschmidt, Frank A. Vanderlip, Paul M. Warburg, Harry Payne Whitney, Winthrop Ames, Ernest T. Carter, and Gardner Lamson.

As was announced in the MUSICAL COURIER of last week, the Century Opera intends to give up its New York winter season on November 21 and open a course of performances in Chicago and other cities. When the news became known, cynical persons said that the step meant the complete abandonment of the Century Opera project, and such opinions were expressed even more freely after the sending out of the circular just quoted. Whether or not the present crisis marks the end of the Century Opera so far as its permanency in the metropolis is concerned, the fact remains that up to this moment the project has not been a paying one, and it will be remembered that at the inception of the undertaking the MUSICAL COURIER pointed out the great risk which the projectors were courting. As some of the most influential members of the Century Opera committee are also connected with the financial direction of the Metropolitan Opera, it was understood that they regarded the establishment of a cheap opera house as a means of education for the public, and a stimulus to engender in it a love for grand opera as the basis of a taste for the more expensive brand. It was overlooked, however, that the middle and poorer classes of our population fill the balconies, galleries and standing room space at the Metropolitan at practically the same prices for which they obtain orchestra seats at the Century Opera. As long as the Metropolitan was emphasizing and advertising the fact that it is the best opera house in the world, the general public saw no reason why it should patronize an inferior institution. Logic seemed to make certain the proposition that the average person would prefer to sit in the gallery and hear the best opera rather than to sit in an orchestra chair and hear something less desirable. While the company at the Century Opera was a good one, it contained no recognized "stars" of the sensational kind, and as the public was familiar with the names of such luminaries, it knew the difference between them and the Century Opera singers so far as salaries and newspaper prominence were concerned. Furthermore, as it was generally understood that rich men were backing the Century Opera, the public therefore felt no particular patriotic impulse to take the burden off their hands.

Whether they will feel such an impulse at the present time remains to be seen, especially in view of the fact that the lack of profitable patronage at the Century Opera has become an open secret. The MUSICAL COURIER is inclined to think that the appeal of the Century Opera committee is being made a trifle too late in the proceedings. If the organization had from the first been an institution created by public need and popular demand and grown out of such conditions, the story to be told today might have been a different one. While the public has no intrinsic objection to being educated, it does not like to be told that it is being educated, and it rather resents the patronage of rich men in trying to educate it. Such a condition has nothing to do with class prejudice, but is based on far deeper psychological motives, which must be obvious to any one who has ever given the subject serious thought.

The experience of the Century Theatre Association, which was an attempt by rich men to found a national and educational dramatic movement, should have served as a potent warning. It is significant that the scheme came to grief in the same edifice which now houses the Century Opera.

While the MUSICAL COURIER sincerely hopes that the public will answer to the appeal of the committee on popular opera, chiefly for the sake of the excellent soloists, chorus and orchestra which now form the fine ensemble of the Century Opera, we must admit that we are not any too hopeful of a favorable result. The day has not yet come when an operatic institution can find continued existence without a subvention of some kind. If our public will give that subvention, so much the better for the cause of opera in America.

Regarding the question of opera in English, the Century scheme proved nothing, for the public stayed away from some of the performances in the vernacular just as strikingly as it stayed away from the representations in Italian and German.

The Messrs. Aborn, managers of the Century Opera, come in for no censure or even criticism in their conduct of the company. They have been conscientious workers and have done the best and the most that could be accomplished with the means placed at their disposal.

St. Louis was asked by its symphony orchestra to subscribe an additional $16,000 for its maintenance. The Republic comments editorially on the meeting held to raise the amount and says that it was presided over by a railroad president and addressed by the City Superintendent of Schools, the vice-president of a great bank and the national secretary of the Federation of Musicians. "No city," says the Republic, "is more acutely conscious at the present moment of the meaning of the words 'community strength' than the metropolis of the Mississippi Valley."

A CHEERFUL OUTLOOK.

What is monkeydom? The word is not in the dictionary. If the newspapers report truly, a certain Dr. B. C. Keister, of Roanoke, Va., recently said in Philadelphia, at the annual meeting of the American Society for the Study of Alcohol and Narcotics, that this nation, meaning the United States, "will degenerate into something worse than monkeydom" if we do not give up our morphine. The worthy doctor may have been led into his philological indiscretion by his contemplation of the prospective anthropological retrogression resulting from morphine and other narcotics and nepenthes derived from opium.

But why should the doctor worry? If monkeydom is not in the dictionary, how can we ever go to it? We cannot degenerate into something that does not exist, can we?

If Dr. Keister means that we are becoming monkeys we see a number of interesting problems solved. For instance: We will discover what the missing link really is, for it is reasonable to believe that our backward march will be over the same ground we recently left behind us.

We recall a remark of the man who said he did not care if he had descended from a monkey or not, provided he had descended far enough. This is where the shoe pinches. How far have we descended? A morphine fiend may be able to show us. Science has only to record his gradual declension from an American into a gorilla, a chimpanzee, an orang, a gibbon or other specimen of the anthropoid primates. In this case the word primate must have the finale syllable pronounced, tee, in order to distinguish the humble individual from an archbishop.

Once upon a time an Englishman was a Gibbon. He wrote the history of "The Decline and Fall of the Roman Empire." But that happened some time ago, before the advent of Dr. Keister, though not before the formation of societies for the study of alcohol. Alcohol is frequently studied in assembly rooms set apart for that very purpose on the corners of prominent streets and elsewhere.

But, to return to monkeydom. We have a recollection of a musician who once was called a Chopinzee. We hardly think that he became it by the use of opium, however. (N. B.—In music op. does not stand for opium.)

Monkeys have tails, prehensile tails, by means of which they swing and gambol and take up the study of trees in all its branches. At what stage of the morphine development does the tail begin to sprout?

When will the poet sing: "Man hath his tail; Manhattan its cocktail?"

According to Dr. Keister, "the United States is now second to China and ahead of every other country in the world in the use of opium and the narcotics derived from it." Well, why should not China and the U. S. A. be ahead of the rest of the world? Are they not both republics? This is not an earldom, or a kingdom, but the land of freedom on the way to monkeydom. Why should we play second fiddle to China, even if China is a republic? Wake up, America, and take morphine. China is easily broken. Of course, we know that morphine will make us sleep; but wake up, anyhow.

If we become monkeys there will be a slump in operas in English. Recitative secco will be the order of the day and part of the night.

WHAT EUROPE MUST EXPECT.

When this war is over, perhaps before it is over, it is probable that the United States will be invaded by an army of semi-destitute musicians from all the impoverished countries of Europe. It matters not which flag flies victorious at the end of the fray. Artists, scientists, scholars, musicians must always be the losers whatever the military gains or reverses are. Music is said to be a necessity to modern civilization. That is a peace valuation of the art. When the gaunt spectre of famine stalks through the land, and the vacant chairs in the broken family circle tell the tale of nameless and unhallowed graves in trenches over the frontiers, there will be many a heavy heart and aching head that cannot find delight or consolation in music. In such times music is a luxury, even when it is not a mockery. Thousands of little children in Europe in a year or two will take no music lessons. Their anxious faces, reflecting the dismay in the features of their mothers and their elders, will show too plainly what the price of battle is. Ten thousand little lips in a dozen different languages will whisper the awful chorus: "Daddy's dead."

No more music lessons, no luxuries, a dearth of comforts, a lack of the bare necessities of life, the pinch of poverty, uneducated boys and girls too early sent away from home as laborers and servants—these are the first fruits of the accursed seeds sown by the iron hand of war.

Even among the wealthy there will be a depression of spirits and a lack of interest that operas and symphony concerts cannot overcome for many months. After such a tremendous emotional unheaval it will take time for the tides to subside and flow again in their accustomed channel. In fact, it is doubtful if those of us who are mature enough to grasp the tremendous significance of this present conflict of arms will ever be the same emotional beings we were a year ago. Will not all the old masters seem a little older and the composers of our day a little faded? Our experience shall have changed us somewhat.

We may be treading on uncertain ground and peering through a mist. But whether we are right or wrong on this point, it is certain that thousands of European music teachers and concert artists will soon find Europe denuded of ready money for art and education. South Africa, Australia, Brazil, Canada and the United States cannot avoid the great influx of music teachers. No doubt we shall get by far the greatest number of them. And if they could be distributed among the towns and villages where they are most needed their influence might do the cause of music a great deal of good, even if they interferred a little with the regular work of the local music teachers. The trouble is, however, that many of them will crowd in where they are not needed and where the chances of making a comfortable living are slender. Some of them may even suffer as many privations as if they had remained at home.

How are we American musicians going to meet this wholesale competition? Some of us may find our incomes materially lessened by this uninvited invasion. We cannot shut our eyes to the fact that a great portion of our population is distinctly provincial with regard to matters musical. In the United States there still are thousands who believe a worthy education in music can be obtained only in Europe. Unless Berlin or Leipsic, Vienna or Paris, Milan or Brussels has set its foreign seal on the diploma, the American public, like the English, is inclined to look askance on a homemade music teacher. The foreigner, with his peculiarities and broken dialect, can often command respect and claim attention where a normal native of equal or superior merit is not regarded. This is an inheritance from the old colonial days when we were obliged to look to Europe for our luxuries and imported our Clementi pianos from London. It has been fostered by the rich, who have made it fashionable to go across the ocean for a holiday or a course of music. This exaggerated respect for the foreigner in music still exists, and it is likely to be a menace to us later on when the tide of immigration sets in and all the States in the Union get a surplus of music teachers. We must make up our minds to a harder struggle for existence during the next few years. It is impossible to believe that the slaughter of so many thousand men and the billions of dollars wasted in a carnage that stops the wheels of commerce will leave Europe as prosperous as it was. It is the same as if we had receded to an earlier age in the history of the world. Music, for the nonce, is relegated abroad to the menial rank it held in the feudal times. The arts of peace, of course, are not lost or forgotten and will soon be reinstated in a chastened Europe. But the derelicts of the strife—the aftermath of the storm—will be left as mementos of the terrible time of the world's greatest war.

If Europe already suffers from the interruption of commerce, what is yet to come for them? Nothing but penury or exile faces many an erstwhile prosperous musician of Europe. However great our sympathy may be for them we must nevertheless hope that not too many of them will flock to our charitable shores. Even a lifeboat can be overloaded.

But even if they come to us they will not be satisfied. It is human nature the whole world over to see a foreign country with eyes that have been trained at home. James Russell Lowell wrote an essay on "A Certain Condescension in Foreigners," in which he humorously sketches a characteristic trait of nearly all our European visitors:

"Perhaps one reason why the average Briton spreads himself here with such an easy air of superiority may be owing to the fact that he meets with so many bad imitations as to conclude himself the only real thing in a world of shams. He fancies himself moving through an endless Bloomsbury, where his mere apparition confers honor as an avatar of the court end of the universe. Not a Bull of them all but is persuaded he bears Europe upon his back. This is the sort of fellow whose patronage is so divertingly insufferable. Thank Heaven he is not the only specimen of cater cousinship from the dear old Mother Island that is shown to us! Among genuine things, I know nothing more genuine than the better men whose limbs were made in England.

"But it is not merely the Englishman; every European candidly admits in himself some right of primogeniture in respect to us, and pats this shaggy continent on the back with a lively sense of generous unbending. The German who plays the bass viol has a well founded contempt, which he is not always nice in concealing, for a country so few of whose children ever take that noble instrument between their knees. His cousin, the Ph. D. from Göttingen, cannot help despising a people who do not grow loud and red over Aryans and Turanians, and are indifferent about their descent from either. The Frenchman feels an easy mastery in speaking his mother tongue, and attributes it to some native superiority of parts that lifts him high above us barbarians of the West. The Italian prima donna sweeps a courtesy of careless pity to the overfacile pit. All without exception make no secret of regarding us as the goose bound to deliver them a golden egg in return for their cackle."

Those who are familiar with the average American tourist in Europe know that we have the reputation abroad of always boasting of American superiority. The late Marc A. Blumenberg once wrote about an American woman from the Middle West who found no beauty in any of the European cities to be compared with the loveliness of her home town, until at last she stood upon the hills of Fiesole and saw the glorious panorama of Florence under the blue of an Italian sky. "Thank God I've found a place as fine as East Liverpool, Ohio," was all she had to say.

We must therefore expect to hear our visitors and newly metamorphosed citizens recount the beauties and attractions of the lands they have left behind them. Imagination will enhance the loveliness a hundredfold, while the stern facts of life reveal the actual conditions of the land they live in.

Let that sympathy which we now feel for them extend as a mantle of charity for their feelings when they come to live among us; for we would be no better than they are in a foreign land if our beloved country should be blasted by the horrors of war and our nation impoverished by the struggle. While we pity our European brothers in music, we cannot help feeling a thrill of satisfaction that war and all its horrors are far away across the sea. In America we still are free to go about our work and to take our pleasures as we see fit without the fear of shells and bombs, and with only a temporary dislocation of a part of our trade.

LHEVINNE FREE TO COME.

The first direct word received from Josef Lhevinne, the pianist, came to Loudon Charlton in a cablegram from Wannsee, a suburb of Berlin, where Lhevinne has made his home for a number of years. It confirms beyond a doubt messages recently brought by several of the pianist's pupils to the effect that he would surely make his American tour this season. The dispatch to Mr. Charlton, which reached the MUSICAL COURIER just in time for its last issue, read: "Am safe in Wannsee. Germans most kind. Am free to leave the country. Josef Lhevinne." This sets at rest various rumors afloat shortly after the outbreak of the war to the effect that Lhevinne, being a Russian (though an expatriated one) was held a virtual prisoner in his own home. As a matter of fact, he was permitted to continue his teaching, but was not allowed to communicate with other countries until his status was definitely settled. Now that permission has been granted him to leave Germany for his visit to America, it is to be assumed that all restrictions have been removed. Lhevinne's tour is scheduled to begin the latter part of December, his first appearance being a recital to be given in Boston. The pianist will be heard in concert and recital throughout the country, including an extended tour of the Northwest and the Pacific Coast.

OPERA IN ST. LOUIS.

St. Louis and Chicago take the lead this year, so far as Western cities are concerned, in opera. The former place has arranged a November season to be given there by the San Carlo Opera Company, and the Lake Michigan metropolis will have the much heralded visit of the Century Opera.

The St. Louis project is of especial interest because it seeks to demonstrate to its public and its municipality that a permanent operatic institution is an artistic and cultural need of the city. There is a grand opera committee which has in hand the enterprise of erecting an opera house in St. Louis, and if the San Carlo season proves to be a success, public interest undoubtedly would stimulate subscriptions to the building fund.

The performances, lasting from November 9 to November 21, are to be given at the Odeon, at prices ranging from fifty cents to $2.50. The repertoire is to include "Aida," "Barber of Seville," "Carmen," "Cavalleria Rusticana," "Faust," "Pagliacci," "Boheme," "Lucia," "Sonnambula," "Manon," "Martha," "Masked Ball," "Rigoletto," "Tales of Hoffmann," "Traviata," "Trovatore."

TELLING ON THE DAILIES.

A conspicuous dramatic critic on one of the New York morning papers resigned his position recently, giving as his reason the fact that the journal in question "has become too commercial."

It is rather surprising to hear such a statement from a newspaper man with such long experience as the critic in question. No one ever has doubted that daily newspapers are commercial and they have not sought within recent times to make any secret of the object for which they are in business, the earning of money. What the critic possibly has reference to is the circumstance that his newspaper has of late been accepting quarter page, half page and even whole page feature advertising relating to plays previously condemned unmercifully by the critic. Several such plays became financial successes and drew large public patronage after they had been made the subject of special advertising following upon unfriendly reviews from the critic in question and most of his colleagues. It is likely that the journalistic policy which permits the acceptance of feature advertising and so helps to minimize the importance of critical opinion, offended the writer who has just resigned. He wielded a particularly severe and very personal pen and for many years the managers and the actors and actresses stood in decided fear of him.

Perhaps the concert managers will take a hint from the course of the theatrical managers and make a direct appeal to the public to hear an artist for itself before accepting the critical opinions of a few reviewers who represent only individual opinion. It would be interesting to see whether the feature advertising system could be made effective in the concert world here. It has been tried successfully in London, where the front pages of the dailies long have been selling space for such exploitation of musical artists.

Apropos, in a review of a new book called "The Clarion," which deals with American daily newspaper conditions, Franklin P. Adams writes in the New York Tribune: "This book shows some of the bad things about newspapers. Also, some of the fine and inspiring things about newspapers. . . . Newspapers—not all, but many of them—do suppress and distort news; and the policies of some newspapers are determined by the advertisers and the business office."

EXPLAINED AT LAST.

Here is the explanation at last. The International says: "Leading us from the sweetness of expectation to the delight of deception, converting the future into past, holding our attention on the slippery edge of the fleeting, entrusting to our memory the imponderable matter of its flowing essence—music, between the two abysses of past and future, is the living vibration of the present moment." And we always had imagined that music was just melody, rhythm, harmony and counterpoint formed into compositions with pen and ink and sometimes lead pencil.

IN THE SAME OLD WAY.

And through it all, England and Germany continue to sing their national anthem to the same melody, whose origin has been attributed variously to the Englishman Carey, to the Belgian monk Hucbald, and to the early Germanic bards.

HAMMERSTEIN WAS RIGHT.

It is not that America has no singers able to perform grand opera; it is that most of them have had insufficient experience; and the reason they cannot get opportunities for more is because we have no opera houses. Oscar Hammerstein was right when he diagnosed as the fundamental need of American operatic conditions the erection of a chain of opera houses, preferably organized and maintained by municipal subvention.

HOW WAR HELPED.

How war may help an inferior musical work to popularity is illustrated in the case of Humperdinck's "Die Marketenderin," which had been tried at several German opera houses last season and found wanting. It was condemned unanimously by the critics as lacking literary or dramatic interest and as being sadly deficient in musical power. Along comes the war, however, and suddenly it is remembered that the text and story of "Die Marketenderin" are of martial character and deal patriotically with incidents in the history of the Teutonic Fatherland. Quickly the Humperdinck opera is dragged down from the shelves where it threatened to rest indefinitely, and the public acclaims it enthusiastically at the sight of the military uniforms and because of some war songs interpolated shrewdly before the hurried revival of the work. Operatic stages all over Germany now are giving performances of "Die Marketenderin," and Berlin heard it too last month at the Charlottenburg Opera. This should be a good suggestion for Franchetti. Perhaps his "Germania" could be dragged from oblivion in the same fashion as the Humperdinck composition.

THE CHAPMANS IN MAINE.

There is no doubt that the cities of Bangor and Portland, as well as the entire State of Maine, have much to be thankful for because of the fact that William Rogers Chapman felt it his duty to interest himself in music there. Under his direction the combination Maine festival, held in Bangor and Portland, has achieved importance, and this result is due to his whole hearted zeal as well as to the efficient co-operation of Mrs. Chapman, practically the business manager of the festivals. These now are an integral part of community life in Portland and Bangor, and the proof of it is that in each city a chorus of eight hundred voices has placed itself at the disposal of the Chapmans. When it is taken into consideration that these choruses have but one rehearsal with Mr. Chapman before each concert, their work assumes even added significance in view of the results achieved. Eighteen years of activity constitute the work of the Chapmans in Maine, and it is generally recognized there that the State received its first real impetus in music through their untiring artistic efforts and exceptional talents for organization.

PHILHARMONIC PLANS.

It is significant that among the greatest successes on tour of the New York Philharmonic have been its appearances in Boston, where Symphony Hall invariably has been sold out for the visitors' concerts. This year the Philharmonic will give its concert in Boston, November 1, and then devote the week following to a tour of New England. Also there will be tours of New York State and the Middle West, besides three subscription concerts as in former years in Baltimore and Washington. The first of these is to take place November 23 and 24 with Mme. Gadski as soloist.

The forty concerts which comprise the Philharmonic season in New York promise to be exceptionally well patronized, for the management reports that the new subscription list is the largest in the history of the organization. The opening concert here is set for October 29.

PATTI'S DENIAL.

Now Mme. Patti comes along and denies that she was stoned and hissed at by an Austrian mob in Carlsbad. If the press agents would agree to keep their hands off the war peace might follow quickly.

CONFIDENCE.

Appended is a notice taken from London Musical News and represents an expression of a truth as applicable to America at this time as to England:

Business as usual! A great meeting of traders was held at Cannon Street Hotel on August 25, Gordon Selfridge in the chair. It had been convened by a circular, which said "the war has created opportunities for new business, and the new opportunities require to be advertised."

The chairman said that they were present to urge that business should be carried on as usual, and that the great motive power of advertising should be kept, if possible, above normal pressure. War required two forces to be successful—risk of life and an energy at home which kept the life-blood of the nation moving. Efficiency could only be maintained by the wonderful motive power of advertising. Let this country "carry on," and prove that men of commerce were men of courage and of action.

Thomas Russell said it would be a poor thing for the advertising community at this moment to fly into a fright and stop the advertising of its goods. They were suffering from a want of confidence. German competition had for years been one of the greatest hindrances to British commerce. Now was the time to get our own back, but that could not be done without advertising. This was the time to tell the people the facts, and advertising was the method of doing it. The Board of Trade had pointed out to them the way to new markets; let them point the way to those new markets by the medium of advertising.

A resolution was passed urging on manufacturers of "branded" articles especially the desirability of keeping the public constantly informed of the merits of their goods by means of advertising.

As the article says, efficiency can be maintained only by the wonderful motive power of advertising, and this applies to the musical world of America more at this time than it ever did before. There has been talk of hard times and countertalk of the great future that this European war will make for American industrial conditions. Meantime there are a certain number of sceptical managers and musicians in some parts of this country who still have their doubts about this season. It must be added, however, that the best class of managers and musicians predict the most striking and profitable musical season that America ever has had. The way to realize the prediction fully is to keep up your confidence and to inspire others by your own optimism.

IT ALL DEPENDS.

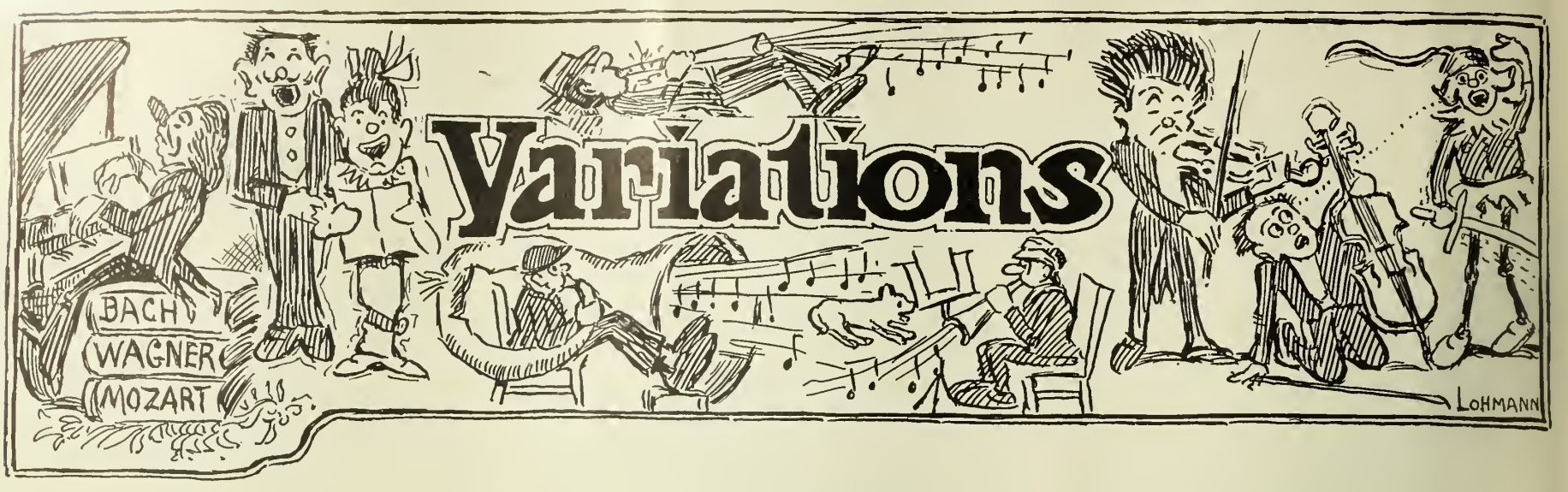
It is expected by the London Musical Times that the expiration of the war will mark a great uplift in European musical composition as a result of the mental shock and the deeply stirred emotions of the music writers of today. It all depends. The American Revolution brought us no Beethoven in this country, the Napoleonic wars gave no outstandingly great composer to France, and the Franco-Prussian war failed to present Germany with any epoch making musical genius traceable to that conflict.

THE EFFECTS OF WAR.

Some of the music papers abroad are feeling the effects of war to the utmost. Le Guide Musical, of Brussels, and Le Menestrel, of Paris, have stopped publication. In Germany, however, the Allgemeine Musik Zeitung and the Neue Zeitschrift für Musik continue to appear albeit in somewhat shrunken form and with greatly diminished news content. At the present moment Europe's chief source of supply in the way of musical information is represented by the MUSICAL COURIER.

NEW BOSTON REPRESENTATIVE.

Victor C. Winton has taken charge of the Boston office of the MUSICAL COURIER. Blanche Freedman, who represented this paper in Boston for the past two years, resigned her post owing to plans made by her in another line of activity. Mr. Winton formerly was in the Vienna office of the MUSICAL COURIER. The permanent address of this paper in Boston is 11 Boylston Road, Fenway, Suite 3r.



Foreword.

Today let us look over the musical war literature.

Kreisler's Own War Story.

Fritz Kreisler, upon his return from the front to Vienna, was interviewed by one of the big dailies in that city, and gave out the following interesting details of his experiences and feelings:

"The artist is known to live in his own world and to have his individual soul states and mental moods and tenses, but I can indeed say that as I hastened to the standard of my regiment, a storm of emotion came over me, which drove away the artist entirely. I had scarcely donned the Emperor's uniform when I felt myself completely the soldier, inspired by the same warlike spirit as that which actuated my comrades and my whole regiment. . . . Our people displayed this spirit of self sacrificing heroic courage at their very first task, when in the midst of the hostile artillery fire, they threw up rifle pits with the greatest calmness. Before us was a broad marsh, over which a single bridge led, which our infantry fire easily could have captured. We were obliged to remain inactive in the rifle pits in order to entice the Russians over that bridge. Behind us was our artillery, under fire from the Russians, who for their part were trying to find out our position. The Russians fired over the whole field in order to unmask us. Shrapnel howled, whizzed, and sang in the air. In the beginning this music made an uncanny impression, but we quickly became accustomed to it. So I lay in the rifle pit, now and then listening, chatting with my companions, and longingly waiting for night. Every night—they were moonlight nights—the beasts of burden came to the rifle pits with the mess, and we received excellent warm food.

"No sumptuous repast has ever tasted so good to me as this simple, healthful food! Such good spirits prevailed that the soldiers in my company even played cards by moonlight in the rifle pits. Each day I had ample opportunity to watch through my field glasses the Russian infantry as well as the artillery of the enemy. We made, at the same time, the observation that the Russian artillery was excellent in aim, but that about twenty-five per cent. of their shells did not burst. This condition had the effect of making the troops anxious to force the officers to lead them onward in their zeal for battle. We had difficulty in convincing them that our inactivity was absolutely necessary.

"We ascertained also that most of the wounds from the Russian bullets were of a light nature. The explanation of this lies in the relative smallness and in the great striking force of the Russian pointed bullets, which cause only very small wounds from which in the rarest instances inflammation results.

"I witnessed a wonderful battle scene. Our regiment stood on a height, as reserves. I was, so to speak, an objective onlooker. It was an uncanny, beautiful picture—this broad plain over which (it was eleven o'clock in the forenoon) the arch of heaven vaulted pure and clear. The two armies stood with their broad fronts opposed to each other about a kilometer apart. On the distant forest slopes I could see our cavalry on the one side, on the other the Cossack divisions. I saw also how our battery and that of the Russians were placed. The latter had just taken position when an Austrian invisible battery opened fire upon them. For about half an hour a thundering duel ensued. The Russians shot in the beginning with full battery, then with four and finally with only two guns, which finally became silent. As we heard later these last two Russian cannon were captured at the point of the bayonet. Then passed our own troops, some of whose regiments consisted of soldiers from the Alpine districts. It was a glorious moment and a proud one, to note the bravery with which they made use of the empty ranks of the hostile artillery in order to approach nearer the enemy. A more beautiful, inspiring music I have never heard than the 'hurrah' of these troops when they penetrated the position of the enemy. This surging 'hurrah' the wind carried over to us!

"When one fights with such troops, whose souls are filled with the same inspiration as one's own, when one daily, nay, hourly, witnesses examples of unselfish heroism, then one is uplifted immeasurably and feels nothing but enthusiasm with never a trace of fatigue.

"For fully twelve days I did not take off my clothes, but this was no inconvenience to me. Every night I slept in the wet grass without any other covering than my cloak. Under ordinary circumstances I would certainly have contracted inflammation of the lungs. In the field I did not feel the slightest cold. Every sense becomes sharpened. One sees and hears more clearly. All nervous and neurotic symptoms disappear as by a magic stroke. The whole organism functions finely and is filled with energy. And if one then is withdrawn from the line of battle, as I was, one has the exalted and strengthening feeling of having worked in union with one's comrades—for the private soldier is, in the field, the comrade of the officer.

"You will then understand what I mean when I say that at the moment of my recovery I long from the depths of my soul to place myself again at the disposal of my regiment and to see again my companions, who in such a short time have become so very dear to me."

Sortie for Kreisler.

Firing a defensive volley for Fritz Kreisler, the Boston Herald—Philip Hale suspected—rushes into the fray with the following editorial from its issue of Sunday, October 4:

"The MUSICAL COURIER, of New York, asks why there is all this 'maudlin sympathy' for opera singers and other musicians who are now fighting in the armies of European countries. 'A soldier is a soldier in the eyes of his country at war, whether his calling is that of a bootblack or an operatic basso, a tenor or a tinsmith, a carpet layer or a violinist. No one seems to bemoan the fate of the great scientists, successful lawyers, gifted poets and famous architects and other professionals who are at the front.'

"It might also be said that in the reports about some of the musicians now in service the fine hand of the press agent may be reasonably suspected, if only by reason of the periodicity of announcements. Mr. Kreisler, for example, is undoubtedly one of the greatest violinists now living. He is also an Austrian and a patriot. There is no doubt that he is, or was, with his regiment, and no doubt has done his duty. This is all admirable. But the bulletins concerning Mr. Kreisler's military achievements and misfortunes have been more frequent and more circumstantial than reports about Gen. Joffre, Gen. French or any commanding officer in the German, Austrian or Russian army. Mr. Kreisler joined his regiment; Mr. Kreisler was killed in a furious charge; Mr. Kreisler was not slain, he was guarding a bridge; Mr. Kreisler was at home dangerously wounded; Mr. Kreisler will probably never be able again to play the fiddle. Mr. Kreisler says that he would not have missed his experiences for the world and is now looking forward to his concert tour in America. No one that knows the modesty of this violinist would accuse him of desiring the publicity. But even the most modest virtuoso is in the hands of his European press agent.

"The sentiment of which the MUSICAL COURIER complains is not 'maudlin' in all instances. The great singer, pianist, violinist, establishes a closer relationship with thousands than any lawyer, physician, tinker can hope to attain. He has consoled, cheered, thrilled them; he has taken them away from prosaic routine. He has awakened emotions that were unsuspected. Thousands have thus been humanized, and they look upon the artist as a benefactor. As human beings they mourn the slaughter of the swarms of the unknown; but the death of a virtuoso comes home to them with a peculiar force."

Wicked Wagner.

Rather surprising is the published utterance of Camille Saint-Saëns advising Paris to banish Wagner from its musical repertoire because the composer was a German. Saint-Saëns took the same attitude immediately after the Franco-Prussian war, but as he later visited Bayreuth, became an ardent Wagnerite, and as recently as a year ago was the guest of the Kaiser in Berlin, it seemed reasonable to expect that at the age of seventy-nine the famous Frenchman hardly would allow his emotion to becloud his judgment in determining the relation of music to war. Where, as the New York Sun asks in commenting on the Saint-Saëns episode, has the sense of humor of the nations gone in this war? It remains to be seen whether any Teutonic musician will call for the banishment from Germany of Saint-Saëns' "Samson and Delilah," "Dance Macabre," "Rondo Capriccioso" (for violin), G minor piano concerto, the violin and cello concertos, the "Havanaise" (for violin), "Le Cygne" (for cello), and the "Alceste" and "Faust" arrangements for piano—all popular compositions, performed as frequently in Germany as everywhere else in the musical world. Soon we expect to hear that some European patriot will refuse to look at the moon because it is the same moon gazed upon by the enemies of his country.

Thirst of Battle.

A member of the Aschenbroed'l Club, who has just returned from Europe, was asked whether Pilsener is going up in Germany "No," he made answer, "it is going down, as usual."

Making Music Pay.

Adorning the window of a Spokane, Wash., clothing shop for several days before Mme. Fremstad's recent recital there, a placard could be seen bearing this legend: "If you're going to the Fremstad recital, you've got to be well dressed. Step in and look over our line."

Why the War Will End.

A special cable to the New York Times:

"London, Friday, October 9.—A belief that the war will be far shorter than the present situation indicates is gradually gaining ground in diplomatic circles here. The secretary of the embassy of one of the involved powers has made a large wager that the war will be over within three months, and he is known as a careful bettor, not anxious to lose his money."

Up to Date Drama.

The manager looked patronizingly at the young man who had been begging for an interview on an important matter.

"Well," said the theatrical arbiter, with that finesse for which his guild is famous, "what do you want?"

"Your attention for just a few moments. I have here a play which——"

"What's the subject?"

"I'd like to read the piece to you for I touch upon some unconventional phases of human nature in a novel way, and I'm afraid that unless I explained as I went along, you might not——"

"What's the subject?" roared the manager.

"Well," began the author, "a crook kills a man and the girl who loves the murderer is helped by the detective to save——"

"Great," came the fortissimo shout from the listener and down came his feet from the desk. "I'll take your play. Sign this contract. Have a cigar. Need any money in advance?"

LEONARD LIEBLING.

Klamroth Methods for Voice.

Wilfried Klamroth says that singing is not an obscure proceeding. Given certain directions, follow them, and the pupil must attain definite results. He says, "Never take my assertion unless I can prove it to you. As we think, so we color our voices." Four rules are laid down by him at the outset for all singers, viz., (1) correct breathing, (2) control of breath, (3) application of this control, and (4) tone placing or tone production. His direction to the young singer includes allusions to high chest, the diaphragm, upper abdominal wall, etc., and these points are illustrated by diagrams and sketches. Every vocal law enunciated by him is followed by a definite direction. Finally, the beginning vocalizes in the middle of the voice on the syllable "la," covering three tones only. The many allusions and apt illustrations drawn from a life of varied experiences, enable Mr. Klamroth to put everything in terse, understandable language. A member of the MUSICAL COURIER staff witnessed such a "first lesson" with absorbed interest, and was sorry when the period came to a close.

Margaret Abbott, contralto, an artist-pupil of Mr. Klamroth, is now ready for big engagements. She sings with great dramatic impulse and has a voice of most beautiful quality, allied with wide range. She sings the aria from Tschaikowsky's "Jean d'Arc" with mournful pathos, convincing in its intensity. More shall be heard of Margaret Abbott.

New Music Books for Little Folks.

"Thé Dansant for Little Folks," "Mother Goose Rhymes and Tunes," "Playtime Songs Old and New" are the names of three children's books belonging to the Playtime Melody Library issued by Hearst's International Library Company, New York.

Raymond Perkins is the originator of many of the melodies, and he has also adapted and harmonized many of the old. These are throughout sufficiently simple in melody and harmony to suit the musical intelligence of the average child. They are thoroughly musical in character and of a nature to appeal to the enjoyment of the little folks.

There are favorite old game songs; thirty-eight favorite Mother Goose Rhymes have been set to music, with twenty-four well known melodies and fourteen new melodies. Easy, new accompaniments have been supplied by Mr. Perkins for the old melodies.

The simple marches, two-steps and waltzes in "Thé Dansant" are up-to-date, and aside from the pleasure giving element, they offer splendid opportunity for sight reading exercises for the young folks.

These books have been superbly illustrated throughout by Paul Woodroffe.

Morristown, N. J., Musical Season to Open.

The musical season in Morristown, N. J., will be launched Friday evening, October 16, by the first of a series of concerts under the direction of the Warford



CLAUDE WARFORD.

School of Music. Claude Warford is the enterprising head of this institution, and this season he is well sustaining the standard he set with his artists' concerts last year.

Evan Williams, tenor, and Florence Mulford-Hunt, contralto, give the evening of song October 16.

Mr. Warford is a staunch champion of the American



EVAN WILLIAMS.

composer, and has requested artists to sing a group of songs by Americans at each concert.

The second concert will be given November 6, by Harold Bauer, pianist, and Caroline Hudson-Alexander, soprano.

Malkin Music School Announcement.

All applications for free or partial scholarships in the Malkin Music School, New York, must be made to the secretary on or before October 28, at 26 Mount Morris Park, W.

Examinations for scholarships will begin October 20.



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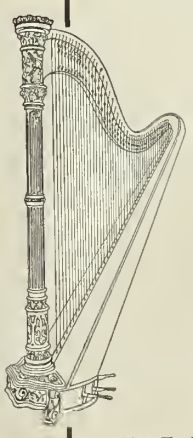
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MAINE MUSIC FESTIVAL.

Eighteenth Annual Series of Concerts Held at Bangor and Portland—Spendid Choruses and Fine List of Soloists—Enthusiastic Audiences in Attendance.

Portland, Me., October 8, 1914.

The State of Maine held its eighteenth annual music festival on Thursday, Friday and Saturday, October 1, 2 and 3, at Bangor, and on Monday, Tuesday and Wednesday, October 5, 6 and 7, at Portland, with William Rogers Chapman conducting a chorus of eight hundred voices, an orchestra of fifty members of the Boston Opera House Orchestra, and the following soloists: Marcella Craft, Artha Williston, Nina Morgana, Florence Otis, sopranos; Jean



CARL MORRIS,
Baritone.

Cooper, contralto; Florence Austin, violinist; Helena Tardivel, pianist; Salvatore Giordano, Cuyler Black, Ernest J. Hill, tenors; Carl Morris, Milo Picco, baritones; Mrs. G. S. Davis, accompanist at Portland; Mrs. Carl Newman, accompanist at Bangor; and Pierre Henrotte, concertmaster. The programs were the same both at Bangor and Portland; this review covers the concerts at Portland only.

Mr. Chapman and the Chorus.

With but one rehearsal before each concert, Mr. Chapman is to be congratulated upon the splendid singing of the chorus. It was really remarkable, especially when taking into consideration the fact that the singers are drawn together from towns and cities within a radius of one hundred miles of Portland. The work was highly interesting and the chorus gave a magnificent account of itself at all times.

Another noticeable feature was the perfect union apparent between the chorus and its able conductor, causing their work to be in sympathetic accord and replete with the evidence that each individual was endeavoring to his and her utmost to make the choral performances a tremendous success. With such an object in view, it is not strange that a splendid ensemble was the result.

The Orchestra.

That he is an efficient orchestral as well as choral conductor, Mr. Chapman has proved convincingly in times past, and on this occasion he not only sustained his reputation, but added to it in a large measure. The work was most trying for the orchestra, as will be readily seen from the programs, but the work of this body of players was splendid.

The Soloists.

To the choice of soloists, Mr. Chapman must have devoted a great deal of time and thought, since there could hardly have been a better selection made for the parts which each assumed on the programs. Their work was a delight to the audiences, as the enthusiastic reception with which each was received amply testified.

The Audiences.

At every concert, Portland City Hall, which was the scene of these festivities, was well filled and at some of the concerts, quite crowded with musical enthusiasts. Mr. Chapman, the soloists, chorus, and orchestra were accorded well merited appreciation by the discriminating music lovers in attendance.

First Concert, Monday Evening, October 5.

The first concert was given by the festival chorus, the orchestra (Mr. Chapman conducting) and Marcella Craft, Salvatore Giordano, Milo Picco, and Ernest J. Hill (Portland's favorite tenor), soloists.

The program was as follows:

Hallelujah Chorus (Messiah) ..... Handel
Festival Chorus.
Ah, fors e lui (Traviata) ..... Verdi
Marcella Craft.
Butterflies (waltz) ..... Mildenberg
Festival Chorus.
Arioso (Le Roi de Lahore) ..... Massenet
Millo Picco.
Celeste Aida (Aida) ..... Verdi
Signor Giordano.
Song of Love ..... Beach
Marcella Craft.
Hiawatha's Wedding Feast ..... Coleridge-Taylor
Ernest J. Hill, Festival Chorus and Orchestra.
Largo al Factotum (Barbiere di Siviglia) ..... Rossini
Millo Picco.
Puppchen ..... Gilbert
Festival Orchestra.
Four Arias (Madame Butterfly)—
An ancora un passo or via ..... Puccini
Un bel di Vedromo ..... Puccini
Tua Madre ..... Puccini
Piccolo Oddio ..... Puccini
Marcella Craft.
The March Triumphal Thunders ..... Edward Elgar
Festival Chorus and Orchestra.

The numbers sung by Marcella Craft gave the distinguished soprano and prima donna at the Royal Munich



EDWARD A. NOYES,
President of the Western (Portland) Association of the Maine Music Festival.

Opera, a splendid opportunity to show her extraordinary ability, each selection precipitating spontaneous and long applause, which necessitated numerous encores. As Miss Craft sang in one of the leading churches of Portland before she went abroad to study and sing in opera, her rendition of "Home, Sweet Home," one of her encores, was most appropriate. It is needless to say that this favorite old selection was beautifully sung and enthusiastically received. Miss Craft has a magnificent voice, which she uses with remarkable ease and rare intelligence. Her success was sensational.

Salvatore Giordano sang with good style "Celeste Aida" from Verdi's opera. His excellent voice and artistic phrasing were greatly enjoyed, and elicited tremendous applause, which warranted two encores, these being also operatic arias, "La Donne e Mobile," from "Rigoletto," and a selection from "Pagliacci."

Ernest J. Hill's singing in Coleridge-Taylor's "Hiawatha's Wedding Feast," was sympathetic and much appreciated by his fellow citizens, and deservedly so.

Milo Picco revealed a fine and skillfully used baritone voice, and dramatic intensity. His is an unusually appealing, musical and resonant organ, especially in the upper register. He sang an aria from Rossini's "The Barber of Seville," and one from Massenet's "Le Roi de Lahore," to the delight of every one present.

The work of the chorus at this concert, especially in the singing of the "Hallelujah" chorus from Handel's "Messiah," is deserving of particular praise, for under the baton of Mr. Chapman, the volume and tonal beauty of the number were brought out to a remarkable degree.

Second Concert, Tuesday Afternoon, October 6.

At this concert, a large audience enjoyed the Boston Opera House Orchestra in an elaborate program. The soloists were Helena Tardival, a young and talented pianist, of Boston, and Florence Otis, a favorite at this and other festivals. The playing by the orchestra, under the direction of Mr. Chapman, of the "Liebestod" from "Tristan und Isolde" as a memorial to the late Lillian Nordica was a feature of this concert. Mme. Nordica sang this aria at two of the Maine festivals, and therefore the memorial was a fitting tribute at this time. (This was the first festival in Maine since her death).

The program consisted of:

Overture, Leonore No. 3 ..... Beethoven
Festival Orchestra.
Concerto in A minor ..... Grieg
Helena Tardival and Festival Orchestra.
Symphony, from The New World ..... Dvorák
Festival Orchestra.
Polonaise, Mignon ..... Ambrose Thomas
Florence Anderson Otis.
In Memoriam to Lillian Nordica.
Liebestod, Tristan and Isolde ..... Wagner
Festival Orchestra.

The program was well arranged by Conductor Chapman, who directed with rare skill. The playing of the orchestra was excellent, encores being frequently necessary. Mr. Chapman proved himself to be as magnetic a conductor of orchestra as he is a choral leader.

Florence Otis, the soprano, sang charmingly and aroused quite a demonstration. Miss Otis gave as an encore "In the Moonlight, In the Starlight," by Hallet Gilberté, who accompanied at the piano. Mr. Gilberté is a native of the State of Maine, and the announcement by Mrs. Chapman of this song with Gilberté at the piano, brought forth much applause.

There is no doubt that Helena Tardivel, the young pianist, has every prospect for a fine future. Her playing of the Grieg concerto in A minor served to display her rare ability, and a clear and incisive touch. Throughout, her interpretation was brilliant, arousing much enthusiasm.



ERNEST J. HILL,
Tenor.

Two encores were given before the audience would consent to let her go.

Third Concert, Tuesday Evening, October 6.

Mendelssohn's "Elijah" was given under the direction of Mr. Chapman at the third concert, the soloists and their respective roles being:

Elijah, a Prophet in Israel ..... Carl Morris
Widow, aided by Elijah ..... Artha Williston
Israelitish Woman ..... Artha Williston
Youth, Elijah's messenger ..... Florence Otis
Jezebel, the Queen ..... Jean Cooper

Angel Messenger ..... Jean Cooper
Obadiah, Governor of the King's House..... Cuyler Black
Ahab, King of Israel..... Cuyler Black
Chorus of Angels..... Selected Semi-Chorus
Priests of Baal (Chorus of the People)..... Festival Chorus

This performance could hardly have been more inspiring. Mr. Chapman conducted admirably, while the singing of the chorus was quite remarkable. Mr. Chapman deserves great credit for the success of this concert. The solo parts were taken by singers who are fully at home in this oratorio, and the entire performance was most uplifting.

Carl Morris has a baritone voice well suited to the role of Elijah, and he contributed much to the success of the evening. Artha Williston was keenly enjoyed, especial interest being shown in the beautiful quality of her voice and her excellent diction. She sang the parts assigned to her with distinction and marked inspiration, her work being greatly appreciated.

The audience seemed especially anxious to hear Florence Otis again, her successful appearance at Tuesday's matinee being well remembered. She had but little to do, singing the unimportant role of Youth, Elijah's messenger, but that little was well sung. There is a brilliancy and freshness in her singing most enjoyable to hear.

Jean Cooper, the contralto, won her audience completely by her personal charm, as well as by her beautiful voice, which she uses with consummate ease.

Cuyler Black sang with a refinement and taste that proved truly delightful. Mr. Black is gifted with a tenor voice of excellent timbre and sympathetic quality. He fulfilled every expectation by his beautiful singing and thoughtful interpretation of his roles.

Fourth Concert, Wednesday Afternoon, October 7.

At this concert a so called "popular" program was heard, the artists being Florence Austin, Artha Williston and Cuyler Black.

This was the program:

Two movements from the Roman Harlequin..... Massenet
Polonaise ..... Liszt
Festival Orchestra.
Gypsy Life ..... Schumann
Festival Chorus.
Aria, I Pagliacci ..... Leoncavallo
Cuyler Black.
The Stars in Heaven..... Rheinberger
Festival Chorus.
Romance and Allegro a la Zingara..... Wieniawski
(From concerto in D minor.)
Florence Austin and Orchestra.
Air de Ballet..... Herbert
Festival Orchestra.
Elsa's Dream, Lohengrin..... Wagner
Artha Williston.
Andante ..... Tschaikowsky
String Orchestra.
Humoresque ..... Dvorák
Festival Chorus.
Waltz ..... Musin
Polonaise in A..... Wieniawski
Florence Austin.
Marche Cortege, La Reine de Saba..... Gounod
Festival Orchestra.

The arrangement of this program was another delightful feature of the festival, there being sufficient variety to suit all. The orchestra, led by Mr. Chapman, played splendidly the reverie and serenade by Massenet, and also the Liszt polonaise. Great applause followed the rendition of these numbers. The chorus again was heard to advantage during the afternoon.

Cuyler Black made a distinct impression upon the audience by his interpretation of the aria from "Pagliacci" and received tremendous applause following this number, two encores being necessary.

Florence Austin, the gifted violinist, scored a distinct success with her audience, on this, her first appearance at Portland. It was said that she will play here again this season, the engagement being directly brought about by her triumph at this concert. Her superb playing of Musin's waltz will long be remembered by those who were privileged to hear her execute this captivating composition, written by her noted teacher. Miss Austin was called upon for a number of encores.

Artha Williston, whose singing made such a favorable impression at the Tuesday evening concert, when she sang in "Elijah," was again heard. She sang "Elsa's Dream," from "Lohengrin," which is well suited to her beautiful soprano voice. She sang with faultless delivery. Mme. Williston displayed a considerable dramatic feeling and was recalled many times at the close of this number. As encores she sang with pleasing effect "When the Roses Bloom," by Reichardt, and "Last Night," by Kjerulf.

Fifth Concert, Wednesday Evening, October 7.

There is no doubt about the complete success of the fifth and last concert of the festival. The interest in the conducting of Mr. Chapman, the playing of the orchestra, the singing of the chorus and the soloists was particularly marked, and the entire evening was one heartily enjoyed by the audience, which was larger than at any previous concert.

On this occasion Nina Morgana made her only appearance at the festival in Portland (she, of course, sang at the last concert at Bangor), and the demonstration that followed her singing showed that her art will remain a pleasant memory here for a long time to come. Portland music lovers are very enthusiastic about her and her voice, which is as it should be.

Other soloists were Florence Otis, Jean Cooper, Salvatore Giordano and Millo Picco. Mr. Chapman again is to be congratulated upon his selection of artists for this concert.

The program was as follows:

Overture, 1812 ..... Tschaikowsky
Festival Orchestra.
Kermesse, Faust ..... Gounod
Festival Chorus.
Stride la Vampa, Trovatore.....
Jean Cooper.
Prologue, Pagliacci ..... Leoncavallo
Millo Picco.
Psalmody, Mephistopheles ..... Boito
Festival Chorus.
Cavatina, Sonnambula ..... Bellini
Mlle. Morgana.
Cielo e Mar, La Gioconda..... Ponchielli
Salvatore Giordano.
Quartet, Rigoletto ..... Verdi
Solo, Quartet and Chorus.
Minuetto ..... Bolzoni
Jewels of the Madonna (by request)..... Wolf-Ferrari
Festival Orchestra.
Miserere Scene (Trovatore)..... Verdi
Mrs. Otis, Signor Giordano, Chorus and Orchestra.
Mattinata ..... Tosti
Secchi di Fata..... Denza
Donna Russa ..... Giordano
Millo Picco.
Waltz, Mireille ..... Gounod
Mlle. Morgana.
Deque io Son, Il Barbiere di Siviglia..... Rossini
Mlle. Morgana and Signor Picco.
American Fantasie ..... Victor Herbert
Festival Orchestra.
Star Spangled Banner..... F. S. Key
America ..... S. F. Smith
Artists, Chorus and Orchestra.

In each of her numbers Nina Morgana displayed a voice that soars to the highest altitudes with perfect ease. Her singing is pure and true, and her voice shows strength and beauty throughout all the registers. As one of her encores Miss Morgana sang with fine art Von der Stucken's "The Sweetest Flower that Blows." A number of encores followed each of her selections.

Salvatore Giordano sang with his usual skill and aroused admiration for all his work during this evening. He has appeared before in Portland, and on this occasion added many friends to his already long list.

Florence Otis, who had already made an excellent impression, confirmed that estimate by her singing in the "Miserere" scene. Her fine soprano voice rang out with impressive effect against the beautiful singing of Giordano as Manrico in this "Trovatore" scene, displaying her unusual dramatic power. Mr. Giordano sang effectively this part from behind the scenes.

Millo Picco sang with a spirit and abandon that excited hearty applause.

Jean Cooper again proved that her rich contralto voice is as beautiful as it is powerful, and gave another exhibition of excellent interpretative ability.

During the evening Miss Morgana and Mr. Picco sang a duet as an encore, accompanied by Mr. Chapman at the piano, and the latter revealed a delicacy of touch and expression which came as quite a surprise to many in the audienec.

The concert closed with the singing of the "Star Spangled Banner" (Key) and of "America" (Smith), in which the audience joined with artists, chorus and orchestra in a fit-



MR. AND MRS. WILLIAM ROGERS CHAPMAN (INDICATED BY ARROWS) AND FESTIVAL CHORUS AT PORTLAND, ME.
This photo was taken in front of the Portland City Hall.

ting finale, during which a great American flag was unfurled over the front of the stage.

Thus ended the eighteenth annual festival of music and song given by the State of Maine.

Festival Notes.

Public rehearsals were held Monday morning and afternoon and Tuesday and Wednesday mornings in Portland, and were very well attended. Indeed the number of onlookers present was noted with surprise. Especially was this evident on Monday morning when Marcella Craft sang. There were about fifteen hundred persons in attendance at this rehearsal. There was also a large number of people at Tuesday morning's rehearsal, when Nina Morgana appeared.

Mrs. Henry Smock Boice, the eminent voice teacher of New York, was a visitor at the festival with her pupil, Florence Otis, who was one of the soloists.

Walter Anderson, the manager, who is spending the week in Maine, seeking engagements for his artists, was seen at the festival on Monday evening.

William Cloudman, of the Concert Direction M. H. Hanson, was also at the festival on Monday evening. He was there in the interest of Marcella Craft, who is under the Hanson management.

Still another New York manager at the festival was Antonia Sawyer, whose artists were Artha Williston, Florence Otis, Cuyler Black and Salvatore Giordano. Mrs. Sawyer was able to visit the festival at Bangor only.

With Mrs. Chapman's help, Mr. Chapman was able to avoid long intermissions, and the intervals were of but a few minutes' duration, much to the delight of those present, since the long waits are tiresome to the audience.

Hallet Gilberté, who accompanied Florence Otis when she sang one of his compositions as an encore, was a guest with Mrs. Otis at a luncheon at the home of "Aunt Charlotte" Thomas, where he played a number of his compositions. "Aunt Charlotte" Thomas is always a familiar figure at the festivals, and she was present during the entire series of concerts at Portland, and this, too, where she has lived in this world almost a century.

In preparation for her singing at the festival, Nina Morgana was coached by A. Carbone, the vocal authority of New York.

Kelley Cole, the baritone and teacher who resides in New York, was also seen at the festival.

There is now being erected in Portland a new auditorium, which will be known as Exposition Hall, and it was hoped it would be ready for this year's festival. The opening will be delayed until some time in December, when it is expected Mr. Chapman will conduct a concert there. This hall is not alone for the holding of festivals, but will be used for all the large concerts, entertainments, fairs, expositions, etc.

In the choice of Mrs. Carl Newman as accompanist at Bangor and of Mrs. G. S. Davis to act in that capacity at Portland, Mr. Chapman again showed his careful discrimination. Mrs. Davis had a great deal to do at Portland, as she accompanied practically all of the encores given by the artists.

During the singing of the "Star Spangled Banner" and "America" at the close of the festival, the Italian soloists present showed their appreciation of the success they have achieved in this country by hearty and sincere singing. Messrs. Giordano and Picco were born in Italy, while Miss Morgana, although born in Buffalo, is of Italian parentage.

At the rehearsal on Tuesday morning a loving cup was presented to Edward A. Noyes, president of the Western (Portland) Association of the Maine Music Festivals, the occasion being his seventy-fifth birthday. Following the presentation, a luncheon was given in his honor at the Hotel Lafayette.

In one of the Tuesday evening daily papers of Portland there appeared a notice under the heading, "Chapman is not a Candidate, is Out of Mayoralty Race for Business, Personal Reasons." Many thought that William R. Chapman's services to the city as Festival conductor had led the citizens of Portland to tender him that position. Alas, it was another Mr. Chapman.

Mr. and Mrs. Chapman, all the soloists, and a number of visitors at the festival, stopped at the Hotel Lafayette, and many were the favorable comments heard about the attention and cuisine of this hostelry.

The M. Steinert & Sons Company is arranging a series of four concerts to be given during the season in Portland. The dates and the soloists announced are: November 3, John McCormack and Donald McBeath; December 9, Alice Nielsen and Rudolph Ganz; December 28, Evelyn Scotney, Jeska Swartz, Umberto Sorrentino and Howard White; January 25, Julia Culp and Albert Spalding.

J. Albert Riker.

Los Angeles Symphony Concerts.

At the opening concerts of the Los Angeles Symphony Orchestra (November 20 and 21) the program will include Tschaikowsky's first symphony, Beethoven's "Battle of Vittoria" and two orchestral tone pieces by Delius.

NEWARK FESTIVAL CHORUS TO HOLD FIRST REHEARSAL

October 28 Set for First Meeting of Gigantic Chorus—Membership Growing Rapidly—Many Noted Artists to Be Heard This Season—Newark Symphony Orchestra Directors Meet—Concerts Announced—Pupils' Concerts and Musical Notes.

Newark, N. J., October 12, 1914.

The first rehearsal of the gigantic chorus now being organized for the three day Newark Music Festival, which is to take place in the First Regiment Armory on May 4, 5 and 6, 1915, is to be held in the parlors of the South Park Presbyterian Church, corner of Broad street and Clinton avenue (seven blocks south of Market), on Wednesday evening, October 28, at 8 o'clock. As every member is to be known by number, it is important that each singer show his or her membership card at the door or remember the number, so that the secretary can keep an accurate record of those present. Seats and music will all be numbered to correspond with the numbers on the membership cards.

As the time is so short before the first rehearsal, singers who have neglected to send in their applications or register in person are urged to do so before the day of the first rehearsal. Director C. Mortimer Wiske will be at the offices of the Newark Music Festival Association, in the Lauter Building, 593 Broad street, every Wednesday, Thursday and Friday, from 10 a. m. until 9 p. m., to receive applications and to give such information as may be desired.

Although the association is not ready to announce the soloists for the festival as yet, it has been decided to engage at least one world renowned artist for each evening, adding to this number several celebrated artists of lesser fame. It is expected that on "Wagner Night," the opening program, there will be three soloists; on "Opera Night," which follows, there will be four soloists, and on the final program, "Concert Night," there is to be one celebrated vocalist, with the likely addition of a well known instrumentalist, beside the young local soloist who is to be chosen by competition some time in February. The programs for the three concerts are now being arranged and will be made public soon. Although just what is to be heard has not as yet been made public, it is safe to say that Newark is to be treated to some of the greatest of operatic works, given by a chorus of one thousand voices, assisted by some of the world's greatest soloists and an orchestra of one hundred musicians.

The chorus is growing very rapidly, and at the present daily increase it will not be long before the desired number of one thousand is reached. Every section of Newark is represented, and the mills, factories and stores, as well as the fashionable homes, are all joining in an effort to make this festival a civic event and one Newark may well be proud of.

An advisory committee, composed of the organists of the city, is being organized in connection with the festival, in order to help enlarge the chorus as well as make it a permanent body which can be used each year should the festival be held annually as is most likely. With such a large body of singers permanently organized, great choral works, oratorios and operatic selections could be given throughout the year which would not only benefit Newark educationally, but would command the admiration of rival cities so many of which are attempting a similar scheme.

Many pleasant times are being planned for the members of the chorus so that the year will not be one of work entirely. Various dances and sociables are to be arranged for so that the members will find plenty of amusement in addition to rehearsing. A large number of the members are planning private dances as a means of enlivening the winter's work. Inasmuch as the rehearsals will last only two hours, dances or sociables could very easily be arranged to follow the choral meetings.

Advance Bookings for Newark and the Suburbs.

The following list of well known artists have been booked to appear in Newark or the suburbs this season:

October 14—Mabel Beddoe and Grace Northrop, Newark, N. J.

October 14—George Rasely, East Orange, N. J.

October 16—Florence Mulford Hunt and Evan Williams in joint recital at Morristown, N. J.

October 20—Frances Alda, assisted by Gutia Cassini and Frank la Forge, at Krueger Auditorium, Newark, N. J.

October 20—First concert of the Sutorius Course, at East Orange High School. Alma Gluck and Efrem Zimbalist will be the soloists.

October 25—William Simmons, Ridgewood, N. J.

November ?—John McCormack, Newark, N. J.

November 6—John McCormack, Orange, N. J.

November 6—William Simmons, Orange, N. J.

November 6—Harold Bauer and Mme. Hudson-Alexander, Morristown, N. J.

November 11—Ernestine Schumann-Heink, at Krueger Auditorium, Newark, N. J.

November 11—Royal Dadmun, Newark, N. J.

November 11—Francis Rogers, Lawrenceville, N. J.

November 11—John Barnes Wells, New Brunswick, N. J.

November 18—Francis Rogers, Maplewood, N. J.

November 18—Rose Bryant, Newark, N. J.

December 6—Philharmonic Society and Rudolph Ganz, at the East Orange High School.

December 8—Sutorius Course, the Trio de Lutece (Henry le Bonte, tenor soloist; George Barrere, flute; Carlos Salzedo, harp; Paul Kefer, cello), East Orange High School Auditorium.

January 18—Newark Symphony Orchestra concert, at Wallace Hall.

January 26—Anna Pavlowa, assisted by Volinine, Clustine and complete company of fifty, with symphony orchestra, East Orange High School Auditorium.

March 17—Marie Morrisey.

April 19—Newark Symphony Orchestra concert, at Wallace Hall.

May 4, 5 and 6—Newark Music Festival. Soloists will be announced later.

Tom Daniel's Pupils Give Recital.

The concert season in Newark formally opened last Thursday evening in Wallace Hall, when the pupils of Tom Daniel, one of Newark's best known bass soloists and teachers, gave a real delightful recital before a large audience. There were nineteen solo numbers on the program in addition to a duet and two mixed quartets. Each singer showed in unmistakable fashion the thorough training of the teacher, and there were not a few who displayed rare ability and true artistry.

The program which was divided into two parts was well arranged and included a large variety of songs from the popular "Will o' the Wisp," by Spross, to the celebrated prologue from "Pagliacci." Some of the numbers were rendered with much more effect than were others, yet each one did well and added much to the enjoyment of the evening's program. Because of the lack of space, a detailed account of each one's singing cannot be given here; however, those who took part were as follows: Elsa Goepferich, Cornelia M. Shawger, Mr. Holden, Mr. Kreitler, Louis K. Comins, Frances Gowell, Dorothy Huntsman, William B. Lutz, Edna Clark, Mrs. W. H. Kemery, Robert F. Tims, Helen V. Exton, Bess Schweinfest, W. H. Hoeffer, William Pace, Josephine Pascal, Arthur W. Pier, Beatrice Mackelcan, Joseph H. Porter, Maude A. Freeman, Ruth Kamm, William J. McDonough and Mr. Jackson.

Special mention should be made of the accompanists, Dorothy Daniel, Bess Schweinfest and Elsie Traudt, whose assistance was splendidly given. Miss Schweinfest deserves particular credit for she not only proved herself a splendid accompanist, but also delighted her hearers with two vocal solos.

In the audience there were noted many of Newark's prominent musicians, all of whom seemed to enjoy every number on this delightful program.

Newark Symphony Orchestra Concerts.

On Thursday afternoon last, October 8, the board of directors of the Newark Symphony Orchestra, held a meeting, the first this season, in the Security Savings Bank Building. Conductor Louis Ehrke reported that several new members had been added to the orchestra, and that the rehearsals held thus far had shown a marked enthusiasm which should prove very helpful in the development of this orchestral body.

It was decided to give two concerts this season, both in Wallace Hall. The first program will be given on Monday evening, January 18, and the second on Monday night April 19. At the first concert the program will include Beethoven's seventh symphony, Bruch's concerto for violin and orchestra, to be played by Arthur Walsh, one of the first violins of the orchestra, and compositions by Massenet, Glazounow, and Wagner. A vocal soloist will also assist.

Lyric Club Holds Special Meeting.

This afternoon, Monday, October 12, in Lauter Hall, the Lyric Club, of which Mrs. Jay Ten Eyck is president, held a special meeting preliminary to its first rehearsal. The first regular rehearsal of the club will take place in the same hall on Thursday afternoon, October 15.

Newark Musicians' Club to Hold Meeting.

The first regular meeting this season of the Newark Musicians' Club will be held Wednesday evening, October 14, at 41 Spruce street. An unusually delightful program has been arranged, including vocal, instrumental and ensemble numbers by members of the club. This is to be the

beginning of a monthly series of informal concerts which are to be given throughout the season. Several public concerts are to be held during the winter, the participants being chosen from club programs. Katherine Eyman is chairman of the program committee.

MUSIC NOTES.

Ruth Rusby, soprano, of Degraw avenue, has opened a thirty weeks' tour as a member of the New York Grand Opera Company. She will sing the roles of Micaela in Bizet's "Carmen" and Siebel in Gounod's "Faust."

On Sunday afternoon, October 25, at 4.30 o'clock, Sir John Stainer's cantata, "The Daughter of Jairus," will be sung by the quartet and the young people's chorus employed in the choir of the First Presbyterian Church, Bloomfield, in that church. The performance will be given under the direction of Ralph E. Douglas, organist and choir director.

Music will be the topic at the March 20 meeting of the Saturday Club, according to the club's year book, which was issued recently.

Herbert Sachs-Hirsch, the pianist, has become a member of the Newark Musicians' Club.

An interesting article on Newark music appeared in the New York Tribune, Sunday, October 11, in the special section devoted to music. The article was written by Alexander Berne, the pianist. In this same issue an entire page is devoted to advertisements of Newark soloists and teachers.

Jacob Rittenband, the violinist; Mary Bradin, violinist, and Arthur Klein, pianist, have joined the Newark Musicians' Club.

T. W. ALLEN.

DEATH OF FRANK KING CLARK GREAT LOSS TO MUSICAL WORLD.

Distinguished American Vocal Instructor Achieved Immense Reputation Abroad—Some of His Famous Pupils—Arthur Alexander's Tribute.

In the passing of Frank King Clark the musical world is deprived of one of its most vital factors, and the news of this master's untimely demise, published in last week's MUSICAL COURIER, was received with profound regret.

For many years Frank King Clark has been a singing teacher of renown, and the work accomplished by this indefatigable American aroused tremendous interest in concert and operatic circles everywhere. Mr. Clark possessed versatility to a rare extent, and his pupils were drawn from many countries of the world.

Frank King Clark formerly resided and taught in Chicago, where he established a wide reputation, being regarded as one of the foremost vocal authorities in America. Finally in 1901, he decided to remove to Paris in order to extend his work. His success in the French capital was unprecedented for an American voice teacher, and for several years he and Mrs. Clark, who had a subsidiary class of pupils, were engaged from early morning until late at night with a host of pupils from America, Australia, Germany, Russia and France. The French Government conferred upon Mr. Clark the order of



FRANK KING CLARK.

"Officer d'Academie" as a token of recognition of his remarkable gifts as an instructor.

In the summer of 1910, after attaining enormous success in Paris, Frank King Clark decided to transfer his field of action to Berlin, realizing the importance of the Prussian capital as a music center and the opportunities to be found there in the realm of German opera and Lied.

The successes of Frank King Clark in Berlin during the four years of his activities there have become a matter of history by their frequent brilliant manifestations and the consequent publicity as a natural result of the King Clark method, as exemplified by many noted artist-pupils who hold lofty positions on the operatic and concert stages both in Europe and America, and among whom may be mentioned Helen Stanley, Gertrude Rennyson, Ruth Ashley, Bessie Abbott, Jeanne Jomelli, Frances Alda, Loretta Tannert, Estelle Wentworth, Ann Swinburn, Louise Amsden, Sue Howard, Emma Wilmeir, Clarence Whitehill, Allen Hinckley, Basil Ruysdael, Byford Ryan, Thomas MacBurney, Reinald Werrenrath, John Braun and many others.

Arthur Alexander's Tribute.

Arthur Alexander, the American tenor, who arrived in the country recently from Paris, pays the following tribute to the late Frank King Clark:

"Hotel Bretton Hall,
"New York, October 7, 1914.

"To the Musical Courier:

"The news of the death of Frank King Clark in Berlin a few days ago will come as a shock to a host of his friends on both sides of the Atlantic. With his passing, the musical world loses a forceful exponent of American teaching methods, his pupils, a devoted and painstaking master, and those who called him friend, a friend, a real one, whole souled, generous and considerate.

"We who knew him in what we call the "early days" in Paris, some thirteen years ago, were not to be surprised at his quick rise to a place of honor in the teaching world. At that time he was laying the foundation for his too short life work by earnest study and comprehensive anyalysis of the different methods as taught by the best teachers there. I do not think that any one could fail to have been impressed with his devotion to his work, and, better still, with that white hot enthusiasm which he showed in everything he undertook. After several years in Paris, teaching pupils of almost all nationalities with splendid success, he moved to what he considered a wider field, Berlin, and up to the time of his death he remained there, devoted to his work.

"There was no one more genial than Frank King Clark. He, more than any one I have every known, had a keen sense of humor. I shall never forget the many evenings spent at the Clarks' house in Paris, when for an hour he would keep the room convulsed with his droll remarks. How pleasant it all was and how impossible it seems that we shall never see him again in this world!

"I suppose that the majority of people, meeting Frank for the first time, would be impressed with his abundant vitality and cheery good nature. And yet for years he has had a constant fight against a grave form of nervous trouble, and against which a weaker nature might have given up the struggle and retired to a quiet country life, especially as Frank Clark had prospered in a business way and had no need of his teaching income, but he preferred the work and the fight, and never gave it up until the end.

"A kind and devoted husband, a wise and careful master, a true and faithful friend. Such was Frank King Clark. May he rest in peace!

ARTHUR ALEXANDER."

William Hinshaw Returns from Europe.

William Hinshaw, the American baritone, accompanied by Mrs. Hinshaw, arrived last week from Berlin. Mr. Hinshaw was engaged in Germany until November, but owing to the state of affairs in Europe he was obliged to abandon his engagements there.

The Dippel Season.

Andreas Dippel's season of operetta at the Forty-fourth Street Theatre will open October 28, with "The Lilac Domino," a French piece adapted for the American stage.

Arthur Weld Dead.

Arthur Weld, aged fifty-two, a well known New York conductor of comic opera, died last week of apoplexy while motoring through West Point, N. Y.

Carl Friedberg in New York.

Carl Friedberg, the German pianist, arrived in New York, Thursday, October 8, on the steamship Celtic, for



CARL FRIEDBERG.

his first American tour, which will take him as far as the Pacific Coast.

He will make his New York debut at Carnegie Hall, November 2, and will start his tour in Pittsburgh, October 23.

A Large Virgil Enrollment.

The Virgil Piano Conservatory, 42 West Seventy-sixth street, New York, has received an excellent number of applicants this fall, almost all of whom have enrolled for the entire school year. A large number of the former season's pupils have returned, to which number are added several who planned to study abroad, but are unable to do so this year.

Among those who returned are Emma Lipp and Marion Blair, with whom Mrs. Virgil expects to tour the East again, starting at York, Pa., on October 29.

With her accustomed energy, Mrs. Virgil is utilizing the meantime in publishing more of her successful pieces, which teachers find so well adapted to pupils of various grades. The new output should be ready for the press by November 1.

Century "Opera Talks."

Havrah Hubbard, assisted by Floyd M. Baxter at the piano, gave the second of his Opera Talks at the Century Opera House, New York, on Sunday afternoon, April 11. As the opera to be presented at that house on Tuesday evening was "Madame Butterfly," the talk was upon that subject. Mr. Hubbard is a most interesting speaker and his talk should be of immense help both to those who have never before seen the opera and to those who have seen it many times. The audience was large and seemingly delighted with this novel manner of becoming acquainted with the operas to be given at the Century.

Indianapolis Orchestra.

Indianapolis, which has an orchestra of its own, will enjoy eight symphony concerts this season, which is the fourth in the history of the city's symphonic organization.

Pasquale Amato Back from Italy.

Pasquale Amato, the Metropolitan Opera baritone, arrived in New York last week from Italy.

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AMERICA'S HOST ABROAD.

[The MUSICAL COURIER is endeavoring to keep the subjoined list up to date. As soon as arrivals are reported in this country their names are removed from this roster. Should there be an oversight, or should any of America's musical personages now abroad not be included in the appended table, the MUSICAL COURIER would be grateful to receive such information so as to be able to keep the reference schedule correct. This list is not confined to Americans exclusively but embraces also all foreign artists resident in this country or who were expected to come here for participation in the musical season of 1914-15.—Editor MUSICAL COURIER.]

A

Arthur M. Abell, J. Allen, Leonora Allen, Paolo Ananian, Arthur Aldridge, Adriano Ariani.

B

Mrs. A. M. Blair, Clarence Bird, Alice L. Bryant, Norah Brandt, Jessie Baskerville, Charles Bowes, Eddy Brown, Edmund Burke, John Braun, Alice Bingham, Mrs. George Beck, Lillian Blauvelt, Rudolf Berger, Alessandro Bonci, Ferruccio Busoni, Willy Burmester, Amadeo Bassi, Lucrezia Bori, Grace Burnap, Hope Hopkins Burroughs, Pauline Bachmann.

C

Enrico Caruso, Cleofonte Campanini, Shanna Cumming, Lina Cavalieri, Arthur M. Curry, Mrs. Claude Cunningham, Augusta Cottlow, Pauline Curley, Lucy Call, Grace Cole, Marian Clark, Kittie Cheatham, California University Glee Club, Gertrude Cleophas, Jane Noria-Centannini, Maria Cavan, Francis Coppicus, Ernesto Consolo, Charles Cooper, Andrea Casertani, Sasha Culbertson.

D

Adamo Didur, Norah Drewett, J. F. Delma-Heide, Emmy Destinn, Eleonora de Cisneros, Gaston Duchamel, Camille Decreus.

E

Annie Ellermann, Albert Elkus, Emma Eames, William Engle.

F

George Fergusson, Truman Fassett, Mrs. E. Potter-Frissell, Benjamin Fabian, Geraldine Farrar, William Förster, Carl Flesch, Edoardo Ferrari-Fontana, Flonzaley Quartet, Sam Franko, Rita Fornia, Adelin Fermin.

G

Giulio Gatti-Casazza, Archer Gibson, Leopold Godowsky, Katherine Golcher, Katharine Goodson, Mr. and Mrs. Isaac Gans, Hedwig Glomb, Mary Garden, Paolo Gruppe, Emilio de Gogorza, Ossip Gabrilowitsch, Clara Clemens-Gabrilowitsch, Aristodemo Giorgini, A. J. Goodrich, Otto Goritz, Dinh Gilly, Elena Gerhardt, Mrs. Warner Gibbs.

H

Julia Hostater, Sara Hayman, George Harris, Jr., Sue Harvard, Edwin Hughes, Carl Hillman, Edward Hargrave, Elmer G. Hoelzle, Genevieve Houghton, Heinrich Hensel, Frieda Hempel, Hans Himmer, Edna Hoff, Walter Heermann.

J

Anna Taylor Jones, Clayton Johns.

K

Grace Kerns, Mme. Rider-Kelsey, Adele Krueger, Fritz Kreisler, Dr. Ernst Kunwald, Walter Kirschbaum.

L

Felice Lyne, Hans Letz, Kathleen Lawlor, Leslie Loth, James Liebling, Lucille Laurence, Marie White Longman, Josef Lhevinne, Theodor Lattermann, Henri Le Roy, Mario Lambardi, Dr. and Mrs. Lovette, Edwin H. Lemare.

M

Charles Henry Meltzer, Florence Macbeth, Zitella Martin, Marguerite Melville, Alma Moodie, Francis Maclennan, Florence Easton Maclennan, Harry Munro, Marie Mohler, Pietro Minetti, Isolde Menges, Otillie Metzger, Lucian Muratore, Vanni Marcoux, Margarete Matzenauer, Elisabeth Mack, Hans Merx, Leopold de Maré, Laya Machat, Victor Maurel.

N

Hildegarde Nash, Arthur Newstead.

O

H. O. Osgood, W. B. Olds, Professor Otto, Mrs. Charles Orchard, Margarete Ober.

P

Paul Petri, Louis Persinger, Dolly Patterson, Henry Perry, Eleanor Pochler, Alfred Piccaver, May Esther Peterson, Ignace Jan Paderewski, Lucille Peck, Eleanor Peocock, Kathleen Parlow, Giorgio Polacco, F. Parme, Anna Pavlowa.

R

Titta Ruffo, Claude Reddisch, Meta Reddisch, Leon Rains, Elizabeth Reeside, Léon Rothier, Henry Russell, Marie Rappold, Albert Reiss, H. Royer, Leon Rice.

S

Bruno Steindel, Gaston Sargent, Viola Gramm-Salzedo, Gladys Seward, Arnolde Stephenson, Carl Stasny, Wager Swayne, Irma Seydel, Theodore Seydel, Arthur Shattuck, Kurt Schindler, Ernest Schelling, Albert Stoessel, Carlos Salzedo, Katherine Loyal, Phillips Shaw, J. D. Sample, Leo Slezak, Maria Sammarco, Arrigo Serato, Max Smith, Giulio Setti, Ann Swinburne, Arthur P. Schmidt, Umberto Sorrentino, Bertram Shapleigh.

T

Louis Campbell-Tipton, Arturo Toscanini, Jacques Thibaud, Luisa Tetrazzini, Otto Tuft, Oswald Thumser, Enrico Tremonti, Elizabeth Topping, Isadore Troostwyck, André Tourret.

U

Otto Urack, Josef Urban, Jacques Urlus.

V

Otto A. Voget, Edna ver Haar, Luisa Villani, Constantin von Sternberg.

W

Felix Weingartner, Helen Bixby Wetzel, Edyth Walker, Hermann Hans Wetzler, Clarence Whitehill, Marie Louise Wagner, Nancy White, Helen Warrum, Coral Wait, Carolina White, Frank Waller, Beatrice Whecler, Herman Weil, E. Walther, Edith Bower Whiffen, Grace Bonner Williams, Frederic Warren, Mrs. Warren.

Z

Alice Zeppilli, Katherine Ziegler.

Returned and Returning.

Wm. J. Guard, press representative of the Metropolitan Opera Company, is back from Europe.

Dr. Karl Muck, conductor of the Boston Symphony Orchestra, arrived in New York on the steamship Ryndam, of the Holland-American Line, Wednesday, October 7, and proceeded to Boston.

Alfred Hertz, German conductor of the Metropolitan Opera Company, was a passenger on the steamship Ryndam, which reached New York last Wednesday.

Florence Hardeman, the violinist, has returned from Europe.

Otto Roth, Albert Sand, Hubert S. Sauvelt and Hendrick Van Veen, members of the Boston Symphony Orchestra, arrived in New York on the steamship Ryndam, from Rotterdam, Wednesday, October 7.

Andrea de Segurola, the Spanish basso of the Metropolitan Opera Company, was a passenger on the Italian Lloyd Sabaudo steamship Regina d'Italia, arriving at New York, Wednesday, October 7.

Allen Hinckley, the baritone, is back from Europe.

Sigismund Stojowski, the pianist, has returned from abroad.

Ada Soder-Hueck has arrived in New York from Europe.

William Hinshaw, the baritone, has returned from Europe.

Carl Friedberg, the pianist, arrived in New York last week on the steamship Celtic.

Pasquale Amato, the Metropolitan Opera baritone, arrived from Europe on the Italian liner, Duca di Genoa, Monday, October 11.

On the same boat was Frances Alda, soprano of the Metropolitan Opera Company.

Manuel Quirogo, the Spanish violinist, arrived in New York, Monday of this week, on the steamship Rochambeau.

Rudolph Schirmer was a passenger on the Italian steamship Duca di Genova, which reached New York October 11.

Frank la Forge, the pianist,-composer, arrived on the same ship.

An Inspiring Incident.

Sibyl Sammis-MacDermid, who last summer paid a brief visit to her sister, Mrs. George K. March, in Spokane, Wash., was much captivated by the rugged beauty of the mountain lakes of the vicinity and several excursions were made to these ideal spots.

Toward the close of a wonderful day at Spirit Lake, Mrs. MacDermid, herself a vivid picture in a scarlet sweater, sat at the prow of the boat drinking in the loveliness of water, sky and mountains. Suddenly, impelled by an irresistible impulse, she broke into the wildest of all songs, "Brünnhilde's Battle Cry," from "Walküre." Across the water it rang until the hills took up the echo, and those on shore listened spellbound. There were no horns, no drums, no trumpets; only the soul of an artist to interpret the Wagner spirit, and a wonderful voice to break the stillness with the stirring cry, "Ho-yo-to-ho," nature alone supplying the orchestral coloring. It was a never-to-be-forgotten experience to those who heard it.

Victor Kuzdö Is Back from Germany.

After spending several months at Loschwitz, Germany, coaching with and assisting Professor Auer in teaching, Victor Küzdö has just returned to New York, and has resumed his violin classes.

Like many others, he had great difficulty and some thrilling experiences in getting out of the war inflicted territory.

A large class of students were anxiously awaiting his return and many of the Auer pupils who were booked for Russia will follow him to New York, upon the advice of Professor Auer.

"Stabat Mater" at Mt. Morris Baptist Church.

Rossini's "Stabat Mater" was given an excellent rendition on Sunday evening, October 4, when the choir of the Mt. Morris Baptist Church, New York, assisted by visiting soloists, was heard. The soloists were Olive Kline, soprano; Mildred Potter, contralto; Lambert Murphy, tenor, and Donald Chalmers, basso. The work of each of these artists is on a high plane artistically, and a large audience listened with evident enjoyment to their splendid interpretations of their solo passages.

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uer, Marion—"Send Me a Dream," "Over the Hills," "Were I a Bird," "Star Trysts," "Melancholie," "The Linnet Is Tuning Her Flute," "Only of Thee and Me," "Phillis," "A Little Lane," "Spring Fantasy" (songs), sung by May Dearborn Schwab, studio recital, Carnegie Hall, New York, April 20, 1914.

—"Arabesque" (piano), played by Hans Barth, Maplewood Lecture Association, Newark, N. J., April 22, 1914.

ach, Mrs. H. H. A.—"Sonata" for violin and piano, played by Amy Keith Jones and Florence Hodge, Lake View Woman's Club, Chicago, April 21, 1914.

—"The Year's at the Spring" (song), sung by John W. Nichols, Normal Chapel, Fredonia, N. Y., May 1, 1914.

own, Mary Helen—"The Bees' Argument," "Idylle Fantastique" (piano), played by Hans Barth, studio recital, Carnegie Hall, New York, April 30, 1914;—played by Hans Barth, Maplewood Lecture Association, Newark, N. J., April 22, 1914.

—"Snowflakes" (chorus), sung by the Summit Choral Society, Summit, N. J., April 28, 1914.

—"Thoughts of You" (song), sung by Orville Harrold, Music Festival, Paterson, N. J., April 28, 1914.

mpbell-Tipton—"Spirit Flower" (song), sung by John W. Nichols, Normal Chapel, Fredonia, N. Y., May 1, 1914.

—"If I Were King" (song), sung by John Barnes Wells, private musicale, New York, April 1, 1914.

—"Spirit Flower" (song), sung by Ann Ivins, Kismet Temple, Brooklyn, March 6, 1914;—sung by Ellison van Hoose, People's Institute concert, Cooper Union, New York, March 15, 1914.

rpenter, John Alden—"When I Bring to You Colored Toys" (song), sung by Louise Harrison Slade, Lake View Woman's Club, Chicago, Ill., April 21, 1914.

oote, Arthur—"Four Character Pieces" (orchestra), played by the Metropolitan Opera House Orchestra, music festival, Paterson, N. J., April 28, 1914.

ster, Fay—"A Nocturne" (song), sung by Orville Harrold, music festival, Paterson, N. J., April 28, 1914.

—"The White Blossom's Off the Bog" (song), sung by Ethelynde Smith, Steinert Hall, Boston, Mass., March 24, 1914.

—"Love's Springtime" (song), sung by Ellison van Hoose, the People's Institute, Cooper Union, New York, March 15, 1914.

—"Winter" (song), sung by Ray Williams Steele, the Dixie Club of New York, Hotel Astor, New York, March 19, 1914.

—"Serenade in Seville" (song), sung by Mme. Ranke, Lenten recital, Cort Theatre, New York, March 26, 1914.

—"Nocturne," "Winter," "Love's Springtime" (songs), sung by Lulah Galvan, Waldorf-Astoria, New York, March 18, 1914.

ilberté, Hallett—"Songs of the Seasons" (song cycle), sung by Wilhelmina W. Calvert, the Assembly Salon, Hotel Plaza, New York, April 9, 1914.

—"Ah! Love But a Day" (song), sung by Irene Cumming, Maplewood Lecture Association, Newark, N. J., April 22, 1914.

ugo, John Adams—Trio in E flat, op. 4, for piano, violin and violoncello, played by the composer, R. E. Meyer and Jacques Renard, the Assembly Salon, Hotel Plaza, New York, April 9, 1914.

uss, Henry Holden—"Polonaise Brillante" (piano), played by Florence Beckwith, the Lecture Recital Club, Cleveland, Ohio, February 19, 1914.

—"Valse," op. 20; "Prelude for Left Hand," "Prelude in D Major" (piano), played by Ethel Thompson, Patchogue, N. Y., March 7, 1914.

—"Prelude III," for the right hand (piano), played by Edwin Stodola, Brooklyn, February 21, 1914.

rdan, Jules—"Barbara Frietchie" (cantata), sung by Gertrude Manning and festival chorus, music festival, Paterson, N. J., April 28, 1914.

ürsteiner, Jean Paul—"Invocation to Eros" (song), sung by Corinne Welsh, music festival, Paterson, N. J., April 28, 1914.

La Forge, Frank—"Expectancy," "A Retreat" (songs), sung by Grace Kerns, Summit Choral Society, Summit, N. J., April 28, 1914.

MacDowell, Edward A.—"Prelude" from first modern suite (piano), played by Mrs. John W. Nichols, Normal Chapel, Fredonia, N. Y., May 1, 1914.

—"Polonaise" (piano), played by Hans Barth, studio recital, Carnegie Hall, New York, April 20, 1914:—played by Hans Barth, Maplewood Lecture Association, Newark, N. J., April 22, 1914.

—Woodland Sketches: "A Deserted Farm," "In Autumn," "To a Water Lily," "Will-o'-the-Wisp" (piano), played by Lillie Hansen, the Pouch Gallery, Brooklyn, April 4, 1914.

Mead, Catherine Pannill—"The Little Dutch Garden" (song), sung by Beatrice McCue, Cort Theatre, New York, March 26, 1914.

Nevin, Ethelbert—"Mon Désir" (song), sung by Musette d'Auli, Genesee Valley Club, Rochester, N. Y., May 27, 1914.

—"O! That We Two Were Maying" (song), sung by John W. Nichols, Normal Chapel, Fredonia, N. Y., May 1, 1914.

Paine, John K.—"Columbus March and Hymn" (chorus), sung by the festival chorus, Paterson, N. J., April 28, 1914.

Salter, Mary Turner—"The Cry of Rachel" (song), sung by Anna Bauger, the Assembly Salon, Hotel Plaza, New York, April 9, 1914.

—"Come to the Garden" (song), sung by Irene Cumming, Maplewood Lecture Association, Newark, N. J., April 22, 1914.

Scott, John Prindle—"The Secret" (song), sung by Martin Richardson, St. Paul, Minn., August 26, 1914;—sung by Orville Harrold, Ocean Grove, N. J., July 22, 1914;—Sung by Bruce Benjamin, Saginaw, Mich., May 20, 1914;—sung by George Harris, Jr., Musicians' Club, New York, March 22, 1914.

—"The Revelation" (song), sung by Charles O. Smith, Detroit, Mich., May 22, 1914;—sung by William Thiers, Ocean Grove, N. J., July 29, 1914;—sung by Eugene Scudder, Newark, N. J., April 9, 1914;—sung by George Harris, Jr., the Musicians' Club, New York, March 22, 1914.

—"John o' Dreams" (song), sung by Elsie C. Mershon, Saginaw, Mich., May 20, 1914;—sung by Mrs. Frederic Fitzgerald, Detroit, Mich., May 22, 1914;—sung by George Munry, Geneva, N. Y., April 19, 1914;—sung by Eugene Scudder, Newark, N. J., April 9, 1914.

—"The Death Triumphant" (song), sung by Wallis Craig Smith, Saginaw, Mich., May 20, 1914;—sung by Mrs. William A. Kerr, Detroit, Mich., May 22, 1914;—sung by La Rue R. Boals, the Musicians' Club, New York, March 22, 1914.

—"The Voice in the Wilderness." "A Sailor's Love Song" (songs), sung by George Harris, Jr., the Musicians' Club, New York, March 22, 1914.

—"My True Love Lies Asleep" (song), sung by La Rue R. Boals, the Musicians' Club, New York, March 22, 1914.

—"The Ballad of Johnnie Sands," "Old Bill Bluff" (songs), sung by William Simmons, the Musicians' Club, New York, March 22, 1914.

Stevenson, Frederick—"Salutation of the Dawn" (song), sung by Louise Harrison Slade, Lake View Woman's Club, Chicago, April 21, 1914.

Torgerson, Helena Stone—"Study for Left Hand," "Butterfly," "By the Brook," "Reverie," "Concert Waltz" (harp), played by the composer, Lake View Woman's Club, Chicago, April 21, 1914.

Van der Stucken, Frank—"O Come With Me in the Summer Night" (song), sung by Gertrude Manning, music festival, Paterson, N. J., April 28, 1914.

Ward, Frank E.—"Love's Devotion" (song), sung by John W. Nichols, Normal Chapel, Fredonia, N. Y., May 1, 1914.

Ware, Harriet—"Good Night," from "A Day in Arcady" (song), sung by Mr. and Mrs. Frederick Gunther, the Assembly Salon, Hotel Plaza, New York, April 9, 1914.

—"Hindu Slumber Song" (song), sung by Mrs. Walter Raymond, Raymond Hotel, Pasadena, Cal., March 22, 1914.

—"O Realm of Love," from the cantata "Sir Olaf," sung by Leon Rennay, Paterson Music Festival, Paterson, N. J., April 28, 1914.

Whelpley, Benjamin—"'Tis Springtime on the Eastern Hills" (song), sung by Louise Harrison Slade, Lake View Woman's Club, Chicago, April 21, 1914.

Woodman, R. Huntington—"A Birthday" (song), sung by Anna Bauger, the Assembly Salon, Hotel Plaza, New York, April 9, 1914.

ST. JOHN NOTES.

St. John, N. B., September 17, 1914.

October 15, a National Musical Festival is to be held in the Imperial Theatre (kindly loaned for the occasion), in aid of the patriotic fund. W. W. Swornsbourne, late of the Boston Symphony Orchestra and now of the Boston Opera orchestra, who is at present in the city, has volunteered his services as director of the chorus and orchestra, which will be composed of local musicians. Stanley Lawton, late of Sousa's Band, and D. Arnold Fox, organist, of this city, will also give their services. All compositions will be of British authorship and the entertainment is under the auspices of the Daughters of the Empire.

The teaching season has opened somewhat earlier than usual. Pauline Beidermann, piano teacher, after spending her vacation in Yarmouth, N. S., has resumed teaching. Annie L. Lugrin, teacher of singing, after a summer's outing in the Norton Hills, has reopened her studio. Mrs. Kent Scovil, pianist and teacher, has also returned from a short vacation. Prior to her departure, a most interesting recital was given at her studio by two of her advanced pupils, Dorothy Bayard and Constance Ewing. Both acquitted themselves creditably. Miss Bayard's numbers included "Bouree," Bach; "To a Water Lily," MacDowell; "En Courant," Godard. Miss Ewing: "Venetian Love Song," Nevin; "Second Mazurka," Godard; "Venetian Barcarolle," Godard; "In the Cave of Mountain Dwarfs," Grieg. The program closed with Raff's "Tarantelle" for two pianos.

Another concert which is being looked forward to with much interest, is the one to be given in aid of the Free Kindergarten by Christian Kriens, violinist; Helen Wetmore, soprano; Mrs. Kent Scovil, pianist. Mr. Kriens, who is spending the summer at Brown's Flats, on the St. John River, has kindly given his services, also Miss Wetmore, who is visiting relatives in her native province. Mrs. Scovil contributes her work as soloist and accompanist.

ANNIE L. LUGRIN.

Helen Ware in Joint Recitals.

During the past season Helen Ware appeared with Mme. Merö in joint recitals in Cleveland, Youngstown, Detroit, etc., establishing for herself a reputation not only as a soloist of eminence in the domain of Hungarian and Slav music, but also as a pathmaker for many new sonatas from their composers.

This season Helen Ware will appear with Bauer, Ganz, and Bloomfield Zeisler in some of the most important cities in joint recitals, such as Columbus, Kansas City, Milwaukee, Emporia, Mankato, etc. Among the works she will help to introduce is a new sonata by the Hungarian composer Buttykay. She also will play some of her own arrangements of Hungarian folksongs from the seventeenth and eighteenth centuries.

Toronto Symphony Season Cancelled.

The Toronto Symphony Orchestra has, owing to the war, cancelled its season of concerts in its home city.

CHICAGO APOLLO MUSICAL CLUB TO SING "CARACTACUS."

Noted Organization to Appear in Special Performance of Elgar's Work—Concert Announcements and General Mention of the Week.

Chicago, Ill., October 10, 1914.

One week from this Sunday afternoon at the Auditorium Theatre the Apollo Musical Club of 300 singers will give a special performance of Edward Elgar's "Caractacus." This work was sung a number of years ago by the Apollo Club with great success, and this repetition is timely. The artists engaged for the solo roles are: Marie Sundelius, the Swedish soprano, who has filled many important engagements in the East; Paul Althouse, tenor, of the Metropolitan Opera; Theodore Harrison, basso, of Philadelphia. Harrison M. Wild will be the conductor, Edgar Nelson the organist, and the entire Chicago Symphony Orchestra will furnish the accompaniments.

Tiffin Musicales.

The European war will have no effect upon the Tiffin musicales, the fourth season of which has just been announced. On account of insufficient seating capacity the musicales this year will take place in the Gold Room of the Congress Hotel on the following dates: November 30, Jeanne Gerville-Reache, contralto of the Metropolitan and Boston Grand Opera Companies, assisted by Albert Spalding, violinist. December 14, Alice Verlet, coloratura soprano, of the Opera Comique, Paris, and Theatre Royale de la Monnaie, Brussels (her initial appearance in America), assisted by Arthur Alexander, tenor, of Paris (his first American appearance). December 28, Cecil Fanning and Greta Torpadie in the Irish sketch, "Amour Irlandais." Assisting artist to be announced later. January 11, Ossip Gabrilowitsch, Russian pianist, assisted by Mme. Gabrilowitsch, contralto, and Carl Flesch, Hungarian violinist. January 25, Mary Garden, her only appearance in Chicago.

Reinald Werrenrath in Concert.

On Friday evening, October 2, the Grabel Orchestral Band gave a concert at Orchestra Hall, assisted by Reinald Werrenrath, baritone. Under the direction of V. J. Grabel, its conductor, the band gave a good account of itself in a well balanced and interesting program. Mr. Werrenrath won his customary success, singing several encores and singing admirably the prologue from "Pagliacci," in which he scored a huge success. Mr. Werrenrath will appear again this month near Chicago, having been engaged to open the series of the Kinsolving musicales with Florence Hinkle on Tuesday, October 20.

Grace Hall Riheldaffer Passed Through Chicago.

Grace Hall Riheldaffer, soprano, called at this office Wednesday afternoon en route to Milwaukee, where she was heard the following evening in concert. Mme. Riheldaffer informed the Chicago representative of the Musical Courier that she was booked solid to December 10 and after January she will fill many dates in the East, and in April will appear in Canada. Between June 15 and August 21 she appeared every day in concert, including Sunday, and last season her appearances were no less than 232 in number, appearing for seventy days twice a day—probably a record during last year's musical season.

Jenny Dufau to Open Recital Season.

Jenny Dufau, soprano of the Chicago Grand Opera Company, will open the concert season next Sunday afternoon with an interesting program. The concert, which will be under the management of Harry Culbertson, will be given at the Illinois Theatre.

Louise St. John Westervelt to Be Heard in Concert.

Louise St. John Westervelt, soprano, will appear at Assembly Hall, Fine Arts Building, Thursday evening, October 22, in concert. Miss Westervelt will be heard in the Louis Victor Saar-Browning song cycle. These songs will have, on this occasion, their first hearing in Chicago. The appearance of Miss Westervelt on the program will be doubly interesting.

Daddi Not With the Century Opera.

Francesco Daddi, the buffo tenor of the Chicago Grand Opera Company, has informed this office that though several musical and daily papers had announced that he was engaged by the Century Opera Company and though his name appeared on the rostrum of the program of the company, he is in no way connected with that organization. It is true that he sang with some of the members of the Century Opera Company at Ravinia Park, this summer, but upon the completion of his engagement and while in New York he saw the brothers Aborn, who informed him that this season his services would not be needed. Signor Daddi then returned to Chicago, where he opened a vocal studio in the Fine Arts Building and expects also to be busy concertizing. Signor Daddi made a name for himself, not only as an operatic singer, but in his rendition of the Neapolitan songs he is said to have no superior.

Frederic Shipman Returns to Chicago.

Frederic Shipman, the concert manager, has just returned from Australia. The astute manager visited the Chicago office of the Musical Courier and recited some very interesting anecdotes regarding the Nordica-Paul Dufault and Elman tour. Some of Mr. Shipman's adventures will find space in these columns at a later period. He has no artists under his management just now, but, as heretofore, he will only book the "top notchers," as he expressed it, and will wait until he can get one or two stars before reentering in this country the managerial field, in which he was so well known several years ago through the Melba tour.

Floyd Wiedemann Married.

Word has been received from San Francisco that Floyd Edward Wiedemann and Alice Elizabeth Straight were married on Wednesday, September 30, at San Rafael, Cal.

Amateur Musical Club's Program.

The Amateur Musical Club announces an active members' program to be given Monday afternoon, October 12, in the Assembly Room, Fine Arts Building. The program was arranged by Mrs. W. L. de Wolf, Edith Lobdell, and those taking part will be Mrs. Charles R. Vincent, Grace Potter, Mildred Brown, Ethel Edith Jones, Mae Doelling and Olive Kriebs. This will be preceded by a business meeting at 1.30 p. m.

Gladys Hawkins Locates in Chicago.

Gladys Hawkins, piano teacher, has sent out cards announcing the removal of her studio from Vienna, Austria, to 815 Wilson avenue, Chicago. Miss Hawkins teaches the Leschetizky method.

Noted Singer in Charity Concert.

Agnes Nering, one of Chicago's most popular concert sopranos, will be the principal star at a charity concert to be given on Sunday evening, October 11, at St. Stanislaus Auditorium, at Noble and Bradley streets. Mrs. Nering will sing an aria from "Tosca" and a group of English and Polish songs. An attractive feature will be the "cherry blossom" scene from Puccini's "Madama Butterfly," in which Mrs. Nering will sing the part of Cho-Cho-San and Mrs. Hedwig Dombeck, contralto, will sing the part of Suzuki. Such numbers will also be given as Wieniawski's "Legende" by Constance Krenz, violinist; selections from Chopin by Cecilia Mallek and Mathilda Massmann, Dvorák's "Slavonian Dances" by Harriet Wiedeman-Turalski. Blanche Dyniewicz will read "The Shadow of a Song," by Rae Brown, and the "Snow Legend," by Long-



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ellow. A scene from "Lucia" will be sung by a quartet, onsisting of Mrs. Nering, Mrs. Dombeck, John Nering, enor, and Joseph Kowalski, baritone. By way of a novel ntermezzo Miss Dyniewicz and Miss McKinley, assisted by group of young lady students of the Holy Family Acadny and members of the Agnes Nering Singing Club, will resent a series of costume dances, among them the Polish azurka, the Scotch Highland fling and the Spanish bolero. roceeds of Mrs. Nering's concert will go to augment the ducational aid fund at the Holy Family Academy for irls, conducted by the Sisters of Nazareth, at Division nd Holt streets.

MR. AND MRS. HERMAN DEVRIES BUSY.

Mr. and Mrs. Herman Devries began their season of Mondays at the Wisconsin Conservatory of Music, Octoer 12. Their contract is for thirty consecutive weeks.

Artists prominent in professional and social circles, who re studying in the Devries studio in the Fine Arts Buildg this season, are: Luella Chilson Ohrman, Edith Monica raham, Mrs. Thomas Prindeville, Mrs. George Hixon, ildreth Hanson Hochstetter, Hazel Eden Mudge, Marie ahr, Mrs. Leist Beebe, Ella Gates, Mrs. Stevens, Frances lizabeth McCormick, Dorothy Cannon, Grant Kimbell, eecher Burton, Lemuel Kilby and Florian Varconi.

BEETHOVEN TRIO IN ST. JOE (MO.).

The Fortnightly Musical Club of St. Joseph, Mo., preented the Beethoven Trio, which is made up of M. Jenette Loudon, pianist; Otto B. Roehrborn, violinist, and arl Brueckner, violoncellist, at the Hotel Robidoux, on Monday evening, October 5. The trio played a well balnced and very interesting program, which was arranged y Miss Loudon, and consisted of selections by Beethoven, Vilhelmj, Lachner, Arensky, Servais and Godard. They et with the full approval of the large attendance and won heir customary success.

ROSE LUTIGER GANNON IN DEMAND.

Rose Lutiger Gannon, contralto, has been engaged again s soloist by the Chicago Sunday Evening Club. On Ocober 9, Mrs. Gannon sang for the Colonel F. Parker Club nd on Monday, October 12, at Orchestra Hall, she furished the program for the Knights of Columbus. She ill give a recital on October 15, at Winona, Minn., where Irs. Gannon is director of the vocal department, at St. eresa's College.

MACBURNEY RECITAL SERIES.

The first program of the MacBurney series of song recials this season were given on Monday evening, October 2, at the Hamilton Park Field House. E. Fern MacBurey was the soloist and Grace Grove the accompanist.

F. WIGHT NEUMANN ANNOUNCEMENTS.

Johanna Gadski, the soprano, will open F. Wight Neumann's season with a song recital at the Illinois Theatre, ext Sunday afternoon, October 18, at 3.30.

Margarete Matzenauer, dramatic soprano of the Metrolitan Opera Company, will be heard for the first time in hicago, in a song recital, Sunday afternoon, November 1, t 3.30, at the Blackstone Theatre.

A joint recital of great interest will be that of Rosa litzka, contralto, and Ludwig Schmidt, violinist, which ill take place at the Illinois Theatre, Sunday afternoon, lovember 8.

Carol Robinson, pianist, will make her debut at the Fine rts Theatre, Sunday afternoon, November 8.

AMERICAN CONSERVATORY ITEMS.

Karleton Hackett has been engaged by the Chicago Uniersity Lecture Association to deliver a series of lectures t the North Side Center, Fullerton Avenue Presbyterian hurch, beginning October 5. The lectures will be the folowing subjects: "Liszt and Weber; The Beginning of the lodern Movement."

All of the instructors of the American Conservatory have eturned from their European trips, the last to arrive eing Lucy Duncan Hall, the teacher of the Dalcroze urhythmics. Miss Hall's children's classes began Saturday iorning, October 10, and the classes for adults are now eing organized.

Edward Clarke, baritone, and Ramon Girvin, violinist, ill give a joint recital Saturday afternoon, October 17, t Kimball Hall. Mr. Clarke will sing three groups of ngs from Shakespeare, and Mr. Girvin will play "La olia," by Corelli, and the Saint-Saëns' B minor concerto.

Herbert Butler's talented pupil, Ruth Ray, her studies in resden with Leopold Auer being interrupted by the war, as returned to this country and will resume her work with Ir. Butler upon the advice of Auer, who pronounced her to be a perfectly taught pupil.

ERNEST BRIGGS' ANNOUNCEMENTS.

Ernest Briggs announces that he has booked all of the oloists for the Canton (Ohio) Symphony Orchestra series. The Canton Orchestra had a successful season last year with Alma Gluck, Vera Barstow and Myrtle Elvyn as soloists.

The soloists for this season will be Anita Carranza, the Mexican soprano; Irma Seydel, violinist, and Grace Hamilton Morrey, pianist.

The Metropolitan Artists' Series of Recitals in the Fine Arts Theatre will open the second season with a joint recital, introducing Virginia Thomson, the New York contralto, who has extensive Eastern engagements in concerts and opera this season, and George Riecks, the pianist, presenting a program of unusual interest.

Mr. Briggs announces also that John R. Rankl, baritone, has been engaged to sing with the Milwaukee Musical Society in September, in "The Damnation of Faust."

BUSH CONSERVATORY NOTES.

Rowland E. Leach was recently engaged by the conservatory. Mr. Leach has distinguished himself both as a violinist and composer, many of his compositions having been played this summer by the National Symphony Orchestra under the conductorship of Max Bendix.

Robert Yale Smith, pianist, returned recently to the conservatory after a three years' stay in Nebraska, where he has been in charge of one of the large music schools. Mr. Smith formerly was associated with the Bush Conservatory for a number of years, and his return to the school is heartily welcomed by his friends and pupils.

The Bush Conservatory is to be congratulated in having secured the services of David Baxter, the Scotch basso. Mr. Baxter has a large class of pupils and the numerous applications for his time are an indication of the public's appreciation of him.

Since the announcement has been made that from now on Edgar A. Nelson will devote most of his time to teaching, students have been coming to him from all parts of the country.

The first orchestral rehearsal under the conductorship of Guy Herbert Woodard will take place today, Saturday, October 10, at 3 p. m. All students who are qualified have the unusual advantage of this orchestral training. Mr. Woodard will also begin his ensemble classes on Monday, October 12, at 2.30 p. m.

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Vera Barstow in Toronto.

Vera Barstow, the violinist, has been resting at Toronto, studying with her old master, Luigi von Kunits.

Miss Barstow was booked for a Canadian tour of forty-one dates; this perforce has now been cancelled, and her managers are endeavoring to fill the time by booking her in the far West.

Miss Barstow has been particularly unfortunate this year, as she also had been booked for a nine weeks' tour under a well known Southern manager, which, owing to the financial depression this year, has been cancelled by Manager M. H. Hanson rather than take any undue chances. Mr. Hanson did not think it wise to accept so many bales of cotton in lieu of cash.

Ross David Opens Residence-Studios.

Ross David, the New York vocal teacher, opened his residence-studios at 49 West Eighty-fifth street, Monday, October 5.

Associated with Mr. David are Marion David, coach and accompanist; Harmonie David, French instruction, and Mrs. Ross David, German lieder.

CINCINNATI EVENTS OF THE WEEK

Cincinnati, Ohio, October 8, 1914.

The May Festival chorus, which Alfred Hartzell, choral director, has been busily engaged in building up and reorganizing, held its first rehearsal Monday night in the gymnasium of the Ohio Mechanics' Institute. The 350 young men and women began their two years' work with the Brahms "Requiem." So well equipped were the choristers that it was possible to give the entire chorus from the "Requiem" at the first rehearsals. A large number of new voices have been added, among them an unusual number of good tenors. "The present chorus is an exceptional one," said Mr. Hartzell after the rehearsal; "the new voices are fresh and velvety, and these, joined with the splendid material remaining from the previous chorus, should give us the finest singing body the festival has known."

Frank R. Ellis, chairman of the chorus committee of the May Festival, was present and addressed the chorus, thanking those who remained from last year for their services and welcoming the new members. The festival chorus will be heard at the special concerts to be given in February at Music Hall for the National Convention of School Superintendents. Every Monday evening throughout the winter there will be a rehearsal for full chorus, with extra rehearsals Wednesday evening for women and Thursday for men.

ARTISTS BOOKED WITH SYMPHONY ORCHESTRA.

Among the artists who will appear as soloists with the Cincinnati Symphony Orchestra this year are two who are making their first American tour, Carl Friedberg, pianist, and Arrigo Serato, violinist. Efrem Zimbalist, who has not appeared in Cincinnati in several years, will be among the soloists, as will Fritz Kreisler. Francis Macmillen will, no doubt, be on hand for his Cincinnati engagement. Among the singers will be Elena Gerhardt, Florence Hinkle and Edmund Burke. Others who will appear with the orchestra during the winter are Ossip Gabrilowitsch, Eleanor Spencer and Ruth Deyo, pianists; Emil Heermann, concertmaster of the orchestra, Dr. Fery Lulek and Mme. Rappold.

Dr. Ernst Kunwald is now upon the sea homeward bound and will be in Cincinnati about October 15. However musical conditions may be disturbed elsewhere, Cincinnati is assured a brilliant orchestral season, with its own conductor and men, and an exceptional array of soloists.

CONSERVATORY ITEMS.

The Cincinnati Conservatory of Music will open its faculty concert series this season, with an evening of chamber music, on October 22. The program presents two numbers of more than ordinary interest, one, a sonata for piano and violin, by Korngold, the sixteen year old Vienna boy. An overture by this young composer was played at a symphony concert last season, and Dr. Kunwald has under consideration some other compositions which may be produced this winter. The other number to be heard is a quintet for piano and strings by Ludwig Thuille. Both of these works are, it is said, being given for the first time in America.

The artists to appear in this number are Theodore Bohlmann, pianist; Bernard Sturm, violinist, and Julius Sturm, cellist, who will have the assistance of two other players.

JESSIE PARTLON TYREE.

Grace Whistler Opens New York Studios.

Since her return from Paris and London about two years ago, where her drawing room work won for her an enviable clientele, Grace Whistler, the contralto, has had all she could do in the same line in her own country. Charming of personality and vocally adequate, this is a foregone conclusion.

Pupils have come to Miss Whistler asking for lessons, to such an extent that she has finally opened studios in New York. These are large and attractive and are located at 2128 Broadway, near Seventy-fourth street.

Miss Whistler has inaugurated studio receptions the first Sunday of each month. On the afternoon of October 4, Miss Whistler's pupils furnished the musical program, which called forth many favorable remarks from those present as to its extraordinary quality.

Miss Whistler's pupils will of necessity be limited in number, as her concert work, which begins exceptionally well this season, takes up the greater part of her time and attention.

A Springfield Concert.

Artha Williston, the soprano, will appear with Alice Nielsen and Rudolph Ganz at a concert to be given today (October 14) at Springfield, Mass.

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Helen Bixby Wetzel's Italian Successes.

Helen Bixby Wetzel, the young prima donna, whose home is in Indianapolis, Ind., is singing with much success in Italy in grand opera under the name of Elena Antonelli.

The following from the Milan Review (referring to different appearances), the oldest theatrical paper in Milan, will show the esteem in which this young singer is held:

Elena Antonelli, who sang with such resultant joy and happiness,



HELEN BIXBY WETZEL.
"Von voyage."

is a pupil of the famous Sabatini, who has given many and many pupils to the stage.

Of supreme elegance was the singing of Elena Antonelli, executing all of her part with enchanting voice and bewitching grace.

Elena Antonelli received much long applause and "bis" for the aria and ballata, "Saper Voreste."

The Torino Gazette had the following to say:

A singer of pure elegance is Elena Antonelli, who received much applause.

On Board the Canopic.

The accompanying snapshot, taken on board the steamship Canopic, shows, from right to left: Hanna Butler, the well known Chicago soprano; Beatrice Wheeler, con-



A MUSICAL TRIO EN ROUTE.

tralto of the Chicago Opera Company, and Mary Harris, who was heard recently in "The College Hero" at Peoria, Ill. Miss Harris is a pupil of Mrs. Butler, with whom she journeyed to Europe.

Florence Austin in Maine.

Florence Austin, the American violinist, was the recipient of most sincere applause, followed by insistent encores, during both the Bangor and the Portland concerts of the Maine Music Festival. A mutual friend says she received an ovation at her first appearance, October 3. Miss Austin herself said: "I do not know when I have had so much fuss made over me, and I feel real prima donnaish."

Zoe Fulton in Operatic Roles.

Zoe Fulton is the talented young contralto singer of Pittsburgh, whose work has been chronicled frequently in these columns. Herewith are appended some press notices which followed her appearances last spring in Buffalo, N. Y., where she was heard with the Aborn Opera Company.

These notices followed her appearance in Verdi's "Rigoletto":

The fine contralto voice of Zoe Fulton added its measure to the success of the quartet in the last act, which was repeated, so insistent was the applause after its fine rendition.—Buffalo Express.

Zoe Fulton as Maddalena, Sparafucile's sister, possessing a fine contralto voice, added much to the splendid effect of the quartet numbers of the final scene.—Buffalo Enquirer.

Zoe Fulton has a lovely contralto voice and she was splendid in the quartet.—Buffalo Commercial.

Zoe Fulton as Maddalena was another delightful presentation.—Buffalo Courier.

References to her appearance in "Hänsel and Gretel" follow:

The roles of the two children, Hänsel and Gretel, were admirably done by the contralto, Zoe Fulton, and the soprano, Mary Carson. The blending of their voices in the general duet numbers was charming and both singers seemed to feel the true spirit of the pretty fairy story.—Buffalo Express.

Honors were divided between Zoe Fulton, who sang the role of Hänsel, Mary Carson, as Gretel, and Philip Fein as the witch.—Buffalo Courier.

Maud Powell Begins Tour.

Maud Powell has begun her eleventh consecutive season in this country by a short Southern tour. This is a remarkable record, the most noteworthy feature being that Mme. Powell has played an increasing number of concerts each succeeding year. Before the close of the present season she will have placed to her credit more than a thousand public performances since her return from an around-the-world tour in the winter of 1904-1905.

Following her Southern engagements Mme. Powell will be heard in Boston previous to her annual New York recital, which takes place on the evening of October 27, in Aeolian Hall.

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Sokoloff and Rechlin.

Nikolai Sokoloff, the Russian violinist, and Edward Rechlin, his accompanist, were "snapped" while enjoying the bucolic delights of New England at Sokoloff's little farmhouse in Westport, Conn. The house is more than a hundred years old and is full of quaint fireplaces, cupboards, etc., and has a distinctly New England charm. The



NIKOLAI SOKOLOFF AND HIS ACCOMPANIST, EDWARD RECHLIN, RELAXING.

two are seen here resting between spells of strenuous rehearsals.

The Music League of America has engaged Nikolai Sokoloff to play in Pittsburgh on January 5 under the auspices of the Twentieth Century Club.

MINNEAPOLIS SYMPHONY REHEARSALS TO BEGIN SOON.

Personnel of Orchestra Undergoes Some Changes—Season Begins October 23—A Series of Concerts in St. Paul.

Minneapolis, Minn., October 7, 1914.

Mr. Oberhoffer will begin rehearsing the Minneapolis Symphony Orchestra on Monday, October 19. With the possible exception of Carl Uterhart every man has been accounted for and will be in his place on the stage of the Auditorium on Monday morning at 10 o'clock. Of the four members of the orchestra who were in Europe when war was declared, Mr. Uterhart is the only one who so far has been unable to get away. The others—Richard Czerwonky, concertmaster; Karl Scheurer, solo viola, and Jean Koch, viola—had little difficulty in leaving, although Mr. Koch did not succeed in getting away until the last minute and then had to go via Sweden. In case Mr. Uterhart should not be able to arrive in time, his place, which is that of second concertmaster, will be filled by George Klass, former second concertmaster of the St. Paul orchestra.

The personnel of the orchestra has undergone several important changes and the new list of players will show such prominent names as Paulo Gruppe, cellist; George Klass, violinist; Leonardo de Lorenzo, first flute; Bruno Labate, first oboe; Michel J. Heynen, second clarinet; Vincenzo Pezzi, second bassoon.

The total membership of the orchestra is eighty musicians. The string section consists of sixteen first violins, fourteen second violins, ten violas, nine cellos and eight basses. The opening symphony concert of the season will be given Friday evening, October 23. This will be followed Sunday afternoon, October 25, by the first popular concert, and Friday afternoon, October 30, the first young people's concert.

The St. Paul season of eight concerts opens Thursday evening, November 5, with Mildred Potter, contralto, as the soloist. However, the first actual concert to be played by Mr. Oberhoffer and his men this season will be in St. Paul on Thursday, October 22, and will be exclusively for the members of the Minnesota Educational Association, then holding its annual meeting.

RUTH ANDERSON.

Gaylord Yost Returns to Indianapolis.

Gaylord Yost, the composer-violinist, of the Indianapolis Conservatory of Music, has resumed his duties as director of the violin department. Mr. Yost and his gifted wife spent most of the summer at their home in Ohio, near Lake Erie, during which time besides enlarging his repertoire for this season, Mr. Yost completed a number of compositions for violin, besides two songs and some piano numbers. Three of the former are "Poeme erotique," "Negro Dance" and "Farfalla," which are said to be real gems for the violin, written in a decidedly modern vein. These will, no doubt, be welcomed by violinists who are looking for effective and worthy concert numbers. Mr. Yost has planned for an active concert season and his manager, Ona B. Talbot, reports a number of engagements throughout the State.

Two distinct novelties which Mr. Yost will bring out this season are a sonate for violin and piano by Eric Korngold, the fourteen year old Viennese composer, and "Ascension Sonate," by the American, Cecil Burleigh.

Marcella Craft at the Maine Festival.

The success won by Marcella Craft at the recent Maine Music Festival is well shown by the following press notices selected from among the many she received after her first appearance there:

Of the soloists, Marcella Craft, the first to appear, was a revelation. Hardly had she launched out on the "Traviata" aria, "Ah, fors' e lui," when one began to wonder that such a slight figure could contain a voice of such astonishing power and range. Her technic was impeccable, but one forgot technic in increasing delight with the beauty of tone, firm, pure and clear through all the registers, and the artistic temperament that suffused her singing and made it vital. Marcella Craft is an artist who sings the sentiment and the dramatic content of her numbers, and her beautiful tone and fine execution stand fully in the service of the intent and meaning of her songs. The Verdi aria is rather a tour de force for coloratura singing, and Marcella Craft displayed in it all the flexibility and precision of technic that coloratura implies. In her encore, Papini's lovely and lingering "Caro mio ben," were displayed a sustained loveliness of tone, a beauty of phrasing and exquisite tenderness of feeling that were beyond praise. But perhaps it was in the four arias from Puccini's "Madame Butterfly" that the prima donna, for such is her rank, gave full expression to her powers. For Marcella Craft is dramatic in temperament and in Puccini's music was in her element. Aria after aria she sang of Puccini's passionate unsparing music, relentless in its demand upon the higher range of a soprano's voice, asking now for sustained and impassioned cantilena and again for single phrases that shall be all poignant accent; and through it all she sang with superb mastery and power, rising in a sweep to a climax of thrilling intensity in flawless tones of poignant feeling. In contrast was her rendition of the fine "Song of Love" with its level tenderness rising finally to an impassioned climax; her delightful singing of the encore "The Year's at the Spring," and the heart-stirring simplicity and feeling of her "Home, Sweet Home." Altogether Marcella Craft must hereafter be reckoned among the prime donne of the Music Festival, a distinction made manifest by the enthusiastic applause she evoked with every song.—Daily Eastern Argus, Portland, Me., October 6, 1914.

And what can we say of Marcella Craft?

This young woman, with a list of foreign successes to her credit, won by hard work, intelligence and persistent effort, made her bow to the audience in a lovely gown worn at a private reception before the Empress of Germany—a favor, it is understood, accorded to no other vocal artist.

Miss Craft is graceful and pleasing in her appearance with a type of face and a quality of voice which seem to make her peculiarly adapted for the great operatic roles in which she is world famous—Butterfly and Salome.

The "Traviata" aria was sung in most wonderful style—her art unaffected, pure, and appealing—each tone full to overflowing with pure lyric beauty—every note a perfect gem. The audience rose to enthusiastic response and Miss Craft returned with a sheet of music, giving a perfectly delivered encore with Mrs. Gertrude S. Davis at the piano.

When she sang Mrs. Beach's composition, "Song of Love," at her second appearance, it is safe to say that every tone, thrilling with emotion, brought its response and awoke an answering thrill in the audience. "The Year's at the Spring," also by Mrs. Beach, was an encore which called forth a rapturous burst of applause.

Miss Craft's group of arias from "Madame Butterfly" reserved for her final effort, was a rare opportunity, as Puccini's music is her own, and she has become identified with the airs written to describe the tragic life and death of the poor little Japanese maid. This most artistic rendition was listened to with breathless attention and when the "Piccolo Addio" ended, with the tragic farewell to the babe interpreted in dramatic action, the audience gave evidence of its understanding and appreciation in unstinted applause. "Butterfly" would have been wonderful with the orchestra, but, as Miss Craft explained to the Express-Advertiser last evening, a [illegible] of $1,000 must be paid for the privilege of giving the "Butterfly" airs with orchestra.

At the close of this successful finale to Miss Craft's Portland debut, the American girl, clad in her filmy blue and silver gown in which she had won triumphs before royalty abroad—singing again in her native country after thirteen years' absence—gave the song that will never grow old, "Home, Sweet Home," with pathetic sweetness and most moving effect.

Many flowers were presented her.—Portland Evening Express and Advertiser, October 6, 1914.

Those who had the distinct pleasure of hearing Miss Craft Thursday evening at once became cognizant that the reputation gained abroad was thoroughly deserved. It would not be sufficient to say that she made an impression here, for she received an ovation, the audience warming to her efforts until after her vivid, operatic rendition of several arias from "Madame Butterfly" there rose a unanimous demand for encores that would hardly be stilled in spite of the generous acquiescence of the soloist. Her voice is an extremely musical soprano of magnificent range and in superb control, and the appeal of the "Butterfly" selections particularly the last, was intensely dramatic and brought home vividly the sad and pathetic story of poor little Butterfly.

Miss Craft had a difficult task before her in singing Thursday night. Up to a few weeks ago, eastern Maine had been expecting to hear the famed Mme. Eames and Senor de Gogorza, when the announcement came that the war might prevent her from coming here. Miss Craft was selected instead. The audience regretted the non-appearance of the other artists, but when Miss Craft ended her first song, the splendid applause left not the slightest doubt but that Miss Craft had succeeded in delighting her hearers. "Ah, fors' e lui," from "La Traviata," her first song, was rendered with a grace and charm that captivated all within hearing distance of her. Her high notes were especially wonderful—clear, liquid and pure. Her artistic temperament, her dramatic ability, were at once evident to an audience that included many who had heard Sembrich sing this selection here in 1899.—Bangor Daily Commercial, October 2, 1914.

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Blanche Goode's New York Recital.

Blanche Goode, pianist, will give a recital at Aeolian Hall, New York, on the afternoon of November 4, playing an interesting program of the old classic and modern masters. She is to play on October 16 at the Christodora House, the well known New York settlement house, and has two dates booked for Mt. Holyoke College. She plays on October 21 at Smith College, Northampton, Mass., and



Photo by Arnold Genthe, New York.
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Busoni Surely Coming.

Ferruccio Busoni will sail from Europe October 20 on the steamship Canopic from Naples. He did not care to leave earlier, as he was nervous about the perils of a journey under the prevailing circumstances. Mrs. Busoni, under date of September 13, wrote to M. H. Hanson: "I too thought it wiser not to let the master travel on the overcrowded boats from Northern neutral ports. His nerves would have been too much upset. How good the accommodations on the Canopic will be I cannot say, but the Italian in Busoni will be content and happy, as he will travel in the company of his great compatriot, Arturo Toscanini, whom he admires so much, and who is his great friend."



FERRUCCIO BUSONI.

Guilmant Organ School.

The Guilmant Organ School reopened for the season on October 6 with a large enrollment and brilliant prospects for a successful year. The application list is the largest since the school was organized; students are arriving from distant points in large numbers to avail themselves of the course, and to study the Guilmant method of organ playing.

Dr. William C. Carl has brought from abroad valuable ideas which are to be incorporated in the course this fall. As has already been announced, Theodore Dubois, honorary president, is largely interested in the advancement and work of the school. His rare experience will enable him to give valuable advice in the conduct of the course.

A new class will be organized October 15 by Clement R. Gale for the study of plain song, the Gregorian chant and orchestration.

Warren R. Hedden will have the classes in keyboard training, including the harmonization of melodies and basses, transposition, modulation and musical dictation. The first students' recital conducted by Dr. Carl will be given October 22.

The special order of morning worship on the so called "Peace Sunday," October 4, at the Old First Presbyterian Church, was a model of planfulness throughout, thanks to the co-operation of the pastor, Rev. Dr. Duffield, and Dr. Carl. The musical numbers were as follows:

Prelude, Vorspiel to Lohengrin.....Wagner
Anthem, Sanctus.....Gounod
Offertory anthem, Light after Darkness.....Stainer
Anthem The XLVI Psalm.....Foote
Postlude, Reformation Symphony.....Mendelssohn

Dr. Carl has received the following complimentary letter from the noted organist, Clarence Eddy:

MY DEAR DR. CARL: I arrived home yesterday and found your very handsome and equally interesting pamphlet. Accept my congratulations upon your ever increasing success. The programs played by your pupils during the past year indicate a high order of study and attainment. Yours most sincerely,
CLARENCE EDDY.

Minnie Tracey Discusses Italian Opera.

"Early Italian Opera" was the subject of discussion at the first meeting of the National Opera Club, held at the Waldorf-Astoria Hotel, New York, Thursday afternoon, October 8.

Minnie Tracey, the soprano, who has been singing in grand opera abroad for several years, was the principal speaker. Before touching upon the main subject, Miss Tracey assured her listeners that, despite her years of life abroad, she was "a very American woman"; that she wanted to see opera in every city of America; that Americans have sent a great message to Europe, and that the important opera singers abroad have been chiefly Americans. In continuation, Miss Tracey referred to the early Italian music as being the cradle of all music, tracing the birth of opera to Monteverde, the simple lute player, as she styled him. She outlined briefly his musical career and the basis which he gave for opera as it is today. She alluded to his "Orfeo," "Arianna" and "Nero" (the comic opera, the revival of which she had witnessed in Paris recently). She called Monteverde the "Father of Opera," and touched briefly upon the musical careers of Caccini, Stradella, Paratisi and Scarlatti, and mentioned the fact of present savants seeking out the old Italian music.

Miss Tracey's vocal selections from Scarlatti and Monteverde were among the best features of the program. She said that she had been caring for mothers and children on the other side and that she now felt more like a White Cross nurse than a singer. But no traces of anything but the true singer were evident in her numbers. Her voice was delightfully fresh and sweet, clear and pliant, and her manner of presentation and interpretation is satisfying.

Elaine de Olloqui, the Spanish-American pianist, furnished two interesting interpretations of Scarlatti numbers.

An ample account of the purpose of the National Opera Club was given in the October 7 issue of the MUSICAL COURIER. If enthusiasm, interest and a good attendance at the first meeting augur anything for a successful future, then the nearly 300 members of this new organization should be greatly encouraged.

Mme. Evans von Klenner is its founder and president. Among others who proved their active interest at the first meeting were: Mme. de Vere Sapio, Bernice de Pasquali, Florence Mulford-Hunt, Yvonne de Treville, Eva Mylott, Frances Rose, Mrs. Julien Edwards and Gardiner Lamson.

Marta Kranich Wins Success Abroad.

Marta Kranich writes from Reutlingen, Germany, in a letter that has been much delayed, an account of her successes at summer resorts in the Black Forest. Mme. Kranich received many flattering notices in the press, of which a few are herewith given:

Marta Kranich instantly won favor on account of her delightful personality; her lovely fresh voice with its power, range and sweetness of quality, and her skillful singing. Her Santuzza aria was given with such clarity and technical ease that it won her a double encore.—Schwarzwalder General Anzeiger.

Marta Kranich proved herself not only a capable soprano, but one it was a pleasure to hear.—Tübinger Wochenblatt.

Marta Kranich won a perfect ovation with the aria from "Madam Butterfly," and her fresh, lovely voice rose and soared with fascinating ease. The beautiful Brahms songs, "Muss es eine Trennung geben" and "Immer leiser wird mein Schlummer," were a marvel of artistic work.—Stuttgarter Abendblatt.

John Barnes Wells Sings.

John Barnes Wells begins his season, October 16, at Newburgh, N. Y. This tenor is one of the most popular artists on the Foster & David list, and his season promises to be even better than that of last year, which was a record breaker.

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CHARLES DALMORES, tenor, formerly Metropolitan Opera Co. and Covent Garden. Lohengrin of Bayreuth festival.
ADAM DIDUR, basso, Metropolitan Opera Co.
FRANCIS MACLENNAN, tenor, Berlin Royal Opera and Hamburg Opera.
*HANS TANZLER, tenor, Royal Opera, Karlsruhe.
CAVALLIERE MARIO SAMMARCO, baritone, formerly Metropolitan Opera Co. and Covent Garden.
PUTNAM GRISWOLD, basso, formerly Metropolitan Opera Co., Berlin Royal Opera and Covent Garden.
*MARGUERITA SYLVA, Carmen in the guest performance of Caruso at the Berlin Royal Opera.
MARGARETHE MATZENAUER, mezzo-soprano, Metropolitan Opera, New York.
*HELENA FORTI, soprano, Dresden Royal Opera.
MARY CAVAN, soprano, Hamburg Opera and Chicago Opera Co.
HEINRICH HENSEL, Dramatic Tenor, Hamburg, Stadt Theatre.
INSTRUCTION GIVEN IN ENGLISH, GERMAN, FRENCH AND ITALIAN
The names marked * are those of pupils of Mme. Emerich. 'Telephone Am.tPfalzburg No. 2067 BERLIN, W.W. Nicelsbergerplatz 1

Donald Chalmers in Demand.

Donald Chalmers, the basso, has just returned to his resi-ence-studio, 150 West 104th street, New York, after a trenuous summer at Ocean Grove, N. J., where he was he principal soloist and assistant conductor for the sum-



DONALD CHALMERS,
The basso, in front of his cottage, Ocean Parkway, Ocean Grove, N. J.

ner. Mr. Chalmers has contracted the habit of being re-ngaged wherever he sings, as is shown by his numerous eengagements. Ocean Grove people are said to call Mr. Chalmers "the greatest basso in America." His season here consists of conducting a choir of 100 voices, which erform various cantatas, such as Gaul's "Holy City," Gounod's "Gallia," Rossini's "Stabat Mater," etc. Aside rom this he sings before 2,000 people every morning and n Sunday before 10,000 people, both morning and even-ng. This was Mr. Chalmers' tenth consecutive reason at Ocean Grove.

During the summer he has sung at numerous other con-erts and festivals, among which were the Fourth of July elebration at City Hall, New York; the Norfolk, Conn., estival, where he received an ovation. This also was Mr. Chalmers' seventh consecutive engagement as principal asso at this festival.

At the fashionable Allenhurst Club, Allenhurst, N. J., Mr. Chalmers was engaged for three different concerts this summer. Before the organists' convention at Asbury Park he sang the bass part of C. B. Hawley's cantata, "The Christ Child," conducted by the composer.

These numerous engagements, combined with a trip three times a week to New York to sing for a talking machine company, where Mr. Chalmers is also principal basso, have combined to make a busy summer.

Mr. Chalmers' season is already well booked for various oratorios, concerts, etc.

Loretta del Vallé Is Due.

Loretta del Vallé, the coloratura soprano, is due to arrive in New York on the steamship Finland today, October 14. Mme. del Vallé will be heard in concert for the first



LORETTA DEL VALLE AS THE QUEEN IN "HUGUENOTS."

time in America, under the management of Antonia Sawyer.

Mme. del Vallé was especially engaged in Prague by the late Angelo Neumann, who certainly was a connoisseur in music, and she would have been at his opera house now had he lived to carry out his plans.

Artists for St. Louis.

Hattie B. Gooding, the St. Louis impresaria, will include in her list of artists for the season of 1914-15 the following: Alma Gluck and Efrem Zimbalist, November 28; Elena Gerhardt and Clarence Whitehill, January 23; George Hamlin and Arthur Shattuck, February 9; Mme. Schumann-Heink, February 23; Foxton-Ferguson, English folklore artist, February 27; Maurice Hewlett, English author and lecturer, March 27.

Arthur Alexander and Alice Verlet are also engaged, but their dates are not decided as yet.

John Heath in New York.

John Heath, pianist, formerly of New York, but who has been living abroad for some years, has just returned to New York, where he will settle and open a studio. Mr. Heath studied nearly five years with Leschetizky in Vienna, and Leschetizky recommended pupils to him and also secured for him numerous engagements in Vienna and the surroundings. He was booked for an extended tour in Europe this season, and was to have played in Gratz, Vienna, Czernowitz, as well as other places near Vienna and in Paris, London, etc. He was spending the summer at St. Sulpice, near Lausanne, when the war broke out. He remained there until September 4 and then returned to America by way of Berlin and Rotterdam. While in Lausanne he saw Paderewski frequently at Morges, and he informs the MUSICAL COURIER that Paderewski was supporting a number of his compatriots there. Weingartner and Mme. Weingartner-Marcel were also at Lausanne, and were uncertain of their departure on account of the cancelling of their numerous engagements.



JOHN HEATH.

Mr. Heath has many press notices from his European appearances which show him to be a master of his chosen instrument, and his appearance in this country after so many years of absence will be looked forward to with interest.

One mercy that France is spared is that the German bands march in the rear of the columns.—Columbia State.

CARNEGIE HALL

Thursday, OCTOBER 29th at 3 o'clock

SPALDING

PROGRAMME

1.—(a) Sonata in G..... *Nicolo Porpora*
Grave, Fuga, Aria, Allegretto Moderato

(b) Adagio and Fugue in G minor .....*Johann Sebastian Bach*
(for violin unaccompanied)

2.—Concerto in D major .....*Wolfgang Amadeus Mozart*
Allegro, Andante Cantabile, Rondo

3.—(a) Prelude ..... *Albert Spalding*
(b) Waves at Play..... *Edwin Grasse*
(c) Mazurek ..... *Anton Dvorak*
(d) Nostalgie ..... *Albert Spalding*
(e) La Campanella ..... *Paganini-Spalding*

ANDRÉ BENOIST, Accompanist

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ALBERT SPALDING.

BOSTON IS HAVING A SEASON OF ITALIAN OPERA.

Popular Price Productions Being Given at the Boston Theatre—"Aida" the Opening Bill—Symphony Season Soon to Begin—Concert Announcements and Other News of Current Interest in the "Hub."

Boston, Mass., October 8, 1914.

With the safe arrival of Dr. Karl Muck yesterday and the starting of the Boston Symphony Orchestra rehearsals next week, the auspicious opening, on last Monday night, of the new Boston Theatre opera season, early concert dates already posted around the city, and with the occupants of every music school and studio routined in their activities, the Boston music season again is under way. That it will be a season in good keeping with those of past years is almost assured, notwithstanding the apparent, although not assured, loss of the regular grand opera season under Henry Russell's management. Indications of any detrimental war effect on conditions here are not apparent, and the optimistic view taken of the situation is encouraging to say the least.

Season of Italian Opera at Boston Theatre.

Whether there is sufficient demand to warrant the cause, time alone will tell, however. W. H. Leahy's idea of giving the people of Boston opera at popular prices seemed, on the opening night, to meet with favor for the old Boston theatre was packed to the gallery, and I understand that hundreds were unable to gain admittance. Mr. Leahy is ably assisted in his management by Allessandro Bevani, the artistic director, and as their united policy has all the earmarks of success, the prospects point to the completion of their twelve weeks season and possibly an extension of the engagement here, for they have secured a one year lease on the theatre.

The orchestra, ballet and chorus, to a large extent, have been drawn from the Boston Opera Company's forces, and in this move the management easily surmounted one of the major difficulties confronting any new operatic company in its formation. Likewise a few of the principal artists come from the Boston Opera, but the majority are singers who are making their appearance in this city for the first time, and who have been gathered from various parts of Europe, South America and the United States. Many guest artists will be engaged throughout the season for single appearances, and even a few more will arrive to enter the company.

Following is a list to date of the members already engaged:

Sopranos—Johanna Kristoffy, Miriam Ardini, Rina de Sales, Dora de Phillipe, Kathryn Lynbrook, Mistilde Renis.

Mezzo-sopranos—Blanche Hamilton Fox, Alice Gentle.

Contraltos—Margarita d'Alvarez, Cara Sapin.

Tenors—Giuseppe Tricario, Umberto Sacchetti, Luigi Mainiero, Guido Ciccolini, Giuseppe Opezzo, Attilio de Crescenzo, Guglielmo Giulaini, Roberto Vanni.

Baritones—Ramon Blanchart, Pietro Gallazzi, Ferruccio Corradetti, Millo Picco, David Silva.

Bassos—Pietro de Biasi, Giovanni Corruccini, Joseph Florian.

Conductors—Cavarturo Bovi, Ignacio Castillo.

Artistic Staff—Conductors: Cav. Arturo Bovi, Ignacio Castillo. Stage manager: Luigi Raybaut. Ballet mistress: Maria Raybaut.

The operas in Italian to be given will be selected from the following repertoire: "Aida," "Ballo in Maschera," "Cavalleria Rusticana," "Ernani," "Gioconda," "Pagliacci," "Il Barbiere di Siviglia," "Trovatore," "La Navarraise," "La Favorita," "Tosca," "Boheme," "Lucia," "Madame Butterfly," "Mignon," Martha," "Norma," "Otello," "Rigoletto," "Carmen," "Traviata" and "Tales of Hoffmann."

"Aida" the Opening Bill.

Verdi's "Aida" was selected for the opening performance and perhaps a less gorgeous and spectacular opera would have fared much better as an opening attraction for the new and unacquainted forces who have not as yet had ample time in which to become accustomed to each other. As stated in one of the Boston papers, "the performance was well worth the prices charged," and as long as this remains the case the public will assuredly support the plan. Certain ensemble effects in the chorus and even in trios and duets were decidedly bad, but this can easily be remedied and should be attended to immediately. The orchestra, on the other hand, was splendid and save for a lack of numbers in the string section could not be expected to have been any better. Giuseppe Tricario as Rhadames was badly afflicted with a spell of nerves and didn't do any good singing until the Nile scene arrived. Here he made a very good impression, as his voice is naturally of a high register and quite capable of handling the difficult part allotted to him. Blanche Hamilton Fox, a Boston girl, was a very



ALLESANDRO BEVANI.
Artistic director of the Boston Theatre Opera Company.

creditable Amneris and possesses a remarkable mezzo soprano voice equally brilliant in the upper or lower register. She sings with fine distinction of artistic skill and temperamental individuality. Johanna Kristoffy enacted her Aida splendidly and made the hit of the evening. Her voice is richly imbued with many impressive dramatic qualities and she is an artist throughout. Joseph Florian, the basso, as the King, was very effective, and the remaining principals did equally well in their respective parts.

"Carmen" Tuesday Evening.

"Carmen" in Italian can hardly be classed as a treat, yet the performance on Tuesday night was in a great many respects better than the one on the previous evening. Alice Gentle was the winning feature and her Carmen, although lacking individuality, was pleasing to see and listen to. She is abundantly gifted with temperment, and her voice is one worthy of special notice in this company. Umberto Sacchetti, as Don Jose; Pietro Galazzi, as the Toreador and Joseph Florian, as the Captain, appeared to advantage in their parts. Rina de Sales, a young soprano who has never been on the operatic stage before proved to be a pleasant surprise in her Micaela. She is undoubtedly very talented and possesses a voice of fine quality. The chorus ensemble again was off color, and this is so detrimental to a first class performance.

"Lucia," Wednesday Evening.

Donizetti's tuneful music was given on this evening under the baton of Ignacio Castillo, and the effect was delightful. The Lucia of Mariam Ardini was commendable, and although her acting is rather lax, her voice makes up for all other defects. Its volume is surprising and a richness and artistic surety mark its usage throughout. Ramon Blanchart, the baritone, as Henry Ashton, gave an exhibition of some excellent singing. His voice is equal to a wide variety of demands, and he is a fine musician. Attilio di Crescenzo, the Edgardo, should spell his name di Crescendo, considering the wasted amount of vocal energies, which won for him no artistic results whatsoever. Arturo was a nice piece of work on the part of Giuliani, although he is inclined to the fault of exaggeration.

The only other opera to be given this week is "Trovatore" on Saturday evening. This will be reviewed in the next Boston letter.

Symphony Hall Notes.

The record premium paid thus far at the auction sale of this season's symphony concert tickets was $112 for seat A5 in the loft balcony. This, together with the original price of $18 makes a total purchase price of $130. Several other bids exceeding a hundred dollars were received and all in all the public sales this season have been as good as they ever were. On Monday and Tuesday the $18 and $10 seats for the Friday afternoon rehearsals were put up at auction. Thursday and Friday of this week will see all seats for the Saturday evening concerts subjected to the auctioneer's hammer and the public's fancy. This is undoubtedly a wonderful scheme for the management and I can hardly imagine it existing anywhere else, for it represents many years' training of the Boston public.

Dr. Muck, with his wife, is stopping at the Copley-Plaza Hotel awaiting the completion of a few final moving arrangements before taking up residence in the new house bought last spring in Fenway, one of the attractive suburbs of Boston. The Boston Symphony Orchestra conductor does not care to discuss the war situation.

Among the new members of the Boston Symphony Orchestra are two first violins, one viola, one cello, one clarinet, one oboe and a second harp. Ernst Schmidt, one of the new violinists, was formerly concertmaster of the Darmstadt Royal Orchestra. H. A. Sauvelt, the other new violinist, was a former member of the Residenz Orchestra at The Hague. Joseph Malkin, who takes the first desk in the cello section, succeeding Otto Urack, who does not return this season, was for many years first cellist of the Berlin Philharmonic, at one time a member of the Brussels Quartet and also of the Witek Trio in Berlin. The harpist is V. Klicka. a Bohemian. A. Sand, last season's first clarinet at the Charlottenburg Opera, takes Mr. Grisez's place in the Boston Symphony Orchestra. H. Stanislaus, in past years the first oboe with Sir Henry Wood's Orchestra in London, will take the place of Mr. Fosse.

The usual series of eight Thursday night symphony concerts will be given in Cambridge. The soloists will be Florence Hinkle, Pasquale Amato, Harold Bauer, Anton Witek, Edward Morris, Irma Seydel and Ruth Deyo.

The Arthur J. Hubbard Studios.

The Arthur J. Hubbard Studios in Symphony Chambers certainly have success written all over them, and it was only by the greatest good fortune that the new Boston representative of the Musical Courier was able to take advantage of a few minutes between lessons and become personally acquainted with Mr. Hubbard. I went to talk shop, but the genial hospitality and manners of my intended victim led me quite away from the subject. Luckily enough, to, for thus was I better able to obtain a view of the man whose splendid success belongs to one of America's most prominent vocal instructors. I did learn, however, that only a very few more students could be accepted for enrollment on his books, which in itself is noteworthy evidence of the popular demand made for instruction here, especially so when one considers the early stage of the present season.

Mr. Hubbard is not alone in his success achieving methods, for there is Mrs. Hubbard, who so ably assists as accompanist and who, as Mr. Hubbard says, "is just as good a teacher as I am," and then Vincent Hubbard, their son, together with Caroline Hooker, who have studios in the same building and act as assistant teachers. It is needless for the writer to revert to the many past glories which have materialized from Mr. Hubbard's tuition, for they are already well known to the music public, but one can look forward with real expectancy to some of the new talent he will bring out this season, for these young artists seldom fail to make good.

Ethelynde Smith's Engagements.

The snapshot on page 39 of Ethelynde Smith was taken in camp on the shore of Lake Winnepesaukee, N. H., where she spent part of the summer rusticating. Miss Smith's second recital at the Fine Arts Theatre, Chicago, will be given February 19. Other Chicago engagements will be filled the same week and the remaining portion of that month and the first half of March will bring a short Western tour from that center. This popular young singer

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has many engagements throughout the New England States, New York, Pennsylvania and New Jersey, which will include oratorio appearances, recitals and a variety of miscellaneous programs, one comprised of songs by American women composers. This last named program caused quite a bit of favorable comment last season, and I understand various new numbers will be added to it this year.

CONCERT ANNOUNCEMENTS.

Rudolph Ganz, "the pianist with a message," as Charles L. Wagner calls him, will be heard in recital at Jordan Hall, Saturday afternoon, October 17, and will inaugurate Boston's present concert season by that occasion.

Maude Powell, violinist, and Felix Fox, pianist, will participate in a joint concert at the Scollay Square Olympia Theatre on Sunday afternoon, October 25.

RALPH LEWANDO ARRIVES FROM EUROPE.

Another young American violinist whose unplanned arrival in this country has been due to the war situation abroad, is Ralph Lewando, formerly of this city. Mr. Lewando will locate in New York City this season and use that point as the center of his concert and teaching activities. For the past four years he has been in Vienna, studying with Otto Sevcik, the last year of this period being spent as a distinguished member of the famous master school conducted by Sevcik in the Royal Conservatory there. The young artist won distinction on a short concert tour through Austria and certain parts of Germany early this year and should meet with success in this country as soon as he becomes better known.

HARVARD MUSIC SEASON BEGINS.

The music season for the Harvard University got under way last week after two days had been spent in hearing new applicants for respective positions in the Glee Club and the Pierian Sodality, or orchestral organization of the institute. Many new arrivals have been entered for membership and present plans indicate a banner season for the collegian musical activities. According to recent publications here, the Pierian Sodality is considered one of the oldest orchestral organizations in the United States. It originally included the Harvard Glee Club, but in recent years, separated from it and devoted all efforts to the treatment of instrumental playing and the more serious work of advancing the study of music generally in the college. The Pierian Sodality at present maintains a good sized orchestra, which rehearses conscientiously throughout the year and contributes its service to all the big events of the school season, the principal one of these being the annual concert given in the spring, when, as I have heard, a very creditable performance is always offered.

"STAR SPANGLED BANNER."

Monday night's performance at the Boston Theatre was preceded by the "Star Spangled Banner," during which the audience remained standing. A rather impressive and unusual sight to witness at an Italian operatic performance. Mayor Curley and his family also were there, and a few encouraging remarks for the management were forthcoming from His Honor. Congratulations were sent via telegram from Governor Walsh, who was expected to attend in person.

VICTOR WINTON.

Boston Concert Announcements.

Following the precedent of the last two winters, a series of Sunday afternoon concerts will be given in Boston during the coming winter at Symphony Hall, under the management of L. H. Mudgett. These concerts have become an important factor in the musical life of Boston. Given at 3.30 in the afternoon, they form a welcome break in the day, and their uniformly high character, both in respect to artists and programs, has built up for them a splendid public.

The first of these concerts will be given November 1. Two had been scheduled for this month, but one was cancelled and the other postponed. The first was to have been by Emmy Destinn and Dinh Gilly, both of the Metropolitan Opera House, but Mr. Gilly is held in Germany as a prisoner of war and Miss Destinn has announced that she is not coming to America, therefore this concert had to be abandoned. The other concert was to have brought Frieda Hempel, the German soprano, who had such remarkable success in America last year. Miss Hempel, however, is not coming to America as soon as she expected, but she will appear at a Sunday concert later in the season.

The first concert, Sunday afternoon, November 1, will be given by the New York Philharmonic Orchestra, under Josef Stransky, with Efrem Zimbalist, violinist, as soloist. The concert of the Philharmonic Orchestra has become an annual fixture in Boston and always attracts a large audience.

On the following Sunday, November 8, the concert will be given by Olive Fremstad, late of the Metropolitan Opera Company, and Pasquale Amato, the principal Italian baritone of that institution.

Sunday afternoon, November 15, will bring a joint recital by Julia Culp and Olga Samaroff. Mme. Culp in her various Boston appearances, both in recital and with the Boston Symphony Orchestra, has built up a large body of fervent admirers, who will be glad to hear her again. Undoubtedly a very warm welcome will be extended to Mme. Samaroff, who appears in Boston for the first time in several years. Mme. Samaroff, who is now the wife of Leopold Stokowski, conductor of the Philadelphia Orchestra, is returning to public life for the first time since her severe illness several years ago. Boston has always counted her as one of its favorite pianists.

The annual concert for the benefit of the pension fund of the Boston Symphony Orchestra will be given Sunday afternoon, November 22. It is too soon as yet to give any details regarding the program for this concert.

These Sunday concerts will continue well into the spring. Among the concerts which have been arranged are one by John McCormack, the Irish tenor; another by Harold Bauer, the pianist; the annual song recital of Mme. Schumann-Heink; one by Alma Gluck, with an assisting artist, and a violin recital by Fritz Kreisler. Paderewski will appear on a Sunday afternoon, also Elisabeth van Endert, Fricda Hempel, Jacques Thibaud, Ossip Gabrilowitsch, Margarete Matzenauer, Carl Flesch, Elena Gerhardt, while the Handel and Haydn Society will give its usual concerts.

It is hoped that arrangements can be made by which Mme. Sembrich, who is coming to America for a visit, may give one recital in Symphony Hall.

Mr. Mudgett makes preliminary announcement of a list of recitals which will be given during the coming winter



ETHELYNDE SMITH,
Soprano.

under his management in Jordan Hall, Boston. The first will be by Rudolph Ganz, the Swiss pianist, next Saturday afternoon, October 17. Emilio de Gogorza, the baritone, will give a recital Thursday afternoon, November 5. On the following afternoon, Frank Gittelson, the American violinist, will make his first appearance in Boston. Ethel Leginska, a pianist new to Boston, will give a recital Monday afternoon, November 9, and Thursday afternoon, November 12, Albert Spalding, the violinist, will be heard. Ruth Deyo will appear in a piano recital Thursday, November 19. Franklin P. Cannon, a pianist, will give a recital Monday afternoon, November 23, and Paul Draper, tenor, will give a recital on Wednesday afternoon, November 25. Other recitals will be given by Julia Culp, Elena Gerhardt, Josef Lhevinne, Ferruccio Busoni, Jacques Thibaud, Ossip Gabrilowitsch, Arrigo Serato and Carl Friedberg. Among local singers to be heard in recital under Mr. Mudgett's management will be Helen Allen Hunt and Marie Sundelius.

The Flonzaley Quartet will give its usual series of three concerts in Jordan Hall on Thursdays, December 10, January 28 and March 11.

Carl Fiqué's Lecture-Recitals.

Carl Fiqué's second lecture-recital on the works of Richard Strauss drew the usual large Institute audience to the Brooklyn Academy of Music, Tuesday evening, October 6. Mr. Fiqué presented the two symphonic poems, "Thus Spake Zarathustra," and the "Merry Pranks of Till Eulenspiegel."

His discourse on Nietzsche's philosophy was ably delivered, and his piano playing was brilliant and did ample justice to Strauss' difficult score.

October 11 the subject will be "Salome."

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Only of Thee and Me.....May Dearborn Schwab, New York
Send Me a Dream.....Christine Miller, Appleton, Wis.
Send Me a Dream.....Eva Emmet Wycoff, New York

Mrs. H. H. A. Beach

June.....Eva Emmet Wycoff, Hoschton, Ga.
Ah, Love, but a Day!.....John B. Miller, Chicago
Song of Love.....Susan Pilsbury, Franklin, Mass.
Ecstasy.....Edna F. Smith, Philadelphia
The Year's at the Spring.....John W. Nichols, Fredonia, N. Y.
The Year's at the Spring.....E. Gordon Patterson, New York
The Year's at the Spring.....Isabel Richardson, Belding, Mich.

J. W. Bischoff.

The Summer Wind.....Daisy C. Daniels, Syracuse
The Summer Wind.....Leila Auger, Toronto
The Summer Wind.....Lillie Carpenter, Dayton
The Summer Wind.....Mabel Moran, Dayton
The Summer Wind.....Mildred Smith, Walla Walla, Wash.

Gena Branscombe

Hail Ye Tyme of Holiedayes! (Christmas),
David Bispham, Portland, Ore.
Hail Ye Tyme of Holiedayes! (Christmas),
McCall Lanham, New York
A Lovely Maiden Roaming.....Eva Emmet Wycoff, New York
A Lovely Maiden Roaming.....Josephine Knight, Peterboro, N. H.
Dear Little Hut by the Rice Fields,
Josephine Knight, Peterboro, N. H.
I Send My Heart up to Thee.....Morton Adkins, New York
Laughter Wears a Lilied Gown (duet),
Winifred Henderson and Arthur R. Brown, Toronto

G. P. Centanini

O Mariner, Mariner!.....Alice Wheeler, New York

G. W. Chadwick

The Danza.....Mildred Potter, Spartanburg, S. C.
The Danza.....Selma Couch, Sherman, Tex.
Thou Art So Like a Flower.....Grant Kimball, Elgin, Ill.
Allah.....Daisy C. Daniels, Syracuse
Allah.....Mabel Moran, Dayton, Ohio
O Let Night Speak of Me....Theodore Harrison, Hutchinson, Kan.
The Maiden and the Butterfly.....Thomas M. Phillips, New York

H. Clough-Leighter.

After.....Eva Emmet Wycoff, New York
April Blossoms.....Ella Gibbons, Pittsburgh

Mabel W. Daniels

Daybreak.....Mrs. Ross Hall Maynard, Boston
Daybreak.....Ethelyn M. Weare, Auburndale, Mass.
The Lady of Dreams.....Pearl Robertson, Walla Walla, Wash.
The Lady of Dreams.....Miss S. L. Dexter, Auburndale, Mass.
The Fields o' Ballyclare.....Morris Zam, Boston
The Desolate City (baritone and orchestra),
Reinald Werrenrath, Syracuse

Arthur Foote

There's a Ship Lies off Dunvegan.....Christine Miller, Detroit
On the Way to Kew.....Anna Miller Wood-Harvey, Berkeley, Cal.
Love Me if I Live.....Edith Bullard, Cambridge, Mass.
O Swallow, Swallow, Flying South...Esther Davis, Salt Lake City
O Swallow, Swallow, Flying South.....Mary Jordan, New York
Roses in Winter.....Josephine Hewins, Boston
Constancy.....Marie E. Milliette, Berkeley, Cal.

G. A. Grant-Schaefer

The Sea.....Christine Miller, Erie, Pa.
The Sea.....Eva Emmet Wycoff, Hoschton, Ga.
The Eagle.....Josephine Jones, Danville, Ill.
The Eagle.....Heathe Gregory, Aurora, Ill.
Song of Saul.....Charles E. Lutton, Chicago
Song of Saul.....Robert C. Long, Lafayette, Ind.

Bruno Huhn

Unfearing.....Eva Emmet Wycoff, New York
Invictus.....Paul Dufault, Wellington, New Zealand
Invictus.....Ashley Ropps, Perkiomen, Pa.
How Many Thousand Years Ago?
Merle Tillotson-Alcock, London, Eng.
How Many Thousand Years Ago?.....Estelle Hesketh, New York
Proposal.....Fannie R. Brounstein, Syracuse
A Song of Promise.....Thomas M. Phillips, New York

Margaret R. Lang

Day Is Gone.....Lucile White, Rockford, Ill.
Day Is Gone.....Ethelynde Smith, Exeter, N. H.
Arcadie.....Rena Flardo, Auburndale, Mass.
Somewhere.....Ethelynde Smith, Chicago and Exeter, N. H.
An Irish Love Song.....Bertrand Alan Orr, Fargo, N. Dak.
An Irish Love Song.....Mollie B. Wilson, Berlin, Germany
An Irish Mother's Lullaby.....Kathleen Mizell, Columbia, Mo.

John W. Metcalf.

The Cares of Yesterday.....Mabel Moran, Dayton, Ohio
Moon Dreams.....Henry Perry, London, Eng.
The Path of Light.....M. Sophie Ryan, San Jose, Cal.
At Nightfall.....W. G. Hay, Chicago
Sweet Love of Mine.....Beatrice Epstein, St. Louis

Mary Turner Salter

The Sweet o' the Year.....Florence Wells, Sioux City, Ia.
They're Like a Cloud of Butterflies.....Alice Wheeler, New York
Requiem of the Sea.....John Milligan, London, Eng.

Ward-Stephens

The Rose's Cup.....Constance Purdy, Hanover, N. H.
The Rose's Cup.....Arthur J. Burgner, Trenton, N. J.
Summer-time.....Vernon T. Carey, New York
Be Ye in Love with April-tide?.....Lillian Lutzhoff, Chicago
Be Ye in Love with April-tide?.....Irene Trautman, Syracuse
Amid the Roses.....Elsie Nelson, Chicago
Devotion.....Roma D. Hempstead, New York

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Moloney-Holland Recital—Peace Sunday Experiences — Morris Artist-Pupils — Emma Thursby Here—Ziegler Institute Opens—Hassler-Fox—Cornell Pupil—Hassell Conservatory Opens—Florence E. Gale Resumes—May McGibeny Sings Well—Notes.

New York, October 10, 1914.

Geraldine Holland, soprano, artist-pupil of Elizabeth K. Patterson, and Charlotte Moloney, violinist, an artist-pupil of Florence Austin, united in an "Exposition Musicale" at the Country Life permanent exposition, Grand Central Terminal, October 10. A good sized audience listened to a program of seven numbers, all of it, as substantiated below, of standard quality. Miss Moloney's playing is ease itself, and the same may be said of Miss Holland's singing. Both ladies were heartily applauded and frequently recalled. This was the program:

Ave Maria ..... Bach-Gounod
Miss Holland.
Obligato, Miss Moloney.
Prize Song, from Meistersinger ..... Wagner-Wilhelmj
Valse de Concert ..... Musin
Miss Moloney.
Vissi d'arte, from Tosca ..... Puccini
Miss Holland.
Air on the G string ..... Bach
Liebesfreud ..... Kreisler
The Bee ..... Bohm
Miss Moloney.
The Lord Is My Light ..... F. Allitson
Miss Holland.
Hijre Kati (Gypsy air) ..... Hubay
Miss Moloney.
The Raindrop ..... Kursteiner
Morning .....
Miss Holland.

PEACE SUNDAY EXPERIENCES.

"Peace Sunday," by proclamation of President Wilson, October 4, brought several unusual experiences to various organists. One organist, who played the "Marseillaise," "Dic Wacht am Rhein" and "The Star Spangled Banner" as a postlude to the morning service, was subsequently asked by a good British subject, "Why didn't you play 'God Save the King?'" She evidently did not know that this tune is the same as our "America," and had the organist played it, he would have been accused of playing two American national anthems. It is not generally known that "God Save the King" (our "America") was originally German, composed in 1790. It is also the national hymn of Bavaria and Switzerland.

An interesting occurrence came when a patriotic Southern lady made frantic endeavors to get out her hatpins and remove her hat during the playing of the national hymn. She explained that this was the custom in the South.

Another interesting incident occurred when, during Professor Baldwin's performance of Buck's Variations on the "Star Spangled Banner" (some seventeen minutes long) at City College, the audience stood during the entire performance.

MRS. MORRIS' BRILLIANT PUPILS.

Hattie Clapper Morris has a number of pupils who are conspicuous in musical professional circles. Emily Steinbach, soprano, is one of the recent young artists whose unusual voice (with five lessons weekly) is doing wonders. Mrs. Morris states that she has not only voice and personality, but that she is a wonderfully intelligent student, with an unusual memory and an amazing gift for learning.

Harriet Burt is another Morris artist-pupil who started practically without any voice. She was heard singing Nevin's "At Twilight" recently, when the deep pathos of her voice and the beauty of expression combined to make it a noteworthy performance.

Guilia Strakosch is also from the Morris studios. She had engagements to sing the role of Carmen all over Europe, when the present cataclysm struck that portion of the world. Mrs. Morris expects to give several students' musicales this season.

EMMMA THURSBY RETURNS.

Emma Thursby returned to the metropolis and began her studio work on October 8. Many pupils were awaiting her, some from the South and others who have been obliged to return from Europe. Miss Thursby has passed a most delightful summer in this country.

ZIEGLER INSTITUTE OPENS.

There was a large attendance of students and friends at the opening of the Ziegler Institute, October 1, giving evidence of an active season. Anna E. Ziegler, the director and founder, gave the opening address, in which she pointed out the necessity of hard, honest work, and impressed upon the students the importance of discipline.

Mrs. Julian Edwards then told of the importance of learning, to acquire a repertoire, not for the sake of present needs, but to train the brain through memorizing.

Doctor Fitz, of California, professor of science, spoke to the assembly, telling the different characteristics of the voices, followed by his examination, taking measurements of the heads, by which he told temperaments and the qualification of voices; this proved very interesting to all present. In the afternoon classes were opened in voice diagnosis and reading.

The commencement exercises were held at the Institute Wednesday evening, October 7.

FORREST LAMONT IN ITALY.

Alfred Y. Cornell's pupil, Forrest Lamont, the tenor, won much success in Donizetti's opera "Poliuto" during the early summer. This was one of Tamagno's famous roles. Press notices from Rome gave much credit to Mr. Cornell's teaching.

Quoting from a New York paper:

"The Italian public is hard to please," he tells The World correspondent. "I was awfully nervous the first time I went on to sing in 'Trovatore' one Sunday afternoon after only four days to study the part. Roman Sunday afternoon audiences are the most critical of all. But it went well and I had a fine reception. Singing in Italy is a severe task, for you are expected to give two performances on Sundays. I have had to sing in 'Poliuto,' which tires the voice and nerves, one night and in 'Trovatore' the next. But I like the Italian public. It has been very good to me.

"Of course," he added, smiling, "my dream is to get back home and sing in grand opera there."

MAY MCGIBENY SINGS.

May McGibeny, the soprano, at present soloist in an uptown Baptist church, recently sang for a private audience the Bach-Gounod "Ave Maria," and Rachmaninoff's "Frühlingsfluten." The young lady has a very sympathetic, clear and expressive voice, making her equally available for concert and church. Her appearance is much in her favor, and the present writer happens to know that she has both persistence and ambition; these qualities should bring her to the front.

MME. HASSLER-FOX.

Mme. Hassler-Fox, the contralto, appeared as soloist in the popular concert recently, given for the benefit of the Fourth Street Clinic. She sang a group of songs that were enthusiastically received and encored. These were "When the Roses Bloom," Reichardt; "Vergebliches Staendchen," Brahms; and "Morning," Speaks. When recalled, the contralto gave in a delightful manner Thayer's "My Laddie." By request she sang for her second number the Habanera from "Carmen" in English.

Mme. Fox begins here regular concert season on November 4, with a recital in Newark, N. J.

LOUISE VIRGINIA GORSE, A VIRGIL PUPIL.

Louise Virginia Gorse, the well known organist and teacher of Poughkeepsie, N. Y., who was the subject of an illustrated article in the MUSICAL COURIER, of September 30, studied with A. K. Virgil in 1908, and gained a certificate in the Virgil method and is now teaching it. Miss Gorse wishes this fact known.

HASSELL CONSERVATORY OF MUSIC.

Irwin E. Hassell has established a conservatory of music at 853 Marcy avenue, Brooklyn, where all departments of music are taught by eminent teachers. Certificates are given to students, and diplomas awarded to those completing the full course. October 10 there was an entertainment at the conservatory, consisting of a lecture by J. van Broekhouen, with vocal numbers sung by Marguerite Rockhill, and violin numbers played by Max Jacobs.

FLORENCE E. GALE RESUMES INSTRUCTION.

Florence E. Gale, whose prolonged illness at the end of last winter caused her temporary withdrawal from musical activity, has completely recovered and is again teaching the piano and allied musical subjects at her studio, 151 West Seventieth street. Miss Gale's various appearances with the Kneisel Quartet, and her position as a teacher and exponent of the Leschetizky method, places her among the leaders in New York City.

NOTES.

Laura Sedgwick Collins' clever composition, "Hail, Gentle Peace," was sung on Peace Sunday at the West End Presbyterian Church (Hawley), Marble Collegiate Church (Percy), the Broadway Tabernacle (Gale), and the Central Baptist Church (Riesberg). The work is very melodious, with an imposing climax.

Henrietta A. Cammeyer, pupil and former assistant to Dr. Mason, has opened her studios for piano and harmony instruction at Steinway Hall, and The Rutland, 256 West Fifty-seventh street. Among her patrons are the following well known musical authorities: Dr. Holbrook Curtis, Oscar Saenger, Harry Rowe Shelley, W. B. Tallman, etc.

Mme. Bell-Ranske says the New Assembly season will be of exceptional interest this year. Concerts will begin in November and will occur regularly at the Hotel Plaza. This year a number of music loving amateurs have guaranteed the expenses.

Prof. Samuel A. Baldwin continues his public organ recitals at City College on Wednesdays and Sundays at 4 o'clock. Among the Americans represented on his program of October 11 were Rogers, Diggle, MacDowell and Buck.

Albertus Shelley Hiester, director of music at San Marcos Baptist Academy, Texas, planned to make a "concert auto trip" last summer. He writes: "One week before the close of the academy it began to rain and did not stop for seven weeks. Bridges were washed away and three weeks after the flood you could neither drive nor walk to Austin or San Antonio. We were mad enough over the dam(p) weather, as I had dates booked all the way to New York and return." Next time he will travel by rail.

At the Central Baptist Church, Ninety-third street and Amsterdam avenue, the pastor, Rev. Frank M. Goodchild, D. D., is giving a series of Sunday event "Lantern Lectures," covering what he saw on his recent trip around the world. Large audiences listen to his interesting talks, and admire the many beautiful stereopticon pictures. Japan, China, the Philippines, Burmah, India, all these are on the current schedule, and for each evening appropriate music has been selected. The new soprano of this church is Beth Ordeman, formerly of Baltimore, Md.

Hamish Mackay announces a song recital at Aeolian Hall, on the evening of November 5. This young Scotch baritone is a pupil of Dr. Henschel and has planned a very original program. He will sing one of Fay Foster's songs, and will attire himself in full Jacobite Highland costume for the final group.

Edith White Griffing, accompanist, who has appeared with success at Aeolian Hall, announces her return to the city, where she will resume work at her studio, 264 West Fifty-seventh street.

Arthur D. Woodruff, conductor and vocal teacher, will conduct the concert given by the combined Orpheus Society of Philadelphia and the New York University Glee Club early next year. Further details of this concert will be announced in due time.

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FOURTH SYMPHONY, IN C. Full orchestral score. By J. Guy Ropartz.

This beautifully engraved score fills 107 pages, and it makes a volume which is an ornament to any musical library. No more could have been done by the publishers to make the work appeal to the eye. Of course, whatever attraction the opus may possess for the ear is a matter that concerns the composer alone. The symphony is written for the modern full orchestra without any special or unusual instruments. Two flutes, two oboes, two clarinets, bass clarinet, two bassoons, four horns, two trumpets, three tenor trombones, bass trombone, tympani, harp, first and second violins, violas, cellos and basses are the instrumental forces required for the performance of the work. It is possible that the bass tuba may be substituted for the bass trombone occasionally. But in every other respect the orchestration is normal. In structure this symphony departs from the classical in that the entire work is continuous from beginning to end without a break. There are numerous changes of key and modifications of tempo, however, and there is no likelihood of the work becoming monotonous.

It is modern in the extreme, so far as its harmonies and thematic material are concerned, but the composer has managed to express all he has to say without making undue demands on the technical skill of the executants. There is considerable contrapuntal complexity in places, yet none of the parts is difficult.

This symphony is also published for piano, four hands, with the parts for first and second performer printed in score form and not on opposite pages. By this means each performer can follow intelligently the part writing and grasp the whole. The instrumentation of the orchestral score is indicated by means of the names of the various instruments printed over the passages in the piano version.

"WOODLAND SKETCHES." Six easy pieces for the piano. By F. Flaxington Harker.

This album of "Woodland Sketches" is No. 317 of the Boston Music Company's edition, and it is published in the same superb style as the other numbers of this edition. The pieces, which may be had separately if desired, are called: "The Old Mill Wheel," "In the Swing," "The Woodpecker," "The Fairies' Dance," "Mountain Sprites," "The Hunter's Horn." They are all carefully fingered and edited.

"SPICCATO AND STACCATO." Daily violin exercises. By N. G. Dulow.

This album of seventeen pages is No. 83 of the Boston Music Company's edition. These twenty-six studies are without accompaniment. They consist of scale passages and arpeggios for the most part, with full directions for the management of the bow.

"THE TWO ANGELS." Symphonic ballad for chorus of men's voices, with orchestra or piano accompaniment. By W. F. Harling.

This short choral work of forty-two pages has a very elaborate and modern accompaniment of considerable difficulty. Four part harmony for the voices is the rule, with an occasional page in which the tenors are divided into three parts and the basses into four.

John Greenleaf Whittier is the author of the beautiful poem which has served as an inspiration to the composer.

"WEEPING PIERROT AND LAUGHING PIERROT." A comedy with music, with a French text by Edmond Rostand, an English translation by Amy Lowell, and music by Jean Hubert.

The original accompaniment is for orchestra, but the vocal score, as published by the Boston Music Company, has a piano accompaniment. The work is soon to be performed in Boston by eminent artists, when its musical merits will be revealed more practically than by any verbal description we might make. It is only right, however, that we mention the beauty of the edition, which the Boston Music Company has prepared for the American public. More than a word of praise is due Amy Lowell for her careful and poetic translation of Rostand's French poem and for its adaptation to music which had already been composed. For the performance of this work at educational institutions or clubs of young ladies the parts of the two Pierrots may be sung by a soprano and a mezzo-soprano. The piano accompaniment is not difficult and is effectively transcribed from the orchestral score. It will be found entirely satisfactory whenever the orchestra is not available.

"CHORAL TRANSCRIPTIONS." By Louis Victor Saar. Published by the Boston Music Company.

For women's voices: "Faithfu' Johnie," by Beethoven; "The Bridegroom," "When Love Hath Entangled," "Love Will Find the Way," by Johannes Brahms; "Solvejg's Cradle Song," by Edvard Grieg; "Cradle Song," "To Sylvia," by Schubert; "By Moonlight," "The Lotus Flower," by Schumann; a cycle of six Swedish songs; "Agnus Dei," by Georges Bizet.

These are all most effectively arranged by a master of the art.

Two short songs: "Lilacs," "A Child's Song," by Marshall Kernochan. These are pleasing trifles of two pages each, daintily written by a man of fine feeling. The composer has given a pronounced artistic unity of each of these songs by a judicious employment of certain rhythmical and melodic phrases in the accompaniments.

Three songs: "Morning Song," "Across the Fields," "Nightfall," by Horatio Parker. These are quite simple, direct and well written works which will give singers no great trouble to learn.

Eleven songs: "Youth," "Far Away," "Mother," "Love's Sweet Sorrow," "The Answer," "Songs of the Forest," "Spring," "Clouds of the Autumn Night," "My Jack," "Good Advice," "John, I Must Go," with English and German texts, the music composed by Heinrich van Eyken.

Two songs: "The Caterpillar," "The Gift of the Gods," with English and French texts, the music composed by I. Albeniz.

Eleven compositions for piano: "Berceuse," "Caprice," "Forget-me-nots," "In Springtime," "Intermezzo," "In the Starlight," "Mélodie," "Scène de Ballet," "Told at Twilight," "Valse," "Yesterdays," composed by Charles Huerter. These are salon pieces of the best class, full of fancy, melodious, of no great emotional depth, and not difficult.

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Albert Spalding's New York Concert.

After winning extraordinary triumphs in Europe, Albert Spalding, the American violin virtuoso, will effect his re-



SPALDING'S RESIDENCE IN FLORENCE, ITALY.

entree before a New York audience, in Carnegie Hall, Thursday afternoon, October 29. This will be Mr. Spalding's first recital in the metropolis in two seasons. Since his last appearance here he has made two tours of the con-



Photo by Mat ene, Chicago.
ALBERT SPALDING.

tinent of Europe, one of Egypt and three tournees in Scandinavia. He was recalled last year to give a second series of concerts in Norway and Sweden. During these tours Mr. Spalding, assisted by Andre Benoist, pianist, gave ninety-one concerts. His bookings included England, France, Northern Germany, Holland, Denmark, Norway, Sweden, Finland, Italy, Russia, and a course of recitals in Alexandria and Cairo.

One of the accompanying pictures shows the Spalding residence in Florence, Italy (14 Lung Arno Americus Vespucci); the violinist and his family are alighting from their automobiles, after a trip through the Apennine Mountains. The other photograph shows the violinist in a characteristic pose.

During his absence from his native land Mr. Spalding has written a number of new compositions, including a violin concerto (one movement) and a prelude and fugue for piano.

JERSEY CITY TO HAVE MUSICIANS' CLUB.

Jersey City, N. J., October 2, 1914.

The day professional musicians in Jersey City, pioneers in the cause, have worked for, is beginning to dawn. Paterson, Trenton and Newark has each its Musicians' Club. The time is propitious; there is no reason why Jersey City should not have a like association. To this end a preliminary meeting was held at the residence of James P. Dunn, September 28. It was decided to enlarge the scope of the movement, ask Hoboken and Bayonne to come in with Jersey City, and form an association representative of Hudson County. Enthusiasm marked the gathering and each one present pledged himself or herself to interest three or more persons in the society. Temporary officers were appointed as follows: James P. Dunn, chairman; Henrietta Foster-Wescott, secretary. "The society has as its object," to quote from the circular letter, "first, the promotion of a better mutual acquaintance among the musical people of our city; second, the improvement in musical conditions in the city which such a society could accomplish, and, above all, an organization which by its unity could claim for the musical profession the recognition to which it is justly entitled and which would serve as an agency to bring about any changes, betterments in musical conditions, etc., which the membership might think proper." The next meeting to organize further will be held at the residence of Mrs. Daniel H. Bender, 116 Fairview avenue, this city.

A TALENTED JERSEY CITY SOPRANO.

Jane Mae Hanks, soprano at the First Congregational Church and general favorite with Jersey City audiences, has a voice of good quality. She holds a diploma from the Institute of Musical Art, New York, having stood first in a class of eighty-five pupils in the vocal department and having completed the four years' course in three years, and was selected to sing the solo in Schubert's "Serenade" on the program of the graduation exercises last June. Miss Hanks has temperament to a marked degree and is a hard working student; she is continuing her vocal studies under her former instructress, Mme. Niessen-Stone, who has returned to America.

JESSIE BRUCE LOCKHART.

DETROIT TUESDAY MUSICALE SEASON.

Detroit, Mich., October 6, 1914.

Entering its twenty-ninth year of activity, the Tuesday Musicale has planned an interesting season. Since its inception as a small club organized by a coterie of society girls interested in music, it has grown until its active membership averages over one hundred and fifty members annually, three-fourths of whom are professional women musicians. In addition to its active membership, it has a large student and an associate body. Throughout its history it has been a pioneer in many a field of musical endeavor, and some of the leading musical artists of the world have made their initial appearance under its auspices, and it has always been recognized as a potent factor in the development of the musical life of the city.

Its ten morning concerts are in charge of a most capable committee with Mrs. M. D. Bentley, chairman; among other things there is planned a program of the works of Detroit composers, of whom there are a number whose compositions merit serious hearing. There will be two evening concerts, the first to be given in November by the Trio de Lutiece, the second in January by Mrs. H. H. A. Beach. In addition to its own work, it generously supports other musical organizations, being one of the guarantors of the Orchestral Association and one of the founders of the Detroit Orchestra.

Change in Philharmonic Course.

Manager James E. DeVoe announces that the first concert of the Philharmonic Course will be given by Pasquale Amato and Anna Case, instead of by Emmy Destinn and Dihn Gilly as first advertised. The date of the concert is October 24.

Orpheus Club Plans.

The Orpheus Club, Charles Frederic Morse, director, will give two concerts to its sustaining members this season. Florence Hinkle, soprano, will be the soloist at the first concert in November. The club will fill a number of out-of-town engagements during the season.

Institute of Musical Art Holds Reception.

Thursday afternoon and evening, October 1, the Detroit Institute of Musical Art, the latest accession to Detroit's schools, opened its doors to the public in two delightful receptions. Everything was in gala attire and everyone in festival mood, and the various teachers, most of whom are well known in Detroit, received congratulations from friends and fellow teachers. One of the handsome floral tributes was from the Orpheus Club to its director, Charles Frederic Morse. Guy Bevier Williams, head of the piano department; William Howland, head of the vocal department, and Charles Frederic Morse, head of the organ department, are the directors of the school.

Jennie M. Stoddard.

SAN DIEGO EVENTS.

San Diego, Cal., September 28, 1914.

The executive committee of the Amphion Club made the final arrangements Tuesday evening with L. E. Behymer, of Los Angeles, for the artist course to be presented here during the coming season. The club will present seven events, as follows:

October 14—Schoenfeld, harpsichord; Russing, soprano. In costume recital at Wednesday Clubhouse.
November 13—Marcella Craft, leading soprano of the Royal Opera, Munich.
November 27—Evan Williams, tenor.
January 29—Efrem Zimbalist, Russian violinist.
February 12—Josef Lhevinne, Russian pianist.
March 24—Zoellner String Quartet.
April 5—Julia Culp, Dutch contralto.

These artists, with the exception of Schoenfeld and Bussing, will appear at the Spreckels Theatre. The Schoenfeld-Bussing affair will act as the opening event of this club, which will be October 14 at the Wednesday Club house. All the local events, namely, those in which the local artists are taking place, will naturally be held in this same clubhouse, which is most attractive and capable of holding about five hundred people.

The first artists' event of the San Diego Club takes place on Tuesday, and will be one of unusual interest to the members and invited guests, as Claude K. Webster will appear in piano recital of selections from Beethoven, Pugno, Tschaikowsky, Sibelius, Friml, and those of his own composition.

Willibald Lehmann is congratulating himself upon the rapid progress shown by the People's Chorus, and a large number of the professional singers have joined this organization. Mr. Lehmann announced to the chorus the decision of the board of directors to indorse the plans of the director for the performance of Haydn's "Creation," and to authorize him to engage the services of the Popular Symphony Orchestra of fifty performers, and the best soloists obtainable. The announcement was received with great enthusiasm. Although a definite date for the performance has not as yet been set, it will in all probability be given the latter part of December.

Roscoe B. Shyrock reports a good attendance of old members and many new ones at the San Diego Choral Union rehearsals. B.

Century Sunday Night Concert.

On Sunday evening, October 11, the second concert was given at the Century Opera House, New York, before a large and appreciative audience. Helen Stanley sang an aria from "L'Enfant Prodigue" with great charm and excellent interpretation, displaying her exceptional vocal attainments, and she was forced to give two encores.

Thomas Chalmers was heard in "Dio Possente," from "Faust," his magnificent baritone voice and excellent diction being greatly enjoyed. Another favorite with the audiences at the Century is Orville Harrold, and his singing of "Ridi Pagliaccio," from "Pagliacci," was listened to with delight.

Other singers on the program were Hardy Williamson, in "Spirito Gentil," from "La Favorita"; Augusta Lenska, in "Autumn" (Franz); Elizabeth Campbell, in "Mon Cœur s'ouvre a ta Voix," from "Samson and Delilah," and Alfred Kaufman, in the "Catalogue" aria, from "Don Giovanni."

Hugo Riesenfeld gave as a violin solo the "Prize Song," from "Die Meistersinger." The orchestral numbers included overture to "Sakuntala" (Goldmark), "Variations" (Ochs), "Roses From the South" (Johann Strauss), and closed with Schubert's "Military March." The conductors were Josef Pasternack and Hugo Riesenfeld.

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MUSICAL COURIER

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BERLIN ALMOST NORMAL IN MUSICAL MATTERS.

Concert Rush Shows Signs of Assuming Large Proportions—Two Opera Houses Open and a New Orchestra Formed—Russian Musicians Retained—How Critics Should Listen to Music.

Berlin, September 26, 1914.

Whereas it was thought when the war broke out that there would be no concert season at all in Berlin, it now is evident that we are to have a busy and very interesting succession of tonal events.

As I mentioned last week, the Nikisch Philharmonic Concerts are to be resumed, the oratorio performances of the Philharmonic and the Singakademie Choirs are also to begin as usual, and the Philharmonic Pops will occur three times a week all winter as in ordinary times.

During the last week it has been decided that the following series of concerts also will begin as usual: The series of so-called Elite Concerts, under the management of the Konzertdirektion Sachs, four in number; the chamber music evenings of the Willy Hess Quartet, also four in number; they will occur on October 22, December 10, January 21 and March 18; the interesting and instructive cycle of concerts for the people which have been given for years on Sunday afternoons in the Schiller Theatre under the direction of Florian Zajic, the violinist; the Klingler Quartet series of six chamber music concerts at the Singakademie. This organization has for several years past had the largest public patronage of any of the many string quartets of Berlin.

This makes eight important series of concerts that are already announced. Others no doubt will follow later.

Red Cross and Other Charity Concerts.

A large number of important Red Cross concerts have been given, and more are announced for the near future. Much is being done in the musical circles to relieve the suffering among the working classes, particularly among those families of which the heads have been called to the front. The greatest artists gladly offer their services free of charge for concerts of this nature. Next Thursday, Frieda Hempel and Franz von Vecsey will be heard in the large hall of the Philharmonie in a concert given with the assistance of the Philharmonie Orchestra for charitable purposes. This evening several of the leading soloists of the Royal Opera, assisted by Heinrich Grünfeld and Hermann Sudermann, will give a concert at the Singakademie for the benefit of the Volksküche. This Volksküche (kitchen for the masses) feeds several thousands of the poor daily at ten pfennigs (2¼ cents) a head.

There has been a large demand for tickets for the second Red Cross concert to be given jointly by Julia Culp and Ludwig Wüllner at Beethoven Hall tomorrow evening.

Berlin's New Orchestra.

The many string and wind instrument players who now are without occupation in Berlin have banded together and formed a new orchestra, which is to be called "Die Freie Orchestra Vereinigung. This new orchestra will give a series of concerts during the winter for the benefit of indigent musicians. The first will occur on September 28 at the Philharmonie under the leadership of Oskar Fried. Among the violins of the new orchestra are many well known soloists and teachers of Berlin. The first cellist is Anton Hekking. A different conductor will lead each concert, but in each case it will be a man of national reputation.

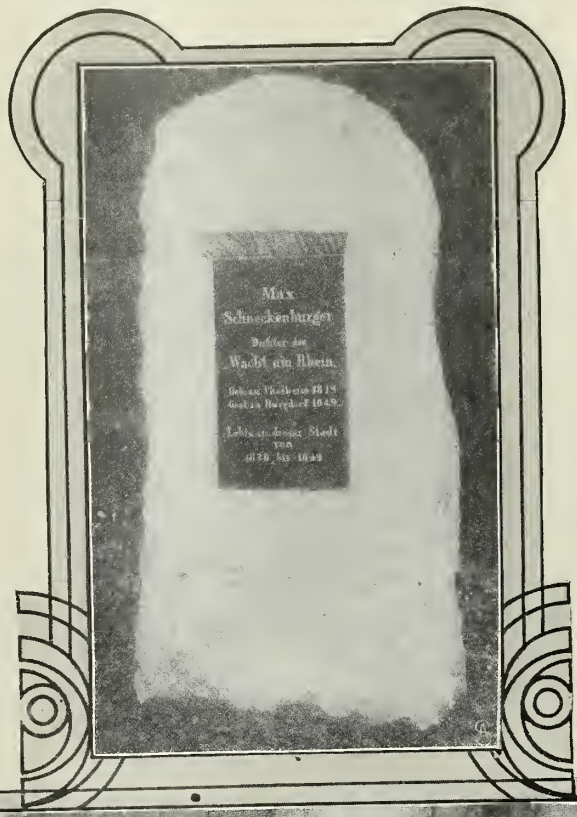
Singers Active.

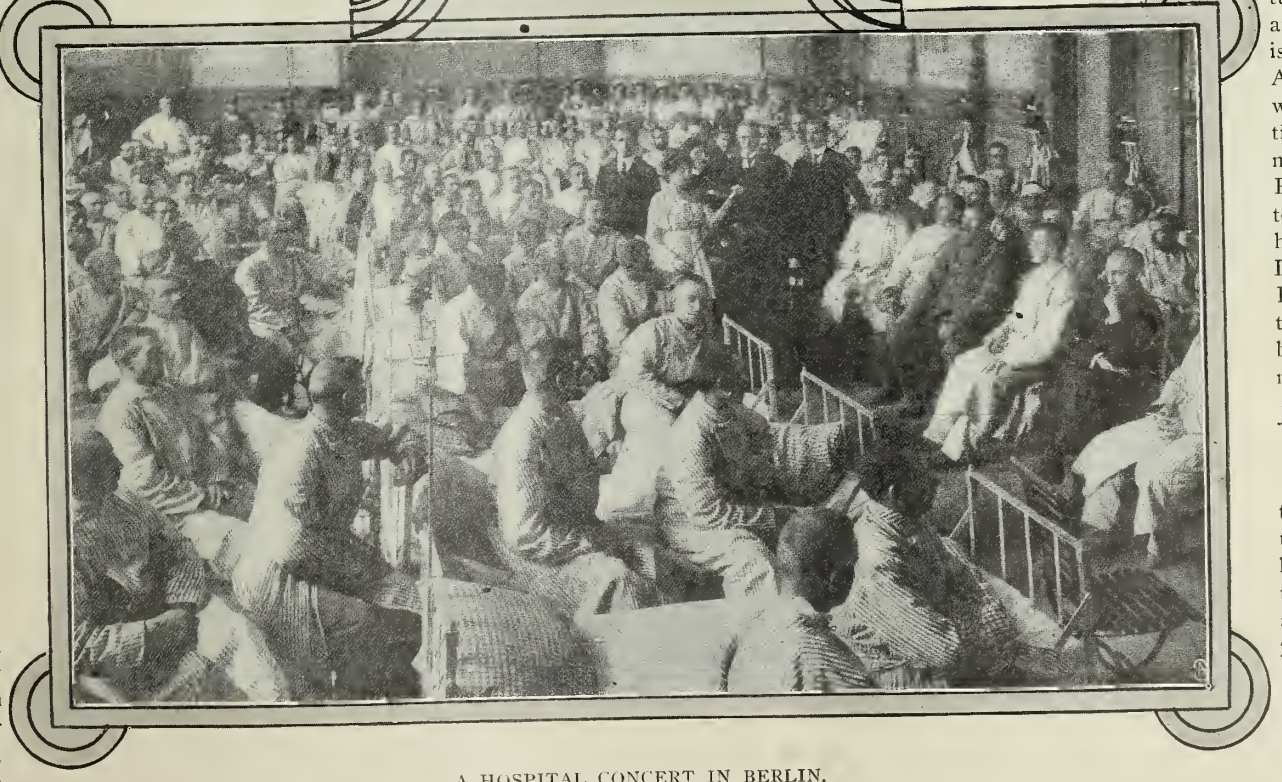
An interesting event is announced for October 19, when a big symphony concert will be given by the Philharmonie Orchestra under the baton of Fritz Steinbach, with Lilli Lehmann as soloist. The proceeds are to be turned over to the municipality of Berlin to be distributed among the poor.

The Berlin Vocal Quartet, of which the members are Jeannette Grumbacher, Therese Schnabel, Paul Reimers, and Artur van Eweyk will give a concert October 17. The organization, which is a great favorite in this city, will have the assistance of Artur Schnabel (piano). Since the tenor, Paul Reimers, is a prisoner in London, a substitute has been found in Georg Walter.

THE GRAVESTONE OF MAX SCHNECKENBURGER, THE AUTHOR OF THE POEM TO "DIE WACHT AM RHEIN."

He lies in the old village cemetery of Burgdorf, near Berne, in Switzerland, where he ran an iron foundry. The famous poem was written in 1840, when France threatened the left bank of the Rhine. During the war of '70-'71 it became a national patriotic song.





A HOSPITAL CONCERT IN BERLIN.

Laura Helbling, the well known violinist, playing for the wounded soldiers.

Open Air Music.

A stirring musical event took place on Sunday, September 20, at noon, when a Berlin male choir, the Saengerbund, 600 strong, gave an open air concert at the Königsplatz in front of the Bismarck monument. Long before the appointed hour thousands of people had assembled, and this immense audience listened with rapt attention to the singing of this admirable chorus. The program opened with the ancient Netherlands' prayer of thanksgiving, which was recently heard by the Liedertafel in the Philharmonie. Then followed "Die Wacht am Rhein," "Deutschland, Deutschland über alles" and other patriotic songs. In the closing number, the German national hymn, the entire audience joined.

A New Tenor Makes Debut.

Last evening a new tenor, Lorenz Hofer by name, made a successful debut at the Charlottenburg Opera as Pedro in "Tiefland." The young singer has a fresh sympathetic voice, his top notes in particular being brilliant. He also is a good actor. His success was well deserved.

Russians in Opera Here.

The trouble with the Russian members of the Charlottenburg Opera has been adjusted. Director Hartmann has decided to retain Heinz Arensen, tenor; the brothers Waghalter, conductor and concertmaster, and Lang, clarinettist, all Russian subjects. The public repeatedly has protested against their appearance, but Director Hartmann declares that all four artists had taken steps to become naturalized just before the outbreak of the war. So he does not feel justified in discharging them. They are not, strictly speaking, Russians, for the Waghalters are Poles from from Warsaw, and Arensen and Lang are from Riga in the Baltic Provinces, and are really of German extraction.

Director Hartmann's attitude is a laudable one, for in art matters breadth of view is preferable to chauvinism. A line has to be drawn somewhere, of course, in war times, particularly in government positions. For instance, Press, a Russian, and Marteau, a Frenchman, could not have been retained at the Dresden Royal Opera and the Berlin High School respectively, as that would have been an affront to the German nation.

Jadlowker at the Royal Opera.

Jadlowker, the favorite tenor of the Royal Opera, although a Russian subject, has not been discharged by the management, but his salary has been reduced from 75,000 marks to 12,000 marks. Jadlowker also is from Riga in the Baltic Provinces. He is a favorite of the Kaiser, but the monarch is, of course, at the army headquarters now. Although the season began three weeks ago at the Royal Opera, Jadlowker has not yet sung.

Frieda Hempel's Charity.

Frieda Hempel has been singing at the Royal Opera with her accustomed great success. She appeared in her old favorite roles like Rosina in the "Barber of Seville," Violetta in "Traviata," etc., and always drew a full house.

although normal prices prevail when she appears, the artist has generously turned over all of her fees received at the Royal Opera to the Red Cross and other charitable institutions.

THE BERLIN THEATRES.

Dramatic art also is coming in for its share of attention and patronage. The following theatres of this city have reopened for the season: Deutsches Theatre, Kammerspiele, Lessingtheatre, Komödienhaus, Residenz-Theatre, Lustspielhaus, Schiller-Theatre in East Berlin, Schillertheatre in Berlin West (Charlottenburg), Theatre an der Weidendammer Brücke, Theatre des Westens, Friedrich-Wilhelm-Städtsches Theatre, Casino-Theatre, Apollo-Theatre, Gebrüder-Herrnfeld-Theatre, Luisen-Theatre and Theatre Follies Caprices. The attendance at the sixteen theatres, considering the times, is very satisfactory.

LISTENING TO MUSIC.

An article which appeared in the Scientific American on the manner in which the general public listens to music has been widely quoted in the German press. A professor of psychology, who has made a thorough study of acoustics, gave a special concert of classical music, in which all sorts of instruments were played, before an invited audience of 300 persons, representing every grade of society and every degree of education. After the concert the professor requested the listeners to write down their impressions of the music. More than fifty per cent. of the 300 persons could not find anything to say; that is, they had no impressions at all.

The investigator came to the conclusion that listening to music intelligently is a rare capacity. He decided that even music critics were often much at fault in this respect, and that routine rather aggravates than diminishes their natural deficiency.

The learned professor does not touch at all one interesting point in connection with that subject, a point which I consider of the utmost importance, and my observations are based on many years' experience as a music critic here. I refer to concentrated attention in listening to music. I am convinced that the lack of concentration was the reason why more than fifty per cent. of those 300 auditors had no impressions of the music. In reality they were not listening at all, but were allowing their thoughts to wander. I maintain that more than fifty per cent. of any miscellaneous audience at a concert allow their minds to wander from one subject to another while listening to music. It is such an easy habit to form and such a difficult one to break. For most people music affords an agreeable background for mind wandering. This is particularly true of the musically undeveloped. Mind wandering is the most pernicious of all mental habits, but listening to music with great concentration and intelligently is one of the quickest and shortest ways to cure it.

ARTHUR M. ABELL.

"MADAME BUTTERFLY" AT THE CENTURY.

Puccini's Opera Well Performed by an Excellent Cast.

"Madame Butterfly" was given its first performance of the season on Tuesday evening, October 13, before one of the largest audiences that has filled the Century Opera House, New York, this season. The performance was in almost every particular superior to those given of the same work last year. Madame Butterfly was sung by Helen Stanley and is particularly well suited to this attractive and talented artist. The soft and luscious quality of Miss Stanley's voice brought out to its full intensity the pathos of the story of poor little Cho-Cho-San, and she played the role with a quietness which showed her thorough comprehension of the meaning of the authors and of the Japanese character.

Kathleen Howard repeated her excellent performance of last season in the role of Suzuki, and brought out all of Suzuki's rare devotion to her mistress in a touching way. Orville Harrold sang the part of Pinkerton with brilliancy and passion.

Praise is due Thomas Chalmers for his splendid interpretation of the role of Sharpless, the big hearted American consul. This is a role which very few artists are able to do with even a semblance of verity. Mr. Chalmers, however, not only looks the role, but he evidently also feels the part deeply. The music gives him no opportunity to display his fine vocal qualities.

George Everett did a good piece of work as the Commissioner, and Louis D'Angelo was excellent as Prince Yamadori. The same may be said of Mr. Kaufman as the Bonze.

The orchestral part was well played as far as sonority and solidity of tone are concerned, but Agide Jacchia, who conducted, hastened the tempi in many places so as to destroy the perfection of the ensemble. This was notably the case in Cho-Cho-San's aria, "One Fine Day," in which Miss Stanley was hopelessly handicapped by the haste of the conductor, and in the flower duet, where the same blemish was noticeable, although not to so great an extent.

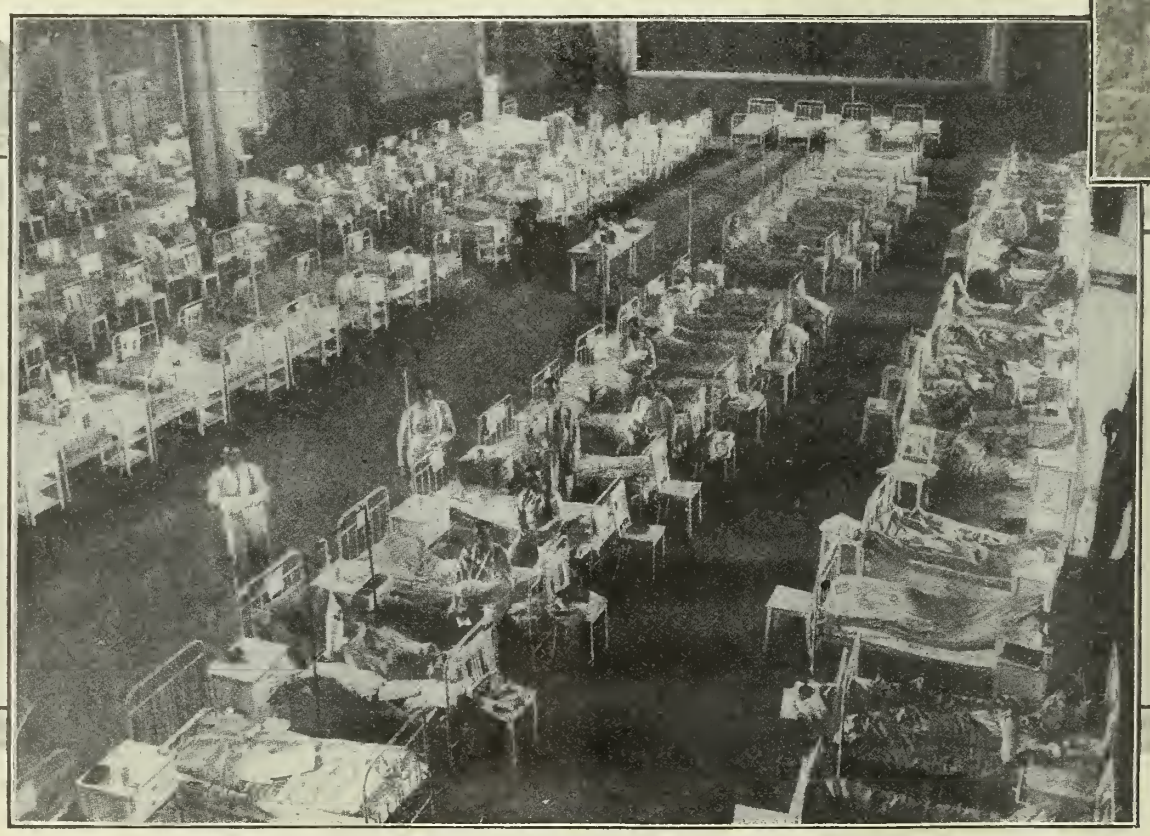
Nicosia Will Coach for Opera.

Carlo Nicosia has opened a studio at 5 West Sixty-fifth street, New York, where he will coach pupils in opera. Mr. Nicosia's long experience renders him well fitted for this particular work. He was conductor for a number of years with the Aborn Opera Company, before the Aborns took charge of the Century Opera Company. Afterward he was conductor with Hammerstein during the period of his opera giving in New York, and then at the opening of the Century Opera House Mr. Nicosia was one of the conductors who did the greatest amount of work during the whole of the first season.

Mr. Nicosia has also an adequate knowledge of French, English and Italian, and coaches in all three languages with equal facility. It is rumored that a new opera company is being started, which will be largely backed financially by wealthy citizens of this city, of which Mr. Nicosia will have charge.

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THE BERLIN FRIEDRICHSHAIN CONCERT HALL FITTED UP AS AN EMERGENCY HOSPITAL FOR WOUNDED SOLDIERS.

This hall has a seating capacity of 2,400, and it is here that the Summer Philharmonic Popular Concerts are given.

John McCormack's Programs.

John McCormack, the Irish tenor, who arrived in America October 16 will open his season at Fort Wayne, Ind., Monday, October 26.

He is to present some beautiful programs this year, covering a wide range of composers—German, Russian, Austrian, Norwegian, Finnish, Italian, French and American. He is going to sing his German lieder in English, as he has had very beautiful and singable translations made.

Mr. McCormack's manager, Charles L. Wagner, remarked recently: "We are looking forward to a tremendous season; every mail brings new offers. I have just arranged to play McCormack at the Auditorium, Chicago, Sunday afternoon, December 6, under the auspices of Wessels & Voegelli."

On another page of this issue of the MUSICAL COURIER will be found an interesting interview with the noted tenor.

Constance Purdy Contralto

Personal Representative: MABEL HAMMOND - - - 400 Riverside Drive, New York, Phone: 4043 Morningside

Helene Maigille Achievements.

The music room of the Helene Maigille American School of Bel Canto recently witnessed many pleasant reunions of old pupils, together with a remarkable list of new students anxious to pursue vocal instruction under the guidance of this eminent teacher of the great school of Italian bel canto. Helene Maigille may be justly proud of her achievement in establishing a school of singing which not alone has won such immediate recognition, but which lives up to the traditions of Italian bel canto, unchanged by any new ideas of present day theorists.

It is not to be wondered at that Mme. Maigille has been obliged to remove to still more commodious quarters, and she is now established and hard at work at her new residence studio, 134 West Eighty-second street, New York, where the fall term has opened delightfully under successful auspices, and where is happily combined her school and residence, for with Mme. Maigille there lives her beautiful and venerable mother, Harriet Hubbard Wakeman Carter. It is not at all difficult to understand why Mme. Maigille is so rarely met outside her home, when one beholds her mother, a remarkably cultured woman of nearly eighty-two summers, with the light of eternal youth in her eyes and radiant expression.

Students may indeed deem themselves fortunate to be under the beneficent influence of such women, who are by birth, education and nature so artistic and cultivated. The future, as well as the present, can only give added luster to the career of Helene Maigille, who spoke truly when she said: "I place my mother above every earthly consideration, and what I am I owe to her in every particular. I had no ambition to achieve, but she helped me to achieve it, and now that the way seems at last to have lost the thorns and disillusions so abundant in professional life, I verily believe that the roses sprang that she might cull each one as a tribute to her own dear self; and she deserves them, every one."

Under such influences, sincere as well as aristocratic, pupils are bound to excel in the great art of bel canto, taught with fidelity and unerring skill by this exponent of the old Italian school of vocal training, a school which formed the voices of Grace George, Mrs. Archibald White



HELENE MAIGILLE.

(Olive Celeste Moore), Stanton Eliott, George Stuart Christie, Sabery d'Orsell, Frank H. Leonard and many others who owe to her training the success which came to them through the teaching of this conscientious woman and distinguished teacher.

Elizabeth Pillow Oliver in New York.

Elizabeth Pillow Oliver, the soprano and vocal teacher, a pupil of the late Frank King Clark, of Berlin, and also of Pauline Viardot, of Paris, has opened her studio at 837 Carnegie Hall, New York. Mrs. Oliver has received a cordial welcome into the music life of the metropolis, and New York adds another voice teacher of tested ability to its ranks.

As a singer and vocal teacher in Chicago, Mrs. Oliver proved her excellent work by her large and enthusiastic following, and she met with this same success in Oklahoma City, where she located in 1911 because of the delightful climate. Although she was leaving a studio class of more than forty pupils there, Mrs. Oliver realized the necessity of locating in New York, because of the great musical advantages for her daughter, Gladys Marie Oliver, whom she prepared for professional work.

Many of Mrs. Oliver's former pupils are making great sacrifices in order to continue their studies with her, having come considerable distances from the West and South. Several already have begun their work, the most talented of whom are Alice Marlatt (El Reno, Okla.), Hulda Fredricks (Oklahoma City), Kathleen Black (Gainesville, Ga.), H. W. Beddoe (Oklahoma City).

One unusual rule of Mrs. Oliver's studio is that she requires personal reference from each student before he or she becomes part of her studio life. This gives her an exclusive following.

Maude Klotz, the Sailor.

Summer time pleasures seem over for most musicians. There are still a few, however, who are taking advantage of these pleasant days.

Maude Klotz was "snapped" recently while sailing off Staten Island in her big sloop yacht White Wing. It is



MAUDE KLOTZ ON HER YACHT, THE "WHITE WING," SAILING IN NEW YORK BAY.

evident that this soprano does not like the passing of summer days.

Schoettle to Conduct Des Moines Orchestra.

Gustav Schoettle is the new conductor of the Des Moines (Ia.) Orchestra.

Twenty popular Sunday afternoon concerts will be given during this season. The organization will be augmented to symphonic proportions next season and besides the popular concerts will give a series of regular symphonic concerts.

Mr. Schoettle was obliged to resign his position as director of the School of Music of the State University of Iowa, in order to devote his full time to the interests of the orchestra.

Olive E. Atwood Opens Season.

Olive E. Atwood opened her studio on September 15 with a gratifyingly large enrollment of pupils. Mrs. Atwood has been able to demonstrate to the piano students under her care that she is an earnest and able teacher. Aside from teaching her regular classes, Mrs. Atwood will continue as a preparatory teacher for Fannie Bloomfield Zeisler.

Russia, it is reported, will bar Wagner operas. Germany will now have a chance to retaliate by barring the Russian ballet.—New York World.

Richardson to Manage De Pasqua li

Bernice de Pasquali, the coloratura soprano of the Metropolitan Opera Company, has placed herself under the exclusive management of G. Dexter Richardson, and in the spring will make an extensive concert tour in addition to filling a number of festival engagements in the near future.

Her first New York recital will be at Aeolian Hall, and during the winter months she will appear in concert, when her operatic engagements permit.

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HUGE AUDIENCES ATTEND LONDON BALLAD CONCERTS.

Music Goes on Uninterruptedly in the English Capital—Landon Ronald's Conducting—His Excellent Orchestra—Godowsky Repeatedly Urged by the Vienna Meisterschule to Return There—He Will Sail for America October 24.

London, October 7, 1914.

The London winter musical season may be said really to have begun with the first ballad concerts last Saturday afternoon, followed the next day by the first Sunday afternoon concerts. On Saturday the firm of Boosey & Co., inaugurated their forty-ninth consecutive season of ballad concerts at the Royal Albert Hall. There were all the usual features: a dozen different vocalists and an instrumentalist (Fred Squires, who took the place of Jacques Thibaud at short notice), the interminable program of English ballads new and old, most of them pretty bad, and the huge audience amounting—on a good afternoon—to as many as seven or eight thousand, though I should say there were "only" some four to five thousand there last Saturday, the war undoubtedly accounting for the falling off in attendance.

The principal soloist of the afternoon was the young American soprano, Felice Lyne, who began with a number from Rossini's "Barber of Seville" and later sang two new ballads. She was in fine voice, in full command of all her technical proficiency, and she was received with great favor by the audience, an encore being imperatively demanded at each appearance.

Albert Hall Concert.

On Sunday afternoon in the same hall, there took place the first concert of the tenth season of Sunday afternoon concerts at the Albert Hall. There are seats for some ten thousand people in this huge structure, and there were perhaps seven thousand there last Sunday, including a very large crowd in the upper gallery, where seats are free. The acoustic excellence of this hall depends very largely on where one is situated. At the Albert Hall I had a place directly opposite the platform in the center of the amphitheatre, and there was a detestable echo which caused one to hear every chord on the piano as if struck double, though the singers' voices carried well. On Sunday, however, in one of the big omnibus boxes right over the stage the acoustics were excellent.

The New Symphony Orchestra.

The orchestra was the New Symphony Orchestra (concertmaster, John Saunders), under the direction of its regular conductor, Landon Ronald. Frankly I was very much impressed with Mr. Ronald's ability as a conductor. He has force and exact rhythm and at the same time the elasticity which, combined with a thorough understanding of the musical contents of the works which he conducts, produced splendid effects from his orchestra. I had often heard it stated that the big British orchestras are fully equal to the continental orchestras and, frankly, I had not believed it, but the New Symphony Orchestra taught me my mistake. Strings, wind and brass were alike first-class in every respect, and the orchestra, which is made up entirely of native born British players, can afford comparison with any orchestra which I ever have heard on the continent, even with the Vienna Philharmonic, which has been my ideal of what an orchestra should be.

The program was rather peculiar, as Sunday afternoon programs are apt to be. The orchestra started with the national anthem of all the five allies and then came Edward German's "Welsh Rhapsody," a work dating from 1904 and made up of four movements founded on some of the splendid Welsh folk melodies. I found the first three movements very fine, both in material, handling and orchestration, especially the andante on a melody called "David of the White Rock," but the finale "Alla Marcia," with the splendid melody of the "Men of Harlech" march, failed to work up to as overwhelming a climax as one expected and in this way rather marred the effect of the whole work. The second group of orchestral numbers consisted of a charming praeludium by Järnefeldt, a sentimental "Valse Triste," by Sibelius, and an extremely jolly "Shepherds Hey," a most virile old English dance splendidly orchestrated by Percy Granger. The last orchestra number was the "Pomp and Circumstance" march No. 2 in D, by Elgar, in which there appeared to be a tremendous lot of circumstance and very little pomp, though the melody of the trio, which, in the form of "Land of Hope and Glory," is one of the most popular patriotic songs of this country, is a whistling success, almost equal to that piece which first won immortal fame for Sir Edward, "Salute d'Amour."

The soloists were Katharine Goodson, pianist, and Kirkby Lunn, contralto. Miss Goodson played the Grieg concerto very effectively, her brilliant execution of the third movement, with its splendid dash and go being specially fine, and winning for her, as usual, a number of most enthusiastic recalls from her audience. The huge Albert Hall is no place to play the music of Chopin on the piano alone, but Miss Goodson chose her two numbers, the etude No. 7 in C minor, and the A flat polonaise, to give opportunity for as big effects as possible, and succeeded very well by the breadth of her playing in making one forget the disparity in size between the hall and the instrument.

Anybody who has sung "My Heart at Thy Sweet Voice," from Saint-Saëns' "Samson and Delilah," as often as Mme. Kirkby Lunn has, should not make the rhythmical mistakes in it that she did on Sunday.

Chappell's Ballad Concerts.

The series of ballad concerts directed by Messrs. Chappell and Company, also began last Saturday afternoon at the Queen's Hall, and Sir Henry Wood's series of Sunday afternoon concerts at the same hall began on Sunday, though as I was at the concerts noticed above, I was unable to attend the others.

Gilbert and Sullivan Revival.

In the week previous to the opening of the ballad concert and Sunday afternoon season, about all the music which we had in town, except the "Proms," was the d'Oyly Carte Opera Company playing the Gilbert and Sullivan repertoire at the Coronet Theatre. I went to two or three performances to hear the charming music once more, and particularly to see how the company compared with our American road companies, for this d'Oyly Carte company is a really national institution which has been in existence for years, gives a short season in London every year, plays through the provinces, and goes to the provincial towns in Australia and Africa as well, and possibly even to Canada, though I am not sure of that. The men of the company are excellent; Fred Billington, for instance, who is now, I am informed, some sixty years old, and is one of the original Savoyards, and such artists as Leister Tonks, Allan Morris, George Sinclair and particularly Henry Lytton, are not to be exceeded in their singing and acting of these well known roles, all of which have now in their way come to have nearly as many traditions as those of the Bayreuth master. Dewey Gibson, too, is a young tenor who has a voice and ability to use it, which I have not heard exceeded on the English stage either in grand or light opera.

But the women are very bad, particularly, and most unfortunately, the leading soprano and the leading alto. It goes without saying that the operas were splendidly done as far as the ensemble is concerned. The orchestra played well, and it was not the fault of the players that the musical director neglected to bring out a great many of the nice bits of rhythmical and instrumental details, which are such important features of Arthur Sullivan's scores. I do not think England quite realizes to this day what a thoroughly genial and inspired composer it had in this man Sullivan. I cannot think of the name of any English composer of the present day who is equal to him in real ability.

Godowsky's Plans.

Leopold Godowsky, the eminent pianist, is still here with his family, owing to the fact that three of the steamers on which he has had accommodations have been taken over for military purposes, but he now plans to get away for New York on October 24 by way of Montreal on the steamer Laurentic. There was an impromptu musicale at Mr. Godowsky's hotel last Saturday afternoon, in which he played through and explained his splendid sonata for the benefit of the small company of musical friends, including the pianists, Archy Rosenthal and Benno Moisiewitch. What was my surprise to find an old acquaintance from Vienna, Daisy Kennedy, the Australian violinist (a former pupil of Sevcik, whose work has often been mentioned in these columns) in this little party, and to learn that she is no longer Miss Kennedy, but Mrs. Moisiewitch.

By the way, Godowsky tells me that the Vienna Academy has started its season, that the Piano Meisterschule had fourteen pupils waiting, and that the management had repeatedly telegraphed him to come back and take up his position, to which he replied that he would await the course of events and return by January 1 if possible. Of course it would have been utter foolishness of him to have gone to Vienna, even if it were possible, where he would be cut off perhaps for months from any communication with his wife and family whom he would not think of taking with him to a city so uncomfortably situated as Vienna is at the present moment.

Kurt Schindler Held.

Here is some news of Kurt Schindler, which perhaps may not have reached the many friends of the director of the Schola Cantorum of New York. He is at present in Berlin doing nothing, but not allowed to leave by the military authorities as, though he never served in the German army, he is likely to be called up with the final reserves. The worst part of the news which comes to me is that he has been obliged to sacrifice the famous long black shining locks in favor of the latest pattern of military hair cut—the veritable Samson shorn of his strength! Mr. Schindler has, however, nobody to blame for the predicament in which he finds himself but himself. He was safe in London up to the last days of July, but on the rumor of excitement to come, he immediately left for Berlin to see the fun—of which it is feared he is seeing more than he counted on.

A Paris Visit.

Your London correspondent hopes to leave for Paris tomorrow morning, and to send next week the promised letter on musical conditions—or rather the lack of them—there at the present moment.

H. O. Osgood.

Educational Chamber Music Society Concert.

The first concert of the Educational Chamber Music Society, New York, was given in the Straus Auditorium of the Educational Alliance, on October 18. This is a philanthropic musical endeavor, the admission to these concerts being only 10 cents. The program was as follows: String quartet, op. 51, E flat, Dvorák; piano trio, No. 3 G major, Haydn; string quartet, Gliere.

Oscar Gareissen Lectures.

On the first and third Saturdays in November, Oscar Gareissen, the vocal authority, will give two lectures at his studio, 64 East Thirty-fourth street, New York.

Mr. Gareissen has selected as subject for his first lecture on Saturday, November 7, at 11 a. m., "What Breath?" and on November 21 his subject will be "What is Voice?"

Mabel Riegelman in Operetta.

Andreas Dippel announces that Mabel Riegelman, who for the last four years has been singing for the Chicago Opera Company, has been engaged by the Dippel Opera Comique Company for "The Lilac Domino," the French operetta which will have its American première at the Forty-fourth Street Theatre on Wednesday, October 28.

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MINNEAPOLIS CLUB OPENS AUSPICIOUS SEASON.

Original Prize Compositions Heard at First Meeting—Northwestern Conservatory Notes.

Minneapolis, Minn., October 16, 1914.

The first great social musical event of this season was the president's reception of the Thursday Musical Club, held in the Hotel Radisson, Thursday afternoon, October 1. In the receiving line were Anne Hughes, president; Mrs. C. W. Gardner, vice president, and the other officers, including Belle Baezell, Edwina Wainman, Mrs. J. R. Martin and Mrs. R. G. Smith. Three former presidents helped to entertain; they were Mrs. Harry W. Jones, Annette B. Muckey and Mrs. A. M. Fryberger. The house committee assisted also, and elaborate refreshments were served by members of the student section. Music was furnished by members of the string section of the club under the direction of Ruth Anderson, chairman of the string section. Helen Crittenden, an active member of the club, played piano numbers, and Tillie Gordon played drums.

Two noted musicians were guests, Esther Osborn, prima donna of the Swedish Grand Opera Company and the Royal Opera in Hamburg, and Beatrice Gjertsen, prima donna of the Dresden Royal Opera. Both singers are spending this year with their parents in this city.

More than 600 guests attended the reception. The secretary of the society tells me that the war does not seem to affect the membership of the club, which numbers this season so far close on to 1,200. This is its twenty-third season. Last year a prize was offered for original compositions.

The first bimonthly program of the season was given in the First Baptist Church on the afternoon of October 8, when prize compositions were heard. Guests were allowed and the church was filled to overflowing. The program was made up of numbers composed by local women. The first was a trio composed by Lillian Nippert and was gracefully played by Miss Nippert (violin), Meta Fust Willoughby (piano) and Cora E. Richard (organ). This number won Miss Nippert the prize for concerted form. Mabel B. Smith played a group of dainty numbers for the piano, by Mrs. Bernard Rosenquist; "Sundown," by Helen Hopekirk, and "Elfin Dance," by Joyce H. Hetley. The rondo and "Elfin Dance," pleasing and quaint compositions, were prize winners.

The opening allegro of Mrs. H. H. A. Beach's piano and violin op. 34 was played by Marion Baernstein and Mrs. Willoughby. A group of songs for middle voice was sung by Mrs. John Robert Stites—"A Memory," by Edna Rosalind Park; "A Lovely Maiden Roaming," by Gena Branscomb; "A Little Lane" and "Only of Thee and Me," by Marion Bauer. Another group for high voice was beautifully sung by Martha Cook, whose high notes rang clear and true. She sang "Dawn in the Desert" and "Night in the Desert," by Gertrude Ross; "When Lovers Dance Upon the Green," Mary Turner Salter; "Ah, Love! But a Day," Mrs. H. H. A. Beach, and "Day," by Jessie Hall Phillips. Mrs. James Bliss and Ruby Stone were the song accompanists.

The closing number of this very interesting program was a composition by a man and played by a man, R. Buchanan-Morton, a Scotch organist and composer, who has lately come in our midst. This number consisted of some very fine variations on a theme by T. Tertius Noble.

Gentlemen who are professional musicians will be admitted to all biweekly meetings upon presentation of their professional cards.

Notes.

Beatrice Gjertsen, prima donna, of Weimar, will give a recital at the First Baptist Church November 10.

The Arpi Swedish Male Chorus announces the engagement of the Boston soprano, Marie Sundelius, for its concert, to be given at the Auditorium, November 5.

The Chamber Music Society will give its first concert November 17. The Flonzaley Quartet will provide the second number of the series January 12, and the last in the year will be given by the Minneapolis String Quartet, consisting of these players from the Minneapolis Symphony Orchestra: Richard Czerwonky, first violin; Franz Dicks, second violin; Karl Scheurer, viola, and Cornelius van Vliet, cellist.

Northwestern Conservatory Notes.

Duchess Goodenough, a graduate of the artist course of the piano department, who went to Berlin in June, 1913, to study with Josef Lhevinne, arrived in New York September 30. Miss Goodenough has been appointed as assistant in the piano department of the Women's College, Nevada, Mo.

Lillian Riske, 1914 graduate of the piano department and department of public school music, visited the conservatory last week. Miss Riske has opened a private studio in Doland, S. Dak., where she has a large class.

Robert Fullerton, head of the conservatory voice department, is devoting two half days a week to the voice department of Stanley Hall. Mr. Fullerton has organized a Stanley chorus made up of students in the high school and college departments. Later, he will organize a glee club.

Pupils in the voice, the piano, and the expression departments were presented in recital in Conservatory Hall on Wednesday afternoon in the following program: "Aubade Printaniers" (Lacombe), Margaret Longyear; "I Hear a Thrush at Eve" (Cadman), Mabel Sibley; "Butterfly" (Grieg), Leah Marshall; a child study, "The Lie" (Donnelly), Carrie Rolph; "Slumber Song" (Heller), Alice Ferm; "Click o' the Latch" (Parks), Ethel Martyn; "Idyll" (MacDowell), Vienna Larson; reading, "A Morning's Mail," Harry Holbrook; "Dance of the Doll" (Poldini), Joyce Dorsey; an Indian love lyric, "Till I Wake" (Finden), Alma Johnson; mazurka (Chopin), Lily Kingstedt; prelude (MacDowell), Beth Lawrence.

The most important event of the coming week at the conservatory is the recital to be given by Josephine Retz-Garns, associate professor of the conservatory school of expression. Mrs. Garns is well known as a reader and teacher throughout the West, having made several recital tours from 1905 to 1908. Since 1908 she has been instructor in the school of expression at Lawrence University, which position she resigned to accept the appointment at the conservatory. Mrs. Garns will be assisted by John Beck, pianist.

Franklin W. Krieger, director of the conservatory [illegible] department, is to appear with several other artist [illegible] private musicale October 21, at the home of Ella Richards, on Dayton avenue, St. Paul. The musicale is announced as a Brahms evening.

The regular faculty hour on October 10 was devoted to a lecture-recital by Margaret Daugherty, head of the conservatory normal department. Miss Daugherty illustrated her lecture by the following numbers: "Moonlight" sonata, three movements (Beethoven); impromptu, F major, and ballade, A flat (Chopin); barcarolle, A minor, and "Caprice Espagnole" (Moszkowski).

Under the able direction of Mrs. Leslie Hall Pinney, the conservatory dancing school expects a busy season.

Ethel Alexander, pianist, and Gladys Conrad, violinist, appeared in a concert at Stillwater last Monday evening, under the auspices of the Woman's Reading Club.

The vesper service at Stanley Hall, October 4, was in charge of Miss Holbrook, dean of the conservatory. The program consisted chiefly of music, the artist being Nanny Tait, contralto. Miss Tait is a graduate of the Royal Academy of London. Since her graduation she has been instructor in a prominent London private school for girls. Miss Tait's accompaniments were ably played by Martianne Towler, former student of the conservatory.

Ruth Anderson.

Behymer is Optimistic.

L. E. Behymer, the Los Angeles manager, who has been instrumental in taking to the West and Southwest many of the leading artists who have come to America in recent years, writes to the Musical Courier in a most optimistic vein concerning the present season. Mr. Behymer, as has already been announced in these columns, spent a good part of his summer in the East and in traveling through the Middle West and Northwest, looking over the situation. He writes: "I found on coming West that practically all of our fences had fallen down during the summer, but have been getting out, and today I think we have more business on our books than ever before." And he adds: "After I counted up the gross business, I found that I am even ahead of previous years, and that a good many more artists will be heard on the Pacific Coast this year than heretofore. . . . A number of the clubs who have been in the habit of taking very cheap artists are attempting one or two of the medium priced ones this year, in addition to their more reasonable priced people, which means a greater radiation of concert work throughout the West." And further on in the same letter, he says: "We are selling more fruit, grain and vegetables than ever before, and when we look over the bank clearings, they are on the increase; building permits increasing, mortgages being cancelled."

It will be recalled that Mr. Behymer has just taken over the management of the new Trinity Auditorium Building, in Los Angeles, which has one of the finest and largest auditoriums in the West, as well as several smaller auditoriums, banquet halls, rehearsal rooms, etc. A list of the Behymer Philharmonic Course for this season shows twenty-seven star events, in which some of the greatest names known to musical art appear.

Willy Burmester's Great Art

What the papers of Leipzig, Berlin and Dresden say:

With Burmester everything down to the slightest detail sounded full of life and soul, rose up into a swell, died away like a fleeting breath, and on the lower strings a wealth of song so beautiful that I can think of no violinist whose tone resembles to so great and overwhelming a degree the human voice itself.—*Leipziger Abendzeitung.*

Willy Burmester is one of the most noticeable, if not the most striking figure among violinists—a virtuoso in the word's highest perfection, musician of comprehensive importance, he possesses in both these qualities a unique personal charm that bases above all in an astonishing energy and highest concentration.—*Neuste Nachrichten, Berlin.*

Beethoven's C minor sonata and the rarely heard composition by Mozart were rendered with such dignity and purity that the evening was immediately stamped as a most superior happening.—*Berliner Tageblatt.*

Willy Burmester, who gave six concerts to sold-out houses, undoubtedly has scored the greatest success of the season. This violinist belongs to the most unique figures in the history of his art. Magnificent, unerring technic, a superb, warm, commanding tone are his; everything he rendered was stamped by a master's mind.—*Allgemeine Musik-Zeitung.*

If his Paganini evening gave us an opportunity of admiring his eminent technic, then this time he showed himself a truly great, indisputable *artist.* A violinist capable of rendering the adagio in Spohr's seventh violin concerto with so singing a tone, so touching an expression, so simply and yet deeply, undoubtedly is one of the elect. We do not know any living violinist whom we could put on an equal footing with Herr Burmester after this magnificent performance.—*Dresdener Zeitung.*

Philharmonic Data.

To enjoy the advantages of subscription rates for the New York Philharmonic concerts, it is not necessary to secure tickets for the entire season with its forty concerts in Carnegie Hall. There are three separate series, twelve on Thursday evenings, sixteen on Friday afternoons, and twelve on Sunday afternoons, and the concerts of each series are distributed regularly through the whole season. Soloists appear in each series, and the subscription rates are as low as in Berlin or any other foreign capital—a balcony seat for a series of twelve concerts may be had for four dollars and a half, or thirty-seven and a half cents for each concert. The subscription sale already has opened at the box office, and the demand is greater than ever before. The opening concert of the season will be given on Thursday evening, October 29. The entire receipts of this concert will be turned over to the American Red Cross Society.

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A. A. Van De Mark's Yearly Star Course Book.

A. A. van de Mark, the Lockport (N. Y.) Star Course manager, who has for several years brought to that city such a galaxy of brilliant musical stars that his concerts have aroused attention and interest, is now at work collecting material for the next issue of his yearly Star Course Book, which will appear next March. The book Mr. van de Mark issues each year is handsome in typography and contains such interesting and valuable matter that it is really a souvenir volume, especially for music lovers.

Especially readable is the section devoted to the era in music, which extends back almost fifty years, and illustrated with photographs of the artists who appeared at that time. Adelina and Carlotta Patti, Parepa Rosa, Ole Bull, Adelaide Phillips, Emma Abbott, Clara Louise Kellogg, Gottschalk and Minnie Hauk are among the number. Clara Louise Kellogg was the last star to appear there until forty years later, when Mme. Schumann-Heink opened the new era in music in Lockport under Mr. van de Mark's direction. Very interesting is a caricature of himself as Julien, made especially for Mr. van de Mark's book by Enrico Caruso; also the article on the industrial status of Lockport written by one of its prominent residents, the list of box holders and full course subscribers, nearly a thousand in number, and a poem on music by Mrs. Spalding Evans, of Lockport, furnish much of local color. Ella Wheeler Wilcox has contributed a poem on music, and there are special contributions by Dr. Vogt, of the Toronto Mendelssohn Choir; Edward Bok, of the Ladies' Home Journal; Booker T. Washington, and others. A new feature of Mr. van de Mark's book this year is the introduction of a musicians' directory, which will include the names of noted artists. A two page memoriam will be devoted to Lillian Nordica, who sang almost her last concert in America in Lockport under Mr. van de Mark's direction. The last letter, according to Mr. van de Mark, Mme. Nordica ever wrote to a local concert manager was to him, thanking him for her wonderful reception in that city.

A portion of the book that will be of interest to opera singers and opera students alike, and which shows Mr. van de Mark's alertness in creating enthusiasm for his concerts, is the prize page. Partial verses have been selected from twenty-two well known operas and $100 in gold will be given in four prizes to those who can give the names of the opera, the composer and the characters who sing the part.

Marcella Craft's Program.

Marcella Craft has engaged Uda Waldrop as accompanist for her California recital tour. Miss Craft has arranged the following unusual program for her Los Angeles and San Francisco concerts:

OLD ITALIAN SONGS.

O del mio dolce ardor.....Gluck
Se florindo e fedele.....Scarlatti
Violette.....Scarlatti
Caro mio ben (arranged by Papini).....Giordano

AMERICAN SONGS.

Exultation.....Mrs. H. H. A. Beach
Song of Love.....Mrs. H. H. A. Beach

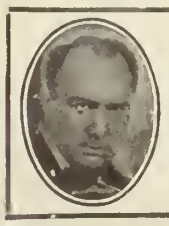
GERMAN LIEDER.

Du meines Herzens Krönelein.....Richard Strauss
Schlagende Herzen.....Richard Strauss
Frieden.....Pfitzner
Liebesfeier.....Weingartner
Susanne's Song (from The Secret of Suzanne).....Wolf-Ferrari
Smoking Song (from The Secret of Suzanne).....Wolf-Ferrari
A ancora un passo (from Madame Butterfly).....Puccini
Un bel di vedremo (from Madame Butterfly).....Puccini
Tua madre (from Madame Butterfly).....Puccini
Piccolo iddio (from Madame Butterfly).....Puccini

Christine Miller Is Lauded Again.

Appreciative comment of a concert given by Christine Miller, America's contralto, at the Ashtabula, Ohio, City Hall, on February 24, 1914, are herewith attached:

When the ensemble of a singer, even to the design and colors of her costume, gives the impression she wishes to convey, and it is the expression of frank truth, understanding and progressive modernism, there is bound to be appreciation even from a critical audience, and as Christine Miller, of Pittsburgh, in the opening engagement of the artists' course, appeared to the large number of musical people and students who heard her at the City Hall last evening she felt an answering chord of sympathy and appreciation of her art which expressed itself in repeated applause. It grew warmer till the climax was reached and an ovation tendered the charming woman after the recital. Miss Miller has a gloriously beautiful contralto voice and uses it equally well with simplicity or dramatic fervor.—Ashtabula, Ohio, Wednesday Evening, February 25, 1914.


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Morgan Kingston's Popularity Increases.

That Morgan Kingston, the tenor at the Century Opera House, New York, is coming more and more into his rightful own this season, his second at the popular grand opera house, is already an established fact. His splendid voice has materially brightened and grown much larger, and above all, his acting has now become a real part of his art. Appended are a few of the press criticisms concerning the tenor's Don Jose in "Carmen," during the opening week at the Century:

Mr. Kingston sang with greater freedom and flexibility, as well as with more reserve, and his stage presence was conspicuously easier. His work was the individual feature of the evening.—New York Times.

Morgan Kingston, who was the Don Jose, sang with much fervor. His style of singing has improved over summer and his voice has lost none of its natural beautiful quality. After the flower song he was applauded heartily.—New York Herald.

Morgan Kingston sang Don Jose with the quality and charm of voice that impressed us at his first appearance last season, and he acted with far greater freedom.—New York Evening World.

As Don Jose, Mr. Kingston was happily cast. His voice was in splendid condition and he sang with style and feeling. As an actor Mr. Kingston shows vast improvement. He was natural and convincing, his scenes were forceful and telling in effect.—New York Journal of Commerce.

Morgan Kingston, who sang Don Jose, sang with much fervor and received a much merited reception after his singing of the flower song.—Brooklyn Times.

Morgan Kingston as Don Jose sang with greater freedom than last year and showed more flexibility. His voice is well suited to the role.—Brooklyn Eagle.

Morgan Kingston's Don Jose showed a vast improvement over anything that he did last year. He not only sang better than ever before, but acted with intelligence and ease.—New York Evening Mail. (Advertisement.)

Alma Gluck in Lynchburg.

Lynchburg, Va., October 11, 1914.

Few singers of national reputation, who have appeared before Lynchburg audiences in recital during the past few years, have ever been received with more warmth and genuine cordiality than Alma Gluck when she returned to the Academy of Music last night, and afforded her admirers another opportunity to pass upon the quality of her lovely voice. Her popularity in Lynchburg was eloquently attested by the capacity house which greeted her, and her art, charming personality and unaffected stage presence won many friends who had not heard her before.

Her appearance in Lynchburg was due to Emma Adams, of this city, who has been successful in bringing a number of America's distinguished artists here for recitals, and the demand for seats was so great that some of the singer's admirers paid men to stand in line in front of the theatre all night in order that they might be assured of securing choice seats for the recital, three days before the event went down in the musical history of Lynchburg. Mme. Gluck sang in seven different languages and the magnetic influence of her superb voice, together with her equally superb interpretative versatility combined to convince her hearers of her high standing in the musical world. JULIAN T. BABER.

Albert Spalding Bookings.

Albert Spalding will go West immediately after Christmas for a tour on the Pacific Coast. The American violinist has four appearances with the San Francisco Symphony Orchestra, Henry K. Hadley, conductor, the first concert taking place on January 8, 1915. A series of recitals are being booked in Southern California, including Los Angeles, Pasadena, San Diego and Riverside, after which the artist tours the "Golden State." This will be Spalding's first professional tour in the Far West.

Spalding's New York recital will be given in Carnegie Hall, Thursday afternoon, October 29. André Benoist is to be the assisting pianist.

Julia Culp Appearances.

Julia Culp will arrive in America on the steamship Noordam, November 3, and will open her season in New York with the New York Philharmonic Society November 12 and 13.

Her first New York recital will be given in Carnegie Hall on December 10.

Mme. Hudson-Alexander's Recital.

Caroline Hudson-Alexander, well known as an oratorio and concert singer, will give a recital in Aeolian Hall, New York, Thursday evening, October 29. The soprano will offer a program in four parts, including Old Airs and Songs, German classics, modern French songs, and modern songs in English.

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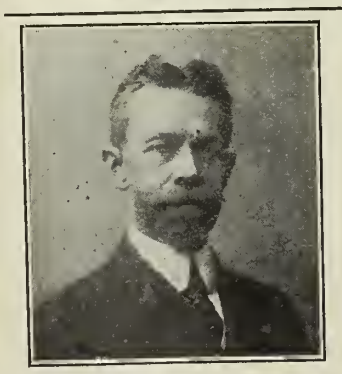
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CHICAGO MUSIC SEASON HAS A BUSY BEGINNING.

An Overplus of Sunday Concerts—Symphony Season Started—Cash Prize Offered for Dance Music—Concert Reviews and General Mention of the Week.

Chicago, Ill., October 17, 1914.

Sunday concerts in Chicago are too numerous. This coming Sunday four concerts are to take place downtown, while at least three or four will be harbored in halls outside of the loop district. In the downtown theatres, the Apollo Musical Club will present at the Auditorium Edward Elgar's "Caractacus"; at the Illinois Theatre, F. Wight Neumann will present Johanna Gadski; at Orchestra Hall Harold Bauer will give a piano recital under the management of Wessells & Voegeli; at the Fine Arts Theatre the Metropolitan Artists' Course, which is managed by Ernest Briggs, will present Virginia Thomson, contralto, and George Riecks, pianist. Reviews of these various events will appear later on in these columns. In the meanwhile, it is to be hoped that managers will not crowd the Sundays, but, instead, spread the musical happenings over other days in the week.

Jenny Dufau Opens Recital Season.

At the Illinois Theatre last Sunday afternoon, October 1, Jenny Dufau, prima donna coloratura soprano of the Chicago Grand Opera Company, opened the musical season with a very interesting song recital. Miss Dufau's program was well balanced and contained several novelties. It began with "Quel rusceletto," by Paradies, and was followed by three songs by Wolf-Ferrari, "Un verde practicello," "Io del saluti ve ne mando mille" and "E tanto c'e pericol cl'io ti lasci." These songs were new to Chicagoans and proved quite effective. In her second group the recitalist was heard in the "Bell Song" from "Lakme"—a number in which she had been heard previously with the Chicago Opera Company, and in which she scored her customary success. The German group comprised four numbers by Wolf, viz., "Nixe Binsefuss," "Auch kleine Dinge," "Das Verlassene Magdelein" and "Elfenlied." The French group consisted of Dalcroze's "L'Oiseau bleu," Debussy's "Beau soir," Grieg's "Chanson de Solvejg's" and Vidal's "Printemps nouveau." The fifth group was American and included Foote's "Irish Folksong," Ronald's "Take, O Take" and "The Pretty Creature," by Stephen Storage. The program was concluded with the rendition of the aria, "La Perle du Bresil," with flute obligato.

Miss Dufau, so the program stated, was compelled to appear in her Alsatian Sunday costume, due to her baggage containing her concert wardrobe being astray somewhere in Europe. Our colleagues on the daily press took opportunity to write at length about the hair ornament, shoes and concert garments worn by the recitalist, but as the Musical Courier is devoted to music and pays but little attention to fashion or press agents' tricks, it might be said right here that, although Miss Dufau may have lost her wardrobe in Europe, yet she came back to America in better voice than ever. She sang gloriously and scored a huge and well deserved success. Her diction in the French, German and Italian numbers was excellent, and, though calling herself a coloratura soprano, she sang some selections which do not call for coloratura work and created in them an especially good impression through a beautiful legato seldom noticeable among coloratura sopranos.

Miss Dufau's voice has, during the summer, taken on some volume, her medium is rounder, yet her high notes are as limpid as ever and she reached the top region as easily as of yore. Her technic is such as to permit her to negotiate certain difficult vocal gymnastics, which please the public and dilettante alike. After each group the recitalist was recalled to the stage and asked for encores, which were graciously added to the original program. As a matter of record, it might be stated that Miss Dufau's friends showed their appreciation not only with vociferous applause, but also by lavishing upon her many floral tributes, which later on made the piano look more like a greenhouse than a musical instrument.

The singer was beautifully supported by Charles Lurvey, who played most artistic accompaniments. In "La Perle du Bresil" Miss Dufau was assisted by Mr. Timmons, flutist. The concert was well attended and was given under the management of Harry Culbertson.

Offers $100 for Dance Music.

Blanche van Buren, press representative for the Midway Gardens, informed this department that the Midway Gardens Company has offered a prize of $100 for the best music suitable for a modern dance. Any one may enter the contest. The names of the judges will be published later on. The dance will be introduced by the orchestra at the Midway Gardens before it is placed on the market.

Agnes Nering in Concert.

Agnes Nering was heard in a concert given under the auspices of the Agnes Nering Singing Club on Sunday evening, October 11, at St. Stanislaus Auditorium. The large hall was filled and the Holy Family Academy, which was to receive part of the proceeds, must have shared well in the profits of the night. In the first part of the program the Polish soprano was heard in the aria "Vissi d'arte," in a Polish number by Moniuszko, and D'Albert's "Maiden and Butterfly." Her second group included "La serenata," by Braga; "Elegie," by Massenet, and Muratori's "Amore." The program was concluded with a scene from "Madame Butterfly," including the duet between Butterfly and Suzuki, the latter part being sung by Hedwig Dombeck. The concert enlisted the services of a pianist, violinist and a quartet, which was made up of Agnes Nering, Hedwig Dombeck, John Nering and Joseph Kowalski; a Polish reader, Blanche Dyniewicz, and some twenty members of the Agnes Nering Singing Club. In the second part of the program national dances were given by pupils of the Holy Family Academy.

Miss Nering, who is considered the best Polish soprano in Chicago, is very popular not only with her own people but with the musical public in general. She is the possessor of a large, sonorous soprano voice, which has been especially well trained and which she uses with consummate artistry. She sings with fine taste and style. She belongs to the temperamental class of singers, and she reflects in her songs her emotional disposition. She was enthusiastically received and won the success of the night.

Amateur Musical Club Year Book.

This office is in receipt of the year book of the Amateur Musical Club for the season 1914-15. The officers for this season are: Mrs. Rossetter G. Cole, president; vice president, Mrs. F. S. Bagg; second vice president, Mrs. George W. Dickson; secretary, Kate P. Richards, and treasurer, Mrs. Charles F. Everett. The first artists' recital will take place on November 23 and will be given by Efrem Zimbalist, violinist. The second artists' recital will take place on January 18 and on this occasion Katharine Goodson, pianist, will furnish the program. George Hamlin, the tenor, will be heard at the third artists' recital on March 1, 1915.

Henriette Weber a Popular Lecturer.

A series of ten popular lectures called "The Story of Music," the subject to be extended from the legendary law regarding the origin of music to the most modern manifestation of the art, is to be given by Henriette Weber. Most of the lectures are to be open to the public and are being arranged at the request of a great many people. They will be given on the fifth floor of the Fine Arts Building on Friday evenings from 7 to 8 o'clock and Saturday afternoons from 12.30 to 1.30 o'clock.

Victor Heinze Locates in Chicago.

On account of the war and the desire of his many American pupils, Victor Heinze, the Berlin teacher, has decided to locate in Chicago for the musical season of 1914-15, arriving here about the middle of October.

Walter Spry's Interpretation Class Program.

Walter Spry, director of the Walter Spry School in the Fine Arts Building, furnished the program before his interpretation class Wednesday morning, October 14. The program included the Handel chaconne in G major, Mozart's fantasia from sonata in C minor, Mendelssohn's scherzo from the "Scotch" symphony, Beach's "Scottish



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Legend," op. 54, No. 1, and "Gavotte Fantastique," op. 54, No. 2.

SHERWOOD SCHOOL HOUSE WARMING.

The Sherwood Music School, through its business manager, Jessie K. Read, informed this office that a house warming in the form of a reception will take place in the new premises of the school in the Fine Arts Building Annex next Saturday, October 24, from 4 until 10 p. m., to which they invite all their friends to inspect their new home. The president of the school, Georgia Kober, has just returned from Knoxville, Ill., where she gave a very successful recital for the pupils of the St. Mary's School, of which she is visiting director of music.

Martha Jacobson, of the Sherwood School faculty, will play before the high school principals at their meeting during October.

METROPOLITAN ARTISTS' COURSE BEGINS SUNDAY.

The second season of the Metropolitan Artists' Course of Musical Events will begin at the Fine Arts Theatre, Sunday afternoon, October 18, at 3.15 p. m. sharp, on which occasion Virginia Thomson, and George Riecks, pianist, will appear in joint recital. Virginia Thomson is an artist educated in America and possesses a wide experience in concert work throughout the East, where she has appeared in opera, recitals and in oratorio work. Mr. Riecks is an artist of European experience, having studied with Leschetizky in Vienna and afterward made appearances in Berlin and elsewhere in Europe before beginning his career in this country.

BUST OF LATE WILLIAM H. SHERWOOD TO BE EXHIBITED.

The committee in charge of the Sherwood Memorial Fund announces that the bronze bust of the late William H. Sherwood, executed by Lorado Taft, will be placed on exhibition shortly, and that any musicians or amateurs who desire to contribute to this fund will have until December 1, when the subscription list will be closed. Contributions should be sent to Walter Spry, treasurer, 712 Fine Arts Building, Chicago.

HERBERT MILLER WILL GIVE CHICAGO RECITAL.

Herbert Miller, baritone, announces a song recital to be given at the Germania Theatre (Whitney Opera House) on Monday evening, November 9. Mr. Miller will be heard in a program of interesting songs, many of which have never before had a public presentation in Chicago. Mr. Miller's plans include many public appearances throughout the country this season.

GLENN DILLARD GUNN'S PLANS.

The plans for the Glenn Dillard Gunn studios this year include six piano recitals at the Fine Arts Theatre, in which four young artists will be presented to the public and two of the old time favorites from among Mr. Gunn's pupils. There will also be a series of chamber music recitals held in the Little Theatre and the Comedy, in which Mr. Gunn's pupils and young artists under his endorsement will take part.

Among Mr. Gunn's Chicago appearances this year are the two-piano recital to be given with Allen Spencer on November 22, two lecture-recitals to be given for the Hebrew Institute in January, his piano recital in the Fine Arts Theatre, February 28, and the two American Symphony concerts, respectively on November 2 and March 11.

BERGEY CHICAGO OPERA SCHOOL CONCERT.

The Bergey Chicago Opera School will present in a recital, on Sunday evening, October 18, Florence Benson, pianist and pupil of Mrs. Bergey, and George Simons, tenor, pupil of Mr. Bergey. Miss Benson will be heard in the prelude by Rachmaninoff, Widor's "Chanson," Friml's "Etude Fantastique," and a group by Chopin. She will conclude the program with the Liszt "Waldesrauschen." Mr. Simons will sing a group by Franz and Schumann's "Die Lotus Blume." His English group will include "A Question," by R. W. Mockridge; "Dear Love, Remember Me," by Marshall, and Coleridge-Taylor's "An Explanation."

435TH CONCERT OF THE AMATEUR MUSICAL CLUB.

The Amateur Musical Club will give its 435th concert at the Blackstone Theatre next Monday afternoon, October 19. The program will be furnished by Naomi Nazor, soprano; Marion Taylor Hobbs, mezzo; Louise Harrison Slade, contralto; Wally Heymar, violinist; Else Harthan Arendt, soprano; Marie Hoover Ellis, pianist, who will play the Grieg concerto in A minor, with orchestral parts on the second piano by Carol Robinson. The accompanists will be Theodora Sturkow Ryder and Tina Mae Haines.

UNIVERSITY ORCHESTRAL ASSOCIATION CONCERTS.

The University Orchestral Association of the University of Chicago has announced a concert at Leon Mandel Assembly Hall by the Chicago Symphony Orchestra, Frederick Stock, conductor, Tuesday afternoon, October 20. The program will be made up of numbers by Weber, Beethoven, Saint-Saëns, Wagner and Liszt. The next concert given under the same auspices by the Chicago Symphony Orchestra will take place on Tuesday afternoon, November 3.

The association announces eight concerts by the Chicago Symphony Orchestra, October 20, November 3 and 24, December 1, January 12, February 9, March 9 and April 20. Albert Spalding, violinist, will give a recital on December 15, and on February 16, Emilio de Gogorza, baritone, will appear in song recital. These concerts will take place at Leon Mandel Assembly Hall.

The association is entering its sixth season.

M. H. HANSON IN CHICAGO.

M. H. Hanson, of the Concert Direction M. H. Hanson, New York, and Mrs. E. H. Lewis, of the same bureau, were in Chicago during the week on their annual fall tour, booking artists under the Hanson direction.

TEXAS ASKS FOR HAROLD VON MICKWITZ.

Harold von Mickwitz has just received an unusual compliment in the form of a petition signed by 1,000 prominent citizens from the State of Texas, urging him to locate in Dallas and take the directorship of the conservatory to be established in connection with the new university.

Mr. von Mickwitz is one of the leading artists and pedagogues in America. His pupils hold prominent positions in all parts of the world. The contract which Mr. von Mickwitz holds with the Bush Conservatory prohibits his entertaining the idea of accepting the proposition made him by Dallas.

Success of Two Valeri Pupils.

Iole Pastori, whose lovely soprano voice has attracted the attention and interest of many New York musical people during the two years that she has been studying with Delia M. Valeri, and of whose talking machine record of "Caro Nome," many an artist of fame and experience would be proud, made her debut in San Francisco, Cal., on September 24, appearing at the Colonial Hall of the St. Francis Hotel, under the auspices of the Pacific Musical Society of that city.



FRANCESCA ROMERO SCHMEER,
Contralto pupil of Mme. Valeri.

The elite of the San Francisco artistic circles was prominently represented in the audience, which was so large that all the aisles and adjoining halls had to be used to meet the demands of the occasion. Expectations were high on account of the excellent report that had been given by those who had previously had a chance to hear the young American singer.

Miss Pastori sang "In quelle trine morbide" from Puccini's "Manon" and "Mi chiamano Mimi," from "La Boheme," with such a superb display of voice and such artistic delivery that she was received with round after round of applause. This, after her rendition of "Caro Nome," became so insistent and noisy as to assume the proportions of a demonstration, and the young singer was obliged to respond with some songs in English as encores.

The local press, commenting on Miss Pastori's work, stated that "she was a true revelation," and that "it is difficult to name another soprano who has sung in San Francisco with more sentiment in her tones and more interpretative power." The critics agree that it is impossible to foresee how far this young singer will advance in her profession when her beautiful voice will have had the benefit of experience and stage routine.

The San Francisco Chronicle, in presenting Miss Pastori's picture, together with that of Mme. Fremstad, refers to her appearance at the opening concert of the Pacific Musical Society as "a sensation," and affirms that San Francisco never before heard a better soprano of her class. It emphasizes the fact that Miss Pastori obtained her vocal instruction exclusively in America, under the guidance of Mme. Valeri, of New York.

Following are some extracts from various papers:

Iole Pastori created a sensation at the opening concert of the Pacific Musical Society.

From whence came this singer?

She had come back from her studios in New York only a week or two when the Pacific Musical Society located her and secured her services as soloist for the opening recital of the season. Her voice is a lyric soprano which her youth suggests may develop to the rim of the dramatic. It has a quality foreign usually to lyrical and coloratura voices—its depth of emotional feeling. No soprano of her class has sung in San Francisco with more sentiment in her tones, and I would with difficulty name any who, in this quality, is her equal. She has the intelligence of a musician and this she exploits, rather than the egotism of a singer. She employs her voice in the task of interpretation rather than in the vainglorious manner of many, if not most, Latin singers. In the mechanics and natural gifts of voice, Miss Pastori is singularly well qualified. She has vocal ability, a fluent quality, characteristic of Latin voice and a power far beyond the limits of the average opera singer of lyric roles. How far toward the dramatic her capabilities already reach was evident in "Mi chiamano Mimi," from "La Boheme," which took on the bigness of a dramatic representation wherein the histrionic gifts of the singer and the sympathetic gifts of the player were united in a rendering at once unusual and impelling.—San Francisco Chronicle.

The vocal numbers had real charm. Miss Pastori sang Puccini, Denza, and the delicious "Caro Nome," from "Rigoletto." She did well, indeed, particularly in the aria, "In quelle trine morbide," from "Manon." Her tones are pure and clear; they have flexibility and charm. It is a pleasure to listen to her.—San Francisco Examiner.

Wednesday night's program presented a new, youthful and perfectly charming voice in Iole Pastori. Here is a young girl endowed by nature with a really beautiful voice, capable of the warmest expression and coloring. She was heard in two arias—one from Puccini and the other, the familiar "Caro Nome," and in a Neapolitan folksong. All were well done, but the folksong served to show the possibilities of Miss Pastori's beautiful voice from the standpoint of artistic musicianship. Developed along such lines, there is no telling how far Miss Pastori will get, for nature has endowed her with a perfectly exquisite voice. It was a great pleasure to have heard her.—Pacific Coast Musical Review.

Within a short time, New York will have the privilege of passing judgment upon what is claimed to be one of the most beautiful contralto voices that America has ever produced. Francesca Romero was born in Portland, Ore., a little over twenty years ago. She is of Spanish descent, her grandparents having come to America many years ago and settled in the State of Washington. While she was still a little girl, Miss Romero showed unmistakable signs of dramatic instinct and of a voice worthy of extensive cultivation. The musical people of her own town were unanimous in acknowledging the unusual power and beauty of Miss Romero's voice, and advised her to take up the study of voice seriously. At this point, the usual search for a good teacher was made. The girl was unfortunate, so it is said, in the selection of teachers. She was finally directed by a well known New York manager to Delia M. Valeri, who was recommended as a teacher who would adjust and develop her voice and make up for the time lost. Within a little less than a year, Mme. Valeri developed Miss Romero's voice into a rich, full and resonant contralto, evenly balanced, whose melodious and deep low register and high B flat and natural, enable her to indulge in the most effective contrasts. Mme. Valeri taught her also how to breathe correctly and how to sing in a broad legato style.

The large audience that assembled at the Neponsit Club, Neponsit, L. I., and the musical people who gathered recently at Mme. Valeri's studio in New York to hear her pupil in several operatic excerpts, were particularly impressed by her presentation of Amneris in "Aida" and her rendition of "Mon fils" from Meyerbeer's "Prophet," and the impression was general that Miss Romero is bound to become an artist of whom any first class operatic organization would be justly proud.

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School of Music and Arts Concert.

The pupils of the New York School of Music and Arts, Ralfe Leech Sterner, director, gave a concert, Thursday evening, October 8, at the school, 56-58 West Ninety-seventh street, New York. The program was divided into three parts, the first and third being given over to vocal and violin excerpts from grand opera, the second to miscellaneous songs and piano pieces.

Several of the young performers acquitted themselves creditably, noticeably Marguerite Cleghorn, a young lady of attractive personality. She sang the Massenet "Elegic" and "Where Blossoms Grow," by Gertrude Sans Souci, displaying a soprano voice of good range and very agreeable quality, which she handles with taste and skill. She also showed dramatic fire in her part of the duet, "Ah! lo vedi," from "Cavalleria Rusticana."

Rocco Carcione sang an aria from "Lucrezia Borgia" with spirit, giving, as an encore, "La Donna é Mobile."

In the aria, "Thou Lovely Bird," from "La Perle du Bresil," Ramee Rivas revealed a pretty and flexible voice. The Liszt polonaise, No. 2, was played by Eleanor Lois Fields with authority and a technic which was, on the whole, very well controlled.

An interesting contribution to the program was the playing of Liszt's second rhapsody by Harold A. Fix, of the faculty.

Other numbers were the duet from "Aida," sung by Ramee Rivas and Frederick Maroc; "Caro Nome," from "Rigoletto," by Rae Henriques Coelho; "Celeste Aida," by Frederick Maroc; a tenor aria, from "Tosca," by Andrew Martin; "Trovatore," fantasie for violin, by Louis Ferraro, and songs by Raymond Walsh, Marguerite Zacharias, Florence Layton Bruschi, Emma Mae Hamilton, Jenness Jones, Blanche Kelley and Charlotte Segler. The audience, which filled the rooms, applauded with great enthusiasm.

Helen Wolverton was at the piano.

Friday evening, October 16, this institution will give an "artist-pupil concert" at Y. M. C. A. Hall, Plainfield, N. J. Concerts given at the Wanamaker Auditorium last season were very successful and well attended.

Frances Ingram in Arabia.

The accompanying picture of Frances Ingram, contralto, and Smeaton White, president of the Montreal Gazette, was snapped on board the steamship Empress of Russia while touring the world. This was taken off Aden, Arabia, said to be the hottest spot on the globe. But the sunsets and evenings fully recompense for the heat of the day, as they are of unrivaled splendor and the nights are such as one reads about in Eastern romance, the sky and stars resembling a field of sapphire studded with countless diamonds.



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Bauer Recital.

Harold Bauer will give a recital in Aeolian Hall, Saturday afternoon, November 7. The pianist's program is to include compositions of Bach, Beethoven (two sonatas) and Brahms.

Francis Rogers Recital.

Francis Rogers, the New York baritone, will give a song recital in the Little Theatre, Thursday afternoon, November 12.

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PUBLICATIONS AND REVIEWS

NOTICE TO PUBLISHERS.

This department is devoted to a review of old and new music publications, musical works, musical literary works and anything pertaining to the publishing of matters in music.

Only such publications and compositions will be reviewed as are deemed worthy of notice, and the MUSICAL COURIER *reserves to itself the privilege of rejection. It is also understood that any work or composition or book reviewed in this column relinquishes its copyright to any part or all of its parts so far as a review of the same can be applied. This does not mean that the* MUSICAL COURIER *assumes or claims any interest in the copyrights; it merely means that we are not to be held for any infringement of copyright by handling copyright publications or works in this department.*

Particular attention given to works of American composers and their products.

Oliver Ditson Company, Boston, Mass.

It is seldom that we meet with new piano music which gives us such unalloyed pleasure as the reading of Wilmot Lemont's "Dream Pictures" has given us. In this little album of nine short pieces are to be found a great variety of sentiments, grace, melodic charm, elevation of style and a spontaneous vitality which promise well for the long life of the collection.

Oliver Ditson Company is fortunate in having the publishing rights of these poetic little pieces. We see no reason whatever why they should not be destined to become the most successful suite since "Water Scenes."

The names of these compositions are: "Lotus Bloom," "The Dancers," "At Eventide," "Rêverie d'Amour," "Sérénade Mexicaine," "The Nautch Girl," "To My Valentine," "The Caress," "Valse Intermezzo."

Technically, they are all within the powers of any good amateur pianist. In style they suggest a little Schumann modernized by French influences; but there is no plagiarism.

White-Smith Music Publishing Company, Boston.

Three songs of the desert—"SUNSET IN THE DESERT," "NIGHT IN THE DESERT," "DAWN IN THE DESERT." Words by Faith Boehncke, music by Gertrude Ross.

These songs have atmosphere; of that there is no question. As soon as the introductory measures for the piano are played the listener feels that the instrumental frame for the vocal picture is correct. And the composer accomplishes her ends without making her accompaniments difficult. The music is a kind of melodic recitative, which, however, is appropriate to the uneven lengths of the poet's unrhymed lines. Both words and music agree in sentiment, and the musical treatment of the verses is always judicious, pleasing, effective and thoroughly vocal. Each song is complete in itself; but together they make a homogeneous short cycle. We learn from the title page that these songs are sung by Mme. Schumann-Heink and Mme. Gerville-Reache. The composer will soon know, therefore, if her songs are what the public wants; for with two such artists to sing them these three songs have the best possible publicity.

"GNOMENREIGEN," dance of gnomes, for the piano. Composed by Ernest Harry Adams.

This somewhat academic, though interesting and musical work, is like a classical toccata in style and spirit. It makes an excellent study for a good pianist, and yet it is not difficult enough to prevent it from being used as a teaching piece for advanced students.

Arthur P. Schmidt, Boston.

"ELDORADO," a song with piano accompaniment. Words by Edgar Allan Poe, music by Bruno Huhn.

It is not surprising that there should be so many settings of Poe's romantic lyric, for the words are in every sense suitable for music. But there are very few musical settings which are so grateful to the singer and satisfactory to the hearer as this bold, manly and genial music of Bruno Huhn. It is a broad and compelling concert song with a fine climax. It is issued in three keys for high, medium and low voices.

"A SONG OF PROMISE." Words by P. J. O'Reilly, music by Bruno Huhn.

This smoothly written and graceful song has more in it than its calm surface might at first indicate. It is a still water that runs deep. The comforting moral sentiments of the poem are happily expressed in the music, which is organlike in manner.

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by Mabel W. Daniels; "Looks and Eyes," by Roeckel-Lynes; "Goodbye, Summer," by Frank Lynes; "Dance of the Dragon Flies," by Reinecke-Lynes; "Maypole Song," "Will-o'-the-Wisp," "The Old Apple Tree in Bloom," by P. Gretscher; "Where the Lilacs Grow," "The Waves," by R. Wickenhauser; "Dawn Waltz," by Oscar Straus; "Forever and a Day," by J. W. Bischoff; "Tomorrow," by Arthur Foote; "The Cares of Yesterday," "The Rain Cloud," by H. Waldo Warner; "An Irish Love Song," "An Irish Mother's Lullaby," by Margaret R. Lang; "Enchantment Waltz," by Charles P. Scott; "Yesterday and You," by Paul Ambrose; "Song of the Spinning Wheel," "A Masquerade," "Behold the Spring," by Florence N. Barbour; "The Stars," by Bernard Johnson; "Intry-Mintry," by W. Franke-Harling; "Another Day Is Winging," by G. Marschall-Loepke; "The Radiant Morn of Spring," by Cliffe Forrester; "The Summer Wind," by J. W. Bischoff; "Glad and Sad Make Rhyme, My Dear," by Frank Lynes; "Sing Forth Thanksgiving Praises," by F. W. Peace; "The Clang of the Forge," by Rodney-Lynes; "Song of the Scythes," by Sydney H. Nicholson; "Clear and Cool," by John Pointer; "May Day," by G. Marschael-Lynes; "When the Daylight Goes," "A Song of Spring," by W. H. Neidlinger.

Select compositions for the organ: "Meditation in San Marco," by F. N. Barbour; "Pastorale in C," by Hugh Blair; "Intermezzo in E Flat," by Jean Bohannan; "Reverie," by Romaine Callender; "March in B Flat," by G. W. Chadwick; "Melody Pastorale," by Clifford Demarest; "Extase," by Henri Deshayes; "Andantino in A Flat," by E. A. Dicks; "Adoratio et Vox Angelica," "Hosannah," by Th. Dubois; "Twelve Church Pieces," by Henry M. Dunham; "Communion in E Minor," "Finale in E Flat," "Reverie in A," by William Faulkes; "Festival March," "Pastorale," "Meditation," "Pater Noster," "Offertory," "Intermezzo," "Prelude," "Nocturne," by Arthur Foote; "Lamentation in G," by C. J. Grey; "Finale in G," by B. J. Hancock; "Allegretto Grazioso in B Minor," by F. Holloway; "Offertory in G," "Invocation," "Canzonetta in D," by Frank Lynes; "Pastorale," by John W. Metcalf; "Meditation," by Johannes Pache; "Grand Chorus in D," "Andantino in A Flat," by A. Renaud; "Gothic March," "Offertory in E flat," by Th. Salomé; "Carnival Overture," "At Twilight," by S. Gatty Sellars; "Grand Chorus in D," by W. R. Spence; "March in F," by Bruce Steane; two books of short compositions for the church service, by Bruce Steane; "Volkslied," "Melody in C," "Allegro Militaire," by W. Wolstenholme.

Nordheimer Music Company, Toronto.

"Love's Tribute," song, with words by Myrtle Corcoran-Watts and music by W. O. Forsyth.

In this song the composer has employed a very rich and modern harmony and an elaborate piano accompaniment to support a straightforward and vocal melody. The result is satisfactory alike to singer and to pianist. It is primarily a recital song, as its difficulties put it beyond the range of the average amateur. But when this art song is properly interpreted by a singer and an accompanist who can do justice to the composer's finely felt work, it cannot fail to impress a cultured audience.

Clayton F. Summy Company, Chicago.

Four piano compositions—"Novelette," "Capriccio," "Etude," "La Coquette." By Carl Beutel.

These are all good examples of the best kind of salon music—graceful, moderately difficult, effective, pleasing and of no great emotional depth. They are also of considerable value as teaching pieces for advanced students of the piano.

Carl Fischer, New York.

"Browning Song Cycle," from letters of Robert Browning to Elizabeth Barrett. Compiled by Jessie Andrews and set to music by Louis Victor Saar.

There are five of these songs—"Thou Shalt Know Me," "Some Happy Day," "Thou Wilt Know," "The Rose Tree," "This Little Flower."

These impassioned letters of a great poet to a great poetess lend themselves admirably to musical setting. The composer certainly had a genial task in working on such inspiring lyrics. He has happily succeeded in catching a good deal of the infectious worth of the verses and in expressing it through the voice and piano for which his music is written. This cycle of song belongs on the recital program, but it will be welcomed in many homes.

The Likelier Case.

DeWolf Hopper was condemning the recent plague of white slave plays.

"I met," he said, "a white slave playwright the other day. He bragged about a white slave melodrama that he had just finished.

"'It goes on,' he said, 'next week. It will make a hit, or I'm a lobster. Believe me, the audience will call for the author after each act.'

"'Call for the author?' I snorted, disgustedly. 'Call for the authorities, you mean.'"—Washington Star.



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BRILLIANT SYMPHONY SEASON FOR CINCINNATI.

Numerous Novelties to Be Performed.

Cincinnati, Ohio, October 16, 1914.

With every prospect of an artistically brilliant and financially successful year, the Cincinnati Symphony Orchestra Association is about to launch its nineteenth season. Several innovations will add to the interest which always attend the symphony concerts. In the first place the number of pairs of concerts has been increased from twelve to sixteen; this will enable Dr. Kunwald to make room for a number of novelties, particularly compositions by American composers. In the past such novelties have been limited, as conductors invariably feel that certain standard classics must take precedence over newer compositions. Now that the number of concerts have been increased, there will be ample opportunity for the performances of such modern works as are exciting favorable criticism on both sides of the Atlantic.

At a meeting of the symphony board Thursday this program was agreed on for the opening concert, which is barely two weeks away:

Eroica Symphony, No. 3, in E flat.....Beethoven
Vorspiel and Liebestod, from Tristan and Isolde.....Wagner
Waldweben, from Siegfried.....Wagner
Vorspiel, from Meistersinger.....Wagner

As is the custom, there will be no soloist for the opening concert; Carl Friedberg, pianist, who is making his first American tour, will be the soloist at the second pair of concerts. The auction sale for choice of seats and boxes will be held in Assembly Hall, Sinton Hotel, on the mornings of October 20 and 21. The evening of chamber music announced by the Conservatory of Music for October 22 will be given as scheduled, but owing to the illness of Theodore Bohlmann, the pianist, the two new works announced, Korngold's sonata for piano and violin, and a quintet of Ludwig Thuille's, will not be heard. Wilhelm Kraupner, pianist, a member of the conservatory faculty, will take Mr. Bohlmann's place, and with Bernard Sturm, violinist, and Julius Sturm, cellist, will give the program for the first conservatory faculty concert.

JESSIE PARTLON TYREE.

Hambourg Activity in Toronto.

Jan and Boris Hambourg are preparing for a very busy winter in Toronto. The Hambourg Concert Society was founded by them in Toronto for the purpose of giving annually a series of chamber music concerts. Each concert is preceded by a public rehearsal, which takes place on the day before. This is an innovation to Toronto and has proved very successful. Their Buffalo and Rochester series of chamber music concerts commence shortly, both of which are important musical and social events. In addition to this the Messrs. Hambourg have a great number of dates booked in Ontario and Quebec before Christmas. Shortly after the New Year, Boris Hambourg expects to take his own company for an extended concert tour through the Canadian West.

The Hambourg Conservatory has opened up brilliantly, and already numbers several hundred pupils. Professor Hambourg is particularly pleased with his piano class this season and he has several talented pupils studying with him at present who promise to make a name in the musical world. It may be of interest to know that most of these are either of Canadian or American birth.

Loudon Charlton Announcements.

The members of the Flonzaley Quartet have cabled Loudon Charlton that they have sailed on the steamship Carpathia, due in New York October 26.

Ossip Gabrilowitsch, the Russian pianist, and his wife, Clara Clemens-Gabrilowitsch, the contralto, are passengers on the same ship.

Edmund Burke, the Irish baritone, who last year was heard with Mme. Melba, arrived in Montreal last Thursday.

Other artists under the Charlton management who have sent word that they surely will be here, are Jacques Thibaud, the French violinist, due early in December, and Josef Lhevinne, the Russian pianist, who will arrive early in January.

Century "Opera Talks."

Havrah Hubbard, assisted by Floyd M. Baxter at the piano, gave the third in his series of "Opera Talks" at the Century Opera House, New York, on Sunday afternoon, October 18. The subject was "The Jewels of the Madonna," and Mr. Hubbard's dramatic recital of the opera and his pointed and interesting remarks concerning the composer and his works were enthusiastically received by the large audience which filled the Century Lyceum, where the lecture was given.

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Regina de Sales Opens New York Studio.

Regina de Sales, one of America's eminent vocal teachers, who has resided in Paris for some years, has been obliged to give up her Paris home, in the Rue de Villejust, on account of the disturbed conditions. Naturally, all of her American pupils also have had to leave Paris, and they have joined her in New York. Mme. de Sales has opened a studio in Room 1013 Carnegie Hall, and receives there on Thursday mornings. Her personal address is 124 West Eighty-second street, and she will receive there from 3 to 4 o'clock on Tuesdays.

Since Mme. de Sales' arrival in New York was announced in the MUSICAL COURIER a few weeks ago, she has received nearly a hundred letters from friends and pupils all over the country, welcoming her back to her native shores, and she has been overrun with demands for lessons.

It is not at all surprising that Mme. de Sales should have such a large following, for she has taught an almost unbelievable number of the prominent people on the stage today. A list of these pupils was given in the MUSICAL COURIER some time ago, which showed, among other things, that Mme. de Sales had pupils on most of the prominent stages of Germany, England, France and America, besides, of course, a large number who were professionally engaged in teaching or in concert work, and many who had not entered the profession at all.

Sokoloff-Smith Recital at Westport.

Nikolai Sokoloff, assisted by Alice Esther Smith, soprano, gave a superb recital at Westport, Conn., Friday evening, October 9. Miss Smith, who is an artist-pupil of Lillian Sherwood Newkirk, sang brilliantly, her lovely tone coloring being especially praised. Mr. Sokoloff's playing upon this occasion was especially commendable for the musical intensity of his interpretation and the great breadth and beauty of his tone. His technic is fine and possesses the quality of rare clarity and incisive sharpness. He lends also to his playing a wealth of passion which called forth great enthusiasm from the audience. Mr. Sokoloff has just opened his tour of this country.



LILLIAN SHERWOOD-NEWKIRK AND HER PUPIL, FREDA WILLIAMS, MOTORING IN THE WHITE MOUNTAINS.

Mme. Newkirk has a large class this season, many going to her home city (which is but one hour from New York) to study there. The accompanying picture shows Mme. Newkirk touring in the White Mountains with Freda Williams, one of her pupils, who has a splendid soprano voice. Miss Williams comes from Indianapolis and is living with her teacher at Norwalk. Mme. Newkirk has also a studio in the Metropolitan Opera House Building, New York.

William H. Pagdin at Worcester.

William H. Pagdin, tenor, who recently appeared as soloist at the Worcester (Mass.) Festival, as already stated in these columns, won many friends and admirers by the excellent quality of his voice and his thoughtful interpretations. That Mr. Pagdin is an artist whose singing is greatly enjoyed is proven by the number of reengagements he fills.

Here is what some of the Worcester papers said of his work there recently.

Excellent work was done by Mr. Pagdin . . . conscientious . . . a voice of great suavity . . . sang so easily and with such ready force of tone, that he was accepted at once.—Worcester Telegram.

Mr. Pagdin has a tenor voice of fine range and a resonant, vibrant quality which made every tone a delight. There was no demand upon Mr. Pagdin's voice or understanding which was not met in a satisfactory manner.—Worcester Gazette.

Knick: Are they a musical family?

Knack: Yes. The father blows his own horn, his wife harps on the same old string, the daughter is always singing her own praises, the young boy plays hookey, and the eldest son is (usually) on a toot.—The Orchestrion.

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Cincinnati College of Music News.

The success of the Cincinnati College of Music series of subscription concerts, inaugurated several years ago, was especially marked last season, and all the concerts were so well attended that there will be fourteen of these events this season, instead of twelve, as in the past.

In the subscription series the virtuoso element of the college faculty will again be brought into prominence. In this year's series there will be three chamber concerts by the college string quartet, assisted by Miss Westfield, Romeo Gorno and Louis Victor Saar, pianists. Johannes Miersch and Emil Heermann, violinists, will each give two evenings of sonatas and chamber music, assisted by pianists. Two evening piano recitals will be given by Frederick J. Hoffmann and Walter Gilewicz, and an organ recital by Lillian Arkell Rixford. There will be an operatic aria recital by Giocinto Gorno, assisted by Romeo Gorno, and a song recital by Hans Schroeder. One faculty concert with complete orchestra will have for the soloists Mr. Hoffmann and Mr. Gilewicz, pianists; Mr. Schroeder, baritone, and Mr. Miersch, violinist. The faculty concert and the performance of grand opera will be given under the direction of Albino Gorno.

The college concerts will be held on Tuesday evenings as usual, and since this day has been reserved by the institution for its evening events for a number of years, interference with other musical affairs is not anticipated and should not occur. All of the subscription concerts last season were well attended and with the continued increase in the school's enrollment the interest is expected to be even more keen than ever before.

The first of these concerts will be held in the Odeon October 20.

Mme. Koelling's New Residence.

Helene Koelling, the German soprano, recently purchased a permanent residence in New York, at 65 West Eighty-ninth street. Mme. Koelling is devoting most of her time this season to recital, concert and oratorio work. In Europe she achieved great success, being characterized as a singer with a perfect technic, a pure and faultless intonation, remarkable dramatic ability, as well as an interpreter who renders her music true to the text.

Primarily a coloratura, Mme. Koelling nevertheless concerns herself with the study of music of a more worthy nature, such as German lieder. As an interpreter and singer of Mozart she has been declared to be one of the



HELENE KOELLING.

best in this country. Mme. Koelling sings high F sharp with perfect clarity and ease. As high tones are apparently valued by the public above other musical considerations, Mme. Koelling has, on more than one occasion, demonstrated her ability to enthuse her audience through the flexibility and extreme range of her voice.

New York Institute Resumes Work.

Ferdinand and Hermann Carré, directors of the New York Institute for violin playing, piano and vocal culture, located at 230 East Sixty-second street, New York, have resumed their pedagogic duties with their usual large number of violin, piano and vocal students. A number of recitals at the institute, as well as at Aeolian Hall, will take place again during the season, in which the advanced students will take part.

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THE MUSICAL COURIER EXTRA
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Devoted to the interests of the Piano Trade.

Music remains Berlin's ruling passion. A new orchestra has just been started there.

Famous symphonic battle music is Beethoven's "Vittoria," Liszt's "Hunnenschlacht," Tschaikowsky's "1812" and Strauss' "Heldenleben."

October 20 marked the departure from Naples for this country of Messrs. Busoni, Caruso, Gatti-Casazza, Arrigo Serato, Toscanini, and many other musical personages.

Dr. Anselm Goetzl has been appointed conductor of the Dippel Opera Comique Company, which will open its season at the Forty-fourth Street Theatre, October 28, with "The Lilac Domino."

A graceful and benign act is that of the Norwegian Government, which has bestowed an income of 1,400 kroner on Christian Sinding "as compensation for the loss he is likely to sustain from diminished performances of his works in Germany, owing to the war."

Now the American musical season is on in deadly earnest. The Philadelphia, Boston, and Chicago Orchestras gave their initial concerts last Friday and Saturday. In all three cities the audiences were large and gave every indication of joy at the resumption of symphonic delights.

A letter from the management of the famous Leipsic Gewandhaus concerts (Arthur Nikisch, conductor) informs the MUSICAL COURIER that the programs of the organization "will this winter try as much as possible to be in accord with the deep seriousness of the period through which we are passing."

Reports of the death of Vanni Marcoux in battle should be received with caution by the musical world. The MUSICAL COURIER has been in communication with its European news centers regarding the Marcoux rumor and learns that no confirmation of the death of the popular baritone has been received either in London or in Paris.

Carl Bernthaler, after successfully wielding the baton as conductor of the Pittsburgh Festival Orchestra for six summer seasons, has resigned that position to acept the leadership of the Bernthaler Festival Orchestra, which now is being organized in Pittsburgh. It is announced that Mr. Bernthaler will tour with his new festival orchestra for several weeks during the season.

It is interesting to note that several of the symphony orchestras in America now are printing their programs for the entire season in advance. Leopold Stokowski, conductor of the Philadelphia Orchestra, was the first leader, so far as we know, to inaugurate this system which has obvious artistic and practical advantages, and he has been doing it for the past five years, first in Cincinnati and then in Philadelphia.

Much is being done by Gustav L. Becker, chairman of the board of examiners of the New York State Music Teachers' Association, to bring about the general adoption of the "Essential Standard" requirements in music teaching, and with voice, pen and example he preaches unabatedly the gospel he believes in so thoroughly. His main contention is that music teachers should be equipped with credentials, certificates, or diplomas received from sources authorized to grant them and proving the ability of the holder to carry out what he engages to do when he contracts to instruct a pupil properly. It sounds simple and Mr. Becker says that it is simple, to put the scheme into practical operation. Up to the present moment, the only obstacle in most cases has been the established teacher himself. He would like the newcomers to pass rigid examinations, but he objects to the system being made retroactive. Mr. Becker and his associates are endeavoring gently but firmly to change such a viewpoint.

American orchestral projectors will be interested to learn that the London Philharmonic Society ended its past season with a balance on the right side of the ledger, so that the guarantors were not called upon to make good any part of their promises. This should show the backers of American orchestras that with patience and perseverance a symphony orchestra can be made a profitable enterprise. The London Philharmonic, by the way, will continue its concerts this season.

A correspondent writes to thank the MUSICAL COURIER for its editorial last week on the Century Opera situation, and says: "I quite agree with you that the enterprise is entitled to a subvention. I have attended many of the performances and found them to be musical and not only 'educational,' but also extremely enjoyable. Perhaps Chicago will appreciate the Century Company more than New York seems to and thus again establish its artistic superiority to the so called 'metropolis' and its pretensions."

Tina Lerner, the Russian pianist, who has not been heard in this country for two seasons, will open her tour with a recital in Aeolian Hall, New York, Tuesday afternoon, November 3. At this Election Day matinee Miss Lerner is to play works of Padre Martini, Sgambati, Beethoven-Busoni, Liszt, Chopin, Rachmaninoff, Tscherapnine and Balakireff. Since her last visit to America Miss Lerner has been heard in Russia, Germany, England, France, Belgium, Norway, Sweden and Italy.

Johanna Gadski will give a song recital in Aeolian Hall, Wednesday afternoon, November 11, following the windup of her successful fall concert tour through this country. Mme. Gadski is to be one of the busiest stars at the Metropolitan this season and her admirers are delighted that the Wagnerian repertoire is to be kept intact, for it represents a department of opera in which she has won her greatest renown. Also as a lieder singer Mme. Gadski ranks with the few famous exponents of that rare art.

Something practical in the way of production of new works by American composers is being undertaken by Winthrop Ames, artistic director of the Little Theatre, who has decided to make up his entr'acte programs of pieces by Americans. Rudolph Schirmer, the publisher, announces that he will be glad to consider the works which are selected. They must be arranged for the quartet of violin, cello, piano and organ led by Elliot Schenck at the Little Theatre. All manuscripts should be sent to him there not later than November 15, 1914.

Officially (that is, by means of a printed prospectus) the Metropolitan Opera House announces the beginning of its 1914-1915 twenty-three weeks' season, from November 16 to April 25, 1915. Novelties promised are Giordano's "Madame Sans Gêne" and Borodine's "Prince Igor." There will be several revivals, including "Carmen," "Euryanthe," "Fidelio," etc., and the usual Wagner repertoire is to be heard. The company and the corps of conductors is to be substantially the same as last season. The newcomers among the singers are the sopranos Melanie Kurt, Mabel Garrison and Elisabeth Schumann; the contralto Raymonde Delaunnois; the tenors Max Bloch, Luca Botta, and Johannes Sembach; the baritones Silvio Burkenroad and Riccardo Tegani; the bassos Albert Pellaton and Arthur Middleton.

ORCHESTRAL SEASON OPENS.

From its correspondents in Philadelphia, Chicago and Boston the MUSICAL COURIER is in receipt of the following special reports concerning the opening concerts of the symphony orchestras in those cities last week:

Philadelphia Hears Symphony.

Philadelphia, October 16, 17, 1914.

Leopold Stokowski has begun his third season with the Philadelphia Orchestra greatly to the delight of the musicians and the musical public of this city.

When we heard of European tourists' efforts to escape from the war zone, many times the question was asked: "And how about Stokowski?" "Has Stokowski come?" He came, and all but four of the twenty Philadelphia Orchestra men who were in Europe came too, some at personal sacrifice, to report for duty. As a consequence we are assured performances as complete and well balanced as those of former seasons under the same leadership.

The first program is placed conservatively between the unhackneyed and the overplayed, with the "Freischütz" overture, Brahms' second symphony, the Sibelius "Swan of Tuonela," and the "Capriccio Espagnol" of Rimsky-Korsakow. As for the interpretation and the playing, Stokowski and his men gave us of their best and performed with tact, taste, musicianship and finish. Stokowski never overimpresses his own individuality upon the composer, and therein he reveals one of the elements of true greatness as a baton artist.

Some time during the season, perhaps several times, I shall have to say that a number was played as perfectly as possible. But not yet. It would be neither truthful nor complimentary to assert that the orchestra enters upon a season with the unity and polish with which the conductor leaves it. At any rate, this week's program was delivered with enthusiasm, and a fine spirit of ensemble, the latter helped perhaps by the speech made by Stokowski at the first rehearsal, when he expressed the hope that music has charms to neutralize. The orchestra represents every European nation in arms, barring Montenegro possibly, and its success depends upon meeting on equal terms in the territory of art. His speech was applauded and his wishes are being respected.

And see how evenly the afternoon was divided between the Germans and the Allies. O, diplomatic Program! T. MORRIS LONGSTRETH.

Chicago Symphony Start.

Chicago, October 16, 17, 1914.

Our symphonic season was opened by the Chicago Symphony Orchestra on Friday afternoon and Saturday evening, October 16 and 17. The patrons were as numerous as of yore, both concerts bringing practically capacity audiences. On Friday afternoon every seat was subscribed for and standing room being forbidden in this State, the hall was filled to its spacious limits. The fashionable element was at hand, and the music lovers in large numbers showed their appreciation by bestowing prolonged applause upon Frederick Stock and his men.

Stock has done much for Chicago, and Chicago has rewarded his efforts handsomely, and demonstrated again on this occasion in no small way its full appreciation for the leader of the Chicago Symphony Orchestra.

This year the personnel of the orchestra has been changed somewhat. Hugo Kortschak (last year at the first desk as second concertmaster) no longer is with the orchestra, and his place is being filled by Alexander Zukowsky, who two years ago was acting in the same capacity of second concertmaster. At that time his work was pronounced most satisfactory, and probably it will be even more so during the present season. Two of the former first violins, Messrs. Von der Voort and Albin Steindel, have left. During the last summer engagement of the orchestra at Willow Grove, Mr. Reinen died, and those three vacancies have been filled by Herman Felber, Jr., Joseph Silberstein and Carl Hecker, formerly at a second violin desk. Newcomers in the orchestra are Louis Novak, Harry Rogers and Charles Hellander, who have been placed as second violin players. Bruno Steindel, the principal of the cello department, was conspicuous by his absence, and was replaced by Emmerson Stoeber. Mr. Steindel, however, will be at his desk at the third concert, having sailed from Europe during the week. Another newcomer is J. Houdek, a double bass player, and J. Prezel is playing on the bass tuba instead of F. Otte, who recently passed away.

Those changes are not only related as matters of record, but also to indicate the handicap under which one would suppose the first concert to have been given. The result, however, was satisfactory, and under Stock's baton his veteran players, as well as his new recruits, obeyed the indications of their leader with precision and gave of their best. The selections included the "Euryanthe" overture by Weber, the C minor symphony by Beethoven (which was the backbone of the program and was well played throughout in an enthusiastic reading, full of vim and color), Strauss' "Don Juan," the "Waldweben" from "Siegfried," and the finale from "Götterdämmerung"—the latter perhaps a prophecy in the history of the world during the present war. All the numbers were executed with the finish expected from this organization.

It may be added in this review that the management wisely has inscribed on each ticket sold for the symphony concerts that "the purchaser of this ticket accepts same subject to the rules of the house, including the rule requiring the removal of hats." The rule as to the removal of hats was accepted unanimously by the ladies, and hereafter the Chicago Symphony Orchestra will be better listened to by the gentle sex, which heretofore was somewhat disturbed at times by the last word in head masterpieces from European or domestic famous modistes. Orchestra Hall will no longer be a mode salon, but the loss to the milliner probably will be the gain of the hairdresser.

A witty but unmusical person said that "the acoustics of Orchestra Hall now are better, due to the removal of hats." If this were true, it would give even more joy to the dilettanti, who, nevertheless, are delighted at being able to see the stage, which in years gone by was obstructed by long feathers or other ornaments in the last word in chapeaux. RENE DEVRIES.

Boston Symphony Re-entry.

Boston, October 16, 1914.

The first public rehearsal of the Boston Symphony Orchestra, inaugurating its thirty-fourth season (Dr. Karl Muck conducting) was heard at Symphony Hall, Friday afternoon October 16. Long hours before the doors were opened the gallery audience stood in line awaiting the five hundred chosen seats which no money can buy until the allotted time, which is just previous to the performance, and then the price is but the fourth part of a dollar. Every seat in the large auditorium was occupied, and as Dr. Muck made his appearance on the stage a demonstration of greeting was generally participated in while the audience remained standing. The ovation lasted many minutes and was an appropriate tribute to the popular organization and its conductor. The program was as follows:

Symphony No. 3, Eroica.....Beethoven
Variations on a theme of Haydn.....Brahms
Tone poem, Don Juan.....R. Strauss
Overture to Euryanthe.....Weber

It is far from fitting to recite in detail the performance of any of the numbers on this program, for there are new men in the orchestra and one must wait until further public ensemble has united them harmoniously. Dr. Muck's musicianship and intelligence were in evidence, as of yore.

In the eight variations with a finale on Haydn's "St. Anthony Choral" one wonders what induced Brahms to go into such elaborate tonal painting on such a slight subject. In Strauss' tone poem splendid virtuosity on the part of the orchestra indicated that the new men are fitting artistic companions for the regular members of the body.

The final number, Weber's "Euryanthe" overture, made a spirited climax for the occasion. Applause was plentiful throughout the afternoon.

VICTOR WINTON.

ORCHESTRAL NEUTRALITY.

At the first rehearsal this season of the Boston Symphony Orchestra, Major Henry L. Higginson, the founder and chief patron of the organization, said to the players: "We meet this time under very different circumstances than we ever have before—we are of many nationalities, including Americans, and we all are on American soil, which is neutral, therefore we must use every effort to avoid all unpleasant words or looks, for our task is to make harmony above all things, harmony even in the most modern music. I expect only harmony in your relations to one another."

In Philadelphia the opening rehearsal of the orchestra brought forth these remarks from Leopold Stokowski, the conductor: "With war on the largest scale the world has yet seen, it is natural that every one's deepest feelings are aroused, especially if his own country or race is fighting. We have men in the orchestra from every nation now fighting, except Servia. Also we have men from two countries not connected with the war, Holland and Italy. Each of you has the right to his own opinion, and for that reason I ask you to respect the right of opinion of others who, in their love for their own country, differ from you. There are men from this orchestra taking active part on both sides of the war, and out of respect for our comrades, whom we all fervently hope some day to welcome back to our ranks, and for the sake of the smooth running of the orchestra, I ask you to avoid all remark and discussion of the war during this whole season. Especially is this necessary when on tour. Although the blood in our veins is different, we are all musicians, we all have the same love for the great masters, whatever their nationality may have been, so let us treat each other with manly respect and courtesy as artists should."

MENDELSSOHN CHOIR PLANS.

As was announced in the MUSICAL COURIER some time ago, the European tour of the Toronto Mendelssohn Choir has been postponed indefinitely. At a recent meeting of the executive committee it was decided to release subscribers from all responsibility in connection with their subscriptions to the choir's European tour, and to return to them in full all amounts paid in by them, notwithstanding the outlays already incurred in connection with the proposed trip.

The nature of the Toronto season of the choir (which now is rehearsing) will be governed by existing conditions. It is the intention to devote such surplus funds as may result from the season's concerts to worthy patriotic or charitable purposes.

BUSY NEW YORK.

If there is any doubt on account of the European war as to the musical outlook in this country, the following bookings for concerts and recitals at Aeolian Hall will dispel it. Almost every day between October 23 to December 22 is engaged, and many of them will witness concerts both afternoon and evening. The list as printed below is subject to change and also to augmentation, but even as it stands it shows such activity in one concert hall alone in New York for the first part of the season that there is every reason to look upon the musical prospects in the most optimistic spirit, especially when one remembers also the concerts in Carnegie Hall and the opera season at the Metropolitan and the Century. Teachers and conservatories already are extremely busy, and although a number of pedagogues from abroad are locating in this country, there will be room and work for all, as thousands of American pupils who might have gone abroad this winter now will be obliged to stay at home and to study with the teachers in this country. Attached is the Aeolian Hall schedule, subject to change, as previously remarked:

OCTOBER.

23, Friday, afternoon, Symphony Society of New York.
25, Sunday, afternoon, Symphony Society of New York.
26, Monday, evening, song recital, Reinald Werrenrath.
27, Tuesday, evening, violin recital, Maud Powell.
28, Wednesday, afternoon, song recital, Marian Wright Powers.
28, Wednesday, evening, violin recital, Alexander Bloch.
29, Thursday, afternoon, piano recital, Harold Henry.
29, Thursday, evening, song recital, Caroline Hudson Alexander.

NOVEMBER.

1, Sunday, afternoon, Symphony Society of New York.
2, Monday, afternoon, song recital, Florence Hinkle.
3, Tuesday, morning, lecture by Jessica Lozier Payne, under the auspices and for the benefit of the New York Diet Kitchen Association.
3, Wednesday, afternoon, piano recital, Tina Lerner.
4, Wednesday, afternoon, piano recital, Blanche Goode.
4, Wednesday, evening, joint recital, Mme. Schnabel-Tollefsen and Horatio Connell.
5, Thursday, evening, song recital, Hamish Mackay, assisted by Fay Foster.
6, Friday, afternoon, song recital, Yvonne de Treville, "Three Centuries of Prime Donne," in costume.
6, Friday, evening, song recital, Percy Hemus.
7, Saturday, afternoon, piano recital, Harold Bauer.
8, Sunday, afternoon, Symphony Society of New York.
9, Monday, afternoon, piano recital, Marta Milinowski.
9, Monday, evening, song recital, Marie Morrisey.
10, Tuesday, afternoon, song recital, Andrea de Segurola.
10, Tuesday, evening, Kneisel Quartet.
11, Wednesday, afternoon, song recital, Johanna Gadski.
11, Wednesday, evening, song recital, Arthur Herschmann.
12, Thursday, afternoon, song recital, Clara Jaeger.
13, Friday, afternoon, Symphony Society of New York.
13, Friday, evening, song recital, Augusta Schacht.
14, Saturday, afternoon, piano recital, Vida Llewellyn.
14, Saturday, evening, piano recital, Adele Katz.
15, Sunday, afternoon, Symphony Society of New York.
16, Monday, afternoon, piano recital, Ethel Leginska.
17, Tuesday, morning, lecture by Jessice Lozier Payne, under the auspices and for the benefit of the New York Diet Kitchen Association.
17, Tuesday, afternoon, song recital, Paul Draper.
17, Tuesday, evening, Adele Margulies Trio.
18, Wednesday, evening, violoncello recital, Frederick Preston Search.
20, Friday, afternoon, violin recital, Nicolai Sokoloff.
20, Friday, evening, piano recital, Victor Wittgenstein.
21, Saturday, afternoon, violin recital, Willy Burmester.
22, Sunday, afternoon, song recital, Bernice de Pasquale.
23, Monday, afternoon, violin recital, Frank Gittelson.
24, Tuesday, afternoon, violoncello recital, Frederick Preston Search, in special Beethoven sonata program.
28, Saturday, afternoon, piano recital, Ferruccio Busoni.
29, Sunday, afternoon, Symphony Society of New York.

DECEMBER.

1, Tuesday, morning, lecture by Jessica Lozier Payne, under the auspices and for the benefit of the New York Diet Kitchen Association.
1, Tuesday, evening, Music League of America.
2, Wednesday, evening, joint recital, Isabel Hauser and Saslavsky Quartet.
3, Thursday, afternoon, violin recital, Florence Austin.
4, Friday, afternoon, Symphony Society of New York.
4, Friday, evening, song recital, Franklin Riker.
6, Sunday, afternoon, Symphony Society of New York.
6, Sunday, evening, violin recital, Maximilian Pilzer.
7, Monday, evening, Flonzaley Quartet.
8, Tuesday, afternoon, piano recital, Henriette Michelson.
8, Tuesday, evening, piano recital, Ruth Deyo.
11, Friday, evening, violoncello recital, Frederick Preston Search, evening of chamber music (compositions of Frederick P. Search.)
12, Saturday, afternoon, piano recital, Fannie Bloomfield Zeisler.
13, Sunday, afternoon, Symphony Society of New York.
15, Tuesday, morning, lecture by Jessica Lozier Payne, under the auspices and for the benefit of the New York Diet Kitchen Association.
17, Thursday, afternoon, song recital, Julia Culp.
18, Friday, afternoon, Symphony Society of New York.
20, Sunday, afternoon, Symphony Society of New York.
22, Tuesday, evening, Kneisel Quartet.

SPIERING'S SPECIAL COURSE.

An engagement extraordinary is being made public by the New York College of Music, which has secured Theodore Spiering to give a special course of violin instruction at the school, beginning at once. This wise stroke, made possible by Spiering's sudden return from Europe, enables that fine pedagogue to continue his excellent teaching work here and adds appreciably to the prestige of the New York College of Music in giving it a violin department now second to none in any American musical institution.

SHATTUCK PLAYS BOYLE.

An Osgood cable to the MUSICAL COURIER from London announces the markedly favorable reception extended to Arthur Shattuck at Harrogate on the occasion of his performance (its first in England) of George Boyle's piano concerto. There were six recalls and an immediate reengagement, according to the Osgood cable.

SPALDING'S NEW YORK CONCERT.

That sterling and successful American violin artist, Albert Spalding, will give his opening New York concert this season (the first here in two years) at Carnegie Hall, Thursday afternoon, October 29.

OSGOOD SAILING.

H. O. Osgood, Paris representative of the MUSICAL COURIER, will sail for New York on the St. Louis, October 24, for a business trip to this country.

SOLDIERS' LULLABY.

Soldier, rest! thy warfare o'er,
Sleep the sleep that knows not breaking:
Dream of battlefields no more,
Days of danger, nights of waking.

. . . . . .

No rude sound shall reach thine ear,
Armor's clang, nor war steed champing,
Trump nor pibroch summon here
Mustering clan, or squadron tramping;
Yet the lark's shrill fife may come
At the daybreak from the fallow,
And the bittern sound his drum,
Booming from the sedgy shallow.

—Scott; "The Lady of the Lake."

NORAH DREWETT'S PLEA.

It is with pleasure that the MUSICAL COURIER publishes the attached letter from Norah Drewett, the pianist, a neutral document, whose only motive is one of disinterested charity and helpful endeavor. The missive was written to Louis Blumenberg, president of the Musical Courier Company:

Châlet Jaffé, Chaumont near Neuchâtel,
Switzerland, September 23, 1914.

DEAR MR. BLUMENBERG—I have something to say to your readers and would be very grateful to you for publishing this letter, or part of it, if you consider it worth while. This terrible war is shaking Europe to its foundations, and will be a source of distress to many musicians. Already in those awful lists of killed, wounded and missing I have seen names of fellow artists. There will be many a young German, French, Belgian and Austrian musician killed or wounded, for where service is compulsory they must all run these risks. And although these cases will be terribly sad and will sometimes entail unprovided families, it is not the only tale of woe. For how many will not be thrown out of work, become impoverished, destitute even, through the war? Not only concertizing artists, but that large number of teachers, more or less well known, more or less unknown, who will suffer bitterly from the necessary economies every family must be making. Now there are some fortunate colleagues—those who belong to neutral countries, those who are not called by their countries to serve, and others, who are able to earn money in spite of this European earthquake. Most of these lucky beings are those who are in America just now, those who have either good engagements or those who receive fees from their teaching profession. And although I perfectly realize that the position in your country will suffer from the crisis over here, and although, as I write, I know I am addressing myself to colleagues who very often have heavy taxes of their own to bear, I believe I am justified in making the following appeal: Will not each colleague on receiving a fee put a minimal part of it aside to help those in Europe? Each one of them, virtuosos, teachers, in whatever position they may be, could help, some with only a few cents here and there—others surely with more. And as they do so, they should think of how fine a thing it is when we can help one another—help of this kind is not charity, it is unity. If a little personal discomfort ensues, if a small luxury has to be given up, never mind. A little self-denial is a good thing and goes a long way. We must remember that the wealthy classes in Europe have heavy tasks just now, and are in a difficult position too. They have to help their governments, rightly or wrongly, these awful death spreading armaments have to be bought and paid for, and there are the millions of unemployed, of widows, children and sick, who must be looked after. We artists are often asked to give our services for charity, but we know by experience that not only is this an indirect good, but that more often than one likes to admit, the money goes in very different channels than is intended. Besides I want to remind you that I am appealing to one and all, not only to a handful of celebrities. There are many of my colleagues in America who have received great benefits in Europe, principally in Germany, Austria, France and Belgium. Not only those who have studied there, many of them, as I know, gratuitously through scholarships, etc., or who have even earned money there (think of all the vocal and piano teachers in Berlin alone of American nationality), but those who have received inspiration through the art of Europe. Think of the riches we owe to Germany alone! Think of Bach, Beethoven, Mozart, Wagner, to name only these. Remember the hours you spent in Bayreuth, the happy days of study in Munich, Vienna, Brussels, Paris, Berlin, Dresden, Leipsic, or wherever it was. And now if I make a special plea for a special country, do not forget that I am a British subject, proud of it and proud of Tommy Atkins. So that if I am making this plea, it is because I try to be unprejudiced, and perhaps because I am before all else, a musician by nationality. The countries my musical heart goes out to are Germany and Austria, those cradles of music, to whom we owe more than to any others. And if I consider the musicians of these countries those most in need of help, it is because they contain the largest number of musicians and will probably be in the greatest distress. England, with its great riches, its charity organizations, is helping Belgium and to a great extent France, although the later country has immense funds of its own. But Germany and Austria stand alone in this terrible war. They are fighting at tremendous odds. I know nothing of politics and have neither the power or the wish to plead for one or the other nation, from a political standpoint. I do not know, or very much care, who (or what circumstance) has made this war. All I know is that there are masses of suffering, innocent people. I am suffering myself by it, since I have lost innumerable engagements and lessons. But I am fortunate in being with friends in a beautiful country, in being in good health and

able to do work for the families of the Belgian and Alsatian refugees who are streaming into Savoy and Switzerland. It is a relief to be able to sew, knit and crochet clothes for the poor little children who arrive barefooted and in rags. On sending away each large parcel to the frontier, I feel a little less selfish for being so well cared for and for having more food than is really necessary, when there are so many people starving a few miles from here!

I would suggest that all funds collected should be sent to the American consul of the town where the heart goes out to most. However, I have written to Berlin to ask where one can send contributions, as I know there is an organization. As soon as I have the answer I will write to the MUSICAL COURIER and communicate it to my colleagues through your widely spread columns. If I were sure that my friend, Mr. Abell, would remain in Berlin, I would suggest all gifts to be sent to him, as I am sure no one better than himself and Mrs. Abell would be able to direct them to the proper channels.

If I do not mention Russia, it is because I am absolutely inexperienced there and can know or suggest nothing in regard to the empire home of Tschaikowsky, Moussorgsky and Rubinstein.

With kindest regards, and apologies for the length of this letter, believe me, dear Mr. Blumenberg,

Sincerely yours,

NORAH DREWETT.

For the information of those desiring to send contributions to Berlin, as Miss Drewett suggests, it may be said that Arthur M. Abell, MUSICAL COURIER representative in Berlin, will remain there throughout the war and be in charge of our offices there during that time. Also, it should be remembered that the London office (which is attending as well to our Paris affairs) is open too, and will be glad to forward to the proper persons any funds received for English, French or Belgian musicians. Miss Drewett, residing in Switzerland, may not know that the distress is great in all the musical circles of the warring countries, and eloquent pleas for help have come from London, Paris, Liège, Brussels, etc. It would be well to remember, in apportioning contributions, that, as Miss Drewett implies, art has no nationality. In London and Berlin associations have been formed for the relief of destitute musicians.

ALBERTO JONAS COMING.

Another important addition to New York's musical refugee colony will be Alberto Jonas, the pianist, who has been obliged to leave Berlin for war reasons, and go to London, whence he departed for this country on October 17, arriving in New York about October 24. Several of his Berlin pupils are accompanying Mr. Jonas. He was signally successful in the German capital as a pedagogue and public performer, and his residence in this city will constitute a material gain in the general artistic average of the metropolis. Until Mr. Jonas' arrival in America all mail may be addressed to him at Steinway Hall, 107 East Fourteenth street.

MUSICAL COURIER SERVICE.

Confirming the statement in the MUSICAL COURIER of October 14 that this journal is the only means Europe has of keeping in touch with musical doings all over the globe, comes the following paragraph published in the London Observer of September 27 last: "Musical news from Germany is arriving by way of America. It appears that in Berlin a certain number of concerts and operatic performances are given to distract the public mind. The Philharmonic concerts will be limited, and those to be directed by Nikisch will be given only if attendances justify their continuance."

A. J. GOODRICH HERE.

A. J. Goodrich, the well known musical author and theory teacher, whose residence is in Paris, has given up his French home temporarily and will remain in the United States until the conclusion of the war. Mr. Goodrich arrived here on the steamship Rochambeau, October 12.

THE AUSTRALIAN MYTH.

Musicians of Europe and America long have been in the habit of looking upon Australia as a music hungry country where the population is so anxious to be fed tonal delights that it will pay the wealth of Golconda and El Dorado to the foreign singers and virtuoso willing to act as caterers. It is true enough that a few well known musicians have been financially successful in undertaking Australian tours, but the rank and file who go there return sadly disappointed in profits and greatly surprised at the general lack of interest in music displayed by the inhabitants of a country which has been described so often as thirsting for culture in all matters of art.

According to certain public statements (Sydney and Melbourne Theatre Magazine, September 1, 1914) made by Harold Bauer recently in Australia, that land is not so musically thirsty as has been supposed, even though reports all agree that the Bauer recitals there were attended to a degree thoroughly satisfactory to the artist and his manager. "If I thought for a moment," Bauer told the Theatre, "that my remarks would be interpreted as the outcome of any personal disappointment, I would not have anything to say. The audiences I attracted were made up of the same people again and again. I am grateful to have won their appreciation, and to say anything that would be offensive to them would be ungracious. The truth, however, should be spoken of the condition of music in Australia. It is as well to say it now while the remedy is to hand."

The truth about Australia, says Bauer, is that its musical conditions are deplorable. To start with, there are too many examinations. Every teacher in Australia is, apparently, willing to abide by the decision of the examiners who are sent out from England to say whether his pupils play well or not. The effect is to produce a dead level of mediocrity. All the Australian musicians are working under the direction of foreign examiners, without reference to the gifts of their pupils. The work the Australian students are to do is set every year by somebody 15,000 miles away. The student's only idea is to pass his examination and get his diploma. An enormous amount of money goes out of the country every year under such a system. Bauer computes the sum at about $100,000 per annum.

The concentration of the pupils on their own mechanical work, continues Bauer, prevents them from taking any interest in music as a whole. As a result, orchestral concerts are not supported. If examinations do not tend to a desire to hear good music, what is the good of them, asks Bauer? He judges the public taste of Australia by the kind of music sold in its big cities, and he has found the chief demand to be for enormous quantities of rubbish. Opera, which is supposed to be of particular fascination to the Australians and has all the advantages of trumpet proclamations in the press and fashionable sponsorship, means very little to them as such. In proof of this, Bauer instances the episode of the visit of the Quinlan Opera Company when they introduced several Wagner works not previously heard in Australia. A music warehouse bought several hundred piano scores of the operas in question, expecting a strong demand for them. They sold exactly three.

"Students wrote," relates Bauer, "telling me quite frankly that they could only attend my concerts if I played the pieces that they had to study for their examinations. As I gave nine concerts in Sydney I obviously could not play these at every recital! Neither can I reconcile this with an interest in music. When, on the other hand, I have been told that very large audiences have attended certain concerts, my investigations enable me to reply that they have been brought together to listen to the sound of one particular voice, or to look at some particular individual—not to hear music; also when I look at the programs of these artists who have drawn large audiences in Melbourne and Sydney I am literally amazed that they could have had such an utter contempt for their public as to perform the trash that comprises their recitals. In London, Paris, or New York such offerings would be impossible. There, of course, the public is segregated. One section attends concerts, another musical comedies, another picture shows, and so on. In Australia every entertainment is regarded as a 'show,' and to attract large audiences you have to rely on drawing from all classes."

After condemning the dearth of classrooms in the conservatories, all of which have devoted their space to the erection of large halls, Bauer goes into some constructive criticism that should be of great value to Australia, and suggests that the remedies for the present poor conditions are the elimination of the foreign examination system, the establishment of sound musical education along thorough and artistic methods, cooperation among the local musicians (who in Australia seem to run away from each other all the time) and an extension of the movement already begun, to establish conservatories through the aid of the universities and the State.

In a general way, the Bauer contentions (except the one relating to the examination system) might apply with equal force to America, especially as to the amount of musical rubbish sold here, the lack of real cooperation among musicians, the preferment of the singer over the music he sings, and the feasibility of municipal, State and governmental subventions for and regulation of music schools.

Bauer has done a useful thing in calling the attention of his brother artists to the financial danger lurking in concert tours to Australia. He mentions eight well known interpreters whose Australian visits have been failures, although in Europe and America they were made to appear as huge successes. "I am undecided," was Bauer's candid admission, "whether I shall tell the truth when I leave here or continue the legend about Australia."

With characteristic sincerity Bauer told the truth, and so the Australian myth is exploded, even though there is no doubt that the Commonwealth has its few favorite visiting artists who appeal to all classes of the population and on whom they shower adulation and the ducats of the realm.

The next destruction of a musical myth probably will happen along when some artist decides to tell the truth about South America. Harold Bauer has been there. Will he speak?

PARKER AGAIN WINS PRIZE.

Horatio Parker, winner with his "Mona" of the Metropolitan Opera House prize of $10,000, now has captured another competition of the same amount, his opera "Fairyland" having been selected by the judges of the Los Angeles $10,000 opera prize as the best of the works submitted to them. It is not stated by the committee who the judges were—although the MUSICAL COURIER has been trying to obtain the information for some months—nor has any public announcement been made as to the number of works entered in the contest. Doubtless these points will be made known later by the committee in charge of the project.

Remembering "Mona" and its fate, it is to be hoped that the Los Angeles givers of the $10,000 prize for "Fairyland" have acquired in it a better work and one more destined to hold popular and musical attention than "Mona." Brian W. Hooker wrote the texts of both the Parker prize winning operas.

SIEVEKING RESUMES TEACHING IN PARIS.

Martinus Sieveking, the pianist, reports that Paris is "quiet and safe" and that he has resumed his teaching there.



Felix Borowski, the excellent music scribe of the Chicago Herald, proposes playfully that in revenge for Max Bruch's renunciation of his title of Doctor of Music, conferred upon him by the University of Cambridge, Grove's 'Dictionary of Music" (a typically English publication), in its next edition leave out the adjective "eminent" which now describes Bruch as a composer in Grove's.

Following out the same line of thought, we could suggest also the appended changes to be incorporated into the celebrated English musical dictionary:

Albrechtsberger, Johann Georg—The teacher of Beethoven, of whom A. expressed but a poor opinion—and deservedly so.

Auer, Leopold—A violin pedagogue of no ability. All he did was to bring out Kathleen Parlow, Mischa Elman, Efrem Zimbalist, etc.

Bach, Johann Sebastian—A much overrated composer. Wrote fugues and had many children. He is being rapidly forgotten by those who do not care to remember him.

Beethoven, Ludwig van—He composed symphonies or something.

Bohm, Carl—"Still as the Night," his chief composition, contains the phrase "deep as the sea," showing conclusively that a submarine attack on English vessels was planned long before the declaration of war.

Brahms, Johannes—He wrote a German requiem and Hungarian dances. Had little real musical ability and was fond of beefsteak.

Bruckner, Anton—He is played only when conductors have nothing else to put on their programs.

Bülow, Hans von—It is necessary only to say that he was a friend of Wagner and Liszt and admired Bismarck.

Bungert, August—No one ever hears of him, anyway.

Bussler, Ludwig—Wrote a book of harmony rules which no self-respecting English composer will follow.

Czerny, Carl—Has tortured English children for ages. It is better for them to play soccer football and learn "Die Kunst der Fussfertigkeit."

Door, Anton—A Viennese pianist. He should not be despised entirely, as his name suggests an English word.

Dvorak, Anton—He wrote a pretty tune called "Humoreske," which is played in cafés by violinists who walk about the room.

Finck, Henry T.—American; has written books on music, but is known to have visited Bayreuth on several occasions.

Flotow, Friedrich von—"Martha" should be performed occasionally, but without this man's music. The characters in the libretto are English.

Franz, Robert—Wrote a number of songs, none of which are as good as any of the ballad publications of Boosey or Chappell.

Froberger, Johann Jakob—One of the first to cause German music.

Gluck, Christoph Wilibald—Purposely wrote two bad operas in London in 1745, and later went to Vienna and composed good ones.

German, Edward—He isn't.

Goldmark, Carl—Tried to ruin Dickens by using his "Cricket on the Hearth" as an opera text.

Handel, George Frideric (wrongfully called Georg Friedrich by the Germans)—England's famous oratorio writer. It is contemplated to change the spelling of his name to Handle.

Haydn, Josef—His music is of little account, as is proved by the inefficacy of the national anthem he wrote for the Austrians, the Russians defeating them easily.

Joachim, Joseph—A violinist to whom London foolishly used to be devoted. All his English pupils now have repudiated the Joachim style of bowing and are beginning the study of their instrument anew.

Kreisler, Fritz—A man who plays the Brahms and Beethoven concertos and fights the Russians. Is that enough?

Liszt, Franz—He arranged Schubert songs for piano and spoke German with a Hungarian accent.

Lortzing, Gustav Albert—The Czar has ordered his name to be taken out of Lortzing's "Czar und Zimmermann."

Mendelssohn, Felix—A pale, slight man who played the organ for Queen Victoria. Wrote a work called "Elijah," which any English composer could surpass if he chose, but up to this season none of them has chosen.

Meyerbeer, Giacomo—A man who was jealous of Rossini. Rossini was a native of Italy, the country which refused to join Germany on a recent momentous occasion.

Millöcker, Karl—A Viennese operetta composer who served to keep English musical comedy from being born sooner.

Mozart, Wolfgang Amadeus—Had some talent for minuets, but Elgar is able to write a longer and thicker symphony than any by Mozart.

Nikisch, Arthur—He conducts Beethoven.

Offenbach, Jacques—(See Millöcker).

Rheinberger, Joseph—(See Bussler).

Richter, Hans—Conducted well before the war, but conducted himself badly afterward.

Reimann, Hugo—(See Rheinberger).

Schubert, Franz—Died young. Might have achieved fame had he lived longer.

Schumann, Robert—Composer of "Träumerei." (See Dvorák and "Humoreske.")

Suppé, Franz von—(See Offenbach.)

Strauss, Johann—Failed to write a successful tango or one step.

Strauss, Richard—Alive and yet dead.

Weber, Carl Maria—Visited London in 1826.

Weingartner, Felix—(See Nikisch.)

Wagner, Richard—Conducted the London Philharmonic Society badly; also composed some music which has been performed publicly.

The Vocal Attack.

In the war dispatches we read of "Mme. Melba's Troop of Boy Scouts," but up to the present moment the wires have not explained whether the diva has outfitted a juvenile brigade for martial purposes or whether the youngsters are Australians who merely as a matter of sentimental compliment have taken the name of that country's best known singer. Any attempt to say that the Melba Troop ought to be sent to do duty on the high C's should be punishable by hamstringing. By the way, look out now for the Gadski Guards and the Garden Grenadiers.

Making Oratorio Pay.

"What can be done," asks the Los Angeles Graphic, "to bring about oratorio in Los Angeles on a proper basis?" Serve a cold buffet and liquid refreshments, have colored cabaret entertainers enliven the pauses, and follow the concert with a dancing contest, first and second prizes of sterling silver.

Suggestion.

It is a good idea these days to send to the MUSICAL COURIER for publication articles called "Music and War." So far we have received only 962 of them and would like to make it an even 1,000.

Not Worried.

From a recent number of London Truth: "The king had a few hours' partridge and rabbit shooting on Thursday in some of the royal preserves near Richmond, which were formerly in the hands of the late Duke of Cambridge. Lord Farquhar accompanied his Majesty. It is expected that the king will be able to get a few days' partridge shooting in Norfolk next month, both at Sandringham and at Castle Rising."

Composer Describes King.

Saint-Saëns, who frequently has met King Albert, of Belgium, on intimate terms at the palace in Brussells, not long ago, wrote a pen picture of him for L'Echo de Paris, of which the attached is a translation:

"Of this king I would have wished to draw a silhouette, but a more clever pencil than mine is necessary, for never has a task appeared to me so difficult.

"Very tall, slight, elegant, very reserved, speaking with a sweet voice and with extreme deliberation, the king of the Belgians makes a first impression that is somewhat enigmatic. To one who does not know him he seems to have upon his face, indeed upon his whole person, an impenetrable veil. Now there is really no veil, there is no enigma. Notwithstanding the suggestion of coldness and indifference, he reveals in his conversation the fact that he is really a man of feeling and affability, a man who has studied much and thought much, to whom nothing is without interest. It is to him, without doubt, that the superiority of the Belgian army is due, an army which has given such striking proofs of its ability in its unequal strife against Germany.

"While losing nothing of his tranquillity, this young sovereign, known up to the present time as a diplomat, a scholar, an artist, suddenly reveals himself, to the astonishment of the world, as a hero.

How It Was Done.

Sprach der Kaiser:
"Ach, ich bitt' dich
Gebe hin und nehme Lüttich."
Sprach der Emmich:
"Ne'm ich."

Metred Mirth.

"By and Large" is the latest volume of humorous verse from the pen of Franklin P. Adams, smile dispenser of the New York Tribune. He not only has a singular rhythmic facility and an unusually sensitive ear for euphony, but also he possesses the gift of putting his finger on the funny spots of everyday life and emphasizing them in quaintly original phrase and form. In the finish and variety of his verse, which often sounds a deeper purpose than that of merely making the reader laugh, "F. P. A.," as he is known to thousands who follow his daily published whimsicalities, can be compared only to Owen Seaman of London Punch, that impish tickler of British ponderosity. Our favorite in "By and Large" is "The Tired Business Man's Song"; see which of the collection you like best. The booklet (price $1 net) is published by Doubleday, Page & Co.

How About Przemysl?

An occasional contributor from the West sends this:

"It's hard for me to keep my wonted poise
When stupid persons mispronounce it Oise;
My temper though I absolutely lose
At ignoramus folks who call it Meuse."

As Others See Us.

And, by the way, those Americans who shudder at the consonantal Russian, Belgian, French and Galician names should remember our own Quemquamoguisett and many other similar tongue twisters to be found on the American map.

German Disgrace.

It has been discovered by the Paris Figaro that Beethoven's family was Belgian and came originally from Louvain.

Is a Prize in Itself.

Chicago, October 9, 1914.

DEAR SIR.—I would be pleased to know the prize yearly for the MUSICAL COURIER and also prize of space and oblige, Very truly,

GIOVANNI VACCA & FIGLIO.

Improving Wagner.

By way of London Musical News comes the information that the Berlin Vossische Zeitung says: "Having regard to the fact that our ally, Austria-Hungary, and especially Hungary, is fighting so bravely by our side, Wagner's text to 'Lohengrin' was slightly altered at the opening performance in the Royal Opera House (Berlin). In Wagner's own version Henry the Fowler sings 'Herr Gott, bewahr uns vor dem Ungarn Wut' (Lord God, protect us from Hungarian rage). Knüpfer, who undertook the role, deleted the word 'Ungarn' and substituted 'Feind' (enemy)! The alteration was wildly applauded."

Belligerency.

Franz Ries, composer of the imperishable "Moto Perpetuo" for violin, is seventy-three years old, which does not prevent him from shouldering a gun and standing guard over the bridge at the Savigny Place in Berlin, from three to six o'clock every morning, in order to keep it from being blown up by spies. It is a good way to use composers, singers and virtuosi in war. It exercises their patriotism and saves their lives.

Worse Than Murder.

"John McCormack, Leonard Borwick and Paul Dufault are among the recent artists in this country who are publishing Australian criticisms on their own appearances in the MUSICAL COURIER (New York) with 'Advt.' at the end denoting that they are paid at so much per inch."—Sydney (Australia) Theatre Magazine.

Hints for Artists.

After looking over some of the current American newspapers and magazines we have decided to suggest to them the following as likely to constitute popular and original illustrations:

A shrouded skeleton labelled Death trampling over dead soldiers.

A lady figure of Peace holding her hands before her face.

Burned houses and devastated fields, surmounted by a vaporous spectre entitled "War."

A number of women and children holding their hands aloft in supplication while in one corner of the picture several monarchs are seen attacking one another with clubs.

A broken column draped with crepe and inscribed, "Civilization."

A burning wheat field captioned "Culture."

A battle scene with a cloud hovering above, from which protrudes the face of Napoleon. This picture should be designated "One Hundred Years After."

Neutral Reflections.

And speaking of pictures, let us ask in all neutrality, where the millions of photographs come from showing the ruin wrought by Germany in Louvain, Rheims, Termonde, etc. We are still awaiting the photographs depicting the damage done by the Allies when they capture towns. The Germans are reported to have been driven from many inhabited places in France, Belgium and Alsace-Lorraine. The Russians are said to have done the same thing to the Austrians. Where are the pictures? Or were the shots of the victors fired over the roofs or between the houses? It always surprises us when folks are surprised that war is brutal.

Much Obliged.

"All the big men in music have done something in the Variations form."—Sydney Theatre Magazine.

Sincere Flattery.

"Variations," Musical Courier, October 7, 1914.

"We do not think it important to find out who started the war. What we wish to know is, who will end it."

Cleveland (Ohio) Plain Dealer, October 12, 1914.

"The European governments ought to quit talking about who caused the war and begin to talk about who will end it."

Measure for Measure.

Curio—"What are you doing now?"
Oleo—"I'm an American composer."
Curio—"Well, well. That's a surprise. I——"
Oleo—"Sh! I'd rather you lowered your voice. You see, I don't wish my mother to find out. She thinks I'm a bartender."

LEONARD LIEBLING.

John McCormack Interviewed.

John McCormack received a MUSICAL COURIER representative in his handsome suite overlooking Central Park and the Plaza Square, at Hotel Netherland, New York, soon after his arrival from Europe.

"First of all," began the genial tenor, "I wish to make a correction. In a recent issue of the MUSICAL COURIER, I am credited with being at work on a symphony, also to be a violinist. Now that is all a mistake. I could not if I would."

Mr. McCormack did not deny a certain knowledge of the violin, but as to playing that instrument, he maintains that he is far from being a violinist.

These facts had been received recently by the MUSICAL COURIER on what was deemed to be reliable authority, but as the tenor wishes these corrections to be made, the writer gladly makes the change.

"I refuse to believe I have gifts which I have not." This characteristic remark reflects strongly the caliber and modesty of the man.

"There is at present great material for one who can write a symphony; an overture à la Tschaikowsky, with the beautiful old battle hymns," Mr. McCormack observed reflectively. And continuing in the same mood, he said:

"The British army has a wonderful voice to hear. Their singing was exhilarating."

Mr. McCormack showed great concern for his intimate friend, Fritz Kreisler. He considers the "Jocelyn" berceuse (Godard), recently made by the Austrian violinist and himself, to be one of the best records he has made for the Victor Talking Machine Company.

"But I was nervous singing with the great artist"—and the admiration of these two must be exceedingly mutual, as Manager Wagner, in the writer's presence, told that Kreisler had said to him that McCormack was the "greatest musical soul known." And McCormack had previously remarked that "although Mr. Kreisler is fighting against England, I cannot help but take my hat off to a man like that. Every good Irishman likes a good fighter."

A reference to his own age brought forth the remark from the young tenor that "it's commenced!"—pointing to his jet black hair—"but I'll be more interesting looking when it becomes really gray."

On his forthcoming American tour, John McCormack is to sing English translations of German lieder, made especially for him. "I don't understand German and I don't believe in being a parrot." This remark referred to one of his reasons for the singing of the English translations. But his main purpose is contained in the following: "I think these classics would become loved by our so called popular audiences if people only knew what was being sung."

In Ostend, at his last concert given just before the war, Mr. McCormack sang entirely in English, with the exception of two Italian arias, and this with great success. "I think, too, that great artists should sing ballads. I am going to do it all the days of my life."

"Just how many times have you sung 'I Hear You Calling Me?'"

"At every concert since 1908. And there were only two concerts where there was not applause at the end of the first two bars from the smallest town audiences to those of the great cities."

And at the writer's inquiry Mr. McCormack explained how the song was first given by the English composer, Marshall, to a young English tenor, whose publisher refused it. Then McCormack took it to his publisher, who promised to bring it out if McCormack would sing it at his next parlor concert in London. The young tenor agreed to do this, and all the musical world knows with what success.

McCormack was humming the air over at the piano to the composer's accompaniment.

It was then that he hummed the A natural in the third verse. "There! that is the tone I want," said the composer, and that note remained. "But you have no idea how difficult it is to get it just right every time, for it must be just so," added the tenor.

McCormack starts on tour October 23, at Grand Rapids, Mich. "I hope it will prove a good omen," he facetiously remarked.

"You are superstitious, then?"

"All Irishmen are that, and I lived two years in [illegible] too."

Rudolph Ganz, the Swiss pianist, has written some new songs for Mr. McCormack, which he is to use this season.

"One of them has a top X in it," humorously added the popular singer.

John McCormack arrived on the steamship Mauretania, Friday morning, October 16, and will remain in America until the war is over. He brought his entire family, household and automobile. This will make him available for spring festivals, a thing he has heretofore not been able to do.

He was to open his season at Ft. Wayne, Ind., October 26, but the Grand Rapids committee persuaded him to open there October 23. He was originally booked at Grand Rapids for March 6, but the non-arrival of de Gogorza has caused the change of dates. This is the third consecutive year in Grand Rapids.

Some of the critics object to what they call Elman's tricks—his "playing to the gallery." In fact, he has been described as an artisan rather than an artist. Well, well—fancy that! Who, of the envious little musical world which talks this way, would not be such an "artisan"?—Sydney (Australia) Theatre Magazine.



JOHN McCORMACK AND HIS INTERESTING FAMILY.

YEATMAN GRIFFITH OPENS NEW YORK STUDIO.

With the Assistance of Mrs. Griffith Vocal Instruction Has Already Begun with Large Class at Attractive Residence-Studio.

Yeatman Griffith, American basso cantante and voice teacher, and Mrs. Griffith, soprano, teacher and accompanist, have given up their London studio, Holland House, because of the war and have come to America, where they are already established at their residence-studio, 318 West Eighty-second street, New York. They arrived on the steamship St. Paul, Saturday, October 10, and lessons began in their well equipped West Side studio, Monday, October 19. The expedition with which Mr. and Mrs. Griffith became settled in their new home and began work in so short a time, is simply characteristic of their energy and progressive spirit, and likewise indicates the great demand for their instruction.



READING FROM RIGHT TO LEFT: MR. AND MRS. YEATMAN GRIFFITH, MRS. MACBETH AND FLORENCE MACBETH.
Taken at Brighton, England, the day war was declared and they all were obliged to return to London immediately.



MR. AND MRS. YEATMAN GRIFFITH AND THEIR CLASS OF STUDENTS RETURNING TO NEW YORK FROM LONDON ON BOARD THE S. S. ST. PAUL.

For they were accompanied from Europe by a large class of pupils of various nationalities—American, English, English South African, Canadian, Russian, etc. One group picture showing Mr. and Mrs. Griffith on board the St. Paul with their class en route from England, accompanies this article. Dutch, English and Austrian pupils are to follow as soon as war conditions permit. French and German pupils are now at the front. A large class of Americans were already awaiting them in this country. In connection with this, it is interesting to note this remarkable example of American teachers, who are now bringing pupils from Europe to America.

Florence Macbeth, the American coloratura soprano, who with her mother, Mrs. Macbeth, and Mr. and Mrs. Griffith, is seen in the smaller accompanying snapshot, has never studied with any other teacher. She was working with Mr. Griffith all summer in London and is to follow him to America, as soon as her English provincial engagements allow. In these she has been extraordinarily successful. October 18 she appeared with Landon Ronald and his orchestra at Albert Hall, in London. Twenty-five guest appearances await Miss Macbeth with the Century Opera Company this season, when she will doubtless renew her American successes of last season with the Chicago Grand Opera Company.

Pauline Donnan, prima donna coloratura soprano of the Carl Rosa Company, is to follow for study also, as soon as her engagements are concluded for the season.

Edna Showalter spent the entire summer in London studying with Mr. Griffith. She is now en tour and will return to Mr. Griffith for study as soon as her present tour is concluded.

Edward Roberts, the Canadian baritone, was a member of the returning party. His successes en tour in London and the Provinces, with Marie Hall, the English violinist, were marked. He is likewise to have a big tour in America with Marie Hall and Mark Hambourg in January.

Nita Prewett, an American soprano, who created a favorable impression with Landon Ronald at Albert Hall, London, came to America in the Griffith party. Also Edith Caler Carr and Ruth Hayward, two American sopranos, who have sung with success in London, and Wilhelmina Taylor, an American coloratura, have returned and are continuing their study in the New York studio.

Among the Griffith colony of students who have resumed their study in New York are many other promising voices, from whom Mr. and Mrs. Griffith are expecting great things and who, he says, will surely be heard from later. It is scarcely necessary to remind MUSICAL COURIE readers that Mr. Griffith is recognized as one of the fore most teachers of voice in Europe, or of his four successfu years of teaching and singing abroad, one year in Florenc Italy, and three years in London. These facts have bee often recorded in these columns.

His position in London was unique. He went there u heralded and won for himself, entirely through his ow singing and teaching as shown by the excellent work of h artist-pupils, the enviable reputation as a voice teach which is his today.

His studio became well known and attracted singe from all over the world for study, among them beir prominent artists. There were, for instance, Mme. Vuk vic, who gave many recitals in London, and who coache with Mr. Griffith during her entire time there; Lane Wi son, the English baritone-composer; Viola Tree, daught of Sir Herbert Tree, who, having temporarily lost h voice, came to Mr. Griffith for lessons, and after only short period of study with him she was able to resume h engagements; and many others besides those already me tioned among the number who will continue study America at the Griffith studios.

Mr. Griffith is also a teacher of teachers. During th past summer the following have been working with him London: Herbert Harroun, Oberlin College; Erne Chamberlain, Knox College (these returned also on t St. Paul); Lowell Wells, Iowa State Teachers' Colleg Adele Matthews and Jeanette Chesnut, of Portsmout Ohio; Ella Berry, of Quincy, Ky., and Euphemia Blunt, New York.

It is indeed with regret that Mr. and Mrs. Griffith le their attractive villa in London, but present conditio abroad made this seem the wisest step for them. Ho ever, the Yeatman Griffith method of teaching is still bei continued in London by several assistant teachers.

New York musicians are truly glad to welcome amo their numbers two such excellent representatives of t highest forms of musical art.

Dr. Wolle to Give Organ Recital.

Assisted by Maud Morgan, harpist, and Mrs. David Wood, soprano, J. Fred Wolle will give an organ reci in Scranton, Pa., on Thursday, November 5. Dr. Wo promises a varied and interesting program for that oc sion.

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LOS ANGELES ANNOUNCES PHILHARMONIC SERIES.

Artists Appear at Pasadena in Vaudeville Benefit—Conservatory Recitals Begin—A Symphony Study Club—An Interesting Musicale.

1110 West Washington Street,
Los Angeles, Cal., October 3, 1914.

L. E. Behymer has issued the annual bulletin announcing the artists and dates for the three Philharmonic Courses this season. These, he says, will be unaltered so far as he can say, and the report, already published in the MUSICAL COURIER, may be considered correct.

GARDEN VAUDEVILLE AT HOTEL HUNTINGTON.

The Court of the Hotel Huntington, Pasadena, was the scene of an unusual and highly entertaining performance given for the Red Cross Society by the Pasadena Chapter of the Daughters of the American Revolution, Saturday afternoon, October 26.

This was under the direction of Ellen Beach Yaw, who is prominent in philanthropic work and always generous of her time and talent for a good cause. The program was similar to the one given in the gardens of her own villa a few weeks ago. It is too long a program for an extended notice, but mention must be made of Mme. Yaw's contribution to it. Besides singing her "Sky Lark" in a marvelous manner, she closed the long program with a most unique performance. Assisted by Ernest Crawford as Hamlet, she as Ophelia made here initial appearance as a legitimate actress. They gave the scene between Hamlet and Ophelia from the Shakespeare drama in a manner worthy of stars. Immediately following this, Mme. Yaw returned to the stage and sang the "Mad Scene" from the opera of "Hamlet," by Thomas. It made a most impressive effect and so far as known is the first time such a thing was ever attempted. Mme. Yaw was never in better voice, and it is needless to say, she scored a triumph.

The one or two other numbers that I cannot pass by, were the two Mendelssohn trios given by Celeste Nellis Ryus, pianist; Dr. S. M. Alter, violinist, and Robert Alter, cellist, which were beautiful; the brilliant piano solo by Mrs. Ryus and the violin numbers by Master Raymond Menhennick, a lad of twelve or fourteen, whose work was little short of wonderful.

An audience composed of the elite of Pasadena and Los Angeles society filled the court on this occasion, and a large sum was realized.

LOS ANGELES CONSERVATORY RECITALS.

The first artists' recital of a series of seven to be given by the faculty of the Los Angeles Conservatory of Music and Arts was performed by Arthur Babcock, baritone, Monday evening, September 28 in the Recital Hall of the Conservatory, in the Mozart Theatre Building. I have often had occasion to speak of the good work Mr. Babcock does and on Monday evening he was especially happy both in his program and its rendition. His program was a model and presented several novelties. The little song of Alice Barnett's (now Mrs. Price, of San Diego) was a gem in its simplicity and feeling. It is interesting to learn that it was written when she was only about nineteen years old. Her songs should be better known.

The songs of Mr. Laparra I have mentioned several times before, but they certainly grow in interest with each hearing. The composer accompanied Mr. Babcock in these numbers.

The next recital of these series will be given by the Fuhrer-Zielinski Trio, Miss Ciesielska, soprano, assisting.

The above mentioned program follows: "Where'er You Walk," Handel; "My Love's an Arbutus," Old English Melody; "Bois epais," Lully; "Bergere Legere," Wekerlin; "Maedchen mit dem rothen Muendchen," Franz; "Es hat die Rose sich beklagt," Franz; "Auch Kleine Dinge," Wolfe; "Der Muiskant," Wolf; "Chanson triste," Duparc; "Extase," Duparc; "Soir," Faure; "Dans une Villa Romaine," Laparra; "Des pas de Sabots," Laparra; "O, Let Night Speak of Me," Chadwick; "On the Sea of Dreams" (dedicated to Mr. Babcock), Colby; "The Cock Shall Crow," Carpenter; "The Vagabond," Thayer; "At Twilight," Barnett; "Tears, Idle Tears," Whelpley; "O, Swallow Flying South," Whelpley.

MATHILDE RUDORF AND THE SYMPHONY STUDY CLUB.

The writer spent a very delightful afternoon with Mme. Rudorf recently, and, as everyone else who visits her, was impressed with her enthusiasm and devotion to her art. She is more than a pianist, she is a musical enthusiast and authority. She has not been a resident in Los Angeles many years and with the modesty characteristic of her type of musician, has done little to make herself known to the general public, but gradually musicians interested in their art are meeting her and appreciating her ability and scholarship.

She is very much wrapped up in the study of the great symphonies, and the larger works of the masters and her classes for the study of these will be appreciated by those coming in touch with this opportunity. She will be assisted in these recitals and classes by some of the best talent.

STILLWELL MUSICALE.

At the Hotel Stillwell, September 22, a delightful program was given by Viola Ellis, contralto, assisted by Harry Hunter (at a player piano) and William Newell Hull, reader. Miss Ellis came to Los Angeles in the early summer and already has made a host of friends with her fine contralto voice and happy disposition. She has made a number of public appearances and will be one of the soloists with the Brahms' Quintet this season. I am glad to mention that Mrs. Ross' "Japanese Lullaby," which she sang on this occasion, had to be repeated.

This was the program: Five minutes at the piano, Harry Hunter; "The Vagabonds," J. T. Trowbridge, William Newell Hull; "Light," Sinding, "I Love Thee So," DeKoven, "Ah mon Fils," from "Le Prophete," Meyerbeer, Miss Ellis; Barcarolle, Moskowski, "Liebestraume," Liszt, Harry Hunter; "Gone with a Handsomer Man," Will Carleton, William Newell Hull; "Japanese Lullaby," Gertrude Ross, Miss Ellis; "Chanson du Tigre," Victor Massé, Miss Ellis.

NOTES.

The first pupils' recital of the Musical College of University of Southern California was held in Symphony Hall, Thursday afternoon, October 1. These will be given every Thursday afternoon at four o'clock during the season.

Bessie Chapin gave a violin recital a week ago at Santa Ana. October 6 she appears at the Hemet Opera House and between now and January 1 will play in Pasadena, Riverside and Visalia. After January 1 she will resume the series of Morning Musicales given with her trio, which were so popular last year.

Rehearsals for the first Lyric Club concert have begun. This will be given November 13, probably in the Trinity Auditorium.

Soloists for the Brahms' Quintet concerts will be: Marie B. Tiffany, soprano; Fred G. Ellis, baritone; Roland Paul, tenor; Aurelia Wharry, soprano, and Viola Ellis, contralto.

JANE CATHERWOOD.

MUSICIANS' CLUB THE AIM OF JERSEY CITY MUSICIANS.

Permanent Club of Jersey City Musicians to Be Organized Along Progressive Lines.

Jersey City, October 15, 1914.

The following are the names of the musicians who attended the meeting at the residence of James P. Dunn, to form the society, an account of which appeared in the MUSICAL COURIER of October 14, and constituted themselves an organization committee: Mrs. Daniel H. Bender, Franziska Hopf, Flora R. Wittpenn, Miss Bauer, J. Belle Boltwood, Mary L. Lockhart, Howard Z. Long, Earnest Russell, Grace Bender, together with the chairman and secretary previously mentioned, and the MUSICAL COURIER correspondent.

Two weeks of persistent effort, personal visits, telephone calls, more circular letters, chance meetings on street and cars resulted in a well attended gathering at the home of Mrs. D. H. Bender. It was an interesting evening. Discussion waxed warm over the various questions brought forth by individual opinion, clearly demonstrating the earnest endeavor and interest that will be put into this movement if organized along wide, impartial, progressive lines—the only lines that lead to good and lasting achievement, a broad and lofty finality. The names that follow, in addition to the committee on organization, comprised those present: Mrs. Naething, Miss Allen, Miss Herr, Miss Sniffens, Miss Fenner, Mrs. George, Mrs. Swan, Miss Hughes, Miss Knight, Miss Paddock, Miss Druhmel, Mrs. Glassmeyer, Mr. Fells, Mr. Carroll, Mr. Breck, Mr. Hicks, Mr. Coutant, Mr. George and Roy Falconer. It being a holiday, many who otherwise would have attended were out of town.

The next meeting will also be held at the home of Mrs. Bender, 116 Fairview avenue, on October 19, at 8.30 p. m.

JESSIE BRUCE LOCKHART.

ADDITIONAL CINCINNATI NEWS.

Cincinnati, Ohio, October 16, 1914.

The College of Music will present Hans Schroeder, baritone, in a song recital October 20 at the Odeon. Mr. Schroeder, who is a recent addition to the college faculty, will, on this occasion, make his local debut. Although he has been heard in Cincinnati at a private musicale, this is his first appearance before the general public. His program embraces a number of German lieder and a group of songs by Louis Victor Saar, who will assist Mr. Schroeder at the piano.

CONSERVATORY OF MUSIC ORCHESTRA.

The soloists for the first concert by the Cincinnati Conservatory of Music orchestra are Marguerite Stegemiller, soprano, and Bristow Hardin, pianist. The orchestral numbers include the prelude by Smetana, the Siegfried idyl, and the entire fifth symphony of Tschaikowsky. The orchestra, under the capable leadership of Pier[illegible] delli, is already in excellent trim. All of the splendid material of last year has reported promptly and there are a number of new talents which add to the strength of this sterling organization. The first concert will be given early in November.

NOTES.

Two popular young artists of the College of Music, Mary G. Morris, soprano, and Irene Gardner, pianist, gave a recital at Greensburg, Ind., October 13. Miss Gardner played the variations on Beethoven's "Ruins of Athens," Chopin's Berceuse, Albino Gorno's Burlesca, ballade in B minor and fantasie on Gounod's "Faust" themes by Liszt. Miss Morris sang a group of German songs by Tschaikowsky, Grieg and Brahms, the aria from "Madame Butterfly," and a group of English songs.

David Bispham, always a favorite in Cincinnati, will give a song recital, November 27, in Memorial Hall. It is announced that the program will be sung entirely in English.

Mme. Schumann-Heink is booked for a song recital on November 8, which falls on Sunday. This is an innovation in Cincinnati, although other cities have had Sunday song recitals for years.

JESSIE PARTLON TYREE.

KANSAS CITY STUDIO ACTIVITIES RESUMED.

News of the Local Teaching Fraternity—Organist Association Concert—Other Items.

Kansas City, Mo., October 7, 1914.

Kansas City's large fraternity of capable private music teachers is now at home in studios all over the city. With the single exception of Mrs. Carl Busch, who is now in Copenhagen, not one is missing, which would seem to prove Kansas City to be a favorable city for the music teacher.

Jennie Schultz, after three months' rest at her summer home on the St. Clair River, in Michigan, is busy with old and new pupils from both country and town.

Carl Busch is occupied with his preparations for the symphony orchestra season, after a summer in his Ozark Mountain home. The mountains, the woods and the rivers there usually furnish him with inspiration for a new composition of some kind, and many of his admirers are wondering what shape it has taken this season.

George Dean, tenor; Ida Simmons, pianist; Charles H. Case, baritone, and Claude Rader, violinist, rested quietly at home, and their enthusiasm proves that rest is not always a case of a change of scene, but a state of mind.

Rudolf King, pianist, was busy here all summer, too, and has already begun his weekly concerts, which have been much appreciated by the various churches of the city. Last year, in collaboration with David Grosch, baritone, he gave more than fifty concerts during the season. Mr. King will have the assistance of George H. Miller, baritone, this season.

Paul Lawless, tenor, has been appointed head of the vocal department of Bethany College, at Topeka, Kan. His pupil, Mabel Markel, will assist him. Mr. Lawless will continue his studio work here and conduct the choir of the Independence Avenue M. E. Church.

ORGANIST ASSOCIATION CONCERT.

The Kansas City Association of Organists will give its first big concert November 2 in the Grand avenue Temple, presenting the American organist, Clarence Eddy.

A YOUNG PEOPLE'S CONCERT.

A concert of high standard was given on Tuesday evening by the young people of the Central Presbyterian Church. Those taking part were: Leon Schechter, tenor, just returned from four years of study in Italy; Mrs. Victor Ettinger, soprano; Elma Medora Eaton, violinist, and Geraldine Shepard, pianist, whose brilliant playing proved quite a sensation.

A NEW COMER IN KANSAS CITY.

Among the newcomers in the profession is Daisy Dowden, just returned from two years' vocal study with Sabeltini in Italy. She has opened a studio for vocal instruction at Thirty-first and Troost streets.

MRS. BASKERVILLE TO RETURN TO NEW YORK.

A few local musicians have been fortunate enough to meet Jessie Baskerville, the operatic coach, of New York City, who has been living quietly here a few months. She will return to her studio in the Metropolitan Opera House, November 1.

GENEVE LICHTENWALTER.

Paul Draper's New York Recital.

Paul Draper, a New York tenor, who has spent several seasons abroad coaching with Raimund von Zur-Muehlen and concertizing in London and the English Provinces, will make his New York debut in Aeolian Hall, Tuesday afternoon, November 17. His program will comprise a varied list of German lieder.

Winifred Lee Mayhall.

H. Rawlins Baker, the piano instructor, some years ago taught Mildred Loomis, who, on her return to Parkersburg, W. Va., had great success there, both as teacher and pianist. Mrs. Loomis subsequently taught her sister, Winifred Lee Mayhall, for a brief period, and then she became Mr. Baker's pupil. Miss Mayhall is a superior pianist and



WINIFRED LEE MAYHALL,
Pianist and accompanist.

accompanist, and acted in that capacity for the Koemmenich studios during the season 1913-1914, also for well known lecturers during the same season, and for the Rider-Kelsey-Cunningham tours through California, Canada and the Northwest. The present writer wrote of her in the MUSICAL COURIER of June 11, 1913, as follows:

"At the June 3 recital, Winifred Lee Mayhall distinguished herself by her playing of Sgambati's notturno and the seldom played Liszt impromptu. One listener was heard to say it was the best playing he had heard."

Miss Mayhall will give a recital late next month. Some of her press notices during the Rider-Kelsey-Cunningham tour were as follows:

Miss Mayhall, at the piano, added all that was needed to round out the work of the artists.—Santa Barbara (Cal.) Morning Press.

As an accompanist, a more efficient and a more modest one than Winifred Mayhall would be hard to find.—Spokane (Wash.) letter to MUSICAL COURIER.

Winifred Mayhall at the piano was an able and accomplished accompanist.—Santa Barbara (Cal.) Independent.

Winifred Mayhall, accompanist, gave exceptionally effective background for the songs.—Galveston (Tex.) Daily News.

Accompaniments were played quite skilfully by Winifred Mayhall.—Tacoma (Wash.) Daily Ledger.

Winifred Mayhall played good accompaniments and merited her share of applause when, after the last ducts, she came forward with the vocalists.—Spokane (Wash.) Spokesman Review.

Winifred Mayhall made an able and sympathetic accompanist.—Victoria (B. C.) Daily Colonist.

To Winifred Mayhall, who accompanied Mme. Rider-Kelsey, great credit is due. She is sympathetic and most artistic in her work.—Pittsburgh (Pa.) Dispatch.

Winifred Mayhall at the piano was a thorough artist in her accompaniments throughout.—Duluth (Minn.) News-Tribune.

(Advertisement.)

Dubinsky's Violin Recital.

On Tuesday evening, October 27, David Dubinsky will give a violin recital at Griffith Hall, Philadelphia. With the assistance of Edith Mahon, Mr. Dubinsky will give the following program: Sonata in G major, op. 78, Brahms; concerto in A minor, op. 37, Vieuxtemps; sonata in G minor, Tartini; andantino, Martini; "La Precieuse," Couperin; "Allegretto," Boccherini; "Melodie," Tschaikowsky; "Spanish Dance," Sarasate.

American Academy of Violin Makers.

August M. Gemünder, secretary of the American Academy of Violin Makers, has issued the following notice with the caption "A Confession and an Invitation," in the September issue of the Violin World:

The American Academy of Violin Makers, in its present status, isn't big enough to attempt a course of action or to assume to speak as authority for all American violin makers.

It has a membership of forty. It should have a membership of seventy-five.

It has not held its first convention. It should hold it at as early a date as possible.

It has not set up its permanent exhibit. At this very moment, the permanent exhibit would do more to advance the status and prosperity of each maker than could be accomplished in any other way.

The permanent exhibit should be taken in hand at once. Europe is undergoing demolition. There is a conspicuous absence of the sign reading "open for business during alterations."

America is the only violin making center open for business. The opportunity is unmistakable.

Let every maker not a member of the A. A. V. M. at once signify his willingness to join. A penny postal will do. Let every member write a postal stating what date he could attend a convention of the A. A. V. M. The secretary's address is appended.

AUGUST M. GEMÜNDER, secretary,
141 West Forty-second street, New York.

Florence Hardeman's Art.

Florence Hardeman, the American violinist, who returned to this country from Europe a few weeks ago in consequence of the disturbed conditions abroad, is an exceptionally well equipped young artist, for she had made her professional debut in America before her departure for foreign study, and included among her early engagements in her home land one with the Cincinnati Symphony Orchestra, tours of the United States and Canada as soloist with Sousa, and recitals in Kentucky, Ohio, Tennessee, Maryland, Virginia, North and South Carolina.

Miss Hardeman's first year in Europe was spent under the guidance of Arrigo Serato, and then followed a period of eighteen months' work with Prof. Leopold Auer, for which purpose the young violin disciple journeyed to the city then known as St. Petersburg and resided there. In addition to her private lessons with Auer, Miss Hardeman attended also all his classes at the Imperial Conservatory. Last May the master repaired to Dresden (Loschwitz) for his annual summer stay in the lovely Saxon resort, and Miss Hardeman and other pupils accompanied their instructor for the purpose of continuing their studies uninterruptedly during the warm months, intending to return with him to the Russian capital in the fall. War broke out, however, and changed all the plans of the noted pedagogue and his class of students. He was unable to go to his northern home, and the Americans under his charge were advised by their consul to travel to their native land in all possible haste. Miss Hardeman sailed forthwith and thus finds herself entered precipitately among the season's public music makers on this side of the water. In a manner of speaking, Miss Hardeman's debut (which had been planned for next season) will entail no hardships upon her, as Prof. Auer long ago pronounced her to be ready for a hearing before the most critical audience, but the young artist would have preferred to round out in Europe the full time she had allotted for her stay there.

Although all America will watch with interest and pride the future career of Florence Hardeman in this country, Cincinnati feels a peculiarly warm sympathy for her, as she made her essential studies in that city, establishing a brilliant record at the College of Music, where she first won a free scholarship and then was the only woman in the history of the institution to post-graduate there. Also she achieved the Springer gold medal "with great distinction." It was shortly after that a group of music loving people in Cincinnati, headed by Mrs. Adolph Klein, subscribed toward a fund which enabled Miss Hardeman to go to Europe.

Some of the newspaper notices which Miss Hardeman received are worthy of perusal. The San Francisco Examiner mentions her "confident ease, perfect technic and soulful expression." The Chronicle of the same city speaks of the "appeal" in Miss Hardeman's playing and of the "ease and ideal grace of her bowing." The St. Louis Herald concedes to her "artistic temperament in a marked degree," and "the indispensable gift of sympathetic interpretation." From the Montreal Gazette one learns that "the number of Hardeman encores threatened to hold up the progress of the Sousa concert." "A revelation," is the verdict of the Los Angeles Express; "she has beautiful warmth of expression and a totally surprising technical equipment." In Salt Lake City the Republican grows enthusiastic about her tone and skill; the New York Telegraph remarks upon her power to make her violin a true artistic medium; the Kansas City Journal characterizes her as an artist "who makes the audience sit spellbound"; the Fresno (Cal.) Republican, speaking of the Hardeman encores, says: "They were not of the perfunctory kind, but the real outburst provoked by a gift that reaches to the heartstrings"; the Nevada State Journal compares Miss Hardeman favorably with "men years her senior in the violin art," and with "any of the most famous European artists who have been heard in this country"; the Toronto Star dubs the young woman "a master hand at the violin," and adds "she was applauded with greater zeal than is usually displayed by a Canadian audience."



FLORENCE HARDEMAN,
American violinist.

Miss Hardeman has settled in New York, and an announcement may be expected shortly covering her management and her future public plans.

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LLEWELLYN
PIANIST
In America 1914-1915

"She unfolded her extraordinary superior qualities, elegant technic, marked rythmical feeling, and musical temperament."—*Breslauer Morgenzeitung.*

New York Recital, November 14th
Aeolian Hall

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Thoughts on Vocalism.

San Diego, Cal., September 24, 1914.

To the Musical Courier:

Your hospitable publication entertaining, as it does, communications of all sorts and from all quarters, it may not be amiss, for the sake of variety, to send you a few thoughts running a little to one side of the orthodox faith of vocal teaching. All of us who talk or write about the human voice, meaning mental and spiritual expression in tone form, are trying to add our mite to the general fund of knowledge. I shall endeavor, at this time, to present a few principles which I have been, through my teaching life, laying before my pupils from day to day. While theorizing, my thoughts are rooted in long practical experience. Voice teachers throughout the world, however they may differ in method, seek the principles governing tone language. I refer, of course, to the real instructor, who would follow rather fundamental principles than the notions of some other teacher in some other country. Universal law is just as true to itself on Pike's Peak as it is in any foreign city.

What is the first step with a pupil? My way is to begin with the fact that singing, like walking or throwing a stone, is a physical action, undertaken to carry out a thought uppermost in the mind. Certain laws of nature govern the action, and the success of the performance is dependent on obedience to these laws. The cause of the action is thought. To produce a lawful tone, one must have the mental concept of a lawful tone. Simply asking a pupil to produce a beautiful, "round and smooth" tone without definite knowledge regarding the model vowel sounds belonging to his or her individual tone-forming organs, would be anything but educational. We sing and talk through vowel forms, and these forms must be adapted to the individual, not in a groping way, but in the confidence of intelligence. Everlastingly respect individuality, or the truth will be missing. The persistent imitation and resultant similarity among the singers of the hour, tends toward nothing short of degeneration. If fashion is to govern the singing world, it is time to quit talking about the voice of song.

To go back to tone-forming, one must work in harmony with the organs of articulation, that they may mold the tone in their own legitimate way; for if the mental tone is placed wrong with reference to the organs of articulation, there is confusion in muscular action. We begin, then, with tone analysis for discovery of the vowel form peculiar to the pupil in hand. This once ascertained, the pupil may think where he sees fit. To elucidate the principle to which I refer, place a lighted candle directly in front of the mouth of the pupil, and watch the adjustment of the lips and under jaw when blowing the light out. Gradually drop the light lower, till it is out of sight, under the chin, all the while watching the change of the lips and the under jaw, and you will note that the lips and under jaw are carrying out the will of the mind, the thought being wholly on the what to do and the where to do it. I develop tone, the stream of vocalized air or breath, exactly on the same principle; the constant aim being to work in harmony with the organs which produce it—a process original and developing, the direct contrary of imitation.

The first thought of all is to free the mind from the body absolutely. The right thought of the what and the where outside the body, will bring the corresponding action within; hence the concentration must be on the what and where, not on the how of the physical action. Under this condition, the lower jaw, tied to its socket, swings down and back, to suit the required resonance for each pitch. This subtle adjustment is Nature's own secret, not ours. We did not invent the human mechanism and cannot set it trap fashion. The tone is to be heard outside; if so, the mind must be placed outside while developing it. Tone, like every other result of physical action, follows the thought. Does the thought call for a book, the hand goes out to get it if the mind knows what book and where it is located. Without the right what and the right where, outside the physical form, voice culture is to be set down as unintelligent experiment, mere guess work. In all science the right cause comes first, and there must be a logical relation shown between this cause and its effect. The mental action which frees the voice being memorized, the physical action is for once and all assured. We are dealing with the voice of the mind if we were not we would have nothing to progress with. Every invention has to be in the imagination first. In analyzing tone or vowel form, the proofs are double: the mental impression and the corresponding physical sensation. Standing on the toes of one foot, the balancing point is easily felt; the same certainty and confidence attends the germinal point of tone, or the tone center. Tone form in vocal art corresponds to drawn form in the painter's art. It is inartistic, unscientific, to try to force fine coloring into poor form in either of the arts. It is the same mind which sees, feels and hears form, and form is always form. 'Tis the invisible that adjusts the visible. Facial expression and all body expression are developed under the same laws governing tone. We have as many mental shades of tone coloring and changes of facial expression as we have of thoughts and feelings, and no more.

I place before the mind of the pupil what is wanted, making no mention of the obstacles to be overcome. Breathing is the simplest of all exercises, yet the rules laid down for it are daily sending thousands of pupils adrift. In all other physical exercise we think what we are going to do, and do it. With not the slightest attention to our legs we start off in the direction of town, and in due time we get there. The physical line of action simply follows the mental line. Much of the technique of vocal science appears to be upside down, confused effort; which is, to say the least, lost time. When a pupil comes to me saying her tongue is too large, or it refuses to stay down, I know at once that I have on hand one who has been wasting time trying to tell Nature how to do things. The first step is to free this deceived student's thought from the body, and bend the mind to concepts of right tone form. Allow the tone to develop, never mechanically make it.

Reading these random suggestions, more than one reader has exclaimed, but look at the great singers who have been brought up on the good old doctrines of the tongue, the soft palate, the diaphragm, the registers and the rest; surely they have succeeded. Yes, not because of their "method," however, but in spite of it. In rare characters, the intuitions of genius are too strong to be vanquished by the onslaught of false theory and the practise consequent on it. I have in mind one of the great tenors of the world. Had he always the right tone concept, which never leads to pushing, but allows the voice to take its way unmolested, he would not now and then omit sound that is void of all musical quality whatsoever. So rich is the great tenor's native equipment that he can afford to do things unforgivable in an ordinary singer. He may do such things, but he fails to justify them. Resonance is practically the adjuster of the tone-forming organs, and to follow the line of resonance which leads from the trachea to the anterior nares, the beautiful line of gradation, without friction, the resort must be, not to physiology, but to psychology. As for the tremolo ("goat trill") now pushed into discouraging prominence, did a public speaker put on the tremolo stop for each word he uttered, he would, no matter how wise his discourse, be laughed off the rostrum. For those who desire the tremolo I would advise them to perform the act from the outside by placing their forefinger on their throat, as the result would be less serious. Now singing and talking are two forms of the same thing, namely, the voice. Your voice is you, and you cannot any more have two voices than you can make two of yourself. While the talking form is an outgrowth of the singing or prolonged form of tone, singing is at the same time heightened or extended oratory; and the elementary laws governing one, hold good for the other.

Long accepted theories concerning the human voice are, at last, sharply questioned. Progressive educators are asking, for example, can the human voice—the voice of the mind, of the feelings, the direct speech of the soul—can this be developed by methods of the mechanic? Can we say, place your muscles, adjust your vocal organs, so and so, and by this means reach full and perfect expression? Is this the method of science, of knowledge or knowing? Let me illustrate the position by a personal experience. An enthusiastic fellow teacher in Boston once asked me to tell him, in a word, the difference between his method and mine. My answer was, "You begin at one end, I at the other. You teach the dog's tail to wag, while I drop a happy sensation into the dog's brain and leave the tail to take care of itself." Yours truly,

ALBERT BAKER CHENEY.

"Mammoth Music."

[From the Musical Courier Extra.]

Leonard Liebling, editor of the MUSICAL COURIER, says: "The 'largest organ in the world' pops up at various times in different places. Why does not some enterprising piano house build the largest piano in the world? What a splendid advertisement that would be. The largest violin in the world may be seen in any orchestra; it is double bass."

Mr. Liebling probably is not aware that it was proposed to build the largest piano in the world to be exhibited at the San Francisco Exposition. This piano was to be several hundred feet high and as wide in proportion, and various and sundry exaggerated details were worked out in the plans for this mammoth piano, but the fear that the musicians might demand a commission, or a quid pro quo for a testimonial, prevented the carrying out of the ideal plan.

The idea was to have the piano played in San Francisco and heard in New York. Just who the pianist was to be had not been decided—in fact, the plans had not arrived at that point of detail.

What difference would it have made whether anybody could have played the piano or not, just so that it was there? And certainly New York would have cared little whether it would hear a piano played in San Francisco or not. The music on such an instrument, heard in New York, would probably sound as well as many of the player pianos that we hear, and certainly there are some grand pianos that we hear upon the concert stage that would show just as good results as regards tone and music as would have been shown by this mammoth piano that was not only designed to crush out all desire the American people might show in the way of love for a piano, but would certainly have not advanced the love for piano music in the least.

The picture shows have made great demands upon the pipe organ and several are being advertised as "the largest in the world"; and it might be added with much truth that they are the poorest played in the world.

If Mr. Liebling is interested in musical monstrosities, he might look into the window of the Mathushek piano warerooms, at Broadway and Forty-seventh street, and see what is claimed to be the smallest player piano in the world; and there also exists in another wareroom in New York City what is called the smallest piano in the world, both of these instruments being carefully carried out to the smallest detail. Likewise, it may be added that the music that comes from these instruments is probably just as satisfactory as would have been the music obtained from the largest piano in the world that was designed to grace the San Francisco Exposition.

Probably the smallest player piano in the world would delight Mr. Liebling's artistic ear, in that he could get far enough away from it so that he could not hear it. That is something that a great many people desire when they hear the average player piano demonstrated by the average piano salesman.

EARLY EVENTS AT PORTLAND.

Season Shows Signs of Activity in the Oregon Metropolis.

Phones, Main 5906 and Main 6711,
445 Sherlock Building,
Portland, Ore., October 10, 1914.

Notwithstanding the financial depression on the Pacific Coast, a capacity audience heard Olive Fremstad sing in the Heilig Theatre on the evening of October 7. The singer was repeatedly recalled with great enthusiasm. Mme. Fremstad's recital, which was given under the direction of Steers & Coman, marked the opening of the local musical season. George F. W. Bruhns, the accompanist, gave much satisfaction.

PORTLAND SYMPHONY ORCHESTRA.

Beginning November 1 the Portland Symphony Orchestra will give another series of six concerts. The organization has three conductors, Harold Bayley, Carl Denton and George E. Jeffery. Each conductor will direct two concerts. The orchestra is a cooperative organization, composed of union musicians. This orchestra does not engage soloists. Schubert's C major symphony is on the first program.

JULIA CLAUSSEN TO SING WITH APOLLO CLUB.

The first concert of the season of the Apollo Club, William H. Boyer, director, will take place on October 24, with Julia Claussen, the contralto, as soloist. The club, of which the city is very proud, is made up of seventy-five male singers.

STEERS & COMAN'S ATTRACTIONS.

Steers & Coman, the local managers, have booked, among others, the following artists for their fourteenth annual series of subscription concerts: Josef Lhevinne, Alma Gluck, Efrem Zimbalist and Leo Slezak.

PORTLAND NOTES.

Some of the leading teachers of voice, piano, violin and cello are cooperating with W. Gifford Nash for the purpose of presenting their advanced students in a series of six concerts with orchestra. Heretofore students desiring an appearance with the support of an orchestra have had to go to one of the large Eastern musical centers. Last year Mr. Nash presented six of his pupils in piano concertos with orchestral accompaniment. D. C. Denmark will manage the concerts.

William Wallace Graham, who has occupied the concertmaster's chair of the Portland Symphony Orchestra, has been reappointed conductor of the Portland Amateur Orchestral Association, which numbers thirty-five musicians.

F. X. Arens, conductor of the People's Symphony Orchestra of New York, who passed the month of September in Portland, left this week for his home in New York City.

Robert Boice Carson, the tenor and voice teacher, has returned from his vacation spent in Chicago and the East.

Local subscribers are invited to send their recital programs to the writer. JOHN R. OATMAN.

Ada Soder-Hueck Back from Europe.

Ada Soder-Hueck, the German contralto and voice trainer, after an extended trip abroad has returned from Europe and reopened her vocal studios in the Metropolitan Opera House Building, with a brilliant reception on Sunday, October 4, giving her many pupils, patrons and friends an opportunity to welcome her back. Many well known people were present, including musicians as well as society people, and an interesting program of songs and arias was rendered by some of Mme. Soder-Hueck's artist-pupils, who delighted the big audience.

It was difficult to secure passage on a Rotterdam steamer, Mme. Soder-Hueck says, after war conditions forced her to return via Holland. "It caused me a delay of several weeks," she said, "and I knew that everybody was anxiously waiting here for me. But oh, it is good to be back in safe, dear old New York, after having gone through all this horrible excitement abroad; and yet I would not have liked to have missed it for the world. I could write a book about my experience and what I have seen and heard has stirred my deepest emotion. I never will forget it! What a winter season this is going to be for Berlin! No time and no care for music; only the rattling of the bullets on the battlefields and much grief and tears.

"I feel the present condition personally because on this trip I intended to establish myself in my former home city, Berlin, for part of the year, spending the greater part of each season like before, in my New York vocal studios. This was an old idea and plan, as I know and have studied the musical conditions of both countries, and thought to extend my business, helping my many trained American singers now before the public, and those who are to appear later. I wanted to take many of them along and to place them successfully in the various German opera houses, also bringing over European singers of mine who desire to visit America.

"Well, my plans had to be postponed, but they will be fulfilled later on. I have just started my busiest American season with many singers enrolled, among them some very gifted sopranos of great promise. There are also many professionals coaching with me. Regular monthly receptions and musicales will be arranged during the season."

Mme. Soder-Hueck is a teacher of the Garcia method.

Case-Kasner Concert.

On Friday evening, October 9, Anna Case, the Metropolitan Opera soprano, and Jacques Kasner, violinist, gave a concert at the Second Reformed Church of Somerville, N. J. The church was crowded to its capacity to hear these talented young artists, who were assisted by Charles Gilbert Spross, pianist, and Diana Kasner, accompanist.

The following was the program:

Rhapsody ..... Dohnanyi
Etude Melodique ..... Raff
Paraphrase, Fledermaus ..... Strauss

Charles Gilbert Spross.

Es blinkt der Thau ..... Rubinstein
Röselein ..... Schumann
Ecloque ..... Delibes
Ave Maria ..... Schubert

Anna Case.

Serenade Melancolique ..... Tschaikowsky
Perpetuum Mobile ..... O. Novacek

Jacques Kasner.

Ah, non credea, from Sonnambula ..... Bellini

Anna Case.

Caprice Viennois ..... Fritz Kreisler
Tambourin ..... Fritz Kreisler
Chinois Tambourin ..... Fritz Kreisler

Jacques Kasner.

My Little Grey Home in the West ..... Herman Lohr
Coming Thro' the Rye ..... Old Scotch
Way Down Upon the Suwanee River ..... Old American

Anna Case.

Hejre Kati ..... Hubay

Jacques Kasner.

Bell Song, from Lakme ..... Delibes

Anna Case.

Miss Case scored her usual success, the enthusiasm amounting to an ovation, and she was obliged to add three encores. Her beautiful soprano voice has long been a favorite with the people of her home State, and it is not difficult to understand the reason.

Mr. Kasner's success was marked by sincere appreciation on the part of the audience. His encores included "From a Wigwam," Cecil Burleigh; "Spanish Dance," Rehfeld, and mazurka, Mylnarski.

Miss Kasner was at the piano for Mr. Kasner's numbers and proved herself an excellent accompanist. Mr. Spross accompanied Miss Case.

David Hochstein's Rochester Success.

The young violinist, David Hochstein, who arrived in this country recently after a five year sojourn abroad, where he studied with the foremost masters of the present day and also toured in concert extensively, is now deeply engrossed in his concert and teaching activities in and around New York City. Future plans for a tour throughout the Western and Southern States will be announced at an early date.

By special arrangement, Mr. Hochstein played at a private recital for Mrs. Watson, at her Rochester home, on Friday evening, October 9. On this occasion the young artist was enthusiastically received by his distinguished audience, and brilliant predictions for his American success were forthcoming. Mrs. Watson will be remembered as the founder of the Rochester Art Gallery. The violinist's program for the evening was as follows:

Sonata in D major ..... Handel
Romance ..... Schumann
Vogel als Prophet ..... Schumann
Sicilienne ..... Bach
Waltz ..... Brahms
Albumblatt ..... Wagner-Wilhelmj
La Capricieuse ..... Edw. Elgar
Cherry Ripe ..... Cyril Scott
Menuet en style ancien ..... David Hochstein
Melodie ..... Tschaikowsky
Caprice ..... Paganini
Rapsodia Piemontese ..... Sinigaglia

Rudolph Ganz Plays.

Always welcome in New York, where he long has been known as an artist of dignified and appealing musical attainments, pianist Rudolph Ganz is more than ever a favored visitor here at this time, when he has just come from helping his native Switzerland maintain its neutrality.

A sympathetic audience followed Rudolph Ganz's piano ministrations at his Carnegie Hall recital last Sunday afternoon, October 18, with unabated interest, and found him to have broadened and deepened immeasurably in his art, a fine spirit of authority and bigness informing every phase of his performance. He sets forth on the piano music rather than pianism. The composer makes more appeal to him than the audience and it is evident that he possesses to a rare degree the enviable powers of artistic objectivity and introspective self-absorption. Transparent interpretative analysis, clean presentment of formal boundaries and demarcations, and absolute freedom from any attempt to exploit the technical proficiency which he possesses in such astonishing completeness, are the solid foundations of Ganz's art, and on them is built a less austere superstructure of many shaded tone quality, refined sentiment, and a wide gamut of temperamental variety, ranging from poetical charm to exulting masculine vigor. Ganz is in every sense of the word a modern player of the piano, which means one in touch with every phase of the instrument and its literature, from the day of clavecin composition to the finger breaking complexities of a Godowsky in his transcriptional mood.

While oversensitive purists might bemoan the fact that Busoni has arranged Bach's violin chaconne for piano, the fact remains that as Ganz played the work last Sunday, it had a reason to exist, for it represented a musical achievement with an ethical purpose. The D major sonata of Haydn had a tender reading from Ganz, whose delightful touch helped to give the quaint old measures their proper air of crystalline simplicity. On the other hand, Chopin's B minor sonata revealed large grasp, passionate impetus, and a warmly colored imagination. The work showed Ganz at the top notch of his resources as a suggestive and stimulating interpreter.

Two subtly sensed and cleverly harmonized pieces by Blanchet ("In the Garden of the Old Seraglio" and "Serenade" in G flat), a well made morceau by Korngold ("Elve's Dance"), two pieces by Ganz ("Etude Caprice," op. 14, and "The Pensive Spinner," op. 10), and Liszt's "Mignon's Lied" and "Rakoczy March" ended the program unconventionally and brilliantly. The Ganz compositions revealed melodic attractiveness and uncommonly polished workmanship. The second one had to be repeated.

Ringing applause rewarded all the Ganz efforts and encores were given as the result of undeniable desire for more on the part of the auditors. The afternoon was one of real musical pleasure, and to many its significance had an added flavor because of the fact that the box office proceeds went to the Swiss Red Cross Society.

Reinald Werrenrath's New York Program.

Reinald Werrenrath, the baritone, will give a song recital in Aeolian Hall, New York, on October 26. He will be heard in the following program: "O wüsst' ich doch den Weg zurück," "Tambourliedchen," Brahms; "Hochsommer," Weingartner; "Licht," Sinding; "Sonnenuntergang," "Die Hexe," "Der Brunnquel," Arthur Hinton; "Fior di dolcezza," E. del Valle de Paz; "Ultima Rosa," Harry Spier; "Sei morta ne la vita mia," P. Mario Costa; "Tristezza Crepuscolare," Francesco Santoliquido; "The Place of Dreams," Harold Osborn Smith; "You, My Dear," Miner Walden Gallup; "The Little Ghosts," F. Morris Glass; "Song Magic," Deems Taylor; "Night and the Curtains Drawn," G. Ferrata; "Sometimes I Watch Thee," Bruno Huhn; "Romany Love Song," David Stanley Smith; "In the Foggy Dew," Harvey Worthington Loomis; "Fuzzy-Wuzzy," Arthur Whiting.

Yvonne de Treville and Carmen Sylva.

The recent death of King Carol of Roumania is sincerely mourned by Yvonne de Tréville, for during her many visits to Bucharest, the prima donna was always received "in intimité" by Queen Elizabeth (Carmen Sylva) and sang many times to royal accompaniment, as Her Majesty is a very fine musician and accomplished pianist.

"Auf der Bleiche," which Miss de Tréville sings in the twentieth century part of her costume recital program to be given in New York, Brooklyn, Washington, etc., next month, was arranged especially for her by Carmen Sylva.

After De Tréville's first performance of this song at the palace of Cotroceni, King Carol decorated the singer with the Golden Order of Benemerito, an honor much coveted but rarely bestowed on any but officers in the field of battle.

The new queen, Marie, considered the most beautiful member of the royal houses of Europe, presented Miss de Tréville with a lovely ruby and diamond pendant on the occasion referred to above.

Below appears Miss de Tréville's program for her costume song recital, "Three Centuries of Prime-Donne," which she will give in Aeolian Hall, New York, Friday afternoon, November 6.

FIRST PART—EIGHTEENTH CENTURY.
Mlle. de Maupin (period, Louis XIV).

Menuet Chanté ..... Lulli
L'Amour Est Un Enfant Trompeur ..... Martini
Phillis ..... Anthony Young
Pastorale ..... Henry Carey

PART SECOND—NINETEENTH CENTURY.
Jenny Lind (Period, 1850).

Thema e Variazioni ..... Proch
Scandinavian Folksong—No. 1.
Scandinavian Folksong—No. 2.
Scandinavian Folksong—No. 3.
Mad Scene from Camp of Silesia ..... Meyerbeer
(Composed for Jenny Lind.)

PART THIRD—TWENTIETH CENTURY.
Yvonne de Tréville.

Air from Louise ..... Charpentier
Thistledown ..... Charles Wakefield Cadman
(Composed for and dedicated to Mlle. de Tréville.)
Song ..... Henry K. Hadley
(Composed for and dedicated to Mlle. de Tréville.)
Chanson Provencale ..... Dell' Acqua
(Arranged for Mlle. de Tréville by the composer.)
Auf der Bleiche ..... Bungert-Carmen Sylva
(Arranged for Mlle de Tréville by Her Majesty the Queen of Roumania, Carmen Sylva.)
Aria from Ariadne Auf Naxos ..... Richard Strauss

Boston's Estimate of Blanche Fox.

Blanche Hamilton Fox, the American contralto, is now singing in opera in Boston, Mass.

The press of that city has the following to say of her voice and ability:

Miss Fox, who was heard for the first time in opera in this city, gave a highly creditable impersonation of Amneris. Her rich, full voice is well suited to the music, and she sang authoritatively in the grand style. Her acting showed experience and a knowledge of routine, and she was more animated and less conventional than the average American singer.—Boston Herald, October 6, 1914.

The principals, on the other hand, surpassed expectation. Mme. Fox as Amneris, perhaps, carried away the principal laurels of the evening, combining as she does a pleasing, rich voice with very creditable acting.—Boston Evening Transcript, October 6, 1914.

Blanche Hamilton Fox proved a revelation to the public and her friends who were present in platoons. She possesses a rich, velvety contralto, agreeable in all registers, which she uses with skill and authority. She has had much experience in foreign parts, and her Amneris was very satisfactory.—Boston American, October 6, 1914.

(Advertisement.)

Albert Spalding's Bookings.

Albert Spalding will open his season at Carnegie Hall, New York, with a recital, Thursday afternoon, October 29. The violinist's bookings for the first half of the season, arranged to date, are as follows:

November 5, Philadelphia, Pa.
November 12, recital in Boston, Mass.
November 30, Chicago, Ill.
December 8, Lawrence, Kan.
December 11 and 12, with the Chicago Symphony Orchestra.
December 15, Chicago, Ill.
January 8, San Francisco, Cal., with the San Francisco Symphony Orchestra.
January 23, joint recital with Julia Culp, in Washington, D. C.
January 25, joint recital with Julia Culp, in Portland, Me.
January 26, joint recital with Julia Culp, in Providence, R. I.
January 27, joint recital with Julia Culp, in Worcester, Mass.
February 4, joint recital with Emilio de Gogorza, in Brooklyn, N.Y.
February 16, concert in Detroit, Mich., with the Cincinnati Orchestra.

New Honor for Wilbur A. Luyster.

Wilbur A. Luyster has been unanimously elected conductor of the Orpheus Glee Club, of Ridgewood, N. J.

Examinations for scholarships at the Galin-Paris-Chéve School of Sight Singing, 64 East Thirty-fourth street, New York, Wilbur A. Luyster director, will close this week.

Alice Garrigue Mott's Studio Again Active.

While it was Alice Garrigue Mott's full intention to open her season of 1914-1915, October 1, she practically resumed teaching the day she arrived from Europe. Many professional singers and actresses were waiting for Mme. Mott's return, in order to have her prepare them for winter performances. Managers and physicians are constantly sending their artists and patients to Mme. Mott, in order to receive the knowledge of the normal, natural use of the vocal organ in song and speech, which if not observed in performances, is wrecking to their voice and produces untold distress to the performers.

One of New York's celebrated throat specialists asked Mme. Mott to open her studio before October 1 for the benefit of professionals. One particular singer in total vocal disorder was obliged to acquire the knowledge of the normal use of her physical organ, or renounce her very good contract, which meant support to herself and daughter. A habit of forcing her tones by muscular strain had interfered with tone and pitch, and had also checked the circulation of the blood to the brain, causing the artist to faint while performing. Mme. Mott located the trouble instantly, and with some infallible exercises for putting the physical organ in normal use, the singer went through her performance that night and continues to hold her position satisfactorily to her manager, and her physician finds no more throat disorder.

Since this season has opened with the same demand upon Alice Garrigue Mott's time as last season, she can hear voices now by special written appointment only. In order to avoid the interruption of lessons, Mme. Mott refuses to answer telephone calls personally, except at 8.45 a. m., 1.30 p. m. and 6.30 p. m.

Granberry Piano School Events.

On Wednesday evening, October 14, six pupils of the Granberry Piano School, George Folsom Granberry, director, appeared in recital at Carnegie Chamber Music Hall, New York. A feature of the concert lay in the fact that three of the compositions were played in any key requested by the audience, thus illustrating the Faelten System of Fundamental Pianoforte Instruction, which occupies a prominent position in the work of the Granberry Piano School.

The following was the program:

French suite, E major (Bach), Virginia Corcoran; musette, D major (Bach), waltz, C major (Dennée), waltz, D major (Bertini), Elizabeth McAinsh; "Gondoliera," A flat major (Reinecke), "Loreley," E flat major, op. 2 (Seeling), Marion Sachi; "Winter Goodby" (Loew), barcarolle, G major (Elsenheimer), Gertrude Elsenheimer; rondo capriccio, E major, op. 14 (Mendelssohn), Virginia Corcoran; "The Maiden's Wish" (Chopin-Liszt), valse, A flat major (Chopin), Beatrice Moore; etude, A flat major, op. 25, No. 1, etude, F minor, op. 10, No. 9, berceuse, D flat major, op. 57, fantaisie impromptu, C sharp minor, op. 66 (Chopin), Suye Ogura.

A Christine Miller Letter.

From Christine Miller, the American contralto, comes a graphic picture of her life and conditions in Berlin, as shown in the following letter to Fitzhugh W. Haensel, of the New York managerial bureau, Haensel & Jones:

Kurfurstendamm 40-41,
c/o Pension Medenwaldt,
Berlin, W., September 15, 1914.

DEAR MR. HAENSEL: Your letter of August 26 is just received, and I am happy that at least my cable has reached you. Have received no letters from home since one dated July 30—I do hope they are all well. Certainly one cannot count upon the post in these times, for with yours of August 26 came others from America dated July 30. You see I am yet in Berlin, safe and well and comfortable. Berlin is a safe place now, for western Europe, France and Belgium, certainly are in a precarious state.

I am, of course, very, very anxious about getting home. The Channel, I am afraid, will soon become the center of great battles; how soon no one can tell. My passage on the "Potsdam" for October 10 is paid for, and I can only await developments. I considered myself most fortunate in securing first class accommodations. I simply could not see the necessity of taking anything, merely to get out of Germany. Truly here in Berlin one cannot realize that such a terrible war is in progress. Food is plentiful and cheap; business seems to go on as before, and there is no excitement apparent, save when the hundreds of wounded soldiers arrive. Here in the Pension, our cook today received word that her husband and only son have been killed on the Russian border; my chambermaid, by the same mail, received word of the death of her only brother, on the French border; and they go about their duties today, taking it all as a matter of course, hearts breaking, but showing little grief. The loss of life is appalling, I am told, and so many high officers are among the killed.

I am glad you approved of my not rushing off as hundreds did and as the Ambassador advised. It seemed so uncalled for. I have written you weekly letters, but cannot hope that all have heached you. I am coaching with Conrad V. Bos and H. Heineman, and am not wasting my time. I have coffee often with Mr. Abell, of the MUSICAL COURIER, and the folks in the Pension are most agreeable, so I am not lonesome. The days are not at all long enough for all I wish to do and accomplish.

I am truly hoping and praying that all may yet be well, that I may return safely. My heartfelt greetings to you all.

CHRISTINE MILLER.

China is to have a new national anthem, composed by Chang Chien, minister of agriculture and commerce. The music is said to be appropriately Oriental in flavor and the anthem is expected soon to become a genuine people's song.—Exchange.

Frederic Martin in Recital Field.

Frederic Martin, basso, is probably best known throughout the country as an oratorio singer of superior attainments. In this special line of work he has appeared with all the leading oratorio societies of the country. Martin is one of the few artists whose versatility is of such a high order that he has successfully entered the recital field, as the following program will show:

Creation's Hymn	Beethoven
She Never Told Her Love (Canzonet)	Haydn
The Inpatient Husbandman (from The Seasons)	Haydn
Leave Me, Loathsome Light (from Semele)	Handel
More Sweet Is That Name (from Semele)	Handel
Das Wirthshaus	Schubert
Wohin	Schubert
Der Wanderer	Schubert
Alt Heidelberg	Jensen
An einem Bache	Grieg
Mit einer Wasserlilie	Grieg
Ständchen	Brahms
Das Kraut Vergessenheit	Hildach
Chanson de Vulcain (Philemon et Baucis)	Gounod
Paysage	Hahn
Chanson, La Jolie Fille de Perth	Bizet
Phillis Has Such Charming Graces	Old English
The Pipes of Pan	Elgar
The Sea	MacDowell
Don't Ceäre	John A. Carpenter
Noon and Night	Charles B. Hawley
Robin Goodfellow	Orlando Morgan
Exhortation (A Negro Sermon)	Will Marion Cook

This program was given at the summer school session of the University of Virginia, Charlottesville, Va., July 10.

Notices of Mr. Martin's work last season are given below:

"He demonstrated his fitness to rank among the first of American bassos."—The Press, Pittsburgh.

"The star of the occasion. His singing was a revelation in the purity of tone and absolute command of his splendid voice."—The Herald, Halifax, Nova Scotia.

"He gave the finest illustration of the true oratorio style that this season has brought forth."—New York Tribune.

"To Frederic Martin, as Elijah, belongs the real triumph of the evening. He sang the role in a manner that was ideal. His interpretation of the aria, 'It is Enough,' was superb."—The Herald, New Castle, Pa.

Mr. Martin has been reengaged for the New York Oratorio Society's performances of "The Messiah" at Carnegie Hall, on December 29 and 30. He will also appear with the A Capella Chorus in Milwaukee on December 20, when "The Messiah" will be sung in German, under the direction of William P. Boeppler. On Christmas Night Mr. Martin will appear with the Philharmonic Club of Minneapolis. He is, as usual, under the direction of Foster & David.



LATEST PHOTO OF THE PHILADELPHIA ORCHESTRA. LEOPOLD STOKOWSKI, CONDUCTOR.
A report of the opening pair of concerts, season 1914-15, will be found on another page.

Photo by Haeseler Photo Co., Phila.
LEOPOLD STOKOWSKI,

LATER CHICAGO NEWS.

Chicago, Ill., October 18, 1914.

The South Park Commissioners announce a song recital to be given in the Hamilton Park Field House, Monday evening, October 26. The program on this occasion will be given by Florence Pettinger, soprano, who will sing songs by La Forge, Chadwick, Beach and Campbell-Tipton.

STURKOW RYDER STUDIO RECITAL.

On Friday afternoon, October 30, the first of a series of five studio musicales to be held this winter in Theodora Sturkow Ryder's studios will be given. An all classical program made up of selections by Haydn, Beethoven, Hartmann, Friml and a sonata for piano and violin to be played by Mmes. Sturkow Ryder and DeVore, will bring forth besides those two professional artists, pupils of Mme. Sturkow Ryder, namely, Ruth Hanak, Alexander Alison and Ernau Blythe Smith. Miss Smith has just been engaged as Mrs. Ryder's assistant teacher. She has had experience in instructing children, especially beginners, and has made a special study of normal work and harmony with reference to young students.

CHICAGO SYMPHONY ORCHESTRA OPENS SEASON.

The Chicago Symphony Orchestra began its season under the direction of Frederick Stock on Friday afternoon and Saturday evening, October 16 and 17. A full report of the opening concerts appears on another page.

NEWARK MUSICIANS' CLUB GIVES FIRST CONCERT.

New Organization Holds First Regular Meeting of Season—Large Audience Hears Delightful Musical Program—Final Arrangements Are Being Made for First Rehearsal of Gigantic Newark Festival Chorus.

Newark, N. J., October 19, 1914.

On Wednesday evening last, October 14, the Newark Musicians' Club, which was organized last May, held the first meeting of the season at 41 Spruce street. As delightful a musical program as one could wish to hear was rendered by members of the club, and the large audience present found ample opportunity for loud applause.

The printed program was a follows:

Trio, op. 1, No. 3, C minor.....Beethoven
Andante con variazioni.
Edwin Wickenhoefer, violin; Henry W. Jordan, Jr., cello, and Alexander Berne, piano.

Contralto solos—
Wohin.....Tassen
Thy Beaming Eyes.....MacDowell
Mary Potter.

Violin solos—
Ave Maria.....Schubert-Wilhelmj
Gypsy Airs.....Sarasate
Arthur L. Walsh.

Tenor solos—
Phyllis Has Such Charming Graces.....Wilson
Bois Epais.....Lully
Prayer from Jewels of the Madonna.....Wolf-Ferrari
Edward J. Boyle.

Piano solos—
Etude.....Alexander Lambert
Etude.....Schlozer
Katherine Eyman.

Soprano solos—
One Fine Day, from Madame Butterfly.....Puccini
Marsh Rosemary.....Cox
Catherine Bryce.

Trio, op. 49, Molto Allegro ed Agitato.....Mendelssohn
Messrs. Wickenhoefer, Jordan, Berne.

Newark can now boast of a real musicians' club. To the writer's knowledge at least, never in the past has there existed in this city an organization of this kind. Purely democratic, with aims and ambitions of the very best, how can it fail to succeed? It is not a club limited to a group of friends, as one mistaken person recently remarked, but an association organized and to be conducted for the benefit of all musicians of the city and music in general.

It is the desire of the club to have every teacher in the city represented and to make the membership not wholly local, but to include teachers and pupils residing within the twenty-five mile radius allowed for in the club by laws. Some of the teachers now represented are as follows: Florence Mulford Hunt, Newark; James Sauvage, Newark; Tom Daniel, Newark; Louis Ehrke, Newark; Otto Shill, Newark; C. Wenham Smith, Newark; Manuel Svet, Newark; Miss Colgate, New York; Alexander Lambert, New York; Rafael Josephy, New York; Leopold Godowsky, New York; Mrs. Baumann, Newark, N. J.; Mrs. George E. Clauder, Newark, N. J., and numerous others.

If this last program is a sample of what the club members are to hear each month during the season, a delightful and unusually interesting series of meetings are to be looked forward to. The club, which is growing continually, has some extraordinary talent among its members, and with such a large number of really capable musicians, the programs, both private and public, ought to prove excellent ones.

The club has now been firmly established and has opened the season with a most successful meeting. It is to be hoped that the club will grow and prosper in such a way that Newark will soon find it an organization of great benefit to the development of music and art in this city as well as elsewhere.

SINGERS URGED TO JOIN FESTIVAL CHORUS.

Only eight more days remain before the first rehearsal of the gigantic Newark Festival Chorus, which is to take part in the three-day music festival in May. For this reason singers who have neglected to send in their names, or call in person for their membership cards, are urged to do so before the first rehearsal. Director Wiske will be at the offices of the association, Lauter Building, 593 Broad street, on Wednesday, Thursday and Friday, from 10 a. m. until 9 p. m. to receive applications.

The chorus is growing rapidly, but it has not yet reached the desired one thousand mark. There are many singers who have not as yet received their membership cards. Not alone are singers of Newark invited to join, but those of the suburbs are also asked to become members. Every nearby town and city in New Jersey is represented, and there are a large number of New York singers who have sent in applications for membership.

The first rehearsal of the chorus will be held on Wednesday evening, October 28, in the parlors of the South Park Presbyterian Church, corner Broad street and Clinton avenue (seven blocks south of Market street).

Manuel Quiroga's Debut.

Spanish violinists are not many—Sarasate and Manen long formed the only exceptions—and therefore curiosity was rife concerning Manuel Quiroga, a native of Spain, who effected his New York debut last Sunday evening at the Hippodrome, assisted by Jeanne Jomelli and Nahan Franko's Orchestra. Quiroga was engaged in London by Lee Shubert, the theatrical manager, who is sponsoring his American tour in conjunction with R. E. Johnston.



MANUEL QUIROGA.

Using the Mendelssohn concerto as his introductory number last Sunday, Quiroga (who is twenty-three years old and of picturesque appearance) at once made the impression of being a serious performer of legitimate training and advanced accomplishments. He has a technical mastery which while it shows only slight flaws here and there, in some departments easily reaches the sensational, especially in his spiccato and staccato bowing and his virtuoso handling of octaves. Quiroga's tone is of rare sweetness and makes a pronouncedly sensuous appeal. In his interpretation he reflects taste and sentiment rather than depth and nobility. The Mendelssohn concerto might have had a more reposeful reading at Quiroga's hands and one purer in intonation, but allowances must be made for the young artist's nervousness. Also the enormous hall was against him. However, in Saint-Saëns' "Havanaise" and Wieniawski's "Russian Airs," Quiroga shone resplendent and brought to light all the traditional fiddle fireworks in approved fashion. His brilliancy was unquestioned and he inspired the audience to tumultuous applause. Eight encores were added during the evening to Quiroga's regular numbers. Of his vast success with his hearers there was no doubt.

Mme. Jomelli was heard in the "Jewel Song," from "Faust," and four songs, Chaminade's "L'Eté," d'Hardelot's "Summer," MacDermid's "Sacrament," and Lehmann's "Cuckoo." This gifted and popular soprano has obtained a firm hold on the affections of our local public and she was given a rousing reception as usual. Her voice proved to be in unusually fine estate and its lovely timbre as well as the vocal skill displayed gave joy not only to the layman, but also to the connoisseur. Keen appreciation of the variations in musical style marked all the Jomelli renderings, and their effect was enhanced markedly through the intelligent text exposition and effective climax building of the experienced song artist.

Nahan Franko's control of the orchestra is too well known to need emphasis at this late day. He has the unique faculty of being able to make his numerically small orchestra play with the full bodied tone of an organization much larger than his own. His fine sense of rhythm, spirited readings, unfailing musicianship and magnetic personality are features which have made him the best known and best liked orchestral leader in New York. Alfoen's "Swedish Rhapsody," Goldmark's "Sakuntala" overture, a Bach choral and fugue, and Rossini's "Semiramis" overture were received rapturously by the audience in the fascinating Franko readings. The versatile leader's orchestral accompaniments for the violinist and the singer were models of discretion and accuracy.

A box was occupied by Alma Gluck, Efrem Zimbalist and Mischa Elman.

Century Opera Sunday Evening Concert.

Sunday night's concert (October 18) at the Century Opera House, New York, brought forth a number of excellent soloists in the persons of Kathleen Howard, who gave Tschaikowsky's "Nur, wer die Sehnsucht Kennt," with cello obligato, played by Vladimir Dubinsky, in which she was enthusiastically received; Maude Santley, whose singing of "Il Est Doux," from Massenet's "Herodiade," was a delight to the ear; Louis Kreidler, who gave the "Evening Star" song, from "Tannhäuser," with his usual fine interpretation and splendid voice; Henry Weldon, singing with masterful effect Vulcan's song from "Philemon et Baucis" (Gounod), and Graham Marr, who sang "Eri Tu," from "The Masked Ball," and displayed his remarkable baritone voice, winning much applause.

Other soloists on the program were Bettina Freeman, Hardy Williamson and Carlo Sodero, the latter giving as a harp solo, "Marche Triomphale," by Godefroid. The orchestral numbers included the overture to "Mignon," a waltz by Johann Strauss, the "Coronation March," from "Le Prophete," and a group of Tschaikowsky, Gillet and Jaernfeldt.

The conductors were Josef Pasternack and Hugo Riesenfeld.

German Press Club Reception to Friedberg.

Carl Friedberg, the German pianist, who arrived in this country recently and will make his first American appearance this season, was tendered a reception last Saturday evening at the Hotel Astor by the German Press Club.

Mr. Friedberg was presented to the large assemblage by his manager, Annie Friedberg, who also shortly will introduce to America the Italian violinist, Arrigo Serato. During the evening a very interesting program of music was heard. The artists participating were Earl La Ross, pianist; Adele Krueger, soprano; Karl Klein, violinist; Helen Scholder, cellist.

Among the guests were Jeanne Jomelli, Nana Genovese, Betty Askenasy, Mr. and Mrs. Hertz, Lima O'Brian, William Guard, Louis Koemmenich, Richard Arnold, Vernon D'Arnalle, Dr. William C. Carl, Herwegh von Ende, Theodore Spiering, Mrs. Bruno Oscar Klein, Louis Blumenberg, and others.

Music at Smith College.

Smith College, North Hampton, Mass., has a successful music department. There are seventeen members in its faculty, three of whom are full professors. Work in this department is accredited toward an A. B degree. Weekly recitals are given by members of the faculty and visiting musicians. These are open to the public.

In addition to the above there is a Smith College concert course, consisting of eight concerts by various artists, orchestras, etc.

Shattuck at Drake University.

Arthur Shattuck, the American pianist, has been engaged to give a recital at Drake University, Des Moines, Ia. February 15. Holmes Cowper is dean of the music department.

Annie Louise David Wins Plaudits.

Herewith are reproduced some telling estimates of Annie Louise David's ability to please, and of her standing as a harpist. These notices are based upon some of her spring concert tour appearances:

Annie Louise David has a gift of program making, and among her excellencies is a keen sense of rhythm, which, though we do not often stop to think so, belongs to the harp as to any other music. She has a dainty touch, and the pearliness of run and cadenza seems to lack that twang and snap which some harpists acquire. It would be a little difficult to imagine a harp recitalist who gets more consistent musical value out of her numbers, or more agreeable nuance out of an instrument that many people insist is hardly adaptable for much solo use, as it is for color in orchestral surrounding.—Utica Daily Press.

From a musical and artistic point of view, the most valuable incidents of the concert were Annie Louise David's performances. In all these, fine technic and sound musicianship compelled hearty applause.—Brooklyn Eagle.

The committee presented the well known harpist, Annie Louise David, of New York. She scored unmistakably—winning inevitable encores—showing a rare program taste, much delicacy and grace of rhythm, a delightful technical skill, the grace that revealed "the thrill without the almost inevitable snap of the harp string." Her themal etching was beautifully done and daintily encrusted with the arpeggio arabesques so characteristic of the instrument. The harp she played is a particularly fine concert instrument, of full luscious tone, even to the altitudes.—Wilkes-Barre Record, Wilkes-Barre, Pa.

The high reputation of Annie Louise David, which preceded her to this city, was sustained to the highest degree, as she won instant favor, fairly entrancing her hearers with her masterly handling of the harp, which responded to her skillful touch as if by magic.—Chillicothe (Ohio) Advertiser. (Advertisement.)

Mme. Wylie with Wichita Symphony Orchestra.

Louise Jansen Wylie appears in the accompanying picture, which was taken as she came out of the Crawford Theatre, Wichita, Kan., with Mr. Lindberg, conductor of the Wichita Symphony Orchestra, and Manager Iris Pendleton, after a rehearsal for the symphony orchestra concert, Sunday afternoon, October 4.

This was Mme. Wylie's third appearance in Wichita, where her name on a program is sufficient to tax the capacity of any theatre in the city.

Mme. Wylie will sing in several of the principal cities of Iowa, and appear at a recital at Lincoln, Neb., November 2; also at an Omaha concert before beginning her Southern tour through Texas to the Gulf.



LOUISE JANSEN WYLIE, PROFESSOR LINDBERG, IRIS PENDLETON.

Mendelssohn Club Sings at Brown University.

Conservative Providence (R. I.), through the press of that city, refers to the concert given by the Mendelssohn Glee Club, of New York, Louis Koemmenich, conductor, during the recent anniversary week celebration at Brown University, as a "superb" affair. It mentions Louis Koemmenich as "an artist and a leader of note," as a "thorough musician" and one who "keeps his forces under excellent control at all times."

The Providence Journal of October 15 contained the following account:

"A concert by the Mendelssohn Glee Club, of New York, the chief musical event in the anniversary celebration of Brown University, was given in Infantry Hall last evening, before a large audience of delegates and invited guests.

"There is probably no other male chorus in the country which can boast of such individual excellence of voice as the Mendelssohn. This being the case, it is easier to understand the truly remarkable results which the club obtains. There is flexibility of ensemble scarcely to be expected of such a large body of singers and their attack is almost perfect. Last evening's program afforded abundant opportunity for the display of the artistic finish for which the club is so justly famed. Each number was so beautifully sung that a choice would be hard to make. The audience, however, showed a particular liking for Nagler's 'Huzza! the Old Fiddler,' and it was repeated.

"The club has a fine first tenor section which sang the very high parts when pianissimo with ravishing effect. The conductor, Louis Koemmenich, is a thorough musician and keeps his forces under excellent control at all times.

"One of the most noticeable as well as enjoyable features of the club's singing is the perfect blending of the voices. This results in a very beautiful quality of the body of tone. The balance of parts is also finely adjusted. The closing chorus of several of the numbers which were held softly had the richness of a great organ. The assisting soloists, who were members of the club, were John Young, tenor, who sang Ponchielli's 'Cielo e mar,' from 'Gioconda,' and a duet from 'Boheme,' with William D. Tucker, baritone. Mr. Young is the only member of the club who is a Brown graduate, he being a member of the class of 1895. During his college course he sang in the university quartet and led the glee club for a time.

"His solo work, which was very pleasing, displayed a voice pure and high and very easily produced. In the duet, Mr. Tucker also made an impression with his round, smooth voice and easy style. For an encore Mr. Young sang the old English song, 'Drink to Me Only with Thine Eyes,' playing his own accompaniment.

"The concert was a great artistic success and was thoroughly enjoyed by those who had the good fortune to be present."

The Providence Evening Tribune, of October 15, paid this tribute to Mr. Koemmenich and his singers:

"One of the most delightful features of anniversary week at Brown University was the superb concert given in Infantry Hall last night by the famous Mendelssohn Glee Club, of New York. This delightful musical evening was arranged especially for the entertainment of guests here for the anniversary and the alumni and alumnæ of Brown, and few seats in the great hall were unoccupied.

"This fine musical organization, made up as it is of a male chorus of trained singers, many of them singers of note, has scarcely an equal in the country, and the result is a wonderful beauty of tone, a remarkable smoothness and balancing of the parts, and a degree of musical harmony which is truly unusual and delightful.

"The conductor, Louis Koemmenich, himself an artist and a leader of note, had his chorus under excellent control, as was evident in the results obtained and the brilliancy of the attack of the chorus when necessary. The tenor section of the chorus, especially, achieved some exquisite effects in the high parts, while the bassos were especially successful in the deeper tones and harmonies.

"The program was as follows: 'Shine Forth, O Day' (Weinzierl); 'Would That Life Were Endless Sailing' (Storch); 'Viking Song' (Coleridge-Taylor); 'The Lamp in the West' (Parker); tenor solo, 'Cielo e mar,' from 'La Gioconda' (Ponchielli), Mr. John Young; 'The Flying Dutchman' (Andrea); 'Huzza! the Old Fiddler' (Nagler); duet from 'La Boheme' (Puccini), John Young and William D. Tucker; 'In Winter' (Kremser); 'Suomi's Song' (Mayr); 'Marietta' (Gall); 'The Willow Song,' from 'Otello'; 'Antolycus's Song' (Greenhill), 'A Winter's Tale,' Frank Croxton; 'Morning in the Dewy Woods' (Hegar); 'Vale Carissima' (Attenhofer); 'Hymn of Thanksgiving' (Kremser).

"The assisting soloists, members of the club, were John Young, a talented lyric tenor and a Brown graduate of the class of 1895, and Frank Croxton, basso. Mr. Young delighted all with the beauty and freshness of his voice, and for encore sang 'Drink to Me Only with Thine Eyes,' to his own accompaniment."

Francis Rogers Engagements This Week.

Francis Rogers, with Daniel Gregory Mason, gave a song and piano recital at Columbia University, New York, Sunday evening, October 18. Today, October 21, he is sharing a musical program with Edwin Grasse, at the church wedding of Miss Hostetter, at Locust Valley, N. Y.

1914-1915 1915-1916

We are booking dates for both this season and the next for :: ::

CHARLES W.
CLARK

Who has cancelled all European dates :: ::

Concert Direction M. H. HANSON
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BOSTON SYMPHONY ORCHESTRA MINUS THREE MEMBERS.

Players Delayed in Europe Expected to Reach This Country in Time for Third Pair of Concerts—Italian Opera Continues at Boston Theatre—Concerts for the People—Music School Activities.

11 Boylston Road, Fenway,
Boston, Mass., October 15, 1914.

A report of the opening concerts of the Boston Symphony Orchestra (thirty-fourth season) will be found on another page. The orchestra is minus only three players, these being Joseph Malkin, the cellist; V. Klicka, the new second harpist, and Mr. Agnesy, one of the double bass players. The first two of the absent players were to have sailed from Liverpool on October 15, the ship did not start on that date, but sailed today instead. This will make it possible for them to be here in time for the third concert. Agnesy was last heard from in Austria, and should he fail to make his appearance within three weeks his place will be given to a new man.

A list of novel, or in parts, new compositions which will be produced during the season by Dr. Muck will include the Ropartz fourth symphony (first time in America); Schönberg's "Five Pieces for Orchestra"; Stravinsky's "Ballet Music"; Volbach's symphony; a symphonic poem, "Brand," by Schelderup, and Oscar Fried's "Adagio and Scherzo," for wind instruments, two harps and tympani.

Italian Opera at Boston Theatre.

Repetitions of operas already reviewed have constituted the bill at the Boston Theatre this week, where Leahy's Italian Opera Company has entered upon a twelve weeks' season at popular prices, the one exception being Verdi's "Trovatore," which was heard Thursday evening. Many improvements have taken place in the company during the past week and the performances which they are now putting on can hardly be duplicated in artistic value at any other place in the country at the same prices. The attendance has been bad in general, excepting in the second and third balconies, where at each performance a too enthusiastic Italian element fills every seat. The genuine Italian operatic atmosphere, which it infuses into the performances, is at least original in its effect.

"Trovatore," Thursday Evening.

Vociferous applause and enthusiasm such as would have been hard for any other audience twice the size to display, proved beyond all doubt that Verdi's popular "Trovatore" pleased immensely on this evening. Bovi conducted in his usual manner which is safe enough, but by no means startling. Blanche Hamilton Fox was again the feature of the performance and her Azucena was a splendid role in which to display the fine qualities in her magnetic mezzo-soprano voice. This she did to perfection. Her dramatic talent so nicely developed serves her well at all times. Leonora, under Kathryn Lynbrook's guidance, was all the sweet lady of state should be, dramatically. Good vocal effects were at her command throughout. Opezzo as Manrico used his robust tenor effectively, especially in the high register, but Manrico was neither a bold young chieftain nor strenuous enough in his troubadour love making. Count di Luna was a good soldier and the robust baritone under this guise was Coradetti.

"Otello," Monday Evening.

Verdi's "Otello" was heard on Monday evening. The attendance was unusually large, due in all probabilities to the holiday festivities. Much more credit was due the company on this evening, than the audience granted it, for scarcely a week was given to rehearsals. Johanna Kristoffy, as Desdemona, sang beautifully and gave her refined dramatic talent full sway. Opezzo in the title role was satisfying in parts, however his vocal method is very unsatisfactory at times. Coradetti as Iago suffered from a bad attack of hoarseness. Joseph Florian as Montano displayed a basso voice big enough for any stage. It is, too, a voice of good quality. Other roles were taken by Matilde Renis, Giuliani, Roberto Vanni and Pietro di Biasi.

"Cavalleria Rusticana" and "Pagliacci" Wednesday Evening.

The double bill attraction on Wednesday evening proved a drawing card, as usual, and the Italian force was out en masse. In Mascagni's one act opera, Blanche Hamilton Fox appeared as Santuzza. She was in splendid voice and the remarkable equality in the opposite registers of her mezzo soprano continued to create pleasing surprise. Cora Sapin, the new soprano, was an ideal Lola, and she exhibited good vocal poise. Sachetti as Turiddu showed to good effect in the "Siciliana" air. Gallozzi as Alfio was splendid. His interpretation of the brusk teamster was full of original interpretation and his portrayal of the part, vivid. Castillo, who conducted, missed much of the orchestral beauty which lies in the prelude.

In "Pagliacci," Picco's Tonio has created wide admiration. His clownship is bubbling over with mirth, roguishness, pathos and through all there is a simple sincerity which wins for him the heart of every listener. Tricario deserves credit for his every effort to place his Canio in



FELIX FOX.

a deserving position, but few voices are fitted to this role. Dora de Phillipe, a petite and charming soprano, who made her Boston debut in this performance, put life into every minute of the two short acts. Her voice is not large but it contains winning qualities which will make her a very useful addition to the company. Neither David Silva as Silvio nor Giuliani as Peppe were interesting, although Silva has a voice of good quality, and it is too bad that he does not use it better.

"Rigoletto" Tuesday Evening.

Verdi's "Rigoletto" was heard on this evening, with Millo Picco in the title role, Sachetti as the Duke, Miriam Ardini as Gilda, and Alice Gentle as Maddalena. This was the best performance witnessed thus far, and credit was due on all sides. However, laurels fell to the baritone, Millo Picco, who effected his Boston debut on this occasion. Picco is indeed a valuable addition to the company, and if he appears often he will doubtless help swell box office receipts, because the people know that he is good. His Rigoletto is a work of art. A voice which has many admirable qualities and is susceptible to the slightest temperamental demands made upon it, together with his ideas of dramatic art, brought him the most auspicious reception any artist has thus far received. After his duet with Gilda, "Yes, My Vengeance," closing the second act, he was recalled time and again and the number had to be repeated. Ardini's Gilda was sympathetic to a certain extent, although a deeper feeling of sincerity could well be infused into such a role. Her singing displayed precision and much ease, as in the difficult "Dearest Name" aria. Sachetti gave a very credible performance, likewise Alice Gentle, whose splendid mezzo-soprano voice and exceptional artistic abilities are establishing her as one of the prime favorites with this company. Bovi conducted with good authority.

Activities at the Fox-Buonamici School.

Felix Fox, the pianist and instructor, is so busily engaged in his teaching activities at the Fox-Buonamici School of Piano Playing, that it is almost feared the concert world will not hear so much of him this season as in previous years. Mr. Fox's identification with the Boston music world has been of the most popular sort for many years past, and his teaching has won for him a reputation and success rarely duplicated. His concert record stands out even to a greater extent and bears excellent testimonial of his undisputed musical abilities. Just for the sake of recalling old memories, it might again be mentioned that Mr. Fox while in the Leipsic Royal Conservatory in 1892, studied with Reinecke and Jadassohn and upon his graduation from there received the coveted "Helbig" prize. His activities in Paris, where he studied under Isidor Phillip and was heard on several occasions in the Societe d'Art concerts, later led to the bestowal upon him of the rank of Officier d'Academie. His European concert tours took him to all the principal cities of the continent and in them all, the critics accorded him high praise. Here in America he has been heard often throughout the New England, Central and Southern States in recitals, chamber concerts and with most of the leading orchestras.

The Fox-Buonamici school has occupied its new quarters in the Wesleyan Building since the opening of this season on September 14. Here conditions are much more suitable as to location and ample room than they were in the former abode. Among the many new features of the school is the charming private concert hall in which, from time to time, pupils' programs will be arranged for public performance. Attendance thus far speaks well for the present season and indications point to a year surpassing any the school has heretofore experienced.

Faelten School Program.

The first school concert of the season was heard last Thursday evening, when various members of the senior, junior and freshman classes of the Faelten Piano School participated in a program given in that school's concert hall. The degree of efficiency and marked talent displayed by the pupils was surprising and offered splendid proof of what this popular New England institution can do and has been doing for the past fifteen years. The program included compositions by Grieg, Reinhold, Balakirew, Cesek, Paderewski, Faelten and Beethoven.

Columbus Day Program.

At the Columbus Day commemoration meeting held in Symphony Hall, Monday evening, over which Mayor Curley presided, a musical program was also one of the attractive features. The vocal soloists were Alice Gentle, mezzo-soprano, and Luigi Mainiero, tenor, both of the Boston Theatre Italian Opera Company. The two other performers were Nelson Bernier, cornetist, and John A. O'Shea, organist. Special musical programs were given in the various churches throughout the day and several band concerts in the parks marked further musical activities of the occasion.

Tomas and His Band.

Guillermo Tomas and his Havana Municipal Band are making a "hit" at the Domestic Science and Pure Food Exposition, which is now being held in the Mechanics Building. The daily programs offered by this rather novel organization, since it is maintained by the city of Havana are of a first-class order. The repertoire, including seventy-one standard overtures, sixty-two operatic selections and over five hundred other miscellaneous com-

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CONCERTS FOR THE PEOPLE.

The Boston Music School Settlement Society announces that its series of Sunday afternoon "Concerts for the People" will be given at the Boston Theatre this year instead of at the Olympic, as had previously been announced. The concert will be given every other Sunday, beginning October 25. Maud Powell, violinist, and Felix Fox, pianist, will be the soloists for the first Sunday. Arrigo Serato, violinist, and George Mitchell, a new tenor, will appear on November 8. Tina Lerner, pianist, and the Swedish Singing Society Barmoni, Gustaf Sundelius, conductor, will be heard on November 22, and for December 6, Mme. Gerville-Réache, contralto, and the Hoffman String Quartet will be the attraction. The prices for these popular concerts will range from fifteen cents to seventy-five cents. Compliments are in order for the society, because of its splendid efforts in projecting such a plan by which these splendid musical attractions at prices within reach of all will form a veritable treat to many of Boston's music loving populace.

"YE WILBUR" SUNDAY EVENING MUSICALES.

The 1914-15 season of Sunday evening musicales at "Ye Wilbur" Theatre, under Wm. Carrol Hill's management, will begin November 1, with Florencio Constantino as the principal soloist. Other November programs already announced will include Jeska Swartz-Morse, mezzo-soprano of the Boston Opera Company; George Rasley, tenor; Emiliano Renaud, pianist; and Lydia White, harpist, November 8. Blanche Hamilton Fox, mezzo-soprano of the Boston Theatre Italian Opera Company; Bernard Ferguson, baritone; Anna Eichorn, violinist; and Vincent Doyle, pianist, November 15. The Fuller Sisters in their program of old English country songs with harp accompaniment, November 22, and another Boston Opera Company singer, Elvira Leveroni, the contralto, together with Hazel Henry, a soprano formerly of the Namur Opera Company, Belgium, and Elmer Adams, a violinist, November 29. Prices for these concerts range from 25 cents to $1.50. Monthly course tickets at $1 to $6.

RUDOLPH GANZ'S PIANO RECITAL.

Rudolph Ganz, whose piano recital at Jordan Hall next Saturday afternoon is attracting much attention here, has included in his program a few novelties Korngold's "Elves Dance"; an Etude Caprice by himself, and Blanchet's "Serenade" in G flat. Liszt's "Rakoczy" is there also.

WORD FROM GADSKI'S PROTEGE.

Clara Huntington, the Chicago girl who, as a protege of Mme. Gadski, has become well known abroad as a concert and operatic singer, is apparently unaware that the Boston Opera Company has postponed its season. Miss Huntington was engaged last summer by Mr. Russel, and was to have made her Boston debut early in the season. In a letter written from Berlin to a friend here, she says that she expects to sail on the steamship Ryndam, which leaves Rotterdam October 31. VICTOR WINTON.

Gittelson Appearances.

Frank Gittelson, the American violinist, is to be the guest of honor at a dinner to be tendered him by the Musical Art Club of Philadelphia at its clubrooms, Monday evening, October 26. Later, Mr. Gittelson will appear with the Pittsburgh Art Society. He makes his debut in Pittsburgh on Friday evening, October 23, when he will appear in joint recital with Carl Friedberg, the pianist. The following week Mr. Gittelson will play in Philadelphia with the Philadelphia Orchestra.

Constantin von Sternberg Homeward Bound.

Constantin von Sternberg, founder and president of the Sternberg School of Music, which is located at 10 South Eighteenth street, Philadelphia, Pa., is reported to have sailed for America on the steamer Rotterdam on Thursday, October 15. He has been in Germany and is anxious to get back to his duties in the United States.

NEW YORK BREVITIES.

Noble's October 25 Program—Holland-Moloney-Mitchell Trio—Elizabeth Topping Here—Louise Kellogg Announcement—McLewee Studios—Notes.

New York, October 17, 1914.

T. Tertius Noble, organist of St. Thomas' Church, and Clarence Dickinson, of the Brick Presbyterian Church, participated in the dedicatory recital at Bailey Hall, Cornell University, Ithaca, N. Y., October 8. The handsome illustrated program contains pictures of the givers of the instrument, Andrew Carnegie, Frank Hiscock, and various university men. Mr. Noble played:

Concerto in G minor.....Camidge
Elegy.....Noble
Lamentation.....Guilmant
Toccato in D minor.....Bach

Mr. Dickinson played:

Fantasia and fugue on B-A-C-H.....Liszt
Ave Maria.....Arcadelt-Liszt
Norwegian Rhapsody.....Sinding

The series of organ recitals by Mr. Noble on Sunday evenings at eight o'clock continue, this being the program for October 25:

Fantasia and finale (sonata in B minor).....Rheinberger
Prelude Solenelle.....E. Shippen Barnes

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Prelude and fugue in B minor (Vol. II).....Bach
Lamentation.....Guilmant
Andante (from the Reformation Symphony).....Mendelssohn
Vivace (from the Reformation Symphony).....Mendelssohn
Imperial March.....Elgar

HOLLAND-MOLONEY-MITCHELL TRIO.

Geraldine Holland, soprano; Charlotte Moloney, violinist, and Katherine Mitchell, accompanist, have been very successful in giving musicales in and near the metropolis. One of the most interesting occasions was their appearance at the home of the Countess Annie Leary. They have also taken part in the musical programs at the Liederkranz Society affairs. Their most recent appearance was at an Exposition Musicale at the permanent Country Life Exposition, given at Grand Central Terminal. There is much variety and real musical charm in all that these three young artists perform.

ELIZABETH TOPPING RETURNS.

Elizabeth Topping, that excellent pianist and instructor, spent the summer in Europe. She was caught in the war territory, but managed to extricate herself in the general exodus, landed in London, and is now, as she says, "safe and sound in America." Miss Topping's class is already larger than at any period in her career, and she looks for a fine season.

LOUISE KELLOGG ANNOUNCEMENT.

Louise Kellogg has issued an announcement card as follows:

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MRS. MCLEWEE'S STUDIOS.

Mrs. M. H. McLewee, whose handsome studio is at 21 West Sixty-ninth street, desires to sublet her studio, as per advertisement in another portion of this paper.

NOTES.

E. R. Caldwell is giving an hour's organ recital preceding the Roberson Travelogues, at Carnegie Hall. He plays with considerable taste and obtains good effects with the limited resources of this instrument. October 14 Mr. Roberson talked on and showed views of Germany, when a large audience thoroughly enjoyed everything. There was general and united singing by the audience of the "Watch on the Rhine," played by Mr. Caldwell as his last number. Mr. Roberson goes to Cleveland next.

Some of the lectures on musical subjects given by the Board of Education, New York City, include lecture-recitals by Marie F. MacConnell, Mary Hill Brown, Arthur Rowe Pollack and Platon Brounoff. Mr. Brounoff's subject is always Russian music, consisting of folksongs, classical and modern composers, illustrated by vocal and piano music. At Public School 101, 111th street, October 5, George Brounoff, aged ten years, played Rubinstein's "Kamenoi Ostrow" and Mr. Brounoff sang his new patriotic song, which made a great hit.

Samuel A. Baldwin, organist and professor of music at City College, gives his 386th public organ recital October 21. On the program are works by Guilmant, Bach, Reger, Bonnet, Schubert, Tschaikowsky, and the Philadelphia American, Ralph Kinder.

Edna Marione, prima donna soprano, who has flattering notices from New York, Boston and London papers, has a studio in Carnegie Hall, in connection with Christiaan Kriens. Mme. Marione is in private life Mrs. Emery Jones.

Heinrich Klingenfeld, the violinist and teacher, has returned to New York, following a lengthy stay in Germany. He has New York and Brooklyn studios, the latter at 2653 Bedford avenue. Some of his published works consist of the following: (1) "Elements of Violin Playing"; (2) "Viola School for Violinists"; (3) "A Daily Drill for Thorough Violinists." The last named has been used in leading European conservatories and is endorsed by the great violin pedagogue, Sevcik.

Edmund J. Myer's pupil, Theo Karl Johnston, "The Golden Voiced Tenor," is making a hit in various appearances in and near Seattle, Wash. The Post of October 10 and the Times of October 7 have captions such as "Johnston Scores Artistic Success," "Embryonic Caruso," "Triumph of Art," etc. He sang in Seattle recently in "Trovatore," "Cavalleria Rusticana" and "Pagliacci." In a personal letter, Mr. Myers, his teacher, says: "He expects to come to New York next year. He has volume, compass, power, beauty of tone, and a fine stage presence."

Katheryne A. Lee, president of the Monday Evening Musical Club, Norwich, N. Y., sends friends the year book containing the program for the present season. This club engages leading artists, and has, besides, a monthly musical evening at the homes of various members. For this season the following are the topics for the various evenings: "American Composers of the Present," "Indian Music," "Negro Music," "Bohemian Music," "Madame Butterfly," "Dance Music," "Light Opera."

Ethel Leginska, pianist, who has already had several New York hearings, will give a Chopin recital in Aeolian Hall, New York, Monday afternoon, November 16.

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Philip Feinne, a Parsons Artist-Pupil.

Philip Feinne was born in New York City, June 2, 1893. After a period of instruction at a New York conservatory, he was accepted as a pupil by Albert Ross Parsons in 1912, and immediately began a thorough study of Bach's Well-Tempered Clavier, as the foundation of his present advanced technic and musicianship. After he had memorized fifteen or twenty of the preludes and fugues, and had learned to interpret them with character, style and musical effect, he began to play the larger works of Mendelssohn, Schumann, Rubinstein, Chopin and Liszt in public. At his debut and since then he has impressed his audiences by the visible inspiration with which he plays his selections, which are always thoroughly mastered, both technically and musically.

The following are some of the critical comments upon Mr. Feinne's playing, which have at different times appeared in the MUSICAL COURIER:

"Pronounced ability was shown by Philip Feinne in a Bach prelude and fugue and two etudes by Rubinstein."



PHILIP FEINNE,
Artist-pupil of Albert Ross Parsons.

"Marked individuality was shown in Feinne's warmly musical playing." "Philip Feinne reached a big climax in the Staccato Etude of Rubinstein." "The musicianly rendering of Schumann's great F sharp minor Novellette brought pleasure to all. The standard set by Mr. Feinne reflects credit upon Mr. Parsons."

W. O. Forsyth's Classes.

W. O. Forsyth, the well known Toronto pedagogue, composer and pianist, has booked a large number of pupils this season in spite of Canadian activity in war matters, and looks forward to an unusually busy winter.

The demand for Mr. Forsyth's time increases from year to year, and this winter there has been an especially large number of student applications from the United States, owing probably to the cessation of American student pilgrimages to Europe.

W. O. Forsyth has been called a "master teacher" by the Canadian Magazine, a "wizard in teaching and presenting the virtues of touch, tone, technic and temperament," by the Toronto Daily News, "an excellent teacher who obtains beautiful results," Xaver Scharwenka, "a teacher of international reputation who has brought out many players who have appeared here and elsewhere with great success, and who have made positions for themselves," by the Berlin Continental Times, and "a perfect teacher, an artist teacher of exceptional talent and pedagogical gifts," by Arthur Friedheim, distinguished pupil of Liszt.

Martha S. Steele's Vacation.

Martha S. Steele, contralto of Pittsburgh, spent a delightful vacation of six weeks at Asbury Park, N. J. Combining work with play, Mrs. Steele created a favorable impression by her singing at the Ocean Grove Auditorium and with the Bostonia Orchestra at the Arcade in Asbury Park. Her particular recreation while away, was motoring, and each day found her driving over the beautiful ocean road from Asbury Park to Atlantic Highlands.

Early in October she began her concert season, her first appearance being before the Philharmonic Society of Somerset, Pa. She has been engaged to sing for the Mendelssohn Club of Cleveland, Ohio, on December 8, and in January will appear with the Symphony Orchestra of New Castle, Pa. Mrs. Steele is available for recitals and concerts during the season, and can be reached at Wightman and Fairoaks streets, Pittsburgh, Pa.

Philadelphia Operatic Society.

Philadelphia's Operatic Society has authorized Wassili Leps, of that city, to organize and conduct an opera school, to be known as the Philadelphia Opera School, which will be under the auspices of the Operatic Society. No vocal instructor will be connected with the school, and Mr. Leps and Joseph Engel, the new stage manager, are going to train singers for the operatic stage, both privately and in classes. Mr. Engel was for many years stage manager with the Savage and Aborn Opera Companies, with Oscar Hammerstein, and lately with the Chicago-Philadelphia Opera Company.

The Operatic Society is planning to present Bizet's "Carmen," and the stage rehearsal held recently was a great success, 146 members being present in the chorus. Joseph C. Engel, introduced to the chorus by Wassili Leps, won at once the hearts of the members for himself; the splendid work he did and the results he accomplished during the evening speak well for the coming performance. The members of the cast were all present and showed careful training in their parts, both musically and dramatically.

For the January performance the society has chosen an opera by Victor Herbert, "The Serenade," one of his earlier successes, and Mr. Herbert will himself conduct the performance, upon the invitation of Mr. Leps.

The Philadelphia Operatic Society has set for itself the task, besides giving young singers the opportunity to try their talents in opera, of bringing out the works of American composers. Some five or six years ago an opera by each of two local Americans, John Luther Long, the dramatist, and Wassili Leps, the composer, was presented.

Composers are requested to send their scores to Mr. Leps, in care of the Philadelphia Operatic Society, Parkway Building, Philadelphia, and if suitable for production these will receive due consideration.

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SCIENCE AND SINGING.

BY OTTO TORNEY SIMON, MUSICAL DIRECTOR,
The Motet Choral Society, of Washington, D. C.

To Italy belongs the distinction of having been in the past the most important training school of the voice in singing. The goal of its teaching was vocal virtuosity, accomplished through arduous and exacting routine and study.

Its great masters of singing taught by empiricism, or a natural and subtle instinct for the normal processes of voice production and tonal beauty.

The successes and triumphs of the great Italian singers in past centuries is a matter of record, but the shattered and strained voices of unnumbered students from incompetent teaching have not been noted.

The methods of the modern school of singing in Italy, as observed by the writer, were not convincing. Italy, like other countries, has at the present time its distinguished maestri del canto. The musician, however, has only to investigate its studios and hear the voices there presented, to realize the inadequacy of the training and the unusual mediocrity of a large number of its instructors. To encourage sonority and quantity of tone rather than quality, to force the voice unmusically to its very limit, and to make dramatic sopranos irrespective of the kind of voice are usual tendencies. Such unskilled teaching is the result of entire absence of the finer intuitive processes of the older masters, or of definite knowledge to develop tonal beauty through later scientific discovery.

Putnam Griswold, superb as artist, singer, man, wrote thus, a short time before his death: "Italy is the land of spontaneous vocalism. Voice production is not cultivated there, but is, instead, a natural product. Those vocalists whom Italy sends us are natural vocalists, trained by their language with its open vowels. . . . America can produce the greatest teachers in the world, because the keen practical type of the national mind, being free from hidebound conservatism and age-worn tradition, is quick to grasp and apply all that is good and vital in teaching."

Physiologically, the human instrument of the voice, and the laws for its best development are identical in all countries.

No one nation has the monopoly of brains or the especial gift to understand the intelligent and the æsthetic development of the vocal instrument.

The student should unerringly choose, wherever he may be, the master, whose voices, through breath-control, show steadiness of production and an even scale, and in which the essential qualities of tone are freedom and a peculiarly æsthetic appealing beauty. From the higher art side there should be that fine and varied play of color in the vowel that will make it the true exponent of the emotional nature.

No greater fallacy exists than the opinion that any good musician or player on other instruments may, without special training or experience, successfully develop the singing voice.

In most instances such opinion is the result of ignorance or unusual egotism. To subject any student of singing to vague and experimental instruction can only mean vocal deterioration.

Manuel Garcia, of Spanish birth, residing in Paris and London for many years, made through his mirror-invention of the laryngoscope, the scientific investigations of the voice possible. Especially was this valuable in the observation of the changes of the registers of the voice.

In 1855 Garcia delivered his famous address to the scientific world of London "On the Observations of the Human Voice." Seiler, in Heidelberg, about 1860, continued these investigations with the great physicist, Helmholtz.

Further developments in the science of laryngoscopy were made by Emil Behnke, a German, who lived in London for many years, and who collaborated with the eminent throat surgeon Lenox Browne.

It was the privilege of the writer to reside with Emil Behnke in London, and there investigate those scientific theories which have for the teacher of singing undoubted value.

Such research, founded on science, defines the basic laws of voice-production. It emphasizes also the delicacy of construction of the vocal instrument, its easy possibility of strain and the care necessary for its development.

If for no other than the latter reasons, this knowledge is superlative in its significance and interest. Such investigation, alone, however, will not make the skilled teacher of singing.

On this scientific preparation should be superimposed other essential qualifications, especially the knowledge of breath management, and also a musical ear to recognize, judge and develop the æsthetic tone.

These latter qualifications belong to the tone-perception of the musician, rather than to the intelligence and the keen vision of the scientist.

In the ascending scale of the female voice, a sensitive musical ear will easily discern changes of quality occurring periodically. These changes correspond physiologically to certain changes of mechanism in the vocal bands, as they are made to vibrate by the breath in its outward flow.

Behnke defines the term "register" as "a series of tones made by the same mechanism." The existence of registers of the voice is frequently repudiated by teachers who are unsuccessful in their adjustment and management, or by writers on the voice who are not musicians or whose statements are not founded on the actual experience of teaching.

These changes of quality need not be called registers. They exist, however, and must be reckoned with if the voice is to be developed to the possibility of equality, beauty of tone and freedom.

The rigid insistence on correct register adjustment, chest, medium and head voice, as personally observed in the studio of Mme. Mathilde Marchesi, in Paris, was the basic principle of success of this gifted teacher of singing. From her studio came some of the most distinguished artists of modern times—Etelka Gerster, Nevada, Melba, Eames, Calvé, etc.

Broadly speaking, in the female voice the low tones are full and sonorous, the medium tones decidedly lighter and often reedy in quality, while the upper tones approximate the flute quality.

The chest, or lowest series of tones, may be subdivided into upper and lower chest, while the medium may also be considered in its sub-division of upper and lower medium. These with the head register will make five series of tones.

In the male voice, the essential changes are the lower and upper chest registers, and the production of the highest tones which when properly produced are known as the covered tones.

These divisions in the male and female voice should be adjusted and so harmoniously blended as to present the effect of one evenly graduated tonal color to the listener.

It is not the object of training by registers to divide the voice into sections, but to equalize it throughout by the adjustment of vowel color.

Breaks at the transitional note between any two registers will signify imperfection of adjustment, the result often of previous faulty instruction.

Physiologically each series of tones has its own musical action. (Michael.)

To force or overlap one series into the domain of the next higher, results in muscle strain and loss of tonal beauty.

If it were possible for all the teachers of any one country to understand the training of the voice by the five register system, that country would soon become renowned for its unusual singers.

Maverick and Hahn at Syracuse Morning Musical.

Laura Maverick, contralto, and Carl Hahn, cellist, opened their season with an appearance at Syracuse, N. Y., October 7, when they gave a joint recital under the auspices of the Morning Musical Club, of which Mrs. John R. Clancy is the president. These two excellent artists were well received and their concert was much enjoyed.

The following was their program:

Ballade Venitienne ..... Leschetizky
Etude en forme de Valse ..... Saint-Saëns
Aria from Orfeo, Che faro senza Eurydice ..... Gluck
Widmung ..... Popper
Romance sans paroles ..... Hahn
French songs—
Ouvre tes Yeux Bleus ..... Massenet
Novembre ..... Tremisot
Romance ..... Debussy
L'Enamouree ..... R. Hahn
Pour la Chanter ..... Gounod
German songs—
Es blinkt der Thau ..... Rubinstein
Sapphische Ode ..... Brahms
Verborgenheit ..... Wolf
Zueignung ..... Strauss
Vito, op. 54, No. 5 ..... Popper
English songs—
When I Bring to You Colored Toys (from Tagore's Gitanjali) ..... John Alden Carpenter
The Sleep that Flits on Baby's Eyes (from Tagore's Gitanjali) ..... John Alden Carpenter
The Rice Was under Water (from Stars of the Desert), Woodforde-Finden
For a Dream's Sake ..... A. Walter Kramer
'Tis All that I Can Say ..... Hahn

Founded in 1890 by Antoinette W. Sherman, the recitals given by the Syracuse Morning Musical Club have become an acknowledged factor in the social and musical life of that progressive city, and this concert by Mme. Maverick and Mr. Hahn marked the opening of the season for 1914-1915.

David Bispham Starts on Concert Tour.

David Bispham started West over a week ago to fill his engagements under the Redpath Bureau management. The baritone will be gone until October 28, during which time he will appear at Anderson, Ind., October 13; Freeport, Ill., October 14; Waterloo, Ia., October 15; Rockford, Ill., October 16; Peoria, Ill., October 17; Springfield, Ill., October 19, and Elgin, Ill., October 23.

Mr. Bispham has postponed the production of his new play, "Benjamin Franklin," for a short time, to make it possible to fill the engagements which have been arranged for the early season.

Before leaving for the West Mr. Bispham was one of the guests of honor at the opening of the Presser Home, in Philadelphia. In thanking Mr. Bispham for his assistance upon that memorable occasion, Mr. Presser wrote him:

"Your presence was a great inspiration. I never knew you to appear to better advantage and be more appreciated than you were on this occasion; the impression you made was simply tremendous. I myself was almost lifted off my feet."

Recently in Newark, Mr. Bispham gave selections from the oratorio "Elijah" before a very large audience, which manifested the utmost enthusiasm, and October 8 the baritone enjoyed one of the most appreciative audiences of his career. This was composed of the students of Franklin Sargent's American Academy of Dramatic Arts, before whom he spoke upon the necessity of the correct use and pronunciation of the English language on the stage. He then sang several selections from grand opera in English and ended by giving his stirring interpretation of Longfellow's "King Robert of Sicily," set to music by Rossiter G. Cole. Mr. Bispham will give a song recital in Cincinnati, October 27, and upon his return to New York he will have several appearances in the metropolis.

Mr. Bispham will give one of his great lecture-recitals at Columbia University in November. A few days before filling this engagement the baritone will appear in the same sort of program before the members of the University Extension in Philadelphia. This will be Mr. Bispham's third annual concert for that society.

Mr. Bispham has booked a large number of engagements in New York, Pennsylvania, West Virginia and Illinois, and many of these are to be given in educational institutions, which fact again accentuates the comments made generally about the baritone that he is an indefatigable and a great "educational institution" all in himself.

It is indeed extraordinary that an artist should keep such a hold upon the affection of the public as does Mr. Bispham. Whether one speaks of great achievements in opera, in oratorio or in recital, it is not possible to overlook the American who has never had cause to fear a rival of any nationality.

Mr. Bispham is the author of a remarkable article in the current issue of the Opera Magazine. It is entitled "The American Opportunity" and shows the thorough understanding that the artist has of the situation.

Martucci Opens New York Studio.

Paolo Martucci, who spent the summer in England, Switzerland, and Italy, arrived in the United States on September 22, and has opened his studio at 257 West Eighty-sixth street, New York, where he will receive a limited number of pupils.

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Vernon d'Arnalle Is Pleased with America.

A representative of the MUSICAL COURIER called recently on Vernon d'Arnalle, the baritone, who has just returned from war ridden Europe, and spent a delightful hour in conversation with him on all manner of topics. D'Arnalle is a brilliant and charming talker, and it is a matter of surprise to find how broad and far reaching is his interest



VERNON D'ARNALLE IN ROME.

in things outside his own art. He possesses great personal charm, and it is a pity one could not get verbatim the many interesting and unusual accounts of personal experiences, or viewpoints of life, which his varied experiences all over Europe have given him. Whether on political, literary or artistic subjects, he shows the result of a keen and alert mind, accustomed to think upon all the affairs of life.

At a chance mention of Rome, Mr. d'Arnalle became all aglow with enthusiasm, for he loves his Italy and there he has his home. "I love Italy and the Italians, and I have been lucky, for my love was not unrequited. They have been always so kind and good to me." With charming simplicity he sat down at the piano and sang a Neapolitan street song. Whether it was the song or the artist is hard to say, but somehow one felt suddenly the golden sunlight and blue sky of Italy, and all the joyousness and passion of the South—and almost that "dolce fa niente," which lies at the very root of Italian romance.

D'Arnalle is delighted to be in America again, and it was interesting to hear his various impressions after his long sojourn abroad. Suffice it to say that he is thrilled by us, by the tremendous pulsation of our life, our activity, our irresistible energy and bigness of conception.

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Alameda County "1915" Chorus Formed.

Oakland, Cal., October 10, 1914.

As an outgrowth of the success attending the performance of "The Messiah" last July under the direction of Alexander Stewart and the more recent choral concert held recently at Idora Park, Dakland, Cal., a festival chorus has been organized under the name of the Alameda County "1915" Chorus.

Already several hundred singers have enrolled in the chorus, which will meet regularly on Tuesday evenings, at 8 o'clock, at the Chamber of Commerce Hall, Thirteenth and Harrison streets, Oakland, commencing next Tuesday evening, October 13. Mendelssohn's "Elijah" will be one of the principal works to be studied by the chorus, although it is also probable that the performance of Handel's "The Messiah," given last July, will be repeated in the near future.

The Alameda County Publicity Committee, of which Owen E. Hotle is chairman, has the financial arrangements of the chorus in hand. The director will be Alexander Stewart, and the accompanist Mabel Hill Redfield.

An advisory council to have charge of the details of the organization, acting under the direction of the publicity committee, has been appointed as follows: Dr. O. S. Dean, chairman; Roy C. Brown, secretary; E. H. Garthwaite, treasurer; C. H. Coultes, and Mrs. E. H. Garthwaite.

It is likely that the chorus will participate in some of the events in connection with the opening of the Oakland Municipal Auditorium.

Speaking of the organization of the Alameda County "1915" Chorus and of the benefits of choral singing to a community, Alexander Stewart, the director of the chorus, says: "There is no more democratic form of musical endeavor than the assembling of large numbers of people of different classes and tastes in great choruses. No better way could be found to break down some of the narrow bonds of caste that often exist largely in the imagination only than to bring people of diverse social, political and religious views together to make music for themselves and for others. In these choruses the capitalist and employer should mingle their voices in song with the voices of the wage earners.

"Music is the one great common leveler of human prejudice and misunderstanding, the one platform in the world upon which at the present time all classes of people can be united. It is indeed the universal language, and choral music is its one greatest servant of expression for the mass of the people.

"It is hoped to make the Alameda County '1915' Chorus representative in every respect of all classes and elements of people in the East Bay communities. It will doubly serve its purpose if it not only succeeds in providing choral performances on a large scale during the exposition year, but also promotes a spirit of fellowship between its members who come from different walks of life." B.

Keokuk Music Club Announcement.

According to an announcement made by the executive committee of the Monday Music Club of Keokuk, Ia., a series of concert will be given in that city during this coming season by the following: Russian Symphony Orchestra, Jenny Dufau, Felix Hughes, Zoellner Quartet, Glenn Dillard Gunn and the Weber-Larkin lecture-recital on "Parsifal." The three first concerts will be given in the Grand Opera House, and the others in the Y. W. C. A. Auditorium. In addition to the annual year book of the club, the program committee has issued an illustrated circular, for distribution, giving the dates of the different concerts, as well as press comments, etc.

The club announces a membership of between four and five hundred and this season promises to be one of the most successful that the club has yet enjoyed.

The season opened October 5 with a reception in honor of Ella May Smith, president of the Women's Music Club of Columbus, Ohio, and Rupert Hughes, violinist, playwright and writer on musical subjects, of New York City. Both Mrs. Smith and Mr. Hughes addressed the club.

Maud Powell's New York Program.

Maud Powell, the American violinist, whose success in this country as well as in other parts of the world has been striking and lasting, will give a recital in Aeolian



MAUD POWELL.

Hall, New York, on Tuesday evening, October 27. The program will be as follows:

Concerto, D minor, op. 31.....Vieuxtemps
Sonata, E flat major, op. 18.....Strauss
Variations on a theme by Corelli.....Tartini
Larghetto.....Nardini
Præludium e allegro.....Pugnani
Hungarian Dances, A major and E minor.....Brahms-Joachim
Valse Triste and Musette.....Sibelius
Cradle Song.....Florent Schmitt
Dance Espagnole (Tango).....E. Farnandez-Arbos

Borwick Cheered in Australia.

At a recent Adelaide (Australia) Chamber Music Society concert, Leonard Borwick played a Chopin group and the Australia Musical News commented as follows: "It is questionable whether this Australian generation has, so far, heard a player of Chopin like Leonard Borwick. His grace of style, poetic treatment and romantic coloring are Chopinesque to the last touch. The waltz was delightful in its tempo and rare delicacy. At the conclusion of the suite, Mr. Borwick received cheer upon cheer for his great work. He is a great and seductive player."

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AMERICA'S HOST ABROAD.

[The MUSICAL COURIER is endeavoring to keep the subjoined list up to date. As soon as arrivals are reported in this country their names are removed from this roster. Should there be an oversight, or should any of America's musical personages now abroad not be included in the appended table, the MUSICAL COURIER would be grateful to receive such information so as to be able to keep the reference schedule correct. This list is not confined to Americans exclusively but embraces also all foreign artists resident in this country or who were expected to come here for participation in the musical season of 1914-15.—Editor MUSICAL COURIER.]

A

Arthur M. Abell, J. Allen, Paolo Ananian, Arthur Aldridge, Adriano Ariani.

B

Mrs. A. M. Blair, Clarence Bird, Alice L. Bryant, Norah Brandt, Charles Bowes, Eddy Brown, John Braun, Alice Bingham, Mrs. George Beck, Lillian Blauvelt, Rudolf Berger, Alessandro Bonci, Willy Burmester, Amadeo Bassi, Lucrezia Bori, Grace Burnap, Hope Hopkins Burroughs, Pauline Bachmann.

C

Cleofonte Campanini, Shanna Cumming, Charles Cooper, Lina Cavalieri, Arthur M. Curry, Mrs. Claude Cunningham, Augusta Cottlow, Pauline Curley, Lucy Call, Grace Cole, Marian Clark, Kittie Cheatham, California University Glee Club, Gertrude Cleophas, Jane Noria-Centannini, Maria Cavan, Francis Coppicus, Ernesto Consolo, Andrea Casertani, Sasha Culbertson.

D

Adamo Didur, Norah Drewett, J. F. Delma-Heide, Emmy Destinn, Gaston Duchamel, Camille Decreus.

E

Annie Ellermann, Emma Eames, William Engle.

F

George Fergusson, Truman Fassett, Mrs. E. Potter-Frissell, Benjamin Fabian, Geraldine Farrar, William Förster, Edoardo Ferrari-Fontana, Sam Franko, Rita Fornia, Adelin Fermin, Carl Flesch.

G

Archer Gibson, Leopold Godowsky, Katherine Golcher, Mrs. Warner Gibbs, Katharine Goodson, Mr. and Mrs. Isaac Gans, Hedwig Glomb, Mary Garden, Paolo Gruppe, Emilio de Gogorza, Aristodemo Giorgini, Otto Goritz, Dinh Gilly, Elena Gerhardt.

H

Julia Hostater, Sara Hayman, George Harris, Jr., Sue Harvard, Edwin Hughes, Carl Hillman, Edward Hargrave, Elmer G. Hoelzle, Genevieve Houghton, Heinrich Hensel, Frieda Hempel, Hans Himmer, Edna Hoff, Walter Heermann.

J

Anna Taylor Jones, Clayton Johns.

K

Grace Kerns, Mme. Rider-Kelsey, Adele Krueger, Fritz Kreisler, Dr. Ernst Kunwald, Walter Kirschbaum, Mrs. Frank King-Clark.

L

Hans Letz, Kathleen Lawlor, Leslie Loth, James Liebling, Lucille Laurence, Marie White Longman, Josef Lhevinne, Theodor Lattermann, Henri Le Roy, Mario Lambardi, Dr. and Mrs. Lovette, Edwin H. Lemare.

M

Charles Henry Meltzer, Florence Macbeth, Zitella Martin, Marguerite Melville, Alma Moodie, Francis Maclennan, Florence Easton Maclennan, Harry Munro, Marie Mohler, Pietro Minetti, Isolde Menges, Otillie Metzger, Lucian Muratore, Vanni Marcoux, Margarete Matzenauer, Elisabeth Mack, Hans Merx, Leopold de Maré, Laya Machat, Victor Maurel.

N

Hildegarde Nash, Arthur Newstead.

O

H. O. Osgood, W. B. Olds, Professor Otto, Mrs. Charles Orchard, Margarete Ober.

P

Paul Petri, Louis Persinger, Dolly Patterson, Henry Perry, Eleanor Pochler, Alfred Piccaver, May Esther Peterson, Ignace Jan Paderewski, Lucille Peck, Eleanor Peocock, Kathleen Parlow, Giorgio Polacco, F. Parme, Anna Pavlowa.

R

Titta Ruffo, Claude Reddisch, Meta Reddisch, Leon Rains, Elizabeth Reeside, Léon Rothier, Henry Russell, Marie Rappold, Albert Reiss, H. Royer, Leon Rice.

S

Bruno Steindel, Gaston Sargent, Viola Gramm-Salzedo, Gladys Seward, Arnolde Stephenson, Carl Stasny, Wager Swayne, Irma Seydel, Theodore Seydel, Arthur Shattuck, Kurt Schindler, Ernest Schelling, Albert Stoessel, Carlos Salzedo, Katherine Loyal, Phillips Shaw, J. D. Sample, Leo Slezak, Maria Sammarco, Max Smith, Giulio Setti, Ann Swinburne, Arthur P. Schmidt, Umberto Sorrentino, Bertram Shapleigh.

T

Louis Campbell-Tipton, Jacques Thibaud, Luisa Tetrazzini, Otto Tuft, Oswald Thumser, Enrico Tremonti, Isadore Troostwyck, André Tourret.

U

Otto Urack, Josef Urban, Jacques Urlus.

V

Otto A. Voget, Edna ver Haar, Luisa Villani, Constantin von Sternberg.

W

Felix Weingartner, Helen Bixby Wetzel, Edyth Walker, Hermann Hans Wetzler, Clarence Whitehill, Marie Louise Wagner, Nancy White, Helen Warrum, Coral Wait, Carolina White, Frank Waller, Herman Weil, E. Walther, Edith Bower Whiffen, Grace Bonner Williams, Frederic Warren, Mrs. Warren.

Z

Alice Zeppilli, Katherine Ziegler.

Returned and Returning.

A. J. Goodrich, the musical author and theory teacher, arrived in New York last week from Paris.

John McCormack, the Irish tenor, arrived on the Cunard liner Mauretania, Friday morning, October 16.

Eleonora de Cisneros, arrived in New York on the White Star steamship Baltic, Friday morning, October 16.

Among musical personages sailing from Naples, October 20, were Giulio Gatti-Casazza, general manager of the Metropolitan Opera Company; Enrico Caruso, the tenor; Ferruccio Busoni, the pianist; Arturo Toscanini, musical director of the Metropolitan Opera Company, and Arrigo Serato, the violinist.

Alberto Jonas, the Berlin pianist and teacher, is en route to New York, being due to reach here October 24.

Albert I. Elkus, the American composer, has returned to New York from Europe.

On the steamship Carpathia, due October 26 in New York, are the members of the Flonzaley Quartet, Ossip Gabrilowitsch, the Russian pianist, and Clara Clemens-Gabrilowitsch, the contralto.

Edmund Burke, the Irish baritone, has arrived from abroad, via Montreal.



Soder-Hueck Tenor Engaged.

Walter Heckman, tenor, who has appeared successfully in concerts in New York and elsewhere, has been engaged as soloist with the Chaminade Club to appear at the winter concert, April 22, 1915, at the Brooklyn Academy of Music.

Mr. Heckman, who is the possessor of a brilliant tenor voice, and who recently aroused considerable enthusiasm at the Soder-Hueck opening reception by his splendid rendition of the "Pagliacci" aria, received his entire training with Ada Soder-Hueck, one of New York's well known voice trainers.

Alexander Bloch's Program.

A violin recital will be given at Aeolian Hall, New York, on Wednesday evening, October 28, by Alexander Bloch, Miss Bloch at the piano, when the following program will be given: Sonata, No. 10, op. 96, Beethoven; concerto, in D major, Paganini; "Lithauisches Lied," Chopin-Auer; "Serenata Napolctana," Sgambati; "Hungarian Dance," No. 1, Brahms-Joachim; "Romanze," Wagner-Wilhelmj; polonaise in D major, Wieniawski.

Cellist Abbas Here.

Philip Abbas, a London cellist, has come to New York and is negotiating for a permanent engagement in this country.

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'Ware the Path!

War and its attendant horrors have not affected the activity of Dudley Buck, the vocal teacher of New York, whose season promises to be a very busy one. As shown



DUDLEY BUCK ENJOYING CAMP LIFE.

by the accompanying snapshot of Mr. Buck, he is ready for a big season, and with the assistance of Elsie T. Cowen, is hard at work at his studios in Aeolian Hall, New York.

The Boice Studios.

In recent months, the name of Florence Anderson Otis, soprano, has become fairly well known throughout the New England States and New York City. Mrs. Otis, who is a product of the Boice studios, made a splendid success



MRS. HENRY SMOCK BOICE,
Vocal teacher.

at the recent Maine Festival. She has a high soprano voice, under splendid control, and possesses also a very ingratiating appearance.

The Boice studios have at the head Mrs. Henry Smock Boice, one of the most experienced of metropolitan teachers. Her chief assistant is her daughter, Susan S. Boice, who is an expert coach and teaches diction in all languages. Everybody knows that the secret of good singing is based on correct breath control, and this, as well as perfect placing of the voice, is Mrs. Boice's specialty.

Other pupils from the Boice studios are becoming increasingly prominent. There is a Boice Ladies' Quartet, which is heard frequently and always wins hearty recognition. Mrs. Boice has the capacity of illustrating all her vocal ideas in such manner as to make the point perfectly clear to the student. Miss Boice is herself an experienced pianist and knows modern languages thoroughly.

Trinity School of Church Music.

Felix Lamond, the director of the Trinity School of Church Music, New York, has issued a handsome sixteen-page booklet, containing detailed information regarding this school. It is a training school for organists, choir masters, and choristers. The board of examiners consists of Arthur Foote, T. Tertius Noble, and W. R. Spalding. Some of the sub-captions in the booklet are as follows: Boy Choir Department, Full List of the Faculty, Special Short Courses, Organ Practice, and finally, Specimen Time Card, showing the lectures, lessons and practice for this course.

The headquarters of the school are at 90 Trinity place, New York.

People's Symphony Club Quartet Concerts.

The People's Symphony Concerts Auxiliary Club will give the first of six chamber concerts in the Auditorium of Washington Irving High School, New York, Saturday evening, October 24. The Kneisel Quartet will be heard, assisted by Pauline Mallet-Prevost. The program will include Schumann's Quartet in A major, op. 41, No. 3, the "Interludium in Modo Antico," by Glazounow, and Cesar Franck's Quintet in F minor, for piano, two violins, viola and cello.

In pursuance of the educational features of the club's work, Franz X. Arens will deliver the first of a series of lectures on the "Development of Musical Form."

Membership in the People's Symphony Auxiliary Club is open to students and workers, teachers, artists, and professional people, and the cost, including admission to the series of six chamber concerts, is only one dollar. Applications for tickets and information should be sent to the manager, Egmont H. Arens, 32 Union Square.

D'Aubigné in Nice.

Lloyd d'Aubigné, the well known Paris teacher, who has had among his pupils two such prominent artists as Felice Lyne and Lois Ewell, has left Paris on account of the war and established himself for this season at one of the most charming places in the world, Nice, on the French Riviera, where his address is 7 rue Leplante. Mr. d'Aubigné already has a considerable number of pupils with him and his work is continuing as quietly and effectively as if there were no disturbances on every side in Europe.

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Five Klibansky Pupils.

Jean Vincent Cooper and Mrs. A. Marefield sang in Buffalo, N. Y., October 13, at a concert in Elmwood Hall. Miss Cooper won unusual success at the recent Maine Festival, in "Elijah," and in songs.

Myrtle Stambaugh sang with great success at a church concert in Poughkeepsie, N. Y., this notice being from the Star of that city:

"Myrtle Stambaugh delighted a large audience by her rendition of several selections. . . . Miss Stambaugh has a powerful, clear soprano voice of rare quality. She sang the solo, 'Hark, Hark, My Soul,' in fine arrangement and with full chorus."

B. Woolff has been engaged as first cantor under very favorable conditions, with the Montefiore Congregation in New York. He refused a still better engagement in Chicago, on account of his studies with Mr. Klibansky.

Badrig Gucochenian gave a song recital at Keuka College, N. Y., when the Chronicle said:

"Mr. Gucochenian has a tenor voice of golden tone, and his interpretations were enthusiastically received by his hearers. He sang compositions by Strauss, Schubert, Debussy, MacDermid, Salter, Kernochan and Huhn."

Marie Louise Wagner, who returned from Europe on account of the war, will give a concert in Cincinnati, Ohio, November 14.

Elsa Fern MacBurney in Recital.

Elsa Fern MacBurney inaugurated a new series of song recitals for the MacBurney Studios on October 12. Mr. MacBurney, whose thought seems ever turned toward some new means of benefiting his students, has taken his recitals to larger quarters than his own studios. The Hamilton Park Field House is not so convenient, but it permits several hundred more persons to hear these remarkably fine programs.

Mrs. MacBurney sang three song cycles, one by Schumann, one by MacDowell and one by Gena Branscombe. The Schumann songs were especially well done. They require maturity in a singer, a complete understanding of theme and feeling for the poems. Mrs. MacBurney gave every evidence of a full equipment for the songs. Her voice is warm and sympathetic, and her shading was excellent.

The MacDowell and Branscombe songs were presented with an ease and finish that found quick acknowledgment from the audience. Mrs. MacBurney was admirably supported by Grace Grove at the piano. Miss Grove's accompaniments were splendidly executed. They had authority, strength and finesse.



ELSA FERN MacBURNEY.

A. I. Elkus in New York.

Albert I. Elkus, the California composer, who has been living abroad for several years, chiefly in Berlin, Vienna and Paris, returned to America last week and purposes to settle in New York, where he will work at composition and also give instruction in theory. Mr. Elkus is completing an important musical work, the details of which will be announced by him later.



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De Harrack-Maxwell En Tour.

Charles de Harrack, the Russian pianist, assisted by Dr. Howard U. Maxwell, baritone, is now en tour in America, under the management of Alfred F. Wands, Cleveland, Ohio.

Mr. de Harrack has won for his work the following European encomiums:

The large and distinguished audience filled every seat and available bit of standing room in the spacious Koloratz Music Hall, followed the performance of the artist with the closest attention, breaking spontaneously into a storm of applause at the end of every number. Crown Prince Alexander was present as representative of his father, King Peter, of Servia.—Vecernje Novositi, Belgrade, November 1, 1906.

Charles de Harrack is a pianist of exceptional gifts.—Strassburg Post, Strassburg, 1905.

A young master of great qualities.—Wiener Leben, Vienna, June 3, 1911.

The young piano virtuoso, Charles de Harrack, recently appeared here in concert with the Badner Orchestra and won a tremendous ovation. Exquisite touch, astonishing technic and a soulful rendition were displayed by the young artist and brought thundering applause.—Wiener Tagblatt, Vienna, December 22, 1910.

Charles de Harrack has attracted considerable public attention the last few days. He played the Liszt concerto in E flat with orchestra with great "bravura" and masterful technic, winning great success.—Wiener Fremden-Blatt, Vienna, April 19, 1910.

Surety, beautiful touch and temperamental rendition were displayed by the young artist.—Neues Wiener Journal, Vienna, December 22, 1910.

His technic is virtuose, but his depth and warmth must also be praised in the characteristic shading of his art which he gives with masterful understanding.—Baden Bote, Baden, April 15, 1911.

Equipped with a fine voice, a wealth of temperament and magnetism, Dr. Maxwell, baritone, has been engaged during the coming season to fill a number of important musical engagements. Dr. Maxwell has won an enviable reputation on the concert platform. His voice is of unusual range, resonance and flexibility, and it responds to every shade of the composer's meaning, simultaneously revealing the singer's own rich individuality. His natural gift for song has been carefully trained under eminent teachers. Along with a voice of charm, nature has endowed Dr. Maxwell with a personality that wins admiration and friendship at sight. His is master of tone and his enunciation is distinct. He sings with much expression and style.

Mme. De Cisneros in Concert.

Eleanora de Cisneros, the operatic and concert contralto, now is in this country, and will start immediately upon her American tour arranged by Antonia Sawyer, which promises to be a long and interesting series of appearances.

Mme. de Cisneros had a busy operatic season booked in Europe and America for this winter (Berlin, Madrid, Barcelona, Chicago Opera, etc.), but the war clouds suddenly swept over everything and cancellation of most of her engagements resulted.

Antonia Sawyer heard that the contralto was in Paris doing Red Cross work and promptly engaged her by cable for an American concert tour. The opportunity to appear in concert was accepted eagerly by Mme. de Cisneros, who by reason of her large repertoire in all departments of song and her mastery of the French, Italian, German, English, Spanish and Russian languages, is peculiarly fitted to place her art in the service of the Lied and its affiliated branches. Previously Mme. de Cisneros has had many advantageous offers for concert tours, but her operatic engagements always prevented her from leaving that field for any length of time. The only exception was a tour in the Antipodes two years ago (following upon her tremendous success with the Melba Opera Company), when Mme. de Cisneros scored an unequivocal series of triumphs. Her most striking receptions of late have been in Barcelona, Paris (Boston-Covent Garden Company), Parma (Verdi festival), Madrid, etc.

Mme. de Cisneros was asked by a MUSICAL COURIER interviewer to relate some of her Paris experiences during the early war days, but she replied: "This cataclysm of the nations is too painful a subject for me to discuss, as I feel every phase of it deeply. I love France, England, Germany and Austria. All those countries have been good to me, and I sympathize with each and every one of them. My fervent hope is that the bloodshed and the political differences may soon be over."

Christine Miller to Sing at Georgetown, Tex.

Southwestern University of Georgetown, Tex., the head of whose music department is Arthur L. Manchester, has engaged Christine Miller, the contralto, through the New York musical bureau of Haensel & Jones. Miss Miller will appear there in February.

Alda and La Forge Engaged for Hartford.

Frances Alda, soprano of the Metropolitan Opera Company, and Frank La Forge, pianist, have been engaged for a concert to be given Monday evening, October 26, at Parsons Theatre, Hartford, Conn., for the benefit of the Red Cross Society.

OBITUARY.

Frederic Gerhard.

Frederic Gerhard, a musician of note, died at his home in Pottsville, Pa., week before last.

Mr. Gerhard had been associated long with the musical life of that city and had been a strong influence in its musical growth. He was leader of the Pottsville Third Regiment Band; had organized and directed a symphony orchestra and taught classes in piano and violin. He was a pupil of Sevcik.

He leaves a wife (formerly Minnie G. Brown), a daughter, Grace Jane, and a son, Charles William.

Mr. Gerhard was a rare combination of tact and talent, and was a great favorite with all.

Dr. Felix Schreiber.

The death is reported of Dr. Felix Schreiber, the well known German conductor, who was also a reserve officer in the German army and is said to have been killed recently. Of course, this report cannot be positively confirmed at this time. Dr. Schreiber was kapellmeister at the Kiel Opera and conductor of the Kiel Symphony Orchestra. He also conducted upon numerous occasions as guest at Barmen, Elberfeld, Halle, Schwerin, Braunschweig, Wiesbaden, etc. His death is looked upon as a great loss to the German musical world.

Vernona Jarbeau.

Vernona Jarbeau, aged forty-seven, a singer and actress, who formerly had been a favorite in the American comic opera field, died near New York last week. She was liked best in the role of Hebe in "Pinafore," a part in which the critics and the public conceded her superiority over all other interpreters. Mme. Jarbeau, who was a widow, leaves a comfortable fortune.

American Institute Schedule.

The American Institute of Applied Music, Kate S. Chittenden, dean, announces the following calendar of free lectures and classes for this season:

Friday, October 9, 11 a. m.—Normal playing classes, free to students taking the piano teachers' course. Fortnightly. Fee for others, $15 for the year.

Friday, October 16, 11 a. m.—Sonata classes, for the study of musical form, illustrated by piano compositions and colored diagrams. Free to all regular students. Fortnightly.

Wednesday, October 21, 12 m.—First lecture in a course of five by Daniel Gregory Mason. The Melodic Line.

Friday, October 23, 10 a. m.—Elementary harmony. Adults. Weekly.

Saturday, October 24, 10 a. m.—Elementary harmony. Juniors. Weekly.

Wednesday, October 28, 12 m.—History of Music and Musicians. Fortnightly.

Wednesday, November 4, 11 a. m.—First year vocal sight reading and ear training. Weekly.

Wednesday, November 4, 12 m.—Second lecture by Mason. The Co-operation and Conflict of Melodies.

Wednesday, November 18, 12 m.—Third lecture by Mason. The Interpretation of Themes. The Smaller Forms.

Wednesday, November 18, 2 p. m.—Mr. Lanham's vocal class. Weekly.

Wednesday, December 2, 12 m.—Fourth lecture by Mr. Mason. The Larger Forms.

Wednesday, December 16, 12 m.—Fifth lecture by Mr. Mason. Color.

Wednesday, January 13, 12 m.—Course of five lectures by Thomas Tapper. The Distinctive Idea in Education.

Wednesday, January 27, 12 m.—The Distinctive Idea in Art.

Wednesday, February 10, 12 m.—Art in Education.

Wednesday, February 24, 12 m.—The Basis of Art Appreciation.

Wednesday, March 10, 12 m.—Music Appreciation and the Education it Involves.

Strassberger Conservatories Opening Recital.

The Strassberger Conservatories of Music presented for their opening recital of the season 1914-15 Prof. Felix Heink in a piano recital at the South Side Conservatory Auditorium, Shenandoah and Grand avenues, St. Louis, Mo., on Friday, October 16. Professor Heink's program was as follows:

Romance in F sharp major	Schumann
Impromptu, op. 90, No. 4	Schubert
Valse Brillante (MS.)	Heink
Funeral March, from sonata, op. 35	Chopin
Wedding March (MS.)	Heink
Military March, op. 22, No. 1	Heink
Reverie, Isolee (left hand alone)	Ravina
Minuet in A major, op. 11	Heink
Slumber Song	Heink
Grand Valse de Concert	Heink

Professor Heink received his piano training at the Royal Conservatory of Dresden, Germany. He studied composition in Vienna under Dr. Prochazka, and singing with Eugene Hildach and Signor Lamperti, and received his literary education at Count Vitzthum College. He has long been known as an excellent teacher, pedagogue and virtuoso in St. Louis, where since 1908 he has been a professor at the Strassberger Conservatories in the graduating department. Mr. Heink is also a composer of no small attainment, and several of his outputs were placed on his program and played from manuscript. The recitalist won a legitimate success.

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MUSICAL COURIER

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KIEW CONSERVATORY PROSPERS UNDER GLIÈRE.

Famous Russian Composer Heads the Reorganized School Founded in 1913—His Aims and Ideals.

Arbatte, Deneshny 32,
Moscow, October 1, 1914.

Kiew, the largest town of South Russia (the Oukraina), situated on a ridge, which overlooks the Dnieper, a beautiful large river with picturesque land on its banks. This town played a great role in the past of Russia; Christianity and culture were introduced into the country by its wise ruler, Prince Vladimir (called "Sun-Shine"), who died in 1015. A monument was erected to his memory on the top of a hill in Kiew. Churches, monasteries, various buildings and monuments, all of ancient mold, bring to the mind the events history has to tell about this town. At present Kiew prides itself on having a university, a polytechnikum, a military school and many other schools of various kinds demanded by a cultured people. Nor is that all. For thirty-eight years Kiew has had a musical school (a branch of the Imperial Russian Musical Society), which last autumn was reformed into a conservatory.

Kiew Decides.

The necessity of a musical institution of a high order was felt keenly by the inhabitants of Kiew, who are great lovers of music. Many talented young persons wished to study seriously, but the limited curriculum of the musical school did not suffice for a complete musical education on broad principles. They desired a conservatory, an institution which stands in Russia in the same rank with a university, the diploma of which makes a pupil a "Free Artist," and gives certain rights in social and political life in Russia.

The inauguration of the conservatory at Kiew took place in the autumn of 1913 in the presence of Princess Elena Georgiewna of Oldenburg, patroness of the Imperial Russian Musical Society in Russia. Last year they had at the musical school ten professors and twenty-four teachers for the great number of 894 students, of which 633 were female. They were divided into 574 for piano study, 172 for singing, 71 for violin, 22 for cello, etc.

How It Was Done.

V. Pouchalski was director of the musical school for thirty-eight years. When it was made into a conservatory, he retired and did not accept the offer to continue his work at the new institution. A committee of eighteen professionals and well informed laymen deliberated the question as to what was to be done in order to change the music school into a conservatory. First of all, they agreed to have an authoritative and energetic man at the head of the project. Reinhold Glière was selected and named director of the Conservatory of Kiew.

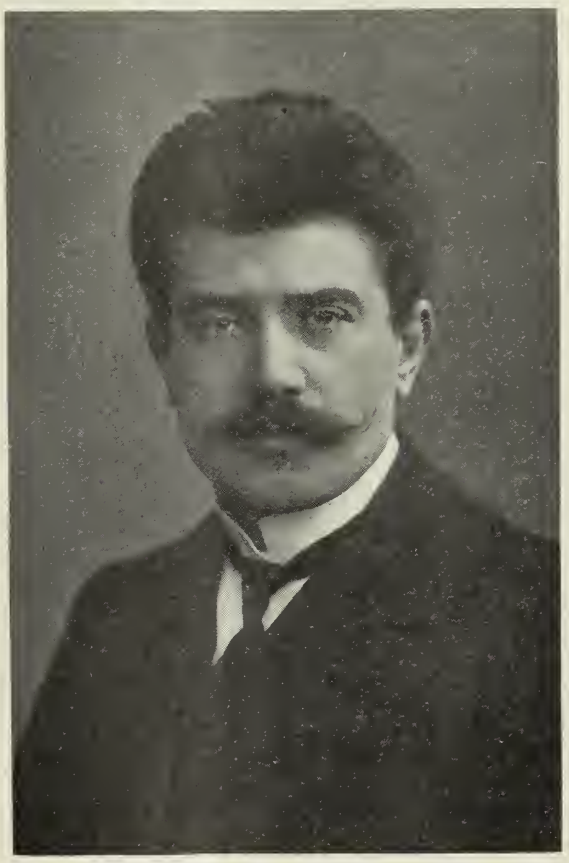
Something About Glière.

Glière already had made a name for himself as a composer and conductor. He was born in 1874 in Kiew and educated there. In 1894 he went to Moscow to study instrumentation and counterpoint at the conservatory under Arenski, Taneïew and Ippolitow-Ivanow. After finishing his studies Glière went abroad to Germany. While there he did much to acquaint himself with Western music. He now is a thoroughly equipped and eclectic musician, a highly gifted composer and a skillful conductor, ready in every way to accomplish the great work he has to do at the conservatory at Kiew.

Glière's Plans.

Glière told the Musical Courier correspondent about his plans and his new activities. "I intend to introduce musical culture into Kiew by the various means the conservatory offers me. Musical education must be raised to the heights it has attained in all other cultured countries. That is the aim I have set for myself and I will strive eagerly toward realizing my ideals. The best professors and teachers are wanted for our conservatory at Kiew, and we will have them. All our studies must be based on broad principles. Our conservatory will hold the position musical institutions of this kind have attained at St. Petersburg and Moscow. Once Anton Rubinstein said: 'Kiew is a town where singing could be successfully cultivated; its warm and sunny climate must help to develop the beautiful voices I often have heard in South Russia.' Remembering these words of our compatriot and great man, I will give great care to vocal music especially and to the study of opera singing, although the other branches of a wide musical education dare not be neglected."

Reinhold Glière is a man genial, kind, noble in his principles and warm-hearted by nature. As he also is energetic and has the power and capacity for organizing, the conservatory at Kiew surely will become an art institution of high rank in the musical world.



REINHOLD GLIERE,
Director of the Conservatory at Kiew.

Ellen von Tideböhl.

BALTIMORE NEWS.

213 Prospect Avenue, Roland Park,
Baltimore, Md., October 23, 1914.

A recital is to be given at Lehmann Hall, on November 5, by Merrill Hopkinson, baritone, and Marguerite Maas, pianist. This performance should be of unusual interest to local musicians; first, because it has been many years since Dr. Hopkinson has given a recital here under his own auspices, and second, because it is the debut recital of Miss Maas in this country. This promising young pianist has just returned from a year of study at the Stern Conservatory, Berlin, where she won many laurels. She will play a theme and variations of her own composition, and Dr. Hopkinson will sing two of her songs. Miss Maas is most fortunate to make her debut with the collaboration of so finished an artist as Dr. Hopkinson, who will present a program of wide range, including a group of German classics. Mrs. Henry Franklin will be the accompanist.

Ida M. Shaw and George Pickering at Musicale.

Walter de C. Poultney gave an informal musicale at his home, on Wednesday evening, October 14, at which the artists were Pawloff, the Russian violinist; Arthur Webner, pianist; Ida M. Shaw, soprano, and George Pickering, tenor. Miss Shaw and Mr. Pickering were the Marguerite and Faust of the Melanno Opera Class production of "Faust," last spring.

Symphony Season.

Baltimore will have twelve symphony concerts this year, in place of the usual five or eight; so that the gap left by the lack of an opera season will not be so keenly felt. We will hear the Boston Symphony, the Philadelphia, the New York Philharmonic, and the New York Symphony Orchestras, and the season will begin in October, two weeks earlier than usual.

Choir Notes.

Two new voices are in the quartet at Grace Methodist Church—Sara Williams, soprano, and Jesse Edwards, tenor.

Mrs. Randolph Wilson, contralto, has resumed her work at Grace and St. Peter's. D. L. F.

KANSAS CITY ORGANISTS HEARD IN CONCERT.

War Detains Artists—Symphony Study Programs and Lecture Recitals Announced.

Kansas City, Mo., October 16, 1914.

The Kansas City Association of Organists gave its first public program of the season, Thursday morning, in the Linwood Boulevard Christian Church. Lawrence Robbins opened the program by a scholarly rendition of the sonata, op. 188, by Rheinberger. Margaret Boulter played the "Andante," by Merkel, and "Marche Nuptiale," by Hollins, with good taste. Mrs. George Forsee closed the program with two movements from the Mendelssohn sonata, op. 2, and fugue in D, Guilmant. The entire program made a pleasant and profitable hour not only for the professional musician, but also for the amateurs.

Hans Feil gave a concert Friday evening, on the new organ in the Wabash Avenue Christian Church, where he is organist and choir director. He is growing in his breadth and style of organ playing. Particularly interesting was the "Pastoral Suite," by Demarest. At the end of the organ recital the choir gave Noyes' cantata, "The Village Blacksmith."

Destinn-Gilly Recital Canceled.

Considerable disappointment has been felt here over the cancellation of the appearance of Emmy Destinn and Dinh Gilly, who were to open the Fritchy series of concerts October 27. Mr. Gilly is detained in Europe by the war. However, the series will be opened on the announced date by Johanna Gadski and Clarence Whitehill in joint recital. All will rejoice at the opportunity of hearing Mme. Gadski again for she is a favorite here. Much is expected from Mr. Whitehill, for the musical public here has read extensively of his triumphs.

Symphony Concert Study Programs.

Miss Lichtenwalter has announced her program for the study of the symphony concert programs during the year. Preceding each concert the symphony will be analyzed and played. The following pupils will assist Miss Lichtenwalter in four-hand arrangements: D major, Haydn, Leone Solow; C major, Mozart, Orra O'Neal; F flat major, Beethoven, Mrs. George C. Gray; Italian, Mendelssohn, Nellie Lent; "Rustic Wedding," Goldmark, Virgil Thompson; C minor, Saint-Saëns, Geraldine Shepard; F minor, Tschaikowsky, Nelle F. Troutman.

Sarah Ellen Barnes will give a series of lecture-recitals on the symphony during the season in Drexel Hall.

Boy Violinist in Recital.

Wm. A. Bunsen, violinist, who a year ago came to make this city his home, presented in violin recital, Friday evening, his pupil, Gilbert Jaffy. The boy, only twelve years old, showed an amazing amount of musicianship for his age. While his natural gifts are unusual, yet without the masterly guidance of so excellent a teacher as Mr. Bunsen has proven himself to be, he would probably never have reached the interpretive height he has attained. He gave a splendid exhibition of the fundamentals of good violin playing.

Geneve Lichtenwalter.

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Mme. Karweska Discusses Tschaikowsky.

Margarete Karweska, the Russian grand opera singer, who is now in New York, was seen recently by a representative of the MUSICAL COURIER and she gave some interesting views upon the difference between Western and Eastern music. Mme. Karweska is a great admirer of the works of Tschaikowsky and she believes that his work forms the connecting link between the music of the East and the music of the West. She says: "Tschaikowsky deserves a place of honor with Schumann and Liszt, who were his prototypes, and yet he was an independent thinker, composer and portrayer of human sentiments. Although his name belongs in the category of the Russian school, yet he leaned toward the schools of the West, especially the Italian. It is to the latter nation that he owes his success in lyrics, both song and piano. The Russians are so chauvinistic to their school and adhere so closely to the Oriental coloring and turbulent rhythms,



MME. M. KARWESKA AS AIDA.

that they called him a Westerner. But the blend of the two—the East and the West—is not that the true artist? Who can say that Tschaikowsky did not derive his pessimistic spirit from the West? A strain of plaintive melancholy, just like a Westerner, followed by an outburst of primeval passion, just like an Easterner, or a Russian, if you please, chase one another in his compositions.

"It is this very spontaneity, this heterogeneous inspiration, combined, of course, with labor, that makes him so popular. But of careful study and detail he is sometimes criticised as lacking.

"It was in opera, that he expected to achieve his ideal, but his temperament and methods ignored his inclination and marked a greater success for him in chamber music any symphony. Yet four of his operas rank high among Russian composers, "Eugen Onegin" and "Pique Dame," "Oprichnik" and "Mazeppa," while "The Enchantress" was given last winter in Moscow. In opera he is too subjective, so turn to his songs where that element reveals the individual composer in the true light.

"There never was a Russian but understood the human voice; but it is ofttimes necessary to employ the native tongue properly to depict the passion of the music and the charming elegy. Here the Italian lyricism asserts itself. Here his emotional temperament has full play without having to apply itself to the literary aspect of opera. He bears resemblance to Chopin and occasionally there is a likeness to Rubinstein."

FRANCIS MACMILLEN HAS RETURNED FROM EUROP

American Violinist Tells Musical Courier Representati Some Interesting Things About His Stay Abroad— Opened His Season This Week in Michigan.

Francis Macmillen, the American violinist, is among t latest of his countrymen to return from Europe. He a rived in New York on the steamship Europa of the Itali line, Thursday, October 22, after a two weeks' sail, a was seen a few hours after his arrival by a MUSIC COURIER reporter.

Mr. Macmillen has been spending the greater part of t summer in Dresden, Germany, coaching with Leopold Au but after the present disconcerting troubles in Europe, left for Italy. With his mother he spent three weeks a guest of the Duke and Duchess Lante della Rovere Villa Lante near Rome.

Villa Lante is one of Italy's fine old properties (valu at $3,000,000, and the estate includes seven villages). the Lante family belonged the della Rovere Popes, one whom was associated with the building of the Sist Chapel. The Duchess Lante was formerly Miss Allen, St. Louis, a descendant of Ethan Allen, and is a dau ter of the railroad magnate, Allen. Both she and duke are great patrons of the arts, he himself being artist of merit. A portrait of Francis Macmillen, m by the duke, is to be exhibited at the San Francisco P ama Exposition next year. A fine old music hall belo to the villa and here the concerts are given.

Among other guests at Villa Lante during Mr. M millen's stay there, were Arturo Toscanini and Thor Nelson Page.

Money embarassments seemed to be Mr. Macmill chief trouble at the outbreak of the war, but these, acc ing to the violinist, were effectively alleviated through assistance of Arthur M. Abell, MUSICAL COURIER rep e tive in Berlin.

In telling of his recent numerous interesting experien the violinist emphasized the marvelous strength and nity of the Germans, the order which prevailed in D den; he told of how the regiments marched forth f Dresden with flowers in the muzzles of their guns, spoke appreciatively of the excellent treatment of hin at the hands of the Germans, particularly when it known that he was an American.

"Seven hundred trains were taken off in Italy, so we were five days on the way from Dresden to Ro he narrated.

Mr. Macmillen works with Professor Auer in Dres every summer.

"The German government has sent Leopold Aue Russia. It was a case of now or never," said the violi and continuing, "if he doesn't get to Dresden next sum we shall get him to come down to Villa Lante. I shal back to Italy in May."

Mr. Macmillen was to play this season before the Pope Pius, who was a great patron of music.

Eighty engagements are already booked for this violi He opened his season Monday, October 26, in Michi with the Russian Symphony Orchestra. He is to be s ist on the special tour of the Cincinnati Symphony Orc tra. Twenty orchestral appearances are already boo His New York recital will occur in Carnegie Hall in cember, probably the first week.

Mr. Macmillen is including on his program the Tsc kowsky, Glazounow, Goldmark and Brahms' concertos, "Symphonie Espagnole," Lalo; Bach's sonatas for v alone—and Mr. Macmillen says he prefers to play Bac all others.

Among the smaller pieces will be works by Paul J works by Tor Aulin, not usually played (gavotte and promptu), the "Othello" fantasie of Ernst, based on Rossini opera, etc.

American composers are to be represented on these grams by MacDowell, Arthur Hartmann and Gay Yost.

Mukle-Connell-Jones Trio.

Dean Edmon Morris, of Converse College, Spartanb S. C., has engaged for the opening number of his co course, Monday, November 23, the Mukle-Connell-J Trio, composed of May Mukle, the English cellist; A Jones, pianist, and Horatio Connell, baritone.

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CAVALLIERE MARIO SAMMARCO, baritone, formerly Metropolitan Opera Co. and Covent Garden.
PUTNAM GRISWOLD, basso, formerly Metropolitan Opera Co., Berlin Royal Opera and Covent Garden.
*MARGUERITA SYLVA, Carmen in the guest performance of Caruso at the Berlin Royal Opera.
MARGARETHE MATZENAUER, mezzo-soprano, Metropolitan Opera, New York.
*HELENA FORTI, soprano, Dresden Royal Opera.
MARY CAVAN, soprano, Hamburg Opera and Chicago Opera Co.
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Mrs. Beach's Symphony.

Irs. H. H. A. Beach's Gaelic symphony is to be per-ned by the Philadelphia Orchestra on March 12 and under the direction of Leopold Stokowski. This is the e work that was performed last winter in Leipsic and nburg with marked success, as the following press ices show:

A possessor of musical gifts of the highest kind." "A musical re touched with genius." Her symphony can successfully assert f with a dozen of the academic symphonies." Thus does Ferd. l, one of Germany's foremost music critics, and a recognized ority on matters musical, refer to the distinguished American poser, Mrs. H. H. A. Beach, in an article which appeared in Hamburger Nachrichten following the recent symphony concert Hamburg conducted by Theodore Spiering, upon which occasion works, symphony in E minor and piano concerto, by Mrs. Beach e performed. . . .

he works of Amy Beach performed here yesterday demon-ted, on the other hand, that in her case we have before us unde-bly a possessor of musical gifts of the highest kind, a musical re touched with genius. Strong creative power, glowing fancy, inct for form and color are united in her work with facile and rtless mastery of the entire technical apparatus. To this is added rm of poetic mood, delicacy and grace of melody, and a gift for , soulful harmonization. Her symphony can successfully assert lf with a dozen of the academic symphonies, and with several en of those masculine symphonic productions which in the fruit-years gone by sprang from the old European musical fancy.

Her symphony is a work that compels the highest respect. Free n trivialities, and at times enthralling the listener by the uncom-n intellectual content of its thematic work. Of the four move-nts I regard the second ("Alla Siciliana") as the best. It is tten for woodwind, in song form. With a surprising turn this rges into a vivavious allegro, full of the light joyousness of e music. How charming and how natural is this movement!—lin Continental Times.

The first and second movements of the symphony show warlike rit. The "Siciliana" is beautifully set for the instruments. In lento the solo violin and solo cello hold beautiful colloquy. ere is no lack of melodies in this symphony. It has many.—pziger Tageblatt, November 24, 1913.

Her ever tasteful style, with skillful form giving, shows the com-er as a talent distinguished by warmth and naturalness of in-ration, beauty of idea, strong melodic vein, vigorous feeling for ure, and a notable orchestral writing technic; all of which comes be doubly sympathetic at the present day.—Leipziger Neueste chrichten, November 23, 1913.

Her E minor symphony expresses a very pronounced feeling for ure. Mrs. Beach has strong power of inspiration, and interests the individuality of her melody and by the striking character wn in her instrumentation.—Leipziger Abendzeitung, November 1913.

The symphony is so naturally conceived that one may reflect—low that the men of today compose poorly enough, why may not e women take up the pen?" And the opening is favorable in ith. . . . Particularly the first movement of Mrs. Beach's mphony is to be taken at full value when gauged in standards rrent among men composers. Mrs. Beach does not vacillate, but rdily holds her material together, and it takes real composing to rn out such a symphonic movement as this.—Leipziger Zeitung, vember 24, 1913.

The symphony in E minor, op. 32, revealed a firmly established, sitive gift for detail. One well conceived, well executed detail llowed another.—Hamburger Correspondent, December 3, 1913.

The most charming effect is perhaps achieved in the episodes, hich the composer has limited to the delicate grace, the finer dec-ative art of suite music.—Hamburger Fremdenblatt, December 4, 13.

Relatively speaking, the lento movement, which, like two hers, is written in E minor, gives the most favorable impression the composer's work. The symphony is well written and pos-sses undeniable charm, with a fluent smoothness of orchestration. Neue Hamburger Zeitung, December 3, 1913.

The following analysis of this work is taken from the rogram book of the Chicago Symphony Orchestra:

Mrs. Beach has characterized her symphony as Gaelic, a desig-ation for which ample justification is to be found in the melodic and ythmic peculiarities of a number of its principal themes, several of hich are of genuine Celtic origin. Beyond this no indication is ven as to the symphony having been written from any particular otives save those provided by the fancy of the composer of music ure and simple, which appeals for its comprehension to the mu-cal nature of the hearer and to his responsiveness to the tone nguage only. . . .

The first movement begins with an introductory section consist-ng of a succession of tremulous harmonies, which, with a gradual rescendo, prepare the entrance of a portion of the first energetic rincipal subject in the trumpets accompanied by the trombones nd followed by the double basses in close imitation. This is taken p hy the horns and carried to its completion hy the woodwinds ver pizzicato chords in the strings. A pendant of a lighter, more layful character then joins in and, together with what has gone efore, paves the way for the second principal theme, which the larinet announces at first tentatively, interrupted by a reminiscence f the first subject, then in its entirety. This, too, has a pendant n the shape of a bright little melody with a charming Scotch snap. The material, briefly outlined, is worked out with admirable kill. . . .

The second movement is a graceful Siciliano, the melody of which is given out by the oboe, while the strings provide a flow-ng polyphonic accompaniment upon its repetition later. . . . A rief allusion to the allegro closes this charming and delicately or-hestrated movement.

The third movement begins with a sort of improvisation, includ-ng a recitative for the violin solo, on the opening phrase of the first principal melody, which is sung by the solo cello, and in its plaintive tone might well have come from the Scottish Highlands. (It is very old Irish). . . .

The first subject of the last movement, a remarkably vigorous one, is announced by the full orchestra. . . . After it has been thematically elaborated for a time the second theme, an expressive cantilena, is given out by the violas, cellos and bassoons. After this has been repeated with varying instrumentation and contra-puntally constructed accompanying voices, a majestic unison episode in the trombones prepares the ray for the re-entrance of the first subject. Both are then worked out successively and simultaneously with great skill by means of inversion, augmentation, diminution and the many devices at the command of the experienced composer. After a résumé of the first part the movement closes with a bril-liant peroration based on the second theme. (Advertisement.)

Christine Schutz's Bookings.

Christine Schutz, the young contralto, who met with marked success at the Worcester, Mass., Music Festival on September 24, was equally well received when she sang before the New York State Music Teachers' Association at their convention last June. She sang also at the Saco Valley, Me., Festival on August 3 and 4. Among appear-ances for which she has already been booked are recitals at Halifax, Canada; Albany, N. Y.; Buffalo, N. Y.; Or-



CHRISTINE SCHUTZ,
Contralto, at the recent Worcester Festival, September 24, 1914.

pheus Club, Providence, R. I.; Arion Society, the Fall River, Mass., Woman's Club, where she will sing on Feb-ruary 15.

The accompanying snapshot of Miss Schutz was taken during her recent appearance at Worcester, Mass.

Fremstad's Popularity.

Since Olive Fremstad opened her concert tour in Se-attle, Wash., many other cities have given her ovations. On a recent Sunday afternoon she sang to a capacity audience at the Columbia Theatre, in San Francisco, and after the performance nearly the entire audience moved around to the stage door, completely filling two blocks, and pelted her with thousands of roses and violets as she came out and entered her automobile. Mme. Fremstad's New York recital will be on the afternoon of December 16 at Carnegie Hall.

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Louis Kreidler's impersonation of the title rôle was excellent, both in singing and in acting.—*N. Y. Evening Mail,* Sept. 23, 1914.

In the name part, Louis Kreidler sang stirringly and with effect. —*N. Y. Press,* Sept. 23, 1914.

Louis Kreidler, in the name part, on whom the bulk of the individual work rested, bore himself manfully. Mr. Kreidler has shown us nothing better than his *Tell.* His conception of the character held dignity, strength and emotion, the latter kept under proper restraint.—*N. Y. Evening World,* Sept. 23, 1914.

Mr. Louis Kreidler's *William Tell* was admirable in the dignity of its outline and picturesqueness of bearing.—*N. Y. Morning Telegraph,* Sept. 23, 1914.

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Helen Bixby Wetzel in London.

Helen Bixby Wetzel is shown in the accompanying snapshot trying to catch the wary International Dove of Peace in London, where she is studying hard with Maestro Blackburn. With him, it is contemplated, she will return to Italy and fill engagements for the fall and winter. If war conditions do not warrant a return to Italy in the near future Miss Wetzel will return to this country, so the



HELEN BIXBY WETZEL TRYING TO CATCH THE WARY INTERNATIONAL DOVE OF PEACE.

MUSICAL COURIER is informed by her father, Elmer Wetzel, of Indianapolis.

Miss Wetzel has met with much success in Italy, where she sings under the name of Elena Antonelli, as the following notices from the Fossano Gazette will show:

(1) We say frankly that the good judgment of the public, with its frequent warm and enthusiastic applause, has been demonstrated.

(2) The beautiful American, Helen Bixby Wetzel, sang her way into the hearts of the public, and won much applause.

W. O. Forsyth's Teaching.

W. O. Forsyth, of Toronto, Canada, celebrated throughout the country and in many portions of Europe as a teacher of piano playing of quite remarkable gifts, and who has always been one of the busiest of pedagogues, will be more in demand this year than ever before, as numbers of pupils who contemplated a European study period are remaining at home and many already have enrolled under the Toronto master.

Mr. Forsyth has been brilliantly successful as an instructor of broad and thoroughly modern principles, his pupils winning always the highest commendations from the press and public by virtue of their musical and finished playing, and their complete technical proficiency. Many Forsyth graduates have appeared frequently in recital in Toronto, and in most of the large Canadian cities, as well as in Berlin, Germany, London, England, New York, Chicago, St. Paul and other American cities, and always with the most gratifying success.

Of fine musical fibre himself and a truly poetic pianist, Mr. Forsyth adds to those qualities a very wide acquaintance with the literature of his instrument, and as a consequence secures unusual results from his pupils in developing the mind and the artistic instinct. Superb muscle control is another characteristic of the Forsyth disciples.

Cecil Fanning in the West.

Criticisms from the Colorado Springs newspapers, which are given below, are examples of the treatment Cecil Fanning has received from Western critics during the three weeks' tour he has just completed in Colorado, Wyoming, and Nebraska. Everywhere Mr. Fanning was received by the musical public with great enthusiasm and appreciation of his unusual ability to present a program of songs:

In the appearance of Cecil Fanning, American baritone, in song recital at the Burns last night, music lovers of Colorado Springs were given a rare treat, which, except in the case of those few fortunate enough to have heard him on his first engagement here last year, was in great measure unexpected. Mr. Fanning established himself firmly among music lovers of this city last night and it is safe to predict that his future appearances in Colorado Springs will be looked forward to as one of the big events of the musical season.

To a rich, warm baritone, of good compass and great smoothness, Mr. Fanning adds a flawless technic and perfect artistry. . . .

He was effective from the start, his opening selection, Beethoven's "Adelaide," giving him a firm hold on his audience at once. The group of German songs with which he opened his program were extremely well done, Schubert's "Der Neugierige," from "Die schöne Müllerin," being sung with exquisite tenderness. In Loewe's "Erlkönig," which Mr. Fanning gave as his first encore, he displayed a dramatic force that was in evidence throughout his program. The rollicking spirit of "Der Musikant," by Hugo Wolf, gave the singer opportunity to prove his versatility, and in a group of old French and English folksongs his histrionic ability was charmingly exhibited. "To Mary," Maud White's setting of Shelley's beautiful poem, was given with great tenderness and delicacy, and "The Sands of Dee," by Frederic Clay, gave the singer opportunity to display marked dramatic power and repression.

In "Mammy's Song," a charming darky lullaby by Harriet Ware, and in "A Thirsty Child," given as encores, Mr. Fanning delighted his hearers with a simplicity of expression and a quaintness of humor that was most refreshing. Ellen Wright's "A Dream," also given as an encore, was one of the favorites of the evening. At the close of his program Mr. Fanning gave "The Last Leaf," singing Sidney Homer's setting to Oliver Wendell Holmes' poem with great dramatic effect. The prologue from "Pagliacci," which Mr. Fanning sang as a second encore at the close of the program, was well received.

Credit for an important share in the success of the evening is due to the sympathetic accompaniments of H. B. Turpin, Mr. Fanning's teacher, to whom the development of the young singer is largely due.—Telegraph, Colorado Springs, October 3, 1914.

The warmth of the reception accorded Cecil Fanning upon his second appearance in this city at the Burns on Friday evening was a glowing tribute to the art of the popular baritone, who in a comprehensive, well chosen program was given a splendid opportunity to demonstrate anew his claim to a secure position among the successful lieder singers of the day.

The noticeable leap forward made by Fanning in the departments of phrasing and shading within the past two years is a pleasurable proof of the fact that he keeps in mind a lofty ideal. Evidences of this artistic advance were perhaps best revealed in his treatment of the German songs, such as Beethoven's "Adelaide," Schubert's "Am Feierabend" and "Der Neugierige," Liszt's "Die Lorelei" and a group of Wolf and Grieg songs. In his interpretation of these songs he did not always adhere strictly to the popular German style of singing, which, as is known, tends to supersede beauty of tone and facility of execution with volume of tone and forcible declamation of the text. As a consequence, his performances, while only partially conforming to the requirements of the German ideal, fully satisfied the lover of beautiful singing. Although in some of his offerings the declamatory style was quite pronounced, a rich, agreeable quality of tone invariably accompanied such expressions. Thus we were treated to a truthful dramatic expression clothed in a beautiful vocal garment.

His tones were ever mellow and well controlled, retaining the same warm quality in all the registers and at the same time conveying musical sense and deep understanding.

Musicianship of a high order was to be recognized in all his interpretations, while his tone coloring indicated a true appreciation of the higher refinements.

Mr. Fanning was sympathetically and conscientiously supported at the piano throughout the evening by his teacher and coach, H. B. Turpin.—The Gazette, Colorado Springs, October 3, 1914.

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On Organ Consoles.

Hagerstown, Md., October 17, 1914.

To the Musical Courier

My attention was called to an article headed "The Lemare Incident," in the issue of August 5, of the MUSICAL COURIER, particularly to the clause pertaining to the console, which reads as follows:

"From reliable sources the MUSICAL COURIER learns that E. H. Lemare has succeeded in having the Austin firm build the console of the new organ in the manner best suited to his requirements. As the Lemare constructive changes are extremely radical and make it inordinately difficult for any other player to use the same organ employed by him, his influence in the matter of the Austin construction appears to be a very serious question."

We have built two organs under the supervision of Mr. Lemare and after specifications prepared by him, and in those organs the consoles are practically the same as in some other large organs we have built, such as those in the United States Military Academy, West Point; Trinity Church, Pittsburgh; First Baptist Church, Pittsburgh; Euclid Avenue Presbyterian Church, Cleveland, and the two organs we are now building for Washington Irving High School, New York, and the Boys' High School, Brooklyn, or in fact I could name more than one hundred organs which we have built with practically the same type of console as designed by Mr. Lemare for organs for the First Church of Christ, Scientist, Buffalo, and the First Church of Christ, Scientist, Kalamazoo, Mich., which were built by us.

I have not seen the plans Mr. Lemare prepared for the Panama Exposition organ, but I consider the consoles in the organs we built after his plans the most practical that have been used and hope that type will be adopted by the American Guild of Organists.

By the way, this recalls the meeting that I, with a number of other organ builders had the pleasure of attending in New York City in 1908, when the American Guild of Organists gave a farewell dinner to Mr. Lemare, after which we were invited to another room where Mr. Lemare had some models of consoles, and he explained his idea of console arrangement and the advantages and disadvantages were discussed by those present. Of course there was little unity of opinion, as unfortunately almost every organist has his own ideas of console arrangement, but I consider Mr. Lemare's plans as practical as those of any individual organist and there must be quite a large number advancing the same ideas, judging from the number of consoles we have built after the same plan.

It would be a great advantage not only to the organ builders, but to the organists themselves, if the organ console could be standardized, and while the members of the organizations of organists are those whom the organ builders are endeavoring to please, I think they should adopt a certain standard, which would be a great help to organ builders and everybody concerned. Unfortunately, at the present, every organ builder follows his own fancy in designing and arranging of consoles as well as other points, and all have to conform to the ideas of each individual organist.

Should you desire you are at liberty to publish this letter or use it as you may see fit.

Yours respectfully,
M. P. MÖLLER.

Gabrilowitsch's Historical Series.

One of the most important things that Ossip Gabrilowitsch has accomplished in recent years was a series of concerts which he gave in Berlin and Munich illustrating the development of the piano concerto from Bach to the present time. The German critics counted this historical series as an event of unusual interest, several of them going so far as to say that they were the most important achievements of any pianist in twenty-five years, that is, since the famous historical recitals of Rubinstein. The Bayerische Staatszeitung of Munich said:

It is certainly a marvelous fact that this artist played not less than nineteen concertos beginning with Bach and ending with modern works. But still more marvelous is the masterly way in which his ideal art succeeded in bringing the composer to life. This was a task which only Gabrilowitsch, to my mind the most versatile of living pianists, would be able to fulfill, and fulfill in such a way that the performance of every single composition amounted to a great musical event. Whether Gabrilowitsch plays Bach or Beethoven, Chopin or Tschaikowsky, Brahms, Strauss or Rachmaninoff, the same deep interpretation illumines the work of each and all. He has a marvelous capacity for reaching to the depths of every work by every composer. The last evening of the series was accompanied by the most stormy ovation to which even the critics could only add unstinted applause. This was indeed a worthy close to the superb undertaking.

Said the Allgemeine Musikzeitung of Berlin:

This achievement of playing nineteen great works in historical succession within four months, and playing them with ideal mastery, is certainly superb, one which words are inadequate to describe.

The same paper concluded another review by saying, "Gabrilowitsch is without question one of the greatest and most versatile of living pianists."

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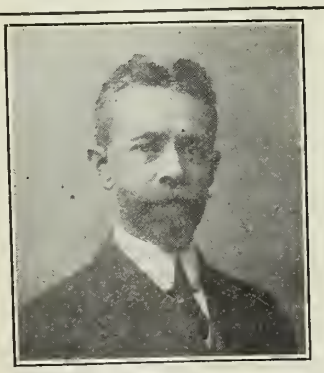
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WICHITA ORCHESTRA'S CONCERT.

Wichita, Kan., October 5, 1914.

The formal opening of the musical season was effected yesterday, October 4, at the first concert of the Wichita Symphony Orchestra, Theodore Lindberg, director, and Louise Jansen Wylie, soprano soloist. This second season for the orchestra is made possible by a list of guarantors, including some of the most prominent musical and social citizens, and by the indefatigable work of Iris Pendleton, business manager.

Last year was more or less an experiment. The ordinances of the city, prohibiting Sunday performances with admission fee, and the impossibility of bringing the necessary business musicians together on any other day than Sunday, was the problem which finally was solved by a guarantee list. This list proved the wants of the people, and this season the concerts will be given on six Sunday afternoons, under Theodore Lindberg's direction, with the following list of soloists: Maud Powell, violinist, November 15; Andrea Sarto, baritone, December 13; Louise Llewellyn, in folk songs, January 17; Ida Gardner, contralto, February 14, and Katharine Goodson, pianist, March 7. The personnel of the Orchestra, while made up largely of student element, is solid in some sections by reason of the professional business players, and as a whole is doing good work. The drawback of a mixed organization (amateur and professional) is evident, but the conductor has done good work with the material at hand, notwithstanding the ambition of the program numbers. Anyway, we have a symphony orchestra, the best we can get under the circumstances (civic, professional and business circumstances). There were fifty performers yesterday. The program opened with Schubert's "Rosamund" overture, which was played very well. The "March Slav" of Tschaikowsky is much too difficult as yet for the orchestra, and was the weakest number. The German dances went smoothly, and the "Trovatore" selection fitted the ability of the orchestra better than some of the other attempted numbers. "Heart Wounds" and "The Last Spring," by Grieg; Chaminade's "Scarf Dance" and "Ballet Symphonique" were pleasing and in better keeping with a young symphony orchestra's ability.

Mme. Wylie, soprano, is no stranger here. A possessor of a beautifully pure voice, of good range and under excellent control, a simple but pleasing stage presence, she re-emphasized her popular standing here. The aria "Leise, Leise," from Weber's "Freischütz," with orchestral accompaniment, which was well played, was her opening number. Several recalls were demanded. A group of songs by Sinding, Ronald, Hugo Wolf, Rummel and Speaks was the second offering, and the list was enlarged by several encore numbers. Lucy K. Forbes furnished the piano accompaniments to the group of songs.

This first program has caused no little interest in the orchestra's work, and with regular rehearsals the forthcoming programs should be of value educationally and a pleasure musically.

The correct list for the Wichita Chorus Course is as follows (corrected to date): Antonio Scotti, October 29; Frances Alda, November 10; Harold Bauer, December 31; Helen Stanley and Frances Ingram, January 13; Gerville-Reache, February 16; Alma Gluck, March 22.

The list for the Redpath Lyceum Series at the Forum is as follows: Mme. Schumann-Heink, October 23; Military Girls, October 24; Alton Packard, October 26; David Duggan Operatic Company, Sidney Landon, Our Old Home Singers, Cavaliers (Elizabethan music); Woodman, cartoonist; Montraville Flowers, Montraville Wood, Beryl Buckley; Congressman Oswell; Riner Sisters, Dr. Bradford, Ben Greet Players, Cathedral Choir, John B. Ratto, recital artists, and the Collegians' Male Quartet.

The Presbyterian and St. Paul's M. E. Churches are also conducing a lyceum course, in which music largely figures.

The Musicians' Club elected its executive committee for this year at its first meeting last week, and the following will serve: Otto L. Fischer, F. A. Power, Reno B. Myers, Harry Evans, T. L. Krebs, Rafael Navas, Mrs. Jetta Campbell-Stanley, Jessie Clark, and Evaline Packer.

The executive committee of the Kansas State Music Teachers' Association, composed of Charles S. Skilton, dean of the University School of Music, Lawrence; F. A. Beach, of the Emporia Music School; H. H. Louderback, of Atchison School of Music; Mrs. H. E. Emerson, of Chanute; R. H. Brown, of the Manhattan College; O. A. Anderson, of Hutchison, and Otto L. Fischer, T. L. Krebs and Theodore Lindberg, of Wichita, met here last week to formulate a standard for private music teachers of the State of Kansas. The outline was drawn up and is now in the hands of all high school principals throughout the State, showing what is to be demanded from those teachers who will be accredited in the music work and allowed to issue credits to apply in high school courses. Considerable work is ahead for the State association, and at their December meeting here all plans are expected to be perfected for this standardization.

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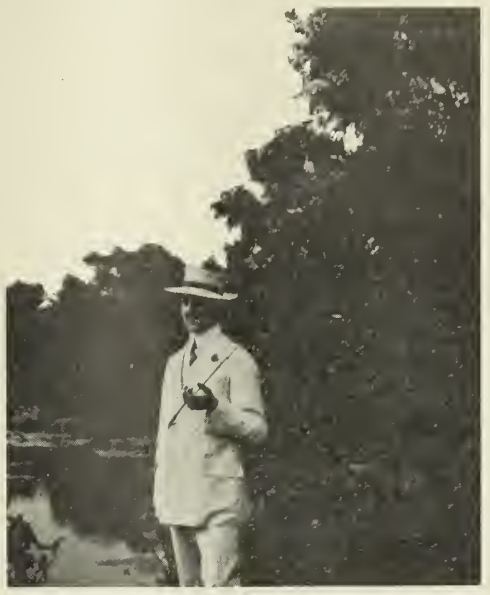
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Some Van Vliet Encomiums.

The accompanying pictures show Cornelius Van Vliet as a child when he started to study the cello in Holland, and as he looks today.

Previous to Mr. Van Vliet's return to Minneapolis, where he is the principal of the cello section with the Min-



CORNELIUS VAN VLIET AS HE IS TODAY.

neapolis Symphony Orchestra, he appeared during October in recital. Appended are some eulogies:

The Quincy Music Club made its bow to Quincy last evening and established a prestige which sets a high mark for concerts. Cornelius Van Vliet, the Dutch cellist, and Kathleen Shutts, pianist, furnished a program which was a rare treat to the music lovers gathered in the high School auditorium. Mr. Van Vliet is an Amsterdam man, and plays first cello in the Minneapolis Symphony Orchestra. He is an artist to his finger tips, and a perfect exponent of the art he follows. It is doubted if there is another cellist in this country who is the superior or possibly the equal of this wizard of the bow.—Quincy Daily Herald, October 6, 1914.

It would be difficult for an expert performer on the cello to criticise the playing of Cornelius Van Vliet, and for a layman it is



CORNELIUS VAN VLIET AS A CHILD.

altogether out of the question. He is one of the greatest living cellists and so far above the average that one wonders at his work. It hardly seems possible an instrument so unwieldy can be played in such fashion.

The program was high class—of the highest class, in fact—and it included some of the greatest works ever written for cello by masters of all the ages of music as we know it.

At the conclusion of the recital the audience demanded yet another number and was insistent. Mr. Van Vliet thereupon played the "Traumeri" as it is seldom played. Everyone puts words of their own to this wonderful old number of Schumann's. It conveys different thoughts to every hearer, even when played by an ordinary performer, but when Van Vliet plays it there is a world of expression in the music and it is the greatest "lied ohne worte."—Quincy Daily Journal, October 6, 1914.

Seagle's Success in Colorado.

The following is taken from a notice in the Colorado Springs Gazette, October 16, 1914, of Oscar Seagle in joint recital with Harold Bauer, October 15, in Burns Theatre, Colorado Springs, this event being the first number of a course given by the Colorado Spring[illegible] Club:

Seagle's contributions were equally applauded by the enthused audience. The baritone gave an excellent account of himself in his first group of songs, which included "Non piu Andrai," from "Marriage of Figaro," and "Enfant si j'etais roi," by Cui. In these two numbers the full power and warmth of the singer's voice was revealed. His intelligent employment of the head voice, especially on the extreme upper tones in forte, which generally prove so ungovernable in the case of baritones, was a feature of his singing, deserving of hearty commendation. His treatment of the voice in the succeeding group of German songs was equally satisfying from the standpoint of the lover of bel canto. In his encore, the ever popular prologue from "Pagliacci," he was able to inject ardor and intensity without sacrificing musical continuity or tonal balance, which is an art greatly to be encouraged. A pianissimo, produced without effort, and in which the natural, rich quality of his voice is preserved, is one of Seagle's most serviceable attributes.

Mr. Seagle is fortunate in the possession of a very able and conscientious accompanist in Frank Bibb.

Novel Lerner Program.

The Russian pianist, Tina Lerner, has prepared a varied program for her recital in Aeolian Hall, New York, Tuesday afternoon, November 3, for, opening with two numbers by Padre Martini, it will likewise contain a gavotte by Sgambati, the Liszt sonata in B minor, a Chopin group and compositions of Rachmaninoff, Tscherepnin and Balakireff.

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LOS ANGELES DOMINANT CLUB BEGINS SEASON.

Many Members and Guests Attend Tea and Musical—Veteran Singer Honored—Meeting of Los Angeles Division of California State Music Teachers' Association.

1110 West Washington Street,
Los Angeles, Cal., October 10, 1914.

The first getting together of the Dominant Club members and their friends is always a joyful occasion. Their first tea and musical for this season, given October 3 in the Ebell Club House, brought together a large number of guests and a full representation of the membership. An innovation this season is the giving of the program in the Auditorium. Heretofore both program and reception were given in the parlors. By the new plan enlarged space will permit of more guests and the programs will partake of a slightly more formal nature than before.

There were several features of special interest on this occasion. One was the introductory talk by the incoming president, Mrs. W. H. Jamison, who has a reputation of being especially happy as a public speaker, and her talk, though brief, was to the point and gracefully delivered. The first public appearance of Mrs. W. N. Tiffany since her return from Europe in the early summer was another pleasure of the occasion. Mrs. Tiffany's voice, always one of great beauty, has gained in poise and warmth and her interpretations as well as the vocal beauty of her numbers left nothing to be desired. It was absolutely satisfying and many were the expressions of pleasure and appreciation heard.

The third important event celebrated on this day was the seventy-sixth birthday of Mme. Kempton, who was one of the first American girls to gain laurels abroad as a concert and opera singer. Her first appearance in Los Angeles was in concert with Adelina Patti. Her voice was a rarely beautiful contralto and up to a comparatively few years ago retained its quality. For many years she has been a resident of Los Angeles and to her credit is due the excellent training received by many of the local singers in times past. She is universally beloved and respected and any opportunity to honor her is eagerly sought by her host of friends. At the close of the program Mrs. Jamison, in a beautiful little speech, presented in the name of the club a huge bouquet of Cecil Bruner roses and following that, a jewel containing a coral rose, which she explained would retain its form long after the others had faded, and remain a lasting expression of the love of the club. Just as she finished and Mme. Kempton had taken her seat, a ray of sunshine fell through the window and rested upon the snowy hair of the latter like a benediction. It added the final touch to a most impressive occasion.

Two disappointments on the program were happily overcome on very short notice. Sigmund Beel and Mr. Laparra were to have played a Grieg sonata, but owing to the latter's illness, this was replaced by a group of violin solos played by Mr. Beel, accompanied by Blanche Hennion Robinson, and which were a delight. Walter Olney, a newcomer to Los Angeles and possessor of an excellent baritone voice, sang a group of solos, compositions of Mrs. Jamison, with the composer at the piano, in place of the group scheduled by Anthony Carlson.

MUSIC TEACHERS' STATE ASSOCIATION.

The first regular monthly meeting of the Music Teachers' State Association was held Friday evening, October 2, at the Gamut Club. At this time the new constitution of the Los Angeles division was laid before the association to be acted upon next month. An encouraging report was given of the raising of the funds to liquidate the debts of the association incurred by the People's Orchestra and Artists' Bureau. Already about a thousand dollars is assured and it looks as if there would be no trouble in clearing up the balance in a reasonable time. The board has worked very hard and faithfully to this end, and President Spencer and his associates are to be congratulated on what they have accomplished. An interesting program was given by the following members of the faculty of the College of Music, University of Southern California: Arthur Perry (violin), W. H. Mead (flute), C. Adelaide Trowbridge (piano), and Horatio Cogswell (voice).

JANE CATHERWOOD.

McCormack En Route.

John McCormack, the Irish tenor, needs no introduction to readers of the MUSICAL COURIER. The accompanying



JOHN McCORMACK EN TOUR.

snapshot of the popular tenor taken en route, is said to be one of the best "likenesses" he has ever had. He evidently finds the camera man amusing.

There was the merit of frank cowardice, at least, in that popular "coon" song entitled, "If War Breaks Out in Mexico, I'll Go to Montreal"—But at present Montreal is not a popular resort except for those who are actually "Going to the Wars."—New York Topics.

Up-State City Hears Scott Works.

Under the caption, "Ovation for John Prindle Scott in Concert of Friday Evening," the Norwich (N. Y.) Sun devotes considerable space to the report of the young New York baritone-composer's recent evening of original compositions given in that musical city, under the auspices of the Monday Evening Musical Club, Friday evening, October 16.

The Sun stated as follows: "Mr. Scott received ovation after ovation, demonstrating not alone the friendliness of his audience, but their appreciation of his own versatility in composition, his own rich baritone voice and his accompaniments. . . . The scope of the program of original compositions was unusual and satisfying to the audience at all times. . . . The enthusiasm of the audience in its first greeting of him was far surpassed after hearing him sing again."

The spacious First Congregational Church was filled on this occasion, for Norwich is Mr. Scott's native city, and his association with its musical life an intimate one. An announcement of a Scott recital there is sufficient to bring out a capacity house on any occasion.

Mr. Scott was assisted by local musicians belonging to the best of "up-state" musical talent.

These were the works given: "The Voice in the Wilderness," "A Sailor's Love Song," "The Revelation," "The Secret," tenor; "My True Love Lies Asleep," "The Death Triumphant," "Ballad of Johnnie Sands," "Meet Me When the Roses Bloom," baritone; "John o' Dreams," "Love Is a Riddle," "Maid of Japan," soprano; "I Know in Whom I Have Believed," contralto; "Nocturne," trio for baritone and strings; "O Where Are the Old Regulations?", "Hail Thee, Alma Mater," college songs, male chorus; "The Shadows of the Evening Hours," duet; "High School Days," chorus.

Mr. Scott writes the words for the greater number of his songs.

Lecture at the Rebarer Studios.

On Sunday, November 1, at 3.30 P. M., Josephine H. Wehn will lecture at the Rebarer studios, 420 Madison avenue, New York, on the great Russian composers, Rimsky-Korsakoff and Moussourgsky. Mrs. Wehn will give a biographical sketch of the lives of the composers, and an analytical discussion of their principal works, illustrated on the piano. This lecture will be followed by a series of six Sunday afternoon lectures, beginning November 8, to be given by Mrs. Wehn at the Rebarer studios.

Mrs. Knight Moves Voice Studio.

Mrs. Franklin Knight, the mezzo-contralto, of St. Louis, Mo., has sent out cards announcing the removal of her voice studio to 4414 Washington avenue, St. Louis. In establishing a residence-studio, Mrs. Knight takes into consideration the atmosphere and exclusiveness of the home, the absence of street car disturbances, as well as the additional advantage of a spacious studio and comfortable waiting room, which will be conducive to the best results in the study of the voice.

Concert Direction M. H. Hanson begs to announce that information has been received from



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Nationalism and Music.

Brooklyn, October 16, 1914.

To the Musical Courier:

We have often heard people express the idea that nationalism is necessary to preserve originality and variety in music. Another idea prevails that wars have been so instrumental in inspiring and stirring the efforts of musical genius and almost to make it a belief that the horrors of destruction are necessities, and that order and peace degenerate. As to the first contention of preserving originality by breeding many small nationalities, it must have its effect, but on the other hand will it grow to importance?

The Scandinavian, Slavic, Italian and French national music never grew to any importance until it had been touched by the profundity of the German thought, and after that process the works of the masters of those nations have become universal music. And just as sure as the amalgamation of all races and nationalities in America have brought a general progress, which is impossible by one European nation competing with all the rest in the old world, just as natural it would seem that the United Europe would bring at least as great a progress in music as it now does cut up in so many nations. And if peace should reign and the horrors of war be taken away as an inspiration for genius, the world will always be full of suffering in other ways from which beautiful musical thoughts can be extracted. But why should not peaceful victories and the increased happiness of the many be as inspiring to genius as violence and destruction—why should we not have even more beautiful music thus inspired?

Nationalism or provincialism are in my opinion as much an enemy of progress in music as war is to the cause of justice. Beethoven and Wagner were not merely Germans, they were men of the world—as their works have proven—the world was their nation.

The beauty of scenery, the joys and sorrows of life are always with us, whether we are called Germans, French, or Italians; in abandoning useless wars and the hatred and prejudice which go with national pride, music will have a larger field than ever for its progress.

ERNST BYSTROM.

Opera Concerts.

About one year ago a series of unique opera concerts was inaugurated on Sunday evenings at the Art Institute, of Chicago, being a part of the active movement in that city to bring the best music within the reach of all. That these very artistic concerts were highly appreciated was shown by the fact that they aroused the utmost enthusiasm, while the demand for tickets was so great that hundreds were turned away. The concerts were unique in that each program consisted of vocal and instrumental excerpts from some one opera, the separate numbers being woven together by an informal and entertaining recital of the story.

This unique scheme was developed under the direction of Henriette Weber, the pianist and lecturer, who, with three members of the Chicago Symphony Orchestra, Messrs. Itte, Hillmann and Klammsteiner, has organized



CARL HILLMANN, Violinist. HENRIETTE WEBER. CARL KLAMMSTEINER, Cellist. FRITZ WILLIAM ITTE.

the Chicago Piano Quartet, which furnishes the instrumental basis. Among the prominent singers who appeared repeatedly as soloists at these concerts are Lucille Stevenson, soprano; Albert Lindquest, tenor; Louise Harrison Slade, contralto; Marion Green, bass, and others.

Of the personnel of the Chicago Piano Quartet, a few words will suffice.

Henriette Weber is well and favorably known as a pianist and lecturer, and much of the success of these concerts is due to her artistic work.

Fritz William Itte, one of the most talented and brilliant of the younger violin virtuosos, has, since 1900, been one of the first violins of the Chicago Symphony Orchestra. During that time he was also for six years the violinist of the Steindel Trio. All this has been subsequent to his study abroad, and his brilliant playing has won him many successes as soloist both here and in Europe.

Carl Hillmann comes from a musical family. He showed his undoubted talent at an early age, and when only fourteen years old was awarded a free scholarship for five years at the conservatory in Frankfort, after being examined by the eminent director, Joachim Raff. He studied violin and composition with various masters to such good purpose that he was given a place with the first violins at the famous Museum concerts when only a lad of sixteen. Subsequently Mr. Hillmann came to America, and for twenty-two years has been one of the first violins of the Chicago Symphony Orchestra.

Carl Klammsteiner is a cellist of brilliant attainments and thorough musicianship. A German by birth, he was graduated with honors from the Dresden Conservatory, and his training has been a wide and comprehensive one. He has met with great success as a solo player, but now devotes his time largely to ensemble playing. He came to America to join the Cincinnati Symphony Orchestra, and later became affiliated with the Chicago Symphony Orchestra, of which, for a number of years, he has been a valuable and prominent member.

In addition to programs of chamber music, the Chicago Piano Quartet again will be heard this season in a series of opera concerts at the Art Institute, beginning with "Faust," Sunday evening, November 1.

Fiqué Lectures on Strauss.

Carl Fiqué, the Brooklyn pianist, continued his discussion of the works of Richard Strauss in the Academy of Music, Brooklyn, Tuesday evening, October 20. This was his fourth lecture-recital on this subject this season, in connection with the Institute of Arts and Sciences, and the subject was treated with Mr. Fiqué's usual skill.

The customary large audience was in attendance. Referring to this occasion the Brooklyn Daily Eagle of October 21 published the following: "His program consisted of two symphonic poems, the first of which 'Symphonia Domestica,' as described by Mr. Fiqué, is the longest and most complicated of any of Strauss' orchestral works. The subject has never before been treated by any composer, for the majority of symphonic poems treat of tragedies, love stories or war episodes, while this symphony glorifies the happy home—father, mother and child—in a melodious and sympathetic manner and with many dashes of humor.

"The second work was 'Death and Transfiguration,' after a poem by Ritter, of which Mr. Fiqué read his own translation. Of all Strauss' works this, he said, appeals most immediately to the emotions, the transition from misery, death and chaos to glorification making the composition a tonal wonder. Mr. Fiqué played the two symphonies in their entirety with force and brilliancy in the heroic parts and with exquisitely tender touch in the lyric passages."

Marie Morrisey's Interesting Program.

Marie Morrisey, contralto, who will give a song recital in Aeolian Hall, New York, Monday evening, November 9, has divided her program into four groups, the first including three Italian compositions, the second German songs of Strauss, Schubert, Grieg and Loewe, the third a French group and the fourth songs in English by Kuersteiner, Homer and Smith. An interesting feature will be the first public rendition of a new song cycle, "Love's Triumph," by Bruno Huhn. Elsie T. Cowen will assist at the piano.

Mrs. Morrisey, who has often been heard both in New York and Brooklyn, is a pupil of Dudley Buck, the New York vocal teacher.

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Kerr Establishes Record.

A remarkable record has been made by U. S. Kerr, the basso, this past week, and one which is not often duplicated. Three recitals were given in as many different cities, and each one in turn aroused considerable enthusiasm and favorable comments both from the public and press.

Mr. Kerr sang in Hartford, Conn., on Monday, October 19; in Scranton, Pa., on Wednesday, October 21, and in Bridgeport, Conn., on Thursday, October 22. Two of the press criticisms follow, the third to appear in next week's issue of the MUSICAL COURIER:

"Under the auspices of St. Thomas' Church, Ulysses S. Kerr, of Boston, basso cantante, appeared in recital Monday evening, at Unity Hall. He was heard with attention and appreciation by an audience of good size, including many of the singers and music teachers of the city. The recital had been postponed from an early date because Mr. Kerr had been suffering from a cold, but he displayed a resonant voice of excellent range and in perfect control. Many selections were given with excellent dramatic effect.



U. S. KERR.

"The first part of the program included five German songs, all given with commendably clear enunciation. The second song, 'Du bist die ruh,' by Schubert, was very beautifully sung, and the two Schumann compositions which followed, 'Widmung' and 'Die Lotosblume,' were also pleasing. The last of the group of German songs was 'Der Sieger,' by Kahn. The rollicking, merry spirit of this song was as well interpreted as the tender passages in those preceding. The first English song on the program was 'The Asra,' by Rubinstein, which Mr. Kerr gave with feeling and sweetness, and his long experience in church singing showed to advantage in 'Faith,' by Chadwick, which displayed the power of the singer's voice.

"A. W. Burgemeister was an excellent and sympathetic accompanist to Mr. Kerr, and in rhapsodic, No. 12, by Liszt, which he played at the end of the first half of the program, he displayed finished technic, giving the composition excellent rendition. He was enthusiastically applauded and responded with an encore. No encores were given by Mr. Kerr.

"The second half of the program opened, by request, with the prologue to 'Pagliacci,' and this selection fully showed the capabilities of Mr. Kerr's voice. It was sung splendidly. A group of five ballads in English followed, several of them often heard in concert work. The sweetness and feeling in the lower register of Mr. Kerr's voice were displayed to advantage in the Haile composition, 'In the Moonlight,' and 'A Swan,' by Grieg, was also delightful. The concluding number of the program was a contrast to the tender ballads, in 'Two Grenadiers,' by Schumann, which was splendidly sung with magnificent power and force in the finale."—Hartford Daily Times, Tuesday, October 20, 1914.

"Ulysses S. Kerr met with his usual success when he appeared last evening, the concert of the New York artist being given under the auspices of the Girls' Friendly Society of St. George's Episcopal Church in the Stratfield ballroom last evening. There was present to greet him a

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large audience, which bespeaks a goodly sum for the organization which brought the famous baritone to the city.

"In all that pertains to a finished interpretation Mr. Kerr is master. He has an unusually sweet and agreeable voice and he sings with rare smoothness and fluency. Few can equal him in beauty of phrasing, in breadth of control, which is a remarkable exposition of true legato singing, in facility of execution and in grace and delicacy of expression in the interpretation of the text.

"The program was rendered in a faultless manner, evoking many handsome compliments from the music lovers present. Mr. Kerr has attained to the highest degree of the old Italian bel canto the writer has ever heard. He has resources for tone gradation, color and messe de voce unheard of by the majority of singers.

"The baritone's magnificent voice, mellow, vigorous, flexible and thrilling, with an individual quality that renders it distinctive, met the requirements of compositions of Schumann, Schubert, Sinding, Schütt, Grieg and Chadwick with a splendid facility and intelligence.

"The accompanist of the evening was A. W. Burgemeister, who also played one solo, Liszt's rhapsodie, No. 12.

"The program in full was as follows: 'Kypris' (Holmes), 'Du bist die ruh' (Schubert), 'Widmung,' 'Die Lotosblume' (Schumann), 'Der Sieger' (Kahn), 'The Ballad of Trees and the Master,' 'Faith' (Chadwick), Mr. Kerr; rhapsodie, No. 12 (Liszt), Mr. Burgemeister; 'Prologue' (Leoncavallo), 'The Gull' (Sinding), 'The Nightingale' (Stephens), 'The Night of Love' (Schütt), 'A Swan' (Grieg), 'In the Moonlight' (Haile), 'Two Grenadiers' (Schumann), Mr. Kerr."—Bridgeport Telegram, October 23, 1914.

Jenny Dufau Back from Alsatia.

The critic of one of Chicago's leading daily papers said, in speaking of Jenny Dufau's opening recital at the Illinois Theatre, that it seemed as though the war she has witnessed, the experiences she has gone through, had deepened and broadened her feeling, given truth and emotion to her artistic conception, animated and ennobled her art.



Photo by Matzene, Chicago.
JENNY DUFAU,
Prima donna, Chicago Grand Opera Company, in Alsatian costume in which she appeared in the first grand concert of the season at the Illinois Theatre, Chicago, Sunday afternoon, October 11.

And, indeed, the Jenny Dufau who received the representative of the MUSICAL COURIER upon her arrival in Chicago, seemed to be another and a better (better is the comparative of good) Jenny Dufau than the one we used to know before destiny brought her to witness, face to face, a part of the most heartrending tragedy Europe has ever lived through. No use repeating here how she and her family, living right at the Franco-German border in Alsatia, happened to find themselves, for days and days, right in the midst of the most terrific fighting; how they were obliged to live for days in a cellar with eight wounded French soldiers to nurse, while the house above was made uninhabitable by the shells, and Mr. Dufau's factory was completely destroyed; how they came out, as soon as the battle line shifted a little, to find all their property lost and gone; how they did not have time to stop to complain; how they began their work of charity, going out to look for wounded on the battlefield, with a white hand-



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kerchief on a pitchfork, and nursing them in what had been their home; how, in spite of that, on account of the crazy suspicion of a drunken soldier, aroused by the ringing telephone, they were accused of being spies; how Jenny Dufau, herself, her old father and her sister, on the verge of death, were saved only by Miss Dufau's spirited behavior and the intervention of an old sensible general. No use repeating here what has been already printed in every American paper. But what made upon the writer the deepest impression, when he called on Miss Dufau, was not the narration of the horrible things to which—incredible as it is—we are getting used to day by day, but the unspeakable sadness of it all, a sadness far away from every partisanship, the feminine sadness of which love and charity are such a great part; the unconscious revelation of the grief of the woman, who has no thoughts of hatred for anyone, no joy in victory bought for the price of blood, the deep, almost motherly, grief which makes a young woman such as this one speak of the wounded soldiers of every nation as of suffering children crying for help.

In her loving words, in that trembling voice, there sounded a real echo of Europe's unspeakable misery.

Second Pacific Coast Tour for MacDermids.

Sibyl Sammis-MacDermid and James G. MacDermid will make a second Pacific Coast tour under the management of Alma Voedisch, shortly after the first of the year, reappearing in many cases with the same organizations, while new bookings are being made in cities not visited last year. Returning to Chicago, they will leave immediately to fill Southern engagements.

The following are abbreviated press reports of the first Western tour:

LOS ANGELES WOMEN'S ORCHESTRA.

The singer gave the famous aria of "Il re Pastore" (Mozart). The young vocalist is possessed of a delightful voice, sympathetic, well trained and having the rare quality of naturalness and clarity.—Los Angeles Times.

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It is an unalloyed joy to listen to such a glorious voice in the full bloom of its power, as is Sibyl Sammis-MacDermid's. . . . His songs, many of which have become famous, were received with sincere and enthusiastic appreciation.—Long Beach (Cal.) Telegram.

PORTLAND APOLLO CLUB.

Of all the women singers who have sung at the Apollo Club concerts, Mme. MacDermid easily holds her own as an artist of distinguished excellence. In presence, she is unusually attractive and has much vivacity. . . . In six songs composed by her husband she received an ovation.—Portland Oregonian.



MR. AND MRS. JAMES G. MacDERMID.

BOISE RECITAL.

In nothing which she sang did this really great singer convey an insincere emotion, but in everything displayed a voice of natural beauty and technical finish.—Boise (Idaho) Capital News.

SEATTLE PHILHARMONIC ORCHESTRA.

The voice is very rare in quality, having a certain richness in color in every register which makes it not an easy matter to classify. . . . There was an evident desire to hear both more of Mme. MacDermid's charming voice and more of her husband's songs.—Seattle Times.

VICTORIA (B. C.) ARION CLUB.

This gifted singer possesses a pure and brilliant voice of great range. Her accompanist was her husband, the well known song composer, and his assistance in this capacity showed him to be a finished artist.—Victoria (B. C.) Colonist.

SPOKANE MUSICAL ART SOCIETY.

The program which she essayed was one calculated to test the singer's capabilities to an unusual degree, and she met every demand with ease and assurance. Particularly well received were the songs of Mr. MacDermid, which concluded the program.—Spokane (Wash.) Chronicle.

"THE JEWELS OF THE MADONNA" PERFORMED AT THE CENTURY.

Wolf-Ferrari's Opera Has Same Cast That Sang It Last Season.

Wolf-Ferrari's brilliant opera, "The Jewels of the Madonna," was given on Tuesday evening and on the alternate nights following at the Century Opera House, New York, with the same cast by which it was sung last season. The performance was in some respects better than it was last season and in some respects not as good. This especially refers to the work of the chorus and to some of the stage business of the principals. Of the latter certain portions which were considered too broad last season were cut, but there were other matters introduced which might be found objectionable on the same grounds. The chorus on Tuesday evening of last week was out of tune and uncertain of its parts in several places, but this was corrected at subsequent performances.

Lois Ewell's voice is not as fresh this season as it was last season, which is not strange, considering the immense amount of work she has done for the Century. Her acting of this part, however, was improved, and is a powerful and interesting impersonation, although it may be found to lack some of the dash of the Neapolitan. Gustaf Bergman, who has just returned from Europe after various difficulties in getting away, repeated his splendid performance of last season in the role of Gennaro, a part which gives him large opportunity to display his splendid vocal ability as well as his convincing and sincere acting. The same praise is due to the Rafaele of Louis Kreidler, who gave an even finer impersonation upon this occasion than he did last year. In the role of Carmela, Kathleen Howard brought out with skill the character of the old mother of Gennaro, and sang the music with fine interpretation and much feeling.

The many smaller parts were filled capably. The brief ballet part, introduced by Albertina Rasch, was done attractively. The orchestra was conducted by Ernest Knoch with authority and evident knowledge of the intentions of the composer.

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Grace Kerns to Sing with Pittsburgh Club.

Grace Kerns, the soprano, is to be the soloist at the concert of the Pittsburgh Apollo Club, Friday, December 18.

Vera Barstow's Engagements.

Vera Barstow, the American violinist, is already booked for appearances in Buffalo, Pittsburgh, Toronto, Portland, Me., and Indianapolis, together with many re-engagements from appearances last season.



VERA BARSTOW.

The popularity of this charming young musician is steadily on the increase.

Myrna Sharlow with Mendelssohn Glee Club.

Myrna Sharlow has just been engaged as soloist at the February concert of the Mendelssohn Glee Club, of New York, of which Louis Koemmenich is director. The fact serves to emphasize afresh the favorable impression which this very young, and until this season, practically unknown singer, has been able to create by the sheer merit and brilliancy of her work in a remarkably short time. Until the first "Carmen" performance of the Century Opera Company last month, Miss Sharlow was but a name to music lovers in New York. Her reputation, it was known, had been built up in a rather sensational fashion as a result of her courageous and brilliantly fortunate action in substituting for Mme. Melba at a Boston Opera performance of "Boheme" last season; and her work in Paris and London had added largely to her good report.

But New York is skeptical and what has often triumphed elsewhere, has failed signally when subjected to its critical scrutiny. But in the present case the local public merely corroborated with impressive finality the verdict of the cities that had first pronounced judgment on Miss Sharlow. She has been found to have a voice of exquisite timbre, and her skill in handling it is widely acclaimed.

Mr. Kommenich engaged her for the Mendelssohn Glee Club after a single hearing. The fact is significant inasmuch as the conductor of the club (who is also director of the New York Oratorio Society) has for years been an experienced judge of vocal art. Moreover the club is known to be exacting in its requirements and its patrons are very critical.

Clarence Eddy in Kansas City.

The Kansas City Association of Organists gave a dinner on Monday, October 19, at the Hotel Baltimore, in honor of Clarence Eddy. This was the first social gathering of the Organists' Association. On the following evening Mr. Eddy gave a brilliant recital at the Grand Avenue Temple, under the auspices of the same association.

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Guido Ciccolini a Gifted Tenor.

At the very beginning of his career as a singer, Guido Ciccolini encountered one of the obstacles that so many vocalists have had to surmount at the outset, parental objection. Both his father and his mother, indulgent in all else, had aspirations that suggested a widely different course for their talented son. He was destined, in their



GUIDO CICCOLINI AS LIEUTENANT PINKERTON IN "MADAME BUTTERFLY."

opinion, to become an engineering expert, and it was to that end he entered the Universiti Ragioneris.

But Ciccolini had certain ideas of his own as to the molding of his future, and as "the architect of his own career," he laid the foundation for his subsequent triumphs in the field of grand opera. He entered the Academy of St. Cecilia in Rome in 1903, where he soon became the favorite pupil of Antonio Costogni. It was but a comparatively short time until he had learned all that the distinguished maestro could teach him, and his first appearance in opera in Naples justified the confidence his teacher had reposed in him. The occasion was a signal success.

Hereafter his strides toward supremacy in the European operatic and concert world were rapid. In 1907, his debut in Bologna as Alfred in "Traviata" caused a sensation. Immediately following this he enlisted upon a tour through Belgium, Holland, France, Ireland and England, in which he appeared in leading roles at all the important opera houses of these countries. The year 1910 was partly spent in Russia, where he filled a four months' engagement at the Imperial Theatre of Varsovia; two months at the Municipal Theatre in Odessa, and afterward a season at the St. Petersburg Royal Opera House. During this period he sang with the foremost Russian artists, including Battistini and Mme. Cavalleria and won distinction as an artist.

His subsequent appearances in England were the crowning triumph of his career, and his vocal accomplishments so impressed Mme. Melba, that she enlisted the tenor's valued services in an opera company of her own, with which the Australian prima donna toured her native land. In consequence of his paramount success on this venture, on his return he was engaged for the opening of the Italian operatic season in Paris, and again won fresh laurels.

Here he again attracted Mme. Melba's attention and was persuaded by her to make a joint tour through England. This tour was under the Shulz-Curtius and Powell management, and the first engagement was that held in London at Albert Hall in the form of a jubilee concert commemorating the twentieth anniversary of Mme. Melba's public career. Of note is the fact that two return appearances were given at Albert Hall during the following three weeks.

Last winter a hurried trip was made to Milan, where the young tenor, by special engagement, was called to create the tenor role in Wolf-Ferrari's new opera, "I quattro Rustighi." Later Ciccolini sang the same work in Venice and received warm praise for his artistic creative abilities. The busy young artist again returned to London for another Albert Hall recital, and found further bookings by his managers there for a summer tour of all the fashionable English watering resorts, and this, in conjunction with an extended joint tour with Mme. Melba through the English Provinces.

The war interfered with the last plan, however, and Ciccolini is now in this country. At present he is appearing with the Boston Theatre Opera Company as principal tenor. His activities there, which have already created a furore, are chronicled in the Boston Theatre Italian opera review on another page of this issue of the MUSICAL COURIER.

Mlle. De Treville's Program.

Yvonne de Tréville's program for her Costume-Song Recital, "Three Centuries of Prime Donne," to be given in New York, at Aeolian Hall, Friday afternoon,



YVONNE DE TREVILLE
As Mlle. de Maupin in "Three Centuries of Prime Donne" costume song recital.

November 6, and in the Academy of Music, Brooklyn, on Wednesday evening, November 4, appears herewith:

PART FIRST (EIGHTEENTH CENTURY).
Mlle. de Maupin (Period. Louis XIV).

Menuet Chanté ..... Lulli
L'Amour Est Un Enfant Trompeur ..... Martini
Phillis ..... Anthony Young
Pastorale ..... Henry Carey

PART SECOND (NINETEENTH CENTURY).
Jenny Lind (Period, 1850).

Thema e Variazioni ..... Proch
Scandinavian Folksong, No. 1.
Scandinavian Folksong, No. 2.
Scandinavian Folksong, No. 3.
Mad Scene from Camp of Silesia ..... Meyerbeer
(Composed for Jenny Lind.)

THIRD PART (TWENTIETH CENTURY).
Yvonne de Tréville.

Air from Louise ..... Charpentier
Thistledown ..... Charles Wakefield Cadman
(Composed for and dedicated to Mlle. de Treville.)
Song ..... Henry K. Hadley
(Composed for and dedicated to Mlle. de Treville.)
Chanson Provencale ..... Dell' Acqua
(Arranged for Mlle. de Treville by the composer.)
Auf der Bleiche ..... Bungert-Carmen Sylva
(Arranged for Mlle. de Tréville by Her Majesty the Queen of Roumania, Carmen Sylva.)
Aria from Ariadne Auf Naxos ..... Richard Strauss
(First time in America.)

It is hinted that this program will have some surprises and that there will be even more for the music lovers than has been promised.

Klibansky-Cooper Success.

The caption of this brief notice concerns Sergei Klibansky and his artist pupil, Jean Vincent Cooper, contralto, soloist at the Maine Festival. While Miss Cooper did the singing and made a great success at these concerts, it is due to Mr. Klibansky that she was able to attain this success. She has studied faithfully, intelligently and with splendid results with this teacher, and has sung much in and around Greater New York, but this marks an important step in her musical development.

The following notices from Maine newspapers attest to her success:

Jean Cooper, the Southern beauty, is a constant favorite with festival audiences, who revel in her rich contralto tones, which fill the big auditorium. She sang a group of English songs, including one by MacDowell, and several short French songs.—Bangor Commercial.

Jean Cooper has a full, rich, mellow contralto and sings in accepted oratorio style. She charmed her hearers with her vocalism and her appearance.—Portland Evening Express and Advertiser.

Jean Cooper's contralto is of quite unusual quality, deep and mellow of tone, and she uses it with much delicacy of discernment and in artistic style. Her singing of the great aria, "O Rest in the Lord," was a beautiful bit of work without a flaw.—Portland Eastern Argus.

Winsome Miss Cooper was a distinct favorite with her audience. . . . . Miss Cooper sang wonderfully well. Her voice is rich and beautiful, and she sings with good expression. Although but twenty-four years of age, she is fast winning her way to the top.

Her "Rest in the Lord" number was rendered in such an able manner that she was given a double encore. Her voice has a remarkable carrying power and filled the great auditorium with its sweetness.—Bangor Daily.

With Jezebel, the Queen and the Angel Messenger for her burden of the oratorio, dainty, pretty little Jean Cooper came in for much attention and won her audience completely by her really beautiful voice and personal charm. She is a perfect picture to look upon, but showed by her interpretative skill that she has brains as well as a voice, has used both to splendid advantage, and that her training has been with just the right masters. It is evident, too, that she adds to these most worth while qualifications for success upon the concert stage a dramatic instinct that should carry her far to



JEAN VINCENT COOPER,
Contralto.

the goal of achievement. The appreciation that her singing called forth and the charm of her presence made her work of the evening strikingly interesting.—Portland Press.

The King has graciously accepted a copy of Sir Frederic Cowen's new song, "Fall In," the words written by Harold Begbie, the proceeds of the sale of which are to be given to the Prince of Wales' Fund. Earl Kitchener has also accepted a copy, and the War Office has issued a request that the song shall be sung at the music halls to aid recruiting.—London Musical News.

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Mme. Alda Talks of Interesting Details.

Frances Alda, the Metropolitan Opera soprano, who in private life is Mme. Gatti-Casazza, was "at home" to a MUSICAL COURIER representative at her Hotel Astor suite, New York, on a recent date.

First of all the writer noticed a conspicuous absence of superfluous "embonpoint," which had evidently been one result of the soprano's summer abroad. "Twenty-six and one-half pounds," admitted Mme. Alda.

Possibly it was due to unusually strenuous work, for Mme. Alda and Frank La Forge, her accompanist, have been laboring hard on concert programs during the summer, and Mme. Alda was fully prepared for her twelve appearances which she was to have made under Arturo



MME. ALDA, FRANK LA FORGE AND R. SCHIRMER IN POMPEII.

Toscanini's baton in "Lorely" at Lucca, Italy. This was, of course, given up on account of the war.

"Then I had the novel experience of being my husband's secretary." (Mr. Gatti-Casazza's regular secretaries were detained in Paris.) "And I am a good one, am I not, Frank (to Mr. la Forge), even if I am not paid yet?"

Mme. Alda motored through Touraine with friends early in the summer. This trip extended as far as Monte Carlo. "We had left our newly furnished home in Paris, July 18, for Italy, where we were when the war broke out," she continued.

Mme. Alda has opened her American season already,



MME. ALDA ON BOARD S.S. DUKE OF GENOA EN ROUTE TO AMERICA.

having appeared in concert with Mr. la Forge at Newark, N. J., New York and Hartford, Conn. Her engagements will take her to the far West before the opera season begins for her.

"My programs are to be decidedly neutral, though I am not neutral," she added, emphatically. "I was born an Englishwoman, have a home in France, and have an Italian husband." Mme. Alda made no allusion to a triple alliance in this.

"But what has music to do with the war?" she proceeded philosophically. "I am singing in several languages, and have many novelties. I am including two new and attractive songs by Mr. la Forge, 'I Came With a Song' and 'In Pride of May.'

"All my gowns are to be made in America this year," resumed the soprano. "I think gowns are made better here, although there is more individuality in the Paris creations. The American woman who gets her gowns in Paris is the best dressed woman in the world." These latter statements go to prove that prime donne think of

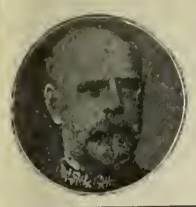

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much else than the quality of high C's and the evenness of scales.

Gutia Casini, the young Russian cellist, who was booked to appear en tour with Mme. Alda and Mr. la Forge, is now held in Germany, but they anticipate his being able to join them soon.

The accompanying pictures show Mme. Alda with Mr. la Forge and Rudolf Schirmer at Pompeii, and Mme. Alda on board ship en route to New York.

Mme. Alda's Carnegie Hall, New York, recital will take place January 12.

DENVER MUSICAL SEASON OPENED.

2735 East Colfax Avenue,
Denver, Col., October 19, 1914.

The Cavallo Symphony Orchestra, with Johanna Gadski as soloist, inaugurated Denver's musical season on Friday afternoon, October 3, at the Broadway Theatre. This concert, the first of a series which the orchestra will give during the winter, drew a fine audience, the entire house being sold out. The response of the people was particularly gratifying to Director Cavallo, since he is giving this winter's series of orchestral concerts upon his own responsibility, without a guarantee fund.

The orchestra, numbering fifty-two musicians, is by far the strongest that Cavallo has yet presented. Abram Grenfield, the young Denver violinist, who has recently returned from Berlin, made his initial appearance in Denver as concert master of the orchestra.

Tschaikowsky's sixth symphony opened the program, and was splendidly given. The other numbers by the orchestra were "Le Cygne," by Saint-Saëns, for strings, and "Lohengrin," the vorspiel, by Wagner.

Mme. Gadski was given an ovation. Her contributions to the program were Agathe's aria from "Freischütz," and a group of German lieder, Schumann's "Frühlingsnacht," Schubert's "Mädchen's Klage," and three Franz songs, "Aus meinem Grossen schmerzen," "Liebchen ist da" and "Im Herbst." She graciously added two encores, the cry of "The Valkyrie" and the "Erl König," by Schubert. The famous prima donna sang gloriously, her voice sounding as fresh and beautiful as ever. She was ably supported in the group of songs by Larry Whipp, local accompanist.

The next concert of the series will be given November 6, with Germaine Schnitzer, pianist, as soloist.

An Illustrated Lecture.

An illustrated lecture on the new music education will be given by Josephine A. Osborne at the Knight-Campbell Recital Hall on Thursday evening, October 22. She will be assisted by Mrs. George A. MacDonald, soprano soloist, and Jessie Carman and Charlotte Thomas, at the piano.

Julia Claussen Delights Denver Audience.

The Denver Philharmonic Orchestra presented Julia Claussen at its opening concert on Thursday evening, October 15, at the Auditorium. The program was as follows: Overture, "Le Roi d'Ys," Lalo; "Amour viens aider," from "Samson et Dalila," sung by Mme. Claussen; "Meditation," from "Thais," for violin and orchestra. Solo played by Fritz Schmitt. Songs by Mme. Claussen: "When I Bring to You Colored Toys," Carpenter; "Little Playmates," Tuckfield; "Mia Sposs Sara la mia bandiera," Rotoli; prelude and liebestod from "Tristan and Isolde" (aria sung by Mme. Claussen).

A fine audience was present to hear this superb artist, who was well remembered through her fine singing and acting in the role of Amneris in "Aida," when she appeared here last winter with the Chicago Grand Opera Company. Her Denver appearance was her first this season, and her voice was in splendid condition. It was especially beautiful in the Wagner numbers, the liebestod and also in the "Traume," which she sang as an encore. In all of her numbers she was adequately supported by the orchestra.

Although the concert was principally a vocal affair, the orchestra under Director Tureman, did very good work in the opening number, and also in the Wagner selections. This series of concerts is under the direction of Robert Slack.

Pupils Recitals.

Pupils' recitals are already beginning. One of the first was that given by the piano pupils of Dolce Grossmayer, at the Denver Music Company Recital Hall on October 15. Those taking part were Ethel Levinson, Lenora Phillips, Gladys Garf, Beatrice Feinberg, Hazel Peterson and Mora Wallof.

Dolores Reedy Maxwell.

Maud Powell Aids Red Cross.

Having a bale of cotton in her possession and no idea what to do with it, Maude Powell, the violinist, has decided to have it put up into baby bales of a pound each and sold at a dime a piece at the New York Evening Sun's Cotton Corner in the Grand Central Palace when the Red Cross bazaar and universal market opens there tomorrow night, Thursday, October 29. This will make a unique and attractive souvenir of one of America's greatest artists.

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Hello, 1914-1915!

This is the open season for studios.

Frieda Hempel has sailed for New York on the Canopic and will arrive in New York about November 1.

That gladsome musical sound now being heard in the tonal ranks all over this country is the note of optimism.

English papers bring the news that Mark Hambourg, the Russian pianist, has sued the London Daily Mail for libel for calling him a German.

Augusta Cottlow, the American pianist, gave a recital in Berlin recently for the benefit of the "Society for Helping Indigent Musicians and Artists."

Its seventy-third consecutive season is the one upon which the New York Philharmonic Society will enter on Thursday and Friday of this week with their opening pair of concerts.

Dr. Besl, one of the conductors at the Berlin Royal Opera, is an officer in the Bavarian Reserve Army, and for conspicuous bravery on the field of battle last month was decorated with the Iron Cross.

The annual auction of Cincinnati Symphony Orchestra seats, held last week, resulted in the sale of 973 seats at a total premium of $5,621. The average premium was $5.78, slightly higher than last year. The Cincinnati Conservatory of Music took thirty seats at a dollar premium each, ending the sale.

Last week the Chicago Orchestra and the Boston Symphony Orchestra played Strauss' "Don Juan" in their home towns. This week the Philharmonic will play the same work here, and next week we are to have it from the visiting Boston band. Why this sudden popularity of "Don Juan"? Has Strauss written no other symphonic poem? We are puzzled to account for the unanimous attack on "Don Juan."

Vienna reports that its Royal Opera remains closed, although it may reopen later on, if the singers are willing to accept reduced salaries. The Tonkünstler (under Nedbal) Philharmonic (Weingartner) and Konzertverein (Löwe) Orchestras, the Rosé Quartet and the Society of Music Lovers (which has a chorus under the direction of Franz Schalk), all have announced their series to take place as usual.

Sailing from Naples, October 22, on the Canopic, were the Metropolitan Opera ensemble Giulio Gatti-Casazza, Polacco, Farrar, Toscanini, Destinn, Bori, Hempel, Caruso, Urlus, and Didur. Others to follow shortly are Weil, Goritz, Braun, Ober, Reiss and Rothier. Gilly, a prisoner of war, is to be released shortly and will then sail for America. The Canopic is due in Boston on November 2. Emma Eames, Emilio de Gogorza, Margarete Matzenauer and Adriano Ferrari-Fontana arrived in New York last Saturday from Genoa on the Duca d'Abruzzi.

As usual in all matters relating to music—and this paper does not handle other matters—the Musical Courier was right in its assertion that Vanni Marcoux had not been killed in battle, although the rest of the American press published cablegrams reporting the "news." It now appears from a letter written by Mrs. Marcoux to friends in Boston (and dated October 6) that the man mistaken for the singer was a soldier named Jean Marcoux. Up to the present moment no well known musicians except Magnard, the French composer, and Felix Schreiber, conductor of the Kiel Opera, have lost their lives in the European fighting. Sanguinary press agents, however, dispatched Rothier, Crabbe, Kreisler and Marcoux. All of them are alive and well.

Singing peace anthems in the churches on Thanksgiving Day, as has been suggested, even if it does not stop the European war, at least does not aggravate it.

Educational opera continues at the Century Theatre. This week "Boheme" and "Jewels of the Madonna" are being heard there. The two works deal with lust, betrayal, robbery, sacrilegiousness and suicide. It is not the fault of the Century Opera enterprise that it is compelled to educate the public with material of such kind; it is the kind of material the public demands and pays for and that is why the composers write it.

Aboard the Rotterdam last Saturday, Marcella Sembrich, soprano, and Marie Hertenstein, pianist, arrived from Europe. The two will take an active part in the American musical season, and their presence here is a source of large relief to their managers and the expectant public. Nearly all the European artists expected here now have arrived or are en route or about to sail. Therefore what threatened to be a debacle now becomes a normal state of affairs.

Word received from our Los Angeles correspondent says that the judges in the $10,000 prize opera contest were Adolph Weidig, of Chicago; Wallace Sabin, of San Francisco, and R. H. Seeger, of Berkeley, Cal. Of this trio, only Mr. Weidig is known in the East. The Musical Courier still does not understand why the names of the judges were kept secret until after the award had been made. This is contrary to all custom in the case of public musical prize competitions, which always turn out to be delicate affairs, causing much apprehension and some grief.

Leopold Stokowski, conductor of the Philadelphia Orchestra, in a recent interview said, that among the new works he is introducing to Philadelphia and elsewhere this season, one of those which had made the deepest impression on him was the symphony in C minor by Frederick Stock, conductor of the Chicago Symphony Orchestra. To quote from the interview: "This symphony is planned on large lines, and by its profundity of musical thought, its intensity of expression, and its elastic and masterly treatment of the orchestra, is a work which stands out as a remarkable creation."

The program for the first concert of the New York Philharmonic Society this season at Carnegie Hall, on the evening of Thursday, October 29 (when the entire receipts are to be given to the American Red Cross Society) is strictly "neutral," Austria, Russia, Germany and France being represented. It begins with the "New World" symphony of Dvorak, the tone picture, "Fireworks," by Stravinsky, Strauss' "Don Juan," and three orchestral numbers from Berlioz's "Damnation of Faust," the "Dance of the Sylphs," the "Will-o'-the-Wisps," and the "Rakoczy March."

It will be good news to piano students and lay keyboard connoisseurs to hear that Rafael Joseffy is at work on a monumental new edition of Chopin's complete works, which will begin to make its appearance shortly. This is a much needed piece of musical labor, for the Kullak, Mikuli and Klindworth editions of Chopin all contain many faults and no longer are in touch with modern keyboard reforms and general twentieth century musical phases. No one is better equipped both as a pianist and a musician to undertake the revision of the works of the greatest piano composer of all time, than Rafael Joseffy.

DIRECT MUSICAL NEWS FROM PARIS.

[H. O. OSGOOD, REGULAR PARIS CORRESPONDENT OF THE MUSICAL COURIER, WHO HAS BEEN A REFUGEE IN LONDON FOR SOME WEEKS, WAS COMMISSIONED BY THIS PAPER TO PROCEED TO PARIS ON A TOUR OF PERSONAL INVESTIGATION AND REPORT AS TO MUSICAL CONDITIONS THERE. MR. OSGOOD, AT SOME RISK AND INCONVENIENCE ACCOMPLISHED THE TRIP AND THE RETURN TO LONDON SUCCESSFULLY, AND THE APPENDED INTERESTING NOTES ARE THE RESULT OF HIS DASH ACROSS THE CHANNEL. NO OTHER DIRECT MUSICAL NEWS FROM PARIS HAS BEEN PUBLISHED IN ANY AMERICAN PAPER. IT WILL BE SEEN FROM THE FOLLOWING THAT DURING HIS PARIS STAY, MR. OSGOOD WAS IN ACTUAL DANGER FROM THE BOMBS DROPPED OVER THE CITY BY A GERMAN TAUBE.—EDITOR MUSICAL COURIER.]

London, October 16, 1914.

Paris never was such a pleasant place to live in as it is at the present moment. There are no crowds, no rush of traffic on the boulevards, and there is always a seat for everybody in the street cars. All of them are running, too, and all the underground lines as well, that is up to about eight o'clock in the evening; but in all Paris there is not an omnibus to be seen. Only on the boulevards from the Madeleine to the Bastille the big charabancs which, in ordinary times, fly off to a different race course each afternoon loaded with a horde of bettors, now soberly ply in place of the omnibuses and charge only twenty centimes for saving you a very long walk.

In the parks the autumn foliage is at the height of its beauty and Paris never looked more pleasant and beautiful except—well, Sunday noon Martinus Sieveking and I came up out of the underground station at the Concorde and went around the corner into the rue Duphot, where is Preunier's, the restaurant beloved of all fish eaters and especially of Americans. But Preunier's was closed, so we went on up toward the Boulevard. A cyclist had stopped by the gutter to speak to the concierge at one of the houses. He said that he heard the whirring of an aeroplane engine. Sieveking and I stopped to listen, but even the pianist's sharply trained ear could not detect the noise of a propeller. But he said, "This is just the weather for them. I think they will come over some time today"—"they" of course, being the Germans. It was a beautiful day, blue sky with fleecy white clouds, just the thing to offer the necessary concealment to a daring aviator. We went around the corner to the Taverne Royale and had hardly had time to order before everybody began to rush out into the street, and sure enough they were already there, the Tauben. Scarcely had we been able to distinguish one of them when "boom!"—a distant explosion proclaimed that the big white butterfly which looked so beautiful there aloft was a most nasty sort of a neighbor. In a few moments the machine dived into a cloud and disappeared, while everyone in the restaurant returned quietly to his or her luncheon, seasoned now with a fresh subject for conversation. If the Germans imagine that they are striking terror into the Parisians with their bombs they never were more mistaken in their lives. One of the ladies made the remark, "Je préfère les bombes á la fin du dejeuner," rather a good French pun on the word "bombe," which is used also as the name of a certain kind of ice cream. This very bomb which we had just heard dropped, happily did no damage, but another one dropped that day by one of the two machines which flew over, killed three men, two of them civilians, and two women.

With all due respect to neutrality, go to Paris in a perfectly peaceful way as I did and then see how you would feel when you realize that a bomb is just as likely to drop on yourself or any of your friends as upon any one else.

Now as to musical matters in Paris. There is absolutely nothing going on at present, and I see no prospect of anything at all for the coming season. Not a concert of any sort up till now and all the opera houses closed, with no talk of reopening. But on the day I left Paris I noticed the announcement in the paper to the effect that the Concerts Touche intended to begin again this week, partly for the sake of helping the poor artists to earn something, fifty per cent. of any profits to go to some war funds. The Concerts Touche are similar in plan to the Concerts Rouge; they take place every evening at their own hall in the Boulevard Strassbourg. There is an orchestra of about eighteen to twenty men who play programs of popular music of the better class. You pay a franc and then are entitled to a cup of coffee or a glass of beer with the music. The most optimistic man whom I found among the musicians there was Martinus Sieveking, the eminent pianist. He intends to stay in Paris all winter and to keep on teaching there; in fact has two or three pupils now, even including one American. I had the pleasure of looking through the manuscript of Sieveking's new book, his own piano method, the publication of which has unfortunately been delayed by the war. It is a most interesting work, with a number of new ideas, and I shall write a special article about it later on.

Last Tuesday I had the pleasure of lunching with Monsieur and Madame Jean de Rezske at St. Germain-en-Laye, where they are staying to be near their son, who is in camp at that place just now with his regiment of cuirassiers. Although a Pole young Mr. de Reszke is a Russian subject, he volunteered at the very beginning of war for service in the French army, and as he was already an excellent rider and a good swordsman he was sent out at the battle of the Marne at his own request with his regiment after only four days' preparation in camp. He was slightly wounded, but made a quick recovery, and now is only waiting to be ordered forward once more. M. and Madame de Reszke are immensely proud of their boy and they well have a right to be. It is good to know that M. de Reszke, who I think may rightfully be called the dean of the teaching forces in Paris, intends to resume work there in his studio just as soon as the war is over and earlier if conditions should permit.

I called at the home of Jacques Thibaud, but was informed that he is not in Paris at present. I understand that he is not among the soldiers, but as a "reformé" will have to subject himself to another examination in order to determine his physical fitness, and it will be decided after that whether he will be kept in France in view of being called up for military service or whether he will be able to leave to carry out his concert plans. All the "reformés"—that is, those men not in the regular course of things accepted to do the required military service on account of some physical unfitness—will be examined between now and the end of November and those who come up to the required standard will be called on for service.

Among them, for instance, is my friend, Jean Verd, the young pianist, whom I found at home. But in the meanwhile he is doing all he can to help his country in a quiet way, and is orderly at one of the military hospitals from half past ten in the evening until seven o'clock in the morning. In order to fill in the quiet hours of the long night watches he has learned to knit as well, and he showed me his skill on a muffler which he was then making. His fingers fly over the needles almost as fast and nimbly as over the piano keys at other times.

I also found still in Paris Elizabeth Mack, the teacher of gesture and dramatic action, who, however, expects to return to America in November or December, to work there until the end of the war, and Wager Swayne, teacher of piano, who was out when I called, but who, so his housekeeper informed me, already contemplates returning to America before long for the winter.

I was in Paris only a very few days and did not have time to call on all, but at last account Julia Valda and J. Delma-Heide were among the friends who were still living in Paris. Of the other vocal teachers, Frederick Ponsot is a soldier, Lloyd d'Aubigné is at Nice, Regina de Sales in America, the Marquis de Trabadelo probably in Spain, and Gabriel Lapierre is a soldier.

But make no mistake. The minute the war is over you will find more activity—at least in the teaching branch of music—than Paris ever before has witnessed, and, unless I am a bad prophet, there will be more pupils than ever, all those who are now kept away by the war being bound to come over in one grand rush. H. O. Osgood.

FINE MUSICAL OUTLOOK.

A rare spirit of confidence animates the entire musical profession of this country at the present time, in spite of the foreign troubles, the influx of European artists and teachers, and the uncertain conditions in some lines of American commerce. New York and Chicago managers who have returned from their early fall tours report no falling off in the demand throughout the United States for good concerts and no decrease of prices available for the services of capable artists. "There are more music clubs and music courses than ever," says one well posted managerial observer, "and this additional demand will take care of the extra supply."

Music is fortunate in that its nature does not change from season to season, like the theatre, for instance. There, while romantic or swash-buckling drama may be all the rage one season, the next twelvemonth will find the public attending only crook or detective plays, and a third winter bring profitable popularity exclusively for business farces or problem pieces dealing with the sex question. Even Shakespeare has his on and off periods in the theatre, and sometimes depends for successful revival on the elaborateness of outfitting or the personal popularity of a "star" or two.

Not so with music, however. Does any one ever hear of a season when Beethoven is neglected, or Bach, or Chopin, or Brahms, or Wagner, or Verdi, to mention only a few standard names. The new men come and go, and some of them still are waiting for a final disposition regarding the length of their stay with us, but the old masters have secure niches in the temple of enduring fame, and their sway continues to be supreme and popular.

It is not necessary for the musical artist to change his interpretative medium constantly, as the actor generally is compelled to do. The standard repertoire once acquired, the lieder singer and the per-

former on the piano or violin can go through a whole career without fear that the public will tire of Schubert, Schumann and Brahms songs and the best known compositions for the piano and the violin. Opera singers are even better off, for in many cases they make and maintain a brilliant reputation through the singing of only three or four roles.

A musical public feels the need of music, and that is why it cannot be regarded merely as a luxury so far as concerts are concerned. "Hard times" rarely affect the hunger of musical enthusiasts for the art they love, nor does a period of general commercial depression lessen the ambition of those who are studying for a professional musical career—even though it oftentimes makes them slower in their payments to the teachers.

There is every indication that the 1914-1915 American musical season will equal the most successful of previous musical years and perhaps even go beyond that liberal estimate. New York is the heart and pulse of the musical life of this country, and already the number of concerts announced here for the next two months equals the most favorable November and December records of the past.

A BIT OF OLD DUTCH.

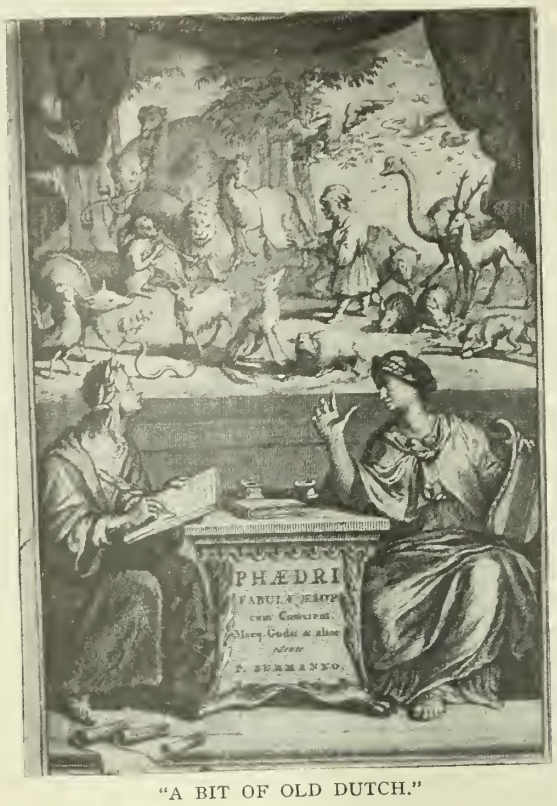
This is a Dutchman's art. The most striking feature in it is the stability of the lady's hand. Why such a weapon of offence and defence should be devoted to the gentle task of twanging lyre strings we cannot imagine. We might easier believe that the weight of just such a hand as that had stunted the growth of the dwarf in the upper picture. Both he and the ostrich behind him seem amazed to see the monkey playing a posthorn—as well they might be!

This picture is the frontispiece of Burmann's edition of the fables of Æsop translated from the original Greek into Latin by Phædrus. The book was published in Amsterdam in 1745, and is a masterpiece of printing on imperishable Dutch paper. But as a work of art, however, this copperplate frontispiece is hardly worthy of the land that had given the world a Rembrandt, a Hobbema, a Cuyp, and a Ruysdael. The garment which hides the athletic shoulders of the lady with the lyre is certainly not Greek, and the goose quill which the scholar holds is entirely wrong. In classical times writers wrote with a split reed or a stilus.

There are so many old Dutch pictures of musical subjects that we can only look upon this aberration as a joke. Rembrandt's "Night Watch" has a drum in it, as has also Van der Helst's "Banquet of the Civic Guard." Perhaps the most famous Dutch musical picture in existence is the "Jester Playing the Lute," by Frans Hals. Anthoni Palamedes has left a splendid picture of a "Concert," which now hangs in a gallery at Hague. Adrien van Ostade's "Villagers" are dancing to a fiddle, and the same painter's "Wandering Musicians" are playing this familiar instrument. Cornelis Dusart has a boy playing what looks to be an oboe, and a woman with a hurdy gurdy, in his "Village Fair." Gaspard Netscher's aristocratic "Concert" is one of the loveliest pictures in The Hague gallery. In the National Gallery in London is Pieter de Hooch's "Merry Song," and near it in the same gallery today are Godfried Schalken's "Duet," J. M. Molenaer's "Musical Party," and Jan Vermeer's "Girl at the Spinet."

These, and many more Dutch pictures of musicians, concerts, dancers, village festivals, ought to have taught the designer of Burmann's frontispiece not to give a lady lyre player a hand like a leg of mutton, and put a brass posthorn to a monkey's lips.

But the great school of Dutch painting had passed away when this comparatively modern freak of art was handed in by the printer's clerk and made to



"A BIT OF OLD DUTCH."

do duty as pictorial introduction to the fables of Æsop.

As musicians the Dutchmen were never brilliant. Here and there one of the sturdy race made music, but it was not until our own day that the music makers of Holland came into their own. Such a conductor as Willem Mengelberg, singers like Julia Culp and Jeanne Jomelli, and a cellist like Anton Hekking are in themselves enough to show that Holland can produce musical artists.

But when we speak of the great Netherland school we can hardly include the Dutch among the Flemish composers of the many schools which flourished at Antwerp and other towns in Flanders between the years 1370 and 1590. "If the Netherlanders were not the earliest composers, they were, at least, the first musicians who taught the rest of Europe how to compose," says W. S. Rockstro.

And yet, in spite of all the musical and art environment of the ancestors of the Dutch publishers, this badly drawn, historically incorrect, musically impossible picture was foisted on the world in 1745, four years after the death of the famous scholar, Peter Burmann, who had edited the text of Phædrus.

RAINS, AN AMERICAN.

A long cablegram published in the American newspapers last week from Professor Leon Rains, protesting against "the unfair treatment of Germany" in our press, seems to have misled several commentators into the error that Professor Rains is a German university instructor. As a matter of fact, he is an American basso who was connected for many years with the Dresden Opera and visited this country some three or four years ago for a song recital tour. His professional title was bestowed upon him by the King of Saxony for valuable pedagogic work done in the field of vocal instruction.

PAVLOWA PRIZE.

Several inquiries have been made regarding the Pavlowa Dance Music Prize Contest. A letter from the MUSICAL COURIER, addressed to Max Rabinoff, managing director of Mme. Pavlowa, on this subject has been replied to by Mr. Rabinoff as follows, under date of October 20, 1914: "Thanks for your letter of the 20th. The result of the competition will be announced within a few days when Mme. Pavlowa arrives, at which time I will take great pleasure in forwarding to you a copy of the official announcement. I am, sincerely yours, Max Rabinoff."

WHY "FAIRYLAND" WON.

An interview with Adolf Weidig, which Karleton Hackett publishes in the Chicago Evening Post, throws some characteristic sidelights on the recent Los Angeles $10,000 prize opera contest. Mr. Weidig corroborates the fact that of fifty-six works submitted, only twelve were seriously considered by himself and the other two judges. Practically all the contestants, according to Mr. Weidig, "had no idea of what an opera should be." The winning composition, he announces, "had stood apart from the others from the very first because of the obvious grasp of orchestral and stage technic, the reason for which is plain enough now, since both these gentlemen had received the benefit of practical experience in writing for the stage. . . . In coming to our decision we had to keep firmly before our mind that this work must be not merely a good bit of musical workmanship, but, above all things, must have in it the elements for successful public performance. . . . The work would have to be interesting from the point of view of the general public or the award would have been a failure. . . . We feel that we have chosen, by all odds, the best work offered, but personally I am by no means sure that a contest held under the rules of the one just finished is best adapted to produce the result desired. . . . A number of works had to be thrown out of the contest immediately, and some with genuine worth in the music, because the librettos chosen were absolutely out of the question for stage production.

"I am somewhat inclined to doubt the wisdom of compelling the judges to make an award, especially where the sum in question is as large as $10,000. An opera to be entitled to such a reward ought to have merit of the very first order, ought not to be merely the best of those presented, but should be of most distinctive artistic worth. . . .

"No award should be made until the judges are positively of the opinion that a work has been found worthy of such a generous honorarium."

DR. KUNWALD ARRIVES.

Dr. Ernst Kunwald, conductor of the Cincinnati Symphony Orchestra, arrived here on the Rotterdam last Saturday from Europe and left immediately for Cincinnati, after calling telegraphically a rehearsal of the orchestra for Monday evening. Dr. Kunwald came directly from Berlin, where he found conditions to be almost normal, and the only excitement is the martial enthusiasm of the Berliners.

During the winter Dr. Kunwald will produce the following orchestral works, which have hitherto not been on the programs of the Cincinnati Symphony concerts: Bruckner's fifth symphony, Reger's "Serenade," Grieg's "Variations on an Old Norse Theme," Wagner's "Columbus" overture, Goldmark's "Prometheus" overture, Wolf's "Penthesilea" and Edgar Stillman Kelley's "New England" symphony, which met with such an excellent reception last spring in Altenburg, Germany. Several other American compositions are to be brought forth under Kunwald's direction, and there will be also the Bach "Brandenburg" concerto, the "Concerto grosso" of Handel, Mahler's fifth symphony and Brahms' third symphony.

Dr. Kunwald was in Vienna and Bayreuth during the very early war days and after that remained in Berlin. He says that he is looking forward with keen delight to his season in this country.

THE BISHOP'S MISTAKE.

Bishop Heber must have had the present war situation in mind when he wrote his famous hymn

"From Greenland's icy mountains,
To India's coral strand."

The rest of the poem, however, is wrong, for it talks about the pleasures of peace.

"THE MANAGERS' FORUM."

A correspondent writes: "In glancing over the multitudes of articles that appear in your journal and those of Europe, I often muse over the fact that among them one rarely finds a word or two from the manager. Why is not an intelligent effort made to dwell on the subject of concert managing, a subject so vital in every phase and action of our musical life? Why is there such a sad lack of interest shown in a field so fascinating and vital? Surely there are many managers who at a pinch could write as good an article on their business whether from a cold commercial standpoint or a psychological viewpoint, as some of our musicians who expound on themes that are of interest to them in their own line of endeavor."

The MUSICAL COURIER thanks its correspondent for a very valuable suggestion, and agrees with him that more should be written and generally known about musical management and the potent role it has come to play in the tonal affairs of this country. Believing that wide interest attaches to the subject, the MUSICAL COURIER will in its next issue, November 4, begin a department called "The Managers' Forum," which is to be conducted for the benefit of the musical managers all over this land and for the aid and instruction of the artists with whom they come into business contact. Full details of the wide ground to be covered will appear with the first installment of "The Managers' Forum," to which all persons who have something to say on the subject of musical managing in relation to general musical expansion in America are asked to contribute opinions, suggestions, experiences and grievances. It should be remembered, however, that the aim of the MUSICAL COURIER is not to dedicate this new department to destructive criticism, but to keep its purpose and nature strictly helpful and constructive.

MRS. TAFT ASKS NEUTRALITY.

When the Cincinnati Symphony Orchestra met for rehearsal last week, Mrs. Charles P. Taft, president of the Orchestra Association, in a few tactfully worded sentences requested that the men of various nationalities in the orchestra refrain from discussing the present trouble in Europe, and keep their thoughts fixed on harmony at home, rather than discord abroad. Mrs. Taft said: "I want to say just a word to you this morning. We are entering upon this season under peculiar circumstances. Nearly the whole of Europe is engaged in war, and every country in it is represented in this orchestra. Each man is passionately interested in the success of his country and absolutely sure that her cause is the only just one. No one can blame him for this, or wish it otherwise.

"I beg of you that when you meet at rehearsals, or are together in town or on tour, you will lay aside all thoughts of the war—or if that is impossible, at least refrain from discussing it. The President of our country has asked all Americans to exercise self control, and I ask the same of you. Artists, especially musicians, feel things more keenly than other people. But will you not let the warmth of your feeling show itself in the excellence of your playing and so make this the most successful year artistically we ever have known?"

UNPOPULAR FICTION.

Some time ago, Henry T. Finck, musical editor of the New York Evening Post, complained that the musical press agents send him too much matter for publication and asked them to use the brake on their imagination and the blue pencil on their manuscript. The plea did not avail, however, for in his column of last Saturday, Mr. Finck minces no words in telling the press romancers that henceforth he intends to amputate their passionate epistles mercilessly. "A single one of the gentry, according to Mr. Finck, "sent in stuff this week which if printed as received would have filled a whole column; and several others vied with him." Mr. Finck concludes very pointedly: "Please don't be pigs. Let others have a chance, too." The MUSICAL COURIER endorses Mr. Finck's stand unreservedly.

CHICAGO PIANO PRIZE DECIDED.

Pasquale Tallerico, of Wilton, N. H., last week won the national pianists' contest in Orchestra Hall, Chicago, and was awarded the privilege of an appearance with the Chicago Symphony Orchestra, in the American program to be given under the direction of Glenn Dillard Gunn. The honor carried with it a cash prize of $200 donated by Charles G. Dawes. But the standard of artistic excellence maintained throughout the contest was so high that Mr. Dawes, on the spur of the moment, increased the financial rewards to a total of $600, to be divided between the six contestants who participiated in the final event.

Second honors went to Carol Robinson. The other participants were Marie Kryl, Sarah Suttel, Belle Tannenbaum and Joseph Wynne, all of Chicago.

All the contestants have been trained in America. The winner, Mr. Tallerico, though born in Italy, has studied in this country since his eighth year. The remaining contestants in the final event are products of Chicago schools and studios.

Nineteen cities from Boston to San Francisco sent twenty-eight participants to the competition. All but six were eliminated in the preliminaries held at Fullerton Hall, Thursday and Friday. Five of the six chosen represented Chicago.

A large and interested gathering listened to the final contest. The judges were Peter C. Lutkin, of Evanston; Carlisle M. Scott, of Minneapolis, and Samuel Bollinger, of St. Louis. The judges of the preliminary contest were Ludwig Becker, Herbert Butler, and Hugo Kortschak, of Chicago.

TEN THOUSAND DOLLAR AFTERMATH.

As is stated elsewhere in this issue, the $10,000 Los Angeles opera prize and the award of the decision recently have left in their wake some very mixed feelings and reflections. Doubtless some of the composers look upon the outcome as a tragedy, chiefly because they did not get the $10,000. But several consider the real sadness of the affair to lie in the fact that Horatio Parker won again after failing so dismally with his "Mona." At any rate, some amusing happenings are the outgrowth of the contest. Our Chicago office reports that two composers who had sent in their scores assert that they will go to Los Angeles to hear Parker's "Fairyland" and that if it is not superior to his "Mona," they will protest energetically, as they know positively that their own operas are better than "Mona." One of those composers went even further and said that he had sent in a one-act opera which in his own estimation is superior to "Cavalleria" or "Pagliacci." Chicago reports also that at least six composers of that city are known to have competed for the $10,000, and five of them them are not only despondent but also bitter toward the winner, whom they do not acknowledge as being able to write an opera worth $10,000.

BORWICK EXPECTED.

Leonard Borwick arrived in Vancouver from Australia, October 22, and proceeded east at once, being due in New York today, Wednesday, October 28. Borwick's first recital here will occur at Carnegie Hall, November 5.

N. F. M. C. BIENNIAL AND CONGRESS, 1915.

Los Angeles makes public the programs for the N. F. M. C. Convention, Biennial and American Music Congress of 1915. The full schedule of exercises in Los Angeles will include the following:

June 24—Reception to visiting delegates.
June 25 (forenoon)—Opening session of convention.
June 25 (afternoon and evening)—Programs by Los Angeles public schools.
June 26 (morning and afternoon)—Convention sessions.
June 26 (evening)—Symphony concert.
June 27—American music in all church services.
June 28 (morning)—Convention session.
June 28 (afternoon)—Recital.
June 28 (evening)—Choral concert.
June 29 (morning and afternoon)—Sessions, recitals and lectures.
June 29 (evening)—Orchestral concert.
June 30 (morning and afternoon)—Sessions and recitals.
June 30 (evening)—Artists' concert.
July 1 (morning and afternoon)—Convention work.
July 1 (evening)—First production of prize grand opera.
July 2 (morning and afternoon)—Convention session.
July 2 (evening)—Second production prize grand opera.
July 3 (matinee)—Third production prize grand opera.
July 3 (evening)—Grand musical pageant and electrical display.
July 4—Rest.
July 5-10—Opera productions.

END OF THE BOSTON OPERA?

Eben D. Jordan, one of the executive directors of the Boston Opera returned to that city last week from a European trip. He not only confirms the report that the Boston Opera will not open this season, but says also that the possibilities of having opera there next season are remote and that so long as the European war continues it will be out of the question. Henry Russell, manager of the Boston Opera, now is in London and is expected to remain there for the time being.

BEFORE THE TANGO.

When Byron wrote his "Beppo" in 1817 he described what might have been a tango tea:

They went to the Ridotto—'tis a hall where people dance and sup and dance again.

It was only a Venetian masked ball he was describing.

In those early days of terpsichorean development the super-hyper-finical and ultra-delectable tango had not yet been revealed to the waiting world.

ORCHESTRAL PROSPERITY.

The high cost of symphony will be reduced considerably in America this winter, to judge by the big advance subscription sale which all the large orchestras have enjoyed this fall.

EAMES RETIRES.

Upon her arrival from Europe last Saturday, Emma Eames announced that she has retired permanently from the stage and will do no more public singing.

SERATO ON THE CANOPIC.

Arrigo Serato, the Italian violinist, is a passenger aboard the steamship Canopic, due in Boston this week.



Musical War Talk.

These are great days at the Aschenbrocd'l Club, where the musicians hold forth with acumen and conviction about the war and its doings. An average conversation runs somewhat along these lines:

Schmiergeiger—"Vell, ve intend to take Dunkirk soon."

Blasspust—"Who iss 've'? Since ven has de Kaiser tooken you into de firm?"

Schmiergeiger—"I always said de Choimans vould get England. Dis makes de commencing."

Kratzfritze—"Vat part von England iss Dunkirk?"

Schmiergeiger—"Somewheres on de Channel, in de south."

Blasspust—"It's on de same side as Dover—aboud twelf and a half miles to de left."

Schmiergeiger—"Sure."

Kratzfritze—"How soon vill dey be in London?"

Paukendicker—"Dey don't go to London, you Dummkopf; dey stay in Dunkirk vere dey can sit and look acrost de Channel to vatch de French."

Flötenschlingel—"How big is that Channel acrost?"

Kratzfritze—"About six miles."

Schmiergeiger—"Dat's right."

Paukendicker—"Vell, how vill dey get London?"

Blasspust—"Dey bring de big siege guns over from Belgium und shoot London from Dunkirk. Den comes de Zeppelins und drops cannon balls. See?"

Schmiergeiger—"Dat's vat dey'll do."

Brummgrunzer—"How far does de big guns shoot?"

Kratzfritze—"About sixty or eighty miles."

Paukendicker—"As much as dat?"

Kratzfritze—"Even furder—on a clear day. When it's foggy dey use de howitzers.

Flötenschingel—"Vat iss a howitzer?"

Schmiergeiger—"It's a gun vat turns around on a axle."

Kratzfritze—"It ain't; it's a gun vat fires centimeter shots."

Blasspust—"I don't agree vit you. A howitzer iss on a fort und comes up und down out of de ground."

Paukendicker—"Dat iss a machine gun. A howitzer iss ven dey shoot in de air at aeroplanes."

Brummgrunzer—"All of you iss wrong. A howitzer belongs to a torpedo boat und goes under de vater. It fires off shells."

Flötenschlingel—"Vell, vat iss a shell?"

Brummgrunzer—"Um Gotteswillen, don't you haf been on a beach in de summer?"

Flötenschlingel—"You don't mean shells like dem clam und oyster shells, do you?"

Kratzfritze—"Sure, he does."

Brummgrunzer—"The edges of de oyster shells iss made sharp und they stick dem in de cannon balls. Don't you often read 'de enemy vas cut to pieces?' Vell, dat's it. Am I right, gentlemens?"

All—(Grunt and gulp Pilsener.)

Organically Speaking.

An old friend is on hand again. Listen. "The largest pipe organ in the world will be installed at the Festival Hall of the Panama-Pacific International Exposition." That organ does an amazing amount of traveling.

Enharmonic War Change.

From London Truth comes this retort courteous, following upon Dr. Richter's renunciation of his English titles:

"Dr. Richter, if report may be credited, has thought fit to dispossess himself, following an illustrious precedent, of all his British degrees and distinctions in consequence of the war. So far, however, he has not yet considered it necessary to return also any of the filthy and contaminating lucre (as a well known native composer neatly put it the other day) which he has extracted from the British public during his long and profitable residence in our midst; so perhaps it is permissible to cherish the hope that rumor has maligned him. Dr. Richter has a daughter married to an Englishman, and a youthful British subject calls him grandpapa."

That ought to be the least of Dr. Richter's troubles. Presumably he now will teach the infant to lisp "Grossvater."

Beethoven's Secret Life Revealed.

"A very old man died in Vienna the other day, who treasured a few vague memories of Beethoven, whom he had known in his youth. The composer 'wore a gray silk hat. He always answered kindly when we greeted him. He was a man of medium height and of athletic build. He generally had a little book with him in which he wrote.'"—Boston Transcript.

Without Prejudice.

At this time, when the various monarchs are making known their secret alliances with the Almighty, it is not inapropos to remember that in 1770 Voltaire wrote: "It is said that God is always on the side of the heaviest battalions."

Shrapnel.

It is all very well to talk of banishing German music out of England, but what would happen if the German music were banished out of the English compositions?

Damned?

"Berlin's flood of mediocre concerts has been dammed almost entirely."—Exchange.

Helen Ware's $10,000 Fee.

Helen Ware, the violinist, tells an amusing story about a fee she received, the largest ever paid to any artist for a single appearance. It was at the Kirksbridge Insane Asylum, where she played at a concert while still a student some eight years ago. After the music she was being shown around the building by the superintendent when an earnest eyed man approached her, shoved a piece of paper into her hand, and said: "Your fee, Miss Ware." Then he scuttled off. The violinist looked at the paper; it was a check for $10,000. Hardly daring to believe her eyes, the young girl showed her prize to the superintendent. "Oh, yes," he said, rather wearily, "we have to supply that fellow with a new check book every day. He thinks he's John D. Rockefeller and gives away several billion dollars before luncheon every morning."

France Gets a Setback.

Oscar Hammerstein and a friend were arguing about the war and had reached the question of national finances when the impresario became heated and a passerby heard him yell at the top of his voice: "What do you know about finances, eh? Just tell me one thing. Who owes more money, France or Oscar Hammerstein?"

Apropos.

Nobody has quoted Tacitus on the subject of the war. Here is a tip for the Germans. In "Germania," chapter 35, Tacitus says: "Without lust for expansion, without arrogance, of quiet and reserved demeanor, they provoke no alien nation to war and molest none by plundering and robbery. It is the best proof of their worth and their might, that they do not owe their preponderance to deeds of violence. At the same time they all are prepared to strike and in case of necessity, the army is ready, horse and man, in imposing numbers."

The Moulting Dove.

Why not change the title to Noble Piece Prize and award it to the army that shall have the largest piece left by January 1?

Music of the Sole.

Next to Bruckner's symphonies, what is worse than an office boy with shoes that squeak?

Info.

Do you know who is responsible for Germany's increase in naval expenditure from $30,000,000 in 1898 to $125,000,000 in 1913; who raised the profits of the Hamburg-American Line from $625,000 in 1886 to $14,125,000 in 1912; who beside the Kaiser stands in the way of Germany's acquiring real parliamentary institutions and truly representative government; what unofficial personage is the power behind the German throne and the Kaiser's closest adviser and yet refuses to become Imperial Chancellor, who controls $400,000,000 of bank deposits in Germany and publicly alluded to the United States currency system as a travesty; that Count Zeppelin was in our Civil War and made his first aerial flight in a captive balloon raised by a Federal corps; that a Zeppelin dirigible can carry four and one half tons of explosives if necessary; that the Crown Prince is a passionate admirer of Napoleon I; that there is a little five foot politician in Germany who has more power than the Chancellor; that a Berlin newspaper proprietor revolutionized the entire daily press of that city in 1885 by adopting American journalistic methods; that the passages of Bismarck's memoirs relating to his dismissal are being preserved in the Bank of England, to be kept until the last person mentioned therein is no more; that the German navy has one of the best press agents in the world; that the steel king of Germany started business with $6,000 and sixty workmen and today is worth $100,000,000, and employs 50,000 men; that the recent Colonial Minister of Germany was a Wall Street apprentice; that Krupp von Bohlen, head of the cannon works, has American blood in his veins, his parents having been born in Philadelphia, and that he served for awhile at the German Embassy in Washington? If you do not know all these things and would like to learn hundreds of others equally interesting about the personages who are playing the leading roles today in Germany, read Frederic W. Wile's "Men Around the Kaiser," a remarkably fascinating and exceptionally well written series of thumbnail sketches of thirty famous men. To musicians, the descriptions of Richard Strauss, Max Reinhardt, Gerhart Hauptmann and Max Liebermann will be found to have especial value. The Bobbs-Merrill Company, of Indianapolis, publishes the book.

Dark Days.

In a letter received from Ernest Newman, the famous English musical writer, he says: "How is the war affecting you over there? Here it is playing the very devil with music and with things of luxury generally. I had it in mind some time ago to spend this winter in America on a lecturing tour. I wish I had arranged it now; the conditions are all against any serious work here at present."

Our Prize Offer.

When the Metropolitan Opera singers land in Boston from Naples about November 2, there will be a goodly band of newspaper reporters on hand to meet them. The artists may be expected to narrate intense and beguiling experiences. Most of them will begin with that favorite word "I." This column offers a prize of a postage stamp, only slightly used, to that one of the singers who will say on disembarking: "I am here to sing, not to talk. I know nothing of war and therefore refuse to discuss it. What I experienced is interesting to no one but myself. Please do not mention my name."

Redivivus.

Among those who sailed from Naples last Thursday was Leon Rothier, killed recently.

LEONARD LIEBLING.

MINNEAPOLIS ORCHESTRA WILL OPEN ITS SEASON.

Symphony Popular and Children's Series to Be Resumed—Other Mention and Notes.

Minneapolis, Minn., October 19, 1914.

The Minneapolis Symphony Orchestra will open the music season in this city October 23, with Louise Homer as soloist.

The first popular concert of the season will be given at the Auditorium, October 25, at 3.30 p. m., with Irene Jonani, of the Boston and Chicago Opera, as soloist.

The Minneapolis Symphony Orchestra will also give a series of children's concerts. Emil Oberhoffer, conductor, has arranged and announced the numbers to be played, and the music teachers in the public schools will play these numbers for the children and give lecture-recitals until the children become thoroughly acquainted with the music. In this way Mr. Oberhoffer will have an appreciative and well versed audience.

A six number Beethoven cycle will also be given by the Minneapolis Symphony Orchestra, beginning November 24.

APOLLO CLUB CONCERTS.

The Apollo Club will give a series of three concerts this year, with Evan Williams, Margaret Keyes and Olive Kline as soloists.

PHILHARMONIC CLUB SEASON.

The Philharmonic Club will give a series of three concerts this season. "The Messiah" will be presented on Christmas night, with Frederick Martin as the Messiah. Schumann's "Ruth" will be sung, also "Samson and Delilah" with Mildred Potter and Marion Green.

NOTES.

After a year's study in England with Oscar Seagle, Harry Phillips will give a recital with William MacPhail, violinist, at the First Unitarian Church on November 13.

The Arpi Singing Society (Swedish) will give a concert at the Auditorium, November 5, assisted by Marie Sundelius, of Boston, and Christine Chindblom, of Chicago.

NORTHWESTERN CONSERVATORY NOTES.

The ensemble class of the conservatory violin department made its first appearance at the student hour the past week. The work is under the personal direction of Gladys Conrad, assistant in the violin department.

Katherine Gardner, Beatrice Konchal, Minnie Ledbetter, pupils of Ethel Alexander, Anne Hughes and Franz Dicks, of the piano, voice and violin departments of the conservatory, were presented in concert in Conservatory Hall on Wednesday. They were assisted by Marguerite McCoy, of the expression department, and the conservatory quintet, under the direction of Gladys Conrad, of the violin department.

The most recent mode of training for public appearance utilized by the conservatory management is the recital rehearsal. This concert training will form an important adjunct of student work and is free to all students who are to appear in concert throughout the season, and is in charge of John Seaman Garns, instructor in stage deportment. He will be assisted by other members of the faculty. The first rehearsal was held on Tuesday last, and will be held regularly each week on Tuesday at 4.30 o'clock.

Lillian Riske, 1914 graduate of the piano department and department of public school music, has opened a private studio in Doland, S. Dak.

One of the most important events of the conservatory season thus far was the recital given on Saturday, October 17, by Josephine Retz-Garns, reader, associate professor of the expression school. Mrs. Garns is well known as a reader and teacher throughout the Northwest through her recital tours. She resigned her position as instructor in expression at the Lawrence University to accept the appointment at the conservatory.

MINNEAPOLIS SCHOOL OF MUSIC EVENTS.

The regular Saturday morning faculty recital was given October 17 at 11 o'clock in the school auditorium by Esther Jones-Guyer, contralto, a new acquisition to the vocal department. Mrs. Guyer was not a stranger to many in the audience, as she has been frequently heard the past several years during her studies with William H. Pontius, director of the department of music and head of the vocal department. Mrs. Guyer's program was varied and well calculated to display her versatility in style and interpretation. Her voice is of wide range, rich and warm, and her clear diction was especially pleasing. She had the good fortune to be accompanied at the piano by Margaret Hicks, also of the faculty, whose seriousness and musicianly skill enable her to support the voice with rare effectiveness.

Alma Ekstrom, pianist and member of the faculty, is announced to give a program in the school hall, Tuesday evening, October 20. Miss Ekstrom, well known as a brilliant player, will offer a program of varied numbers.

Alma Shirley, soprano, pupil of William H. Pontius, and Olga Hesse, pupil of Signor Fabbrini, are to appear in concert in Cameron, Wis., under the auspices of the local W. C. T. U.

Charles M. Holt began rehearsals with the University Dramatic Club last Friday. The play selected for the first performance of the year is Arnold Bennett's London success, "Milestones." The club is said to have unusually good material this year.

George Duthie, a graduate of the dramatic class two years ago, appeared here in Minneapolis last week in "Within the Law."

The regular Saturday morning faculty recital for October 24 will be given by Alma Ekstrom, pianist.

Theodore Presser, publisher, of Philadelphia, whose catalogue contains about fifteen songs of the many compositions of William H. Pontius, reports that "Crossing the Bar," a setting of Alfred Tennyson's poem by that name, is in large demand, and its popularity is on the increase. It is issued for high and low voice.

Mrs. Kane, soprano pupil of William H. Pontius, has been in the city during the past week, reviewing her studies, preparatory to her work as instructor of a large class in Sauk Center, Minn.

Clarissa Carr, of Sauk Center, Minn., former pupil of William H. Pontius, was among the guests at the school during the past week.

The office of the school is open each Monday evening from 7 to 8.30 o'clock to accommodate those who desire to register for evening study.

Helen Aitken, contralto, pupil of Stella Spears, has been chosen as soloist for the Fremont Congregational Church Choir.

RUTH ANDERSON.

CINCINNATI NOTES.

Cincinnati, Ohio, October 23, 1914.

Hans Schroeder, baritone, made his local debut Tuesday night at the Odeon before an audience of splendid proportions, which followed the program with interest and close attention. Mr. Schroeder acquitted himself nobly in his first song recital, and it is to be hoped he will be heard often this winter. Louis Victor Saar assisted Mr. Schroeder at the piano, his accompaniments adding materially to the success of the occasion.



DR. ERNST KUNWALD,
Conductor of the Cincinnati Symphony Orchestra, which opens its 1914-1915 season this Friday and Saturday, October 30 and 31.

The first concert of the series by the College of Music Chorus and Orchestra will be given November 3. The orchestra is considerably improved in numbers and in material since last year, both the strings and winds being greatly reinforced, but especially in the cellos and reeds. As usual the orchestral numbers and the violin solo will be conducted by Johannes Miersch. A notable improvement is also noted in the Ladies' Chorus, Louis Victor Saar, director, being much impressed with the voices. The chorus will present two songs by Haydn, "Even Song" and "Thanksgiving Hymn," both to be sung with the orchestra, and with the assistance of the following trio: Florence Hawkins, Cora Nash and Minna Dorn. The chorus will also sing Mr. Saar's nocturne, op. 45, which is for ladies' chorus, tenor solo, flute obligato and orchestra. Walter Vaughan will sing the tenor solo, and Ellis McDiarmid will play the flute part. The piano numbers and vocal trio will be given under the direction of Albino Gorno.

With an excellent program the season of the Conservatory Orchestra concerts will be opened (Pier Adolfo Tirindelli, conductor) on Wednesday evening, Nov[illegible]. The program is not only a very interesting [illegible] been well prepared and no doubt will be given [illegible].

Talent from the Cincinnati Conservatory of Music will give a program in Calvary Church, Clifton, Friday evening, October 23, the proceeds to go to the Red Cross Fund to be used in Europe. The following young ladies will give the program: Etta Mastin, soprano; Lena Palmer, pianist, and Mozelle Bennett, violinist.

JESSIE PARTLON TYREE.

Florence Hinkle's Recital Program.

Florence Hinkle's New York recital will take place in Aeolian Hall, Monday afternoon, November 2. The soprano will present the following attractive and interesting program on that occasion:

Dal sen del caro sposo, from "Vologeso".....R. da Capua
Amor che cieco sei, from La Gerusalemme liberata....V. Rhingini
Ariette: Il regardait mon bouquet, from "Le Roi et le Fermier"
Monsigny
Du bist die Ruh'.....Schubert
Auf dem Wasser zu singen.....Schubert
Meine Rose.....Schumann
Der Kukuk.....Loewe
Wiegenlied.....Hans Hermann
Schlagende Herzen.....Richard Strauss
L'Oasis.....Fourdrain
Serenata Francese.....Leoncavallo
Jardin d'amour, Chansons populaires.....Vuillermoz
Les trois princesses, Chansons populaires.....Vuillermoz
Le Baiser.....Goring Thomas
All in the April Evening.....Diack
Life and Death.....Coleridge-Taylor
The Hour of Dreams.....Ward-Stephens
Under the Lindens.....Marschal-Loepke
A Pretty Ducke.....Old English
Sing to Me, Sing.....Sidney Homer

Sterner Institute's Concert in Plainfield.

Ralfe Leech Sterner, the director of the New York School of Music and Arts, expresses himself as gratified with the concert given by artist pupils at Y. M. C. A. Auditorium, Plainfield, N. J., October 16. This was the 387th concert by this institution and was attended by a splendid audience, warmly appreciative of the fifteen numbers given. Every item on the program, of vocal and piano music, excepting two, was encored with such enthusiasm that the young artists had to give another number. The fine acoustics of this auditorium, no doubt, contributed greatly to the success of all concerned.

The following young artists, all of whom were heard in the Wanamaker Auditorium concerts of last season in New York, furnished the program at this affair: Rocco Carcione, Ramee Rivas, Frederick Maroc, Eleanor Lois Fields, Blanche Mabelle Kelley, Raymond W. Walsh, Marguerite Claghorn, Louis Ferraro, Emma Mae Hamilton, Florence Brusche, Andrew Martin and Marguerite Zacharias. Helen Wolverton was the accompanist.

Prizes for Songs.

Song writers may be interested to learn that two prizes of $25 each will be given for songs to be published in the new "College Song Book" of Ohio University. One prize of $25 will be given for the best alma mater song; the other $25 prize will be given for the best football song. For any song not winning first prize, but accepted, $5 will be paid. Both the words and music are desired. A catalogue and circular of information will be sent to any one wishing information that may be helpful in the composition of the songs. The college colors are green and white; Ohio University, supported by the State, is over a hundred years old. The songs must be in the hands of Dean Edwin W. Chubb, Ohio University, Athens, Ohio, by January 1. 1915.

Boston Music School Settlement Concert.

This telegram from Boston is published just as received:

Boston, Mass., October 25, 1914.

To the Musical Courier,
Fifth Avenue, Thirty-ninth Street, New York:

First Sunday concert of Boston Music School Settlement unprecedented event in musical Boston. Maud Powell, Felix Fox. Three thousand in Boston Theatre. Hundreds turned away. Admissions mostly fifteen and twenty-five cents. Serious program two hours, Vieuxtemps, Strauss, Tartini, Chopin, Liszt, Sibelius, Schmitt. Reverent attention, unflagging interest. Ovation to artists means Daniel Bloomfield's faith is justified and these concerts for the people become institution. Serato, November 6.

(Signed) ROWLAND THOMAS,
Chairman Music School Settlement Publicity Committee.

Bouquet for "Mona."

Many of those who heard "Mona" in this city are probably relieved to learn that the new prize opera by the same author and composer will be produced in the Far West.—New York Evening Telegram.

The PROGRESS of AMERICAN MUSIC

[This department is designed by the MUSICAL COURIER to be as complete a record as possible of the public performance all over the world of the works of composers born in the United States. The department will be published weekly and contributions are solicited from any source whatsoever to help make the record all-encompassing. The clippings and programs sent must report concerts which have actually taken place and must be of recent date. However, advance notices and advance programs will not be considered. The data submitted must also include the place and date of performance and the names of the performers, and, before all things, it should be remembered that composers not born in the United States are ineligible for the MUSICAL COURIER list. All communications referring to this department must be addressed:—"American Composition Editor," MUSICAL COURIER, 437 Fifth Avenue, New York, N. Y.]

Bassett, Charles Olmstead—"Reverie," "Fishing Song" (songs), sung by the St. Cecilia Choral Club, Bronx Church House, New York City, June 11, 1914.

Bauer, Marion—"Send Me a Dream" (song), sung by Christine Miller, Lawrence Conservatory, Appleton, Wis., April 7, 1914.

Beach, Mrs. H. H. A.—"Sea Fairies" (cantata), sung by the St. Cecilia Choral Club, Henrietta Speke-Seeley, director, Bronx Church House, New York, June 11, 1914.

—"The Year's at the Spring" (song), sung by John W. Nichols, Normal Chapel, Fredonia, N. Y., May 1, 1914.

—"My Star" (song), sung by Anthony Carlson, Chickering Hall, Los Angeles, Cal., June 6, 1914.

Bliss, Paul—"Butterflies" (song), sung by Christine Miller, Lawrence Conservatory, Appleton, Wis., April 7, 1914.

Bollinger, Samuel—Two movements from suite "The Sphinx" (orchestra), played by the Chicago Symphony Orchestra, Glenn Dillard Gunn conducting, Orchestra Hall, Chicago, April 27, 1914.

—"Danse Melancolique" (piano), played by Robert Stewart Keller, De Paul University College of Music, Chicago, May 16, 1914;—played by Robert Stewart Keller, De Paul University College of Music, Chicago, May 18, 1914;—played by Mamie Schaeffer, Strassberger Conservatories of Music, St. Louis, Mo., April 24, 1914.

—"Impromptu" from "Chopinesque" (piano), played by Estelle Carl, Strassberger Conservatories of Music, St. Louis, Mo., April 30, 1914.

Bond, Carrie Jacobs—"A Perfect Day" (song), sung by Raye Lissner, Opera House, Lockhardt, Tex., May 2, 1914.

Brown, Mary Helen—"Just You" (song), sung by Mrs. W. T. Wisdom, Muskogee, Okla., June 12, 1914.

Cadman, Charles Wakefield—"With Rushing Winds," "I Martius Am," "The Brooklet Came from the Mountain," from the song cycle, "The Morning of the Year," "The Place of Breaking Light," "The Thunderbirds Come from the Cedars," "At Dawning" (songs), sung by Ernest Hesser, Neighborhood House, Pasadena, Cal., June 2, 1914.

—"Far Off I Hear a Lover's Flute," "From the Land of the Sky-Blue Water," "From the Long Room of the Sea," "Ho, Ye Warriors on the Warpath" (songs), sung by Mrs. Walter Raymond, Neighborhood House, Pasadena, Cal., June 2, 1914.

—"At Dawning" (song), sung by Ethel Whittemore, Wanamaker Auditorium, New York, June 15, 1914.

—"Ho! Ye Warriors on the Warpath" (song), sung by Genevieve Church Smith, Hotel Green, Pasadena, Cal., April 21, 1914.

—"From the Land of the Sky-Blue Water" (song), sung by John W. Nichols, Normal Chapel, Fredonia, N. Y., May 1, 1914.

—"The Pompadour's Fan," "I Passed a Stately Cavalcade" (songs), sung by Leila Frances Manson, Muskogee, Okla., June 9, 1914.

—"The Wist" (song), sung by double vocal trio, with violin, violoncello, and piano, Muskogee, Okla., June 9, 1914.

—"The Moon Drops Low" (song), sung by Sylva Derdyn, Pittsburgh Conservatory of Music, Pittsburgh, June 16, 1914.

—From "Wigwam and Tepee": "The Place of Breaking Light," "From the Long Room of the Sea," "Ho, Ye Warriors on the War Path," "The Thunderbirds Come from the Cedars" (songs), sung by Christine Miller, Lawrence Conservatory, Appleton, Wis., April 7, 1914.

—"The Geranium Bloom" (song), sung by Grace Hall Riheldaffer, Detroit, Mich., May 5, 1914.

—"At Dawning" (song), sung by Philip Spooner, Racine, Wis., September 28, 1914.

—"From the Land of the Sky-Blue Water," "I Hear a Thrush at Eve," "A Song of Joy" (songs), sung by Carrie Hamilton, C. A. C. Conservatory of Music, Fort Collins, Colo., May 27, 1914.

—"The Thunderbirds Come from the Cedars," "From the Long Room of the Sea," "From the Land of the Sky-Blue Water," "The Moon Drops Low" (songs), sung by William Conrad Mills, Cheyenne, Colo., August 10, 1914.

Campbell-Tipton—"A Spirit Flower" (song), sung by Ruby M. Beeching, Wanamaker Auditorium, New York, June 15, 1914;—sung by John W. Nichols, Normal Chapel, Fredonia, N. Y., May 1, 1914;—sung by Wm. Lavin, Twentieth Century Club, Detroit, Mich., May 14, 1914.

Carpenter, John Alden—"The Cock Shall Crow," "Looking Glass River," "Don't Ceäre," "Il Pleure Dans Mons Cœur," "En Sourdine," "Dansons La Gigue," "When I Bring You Colored Toys," "The Sleep That Flits on Baby's Eyes," "On the Sea Shore of Endless Words," "Clouds of Autumn" (songs), sung by Christine Miller, Chicago National Federation of Women's Clubs, The Art Institute, Fullerton Hall, Chicago, June 11, 1914.

Daniels, Mabel—"The Desolate City" (song), sung by Reinald Werrenrath, Music Festival, Syracuse, N. Y., May 4, 1914.

Downing, Lulu Jones—"Only a Rose" (song), sung by Leila Frances Manson, Muskogee, Okla., June 9, 1914.

Foote, Arthur—"The Hills o' Skye" (song), sung by Christine Miller, Lawrence Conservatory, Appleton, Wis., April 7, 1914.

Gilbert, Henry F.—Indian scenes from "The Story of a Vanishing Race": "By the Arrow," "The Night Scout," "In the Kutenai Country" (piano), played by Lilli Mae Davis, Muskogee, Okla., June 12, 1914.

Gilberté, Hallett—"The Little Red Ribbon," "A Night Song," "Song of the Canoe" (songs), sung by Louise Mercy Crowell, Millersville State Normal School, Millersville, Pa., May 15, 1914.

—"Serenade" (song), sung by Wilhelmina Wright Calvert, Masonic Temple, Boston, Mass., April 23, 1914.

—"Two Roses" (song), sung by Albert Edmund Brown, State Normal School, Lowell, Mass., May 12, 1914.

—"For Ever and a Day" (song), sung by Frederick Gunther, Cleveland, Ohio, August 22, 1914.

—"Ah! Love but a Day," "Canoe Song" (songs), sung by Claude Warford, The Casino, Loomis, New York, August 6, 1914.

—"A Maiden's Yea and Nay" (song), sung by Florence Anderson Otis, Yonkers, N. Y., May 9, 1914.

—"Song of the Canoe," "Ah! Love but a Day" (songs), sung by Wilhelmina Wright Calvert, Jordan Hall, Boston, Mass., May 22, 1914.

—"The Little Red Ribbon," "An Evening Song," "Ah! Love but a Day," "Les Deux Roses" (songs), sung by Claude Warford, "Melody Manse," Lincolnsville, Me., August 16, 1914.

—"Ah! Love but a Day" (song), sung by Grace Henry, Akron, Ohio, June 23, 1914.

Grant-Schaefer—"The Sea" (song), sung by Christine Miller, Lawrence Conservatory, Appleton, Wis., April 7, 1914.

—"A Lament" (song), sung by Anthony Carlson, Chickering Hall, Los Angeles, Cal., June 6, 1914.

Huss, Henry Holden—"La Nuit," op. 21 (piano), played by Lilli Mae Davis, Muskogee, Okla., June 12, 1914.

Kroeger, E. R.—"Dance of the Elves" (piano), played by Eva Sue Fray, Howard-Payne College, Okolona, Miss., April 21, 1914.

—"The Rivulet" (piano), played by Velma Reeder, Opera House, Tupelo, Miss., April 17, 1914.

—"March Pittoresque" (organ), played by Arthur Davis, Christ's Church Cathedral, St. Louis, Mo., April 20, 1914.

—"Prelude from Op. 41" (piano), played by Alida J. Koch, Musical Art Hall, St. Louis, Mo., May 1, 1914.

MacDowell, Edward A.—"Prelude" from "First Modern Suite" (piano), played by Mrs. John W. Nichols, Normal Chapel, Fredonia, N. Y., May 1, 1914.

—"A Village Festival" from "Indian Suite" (orchestra), played by The Chicago Symphony Orchestra, Glenn Dillard Gunn conducting, Orchestra Hall, Chicago, April 27, 1914.

—"An Old Love Story," "A Haunted House," "From a German Forest" (piano), played by Lulu E. Griffiths, C. A. C. Conservatory of Music, Fort Collins, Colo., May 27, 1914.

Mayhew, Grace—"The Woodbird's Song" (chorus for mixed voices), sung by chorus, Liederheim School of Vocal Music, Auburndale, Mass., May 11, 1914.

—"An Old Fashioned Dance" (song), sung by Myrtle Penniman with violin and cello obligato, Liederheim School of Vocal Music, Auburndale, Mass., May 11, 1914.

—"Laddie O'er the Sea" (song), sung by Marion Watson, Liederheim School of Vocal Music, Auburndale, Mass., May 11, 1914.

—"Kismet" (song), sung by Evelyn Snow, Liederheim School of Vocal Music, Auburndale, Mass., May 11, 1914.

—"If Only Love Is There" (Song), sung by Virginia Hicks, Liederheim School of Vocal Music, Auburndale, Mass., May 11, 1914.

—"Because of You" (song), sung by Lucia Spargo, Liederheim School of Vocal Music, Auburndale, Mass., May 11, 1914.

—"Father Take My Hand" (song), sung by Ralph Keyes, Liederheim School of Vocal Music, Auburndale, Mass., May 11, 1914.

—"Slumber Song" (song), sung by Mrs. Ruggles, Liederheim School of Vocal Music, Auburndale, Mass., May 11, 1914.

—"Shoogy Shoo" (song), sung by the Liederheim Trio, Liederheim School of Vocal Music, Auburndale, Mass., May 11, 1914.

Nevin, Ethelbert—"The Nightingale's Song" (song), sung by Christine Miller, Music Festival, Syracuse, New York, May 6, 1914.

—"Oh! That We Two Were Maying" (song), sung by John W. Nichols, Normal Chapel, Fredonia, N. Y., May 1, 1914.

—From "Water Scenes": "Water Nymph," "Barcarolle" (piano), played by Lilli Mae Davis, Muskogee, Okla., June 12, 1914.

—"The Nightingale's Song" (song), sung by Christine Miller, Lawrence Conservatory, Appleton, Wis., April 7, 1914.

Parker, Horatio—"The Lark Now Leaves Its Watery Nest" (song), sung by Alice Nielsen, Music Festival, Syracuse, N. Y., May 6, 1914.

Rogers, James H.—"The Sweetest Flower That Blows" (song), sung by Mrs. Harry A. Wingo, Muskogee, Okla., June 11, 1914.

Salter, Mary Turner—"Come to the Garden, Love," "A Sky of Roses" (songs), sung by Philip Spooner, Guild Hall, Racine, Wis., September 28, 1914.

Speaks, Oley—"For You" (song), sung by Mrs. W. T. Wisdom, Muskogee, Okla., June 11, 1914.

Spencer, Vernon—"Consolation" (song), sung by Anthony Carlson, Gamut Club, Los Angeles, Cal., June 5, 1914;—sung by Anthony Carlson, Chickering Hall, Los Angeles, Cal., June 6, 1914.

—"The Sea Hath Its Pearls" (song), sung by Anthony Carlson, Gamut Club, Los Angeles, Cal., June 5, 1914;—sung by Anthony Carlson, Chickering Hall, Los Angeles, Cal., June 6, 1914.

—"Out There the Dune" (song), sung by Anthony Carlson, Gamut Club, Los Angeles, Cal., June 5, 1914.

—"Good Night" (song), sung by Anthony Carlson, Gamut Club, Los Angeles, Cal., June 5, 1914;—sung by Anthony Carlson, Chickering Hall, Los Angeles, Cal., June 6, 1914.

—"In the Home Town" (song), sung by Anthony Carlson, Gamut Club, Los Angeles, Cal., June 5, 1914;—sung by Anthony Carlson, Chickering Hall, Los Angeles, Cal., June 6, 1914.

—"Six Poetic Children's Pieces," op. 21, "Scherzo," Etude in double sixths, op. 18 (piano), played by the

composer, Gamut Club, Los Angeles, Cal., June 5, 1914.
—"A Scotch Romance," op. 22, No. 1, "Valse Fugitive," op. 22, No. 2 (violin), played by Oscar Seiling, Gamut Club, Los Angeles, Cal., June 5, 1914.
—"Thou Art So Like a Flower," "Night Gossip," "Longing," "Summer Night," "At the Cradle" (songs), sung by Catharine Shank, Gamut Club, Los Angeles, Cal., June 5, 1914.
—"At the Cradle," "Thou Art So Like a Flower" (songs), sung by Ramona Rollins-Wylie, Chickering Hall, Los Angeles, Cal., June 12, 1914.

Truette, Everett E.—"Mediation and Grand Chœur," from "Suite in G minor" (organ), played by Gertrude Ensigh, Jordan Hall, Boston, May 28, 1914;—played by Mary Chappell Fisher, Convention of the N. A. O., Ocean Grove, N. J., August 11, 1914.

Ward, Frank E.—"Love's Devotion" (song), sung by John W. Nichols, Normal Chapel, Fredonia, N. Y., May 1, 1914.

Whiting, Arthur—"A Birthday" (song), sung by Christine Miller, Music Festival, Syracuse, N. Y., May 6, 1914.

New York Commercial Tercentenary Concerts.

New York is celebrating the 300th anniversary of Chartered Commerce, by speech, parade, illumination and music. The chairman of the series of important musical events is Dr. Henry T. Fleck, of Hunter College, who conducted the "Meistersinger" vorspiel, opening number, at City College, October 26. His authority and true American verve are always noticeable in all his doings. Bernice de Pasquali, coloratura soprano of the Metropolitan Opera Company, sang the "Mignon" polonaise with utmost finish, her scales and trills being a veritable delight. Resounding applause would not cease until she sang the old time "Kiss Waltz."

Albert von Doenhoff played Liszt's E flat concerto in most effective manner with combined dash and delicacy. The audience fairly "rose to the player," whereupon he played the G flat study by Chopin.

Leo Schulz conducted all the numbers excepting the first, and played a Chopin nocturne and a salon piece (in C major). His encore piece was a spinning song.

Further numbers were sung by Andrea de Segurola, basso of the Metropolitan Opera, the duet "La ci darem," by Bernice de Pasquali and De Segurola, and, for orchestra, Bizet's "L'Arlesienne" suite, daintily played, and Wagner's "Rienzi" overture.

A tremendous audience, completely filling the beautiful Tudor Hall, listened and applauded with every manifestation of great enjoyment.

These festival concerts continue evenings as follows, under the direction of Dr. Fleck:

Thursday, October 29, Erasmus Hall High School, Flatbush and Church avenues, Brooklyn.
Friday, October 30, Commercial High School, Albany avenue, Brooklyn.
Sunday, November 1, East Side Forum, P. S. 17, Manhattan.
Monday, November 2, C. C. N. Y., 139th stret and Amsterdam avenue.
Tuesday, November 3, Manual Training High School, Seventh avenue, Fourth and Fifth streets, Brooklyn.
Wednesday, November 4, Eastern District High School, Marcy avenue, Brooklyn.
Thursday, November 5, People's Institute, P. S. 41, Manhattan.
Friday, November 6, Morris High School, 166th street and Boston road.
Saturday, November 7, Washington Irving High School, Sixteenth street and Irving place.

Century Opera Sunday Concert.

An unusually large and enthusiastic audience filled the Century Opera House, New York, October 25, to enjoy the Sunday night concert. Helen Stanley's beautiful voice was heard to good advantage in "L'Altra Notte," from Boito's "Mefistofele," and she was most enthusiastically received and heartily applauded. That she is a great favorite with the audiences at the Century was not hard to determine and it is a favoritism justly merited. Orville Harrold sang an aria from "William Tell" with his usual splendid voice and excellent delivery.

Another excellent artist who appeared on this program was Thomas Chalmers, who was heard in an aria from Ponchielli's "Prodigal Son," which he gave with his usual fine finish, much to the delight of those present. Other artists on the program were Alfred Kaufman, Elizabeth Campbell, Hardy Williamson and Augusta Lenska, who were heard in selections by Verdi, Saint-Saëns, Handel and Thomas.

The orchestral numbers included the overture to "Fra Diavolo," Bizet's "L'Arlesienne" suite, a waltz by Johann Strauss, the "Entrance of the Gods to Walhalla," from "Rheingold," and the two charming intermezzi from Wolf-Ferrari's "The Jewels of the Madonna," the second being repeated before the audience was satisfied. The conductors were Josef Pasternack and Hugo Riesenfeld.

European War versus Music.

[From the Pacific Coast Musical Review.]

We do not believe that this war will seriously affect the musical season in America. As will be seen from articles reprinted in this issue from Eastern musical journals, grand opera will be more affected than concerts. This is no doubt owing to the fact that an operatic cast requires more artists than a concert company. Besides there are now many American artists active in concert work. That this lack of European artists will give the American public an opportunity to listen seriously to the artists of this country cannot be doubted, and that such serious attention will unquestionably raise the American artist in the estimation of his countrymen is also certain. With the beginning of the musical season thousands of American students have been in the habit of going abroad to study and quite frequently they have left their American teachers prior to the completion of their primary education. Under the circumstances these American students will now remain at home, and if they desire to utilize their time to prevent artistic stagnation they will be obliged to continue their work with their American teachers. They will find that they are just as well taken care of in their own country as they would be in Europe, and this conviction will no doubt contribute toward a better appreciation of the educational advantages to be obtained in America. So it will be seen that our teachers, especially those of the Pacific Coast, ought to look forward to this coming season with more than usual optimism, for California has been particularly generous toward Europe in the past. It is to be hoped that music studying people will not consider the European situation as an excuse to discontinue music study, for it would be deplorable if some of those efficient students would now lose a year or two of their valuable time in the acquiring of musical knowledge. So far we were not aware of any grand operatic enterprises for San Francisco, except possibly that of an Italian opera company which was to appear at the Cort Theatre next February. We understand that none of the artists that were to appear with that company are in this country. They may, however, return before the time for which this engagement has been booked.

It is now definitely decided that there will be no postponement of the exposition. Even the European countries which had decided to make exhibits have not countermanded their orders for the erection of their pavilions, and they informed the authorities that the exhibits will be forwarded just the same. George W. Stewart is now in Europe, but his whereabouts are not exactly known. He is either in Berlin or Paris, most likely in the latter city. The musical part of the exposition will be affected in case the war is still in progress by next February. Several military bands, among them an Austrian and French government band, also a private German military band, had already been engaged. These will of course be unable to come. Edwin H. Lemare, the organist against whom his American brother organists are leveling their envious glances, is now in London, and may possibly be unable to come. In case these bands and the organist should be detained there will also be a chance for American musicians to take their places. It will also be difficult to secure a foreign symphony leader for the orchestra, in which case a capable American may be entrusted with that position. This paper is fully in sympathy with the movement that insists that American artists secure opportunities to appear at the exposition, but it is not in sympathy with any campaign that would make the engagement of American artists an exclusive proposition, without considering foreign artists also. We advocated the principle of the recognition of our California and Pacific Coast artists in general, not only as members of bands or orchestras, but also as soloists and recognized authorities in the art. But we did not advocate any principle which could possibly exclude the engagement of other American artists. So, broadly speaking, we believe that from a musical point of view the war will prove of advantage to America.

Songs for the Soldiers.

An article in the London Standard tells how English soldiers and sailors are to have their voices trained. In other words, the men are to be taught to sing in order to increase their military effectiveness by keeping their spirits up and making their steps keep time to enlivening strains of soldier manufacture. It is news to us that either soldiers or sailors, especially in war times, must be taught to sing. Stories, poems and even pages of history, tell us how in camp and on the march for all times soldiers have sung, and how on shipboard sailors not only have been given to singing, but to hornpiping.

According to the British newspaper, a marching song book has been prepared for the soldier. Presumably the men will select their own songs and hang on to those which suit best a marching, a fighting or a camping occasion. Is it possible that this plan to provide many songs for the British army is the result of the recommendation of authorities of the old poem beginning, as we remember it, "Give us a song, the soldiers cried, the outer trenches guarding," and then all the men on the long line began to sing "Annie Laurie," this presumably being the only song that they knew. If the British troops have had no song except "Annie Laurie," and, of course, "God Save the King," they have been worse off, musically speaking, than the soldiers of the other armies of the world.

There is not a story of the war between the States in this country which does not tell of soldier choruses and also of solos here and there all along the line or through the camp. Moreover, the armies of the world have their bands, and what man need to sing to keep his spirits up when the brass instruments are crashing out "Garry Owen," "Dixie," "Yankee Doodle," or, for that matter, "The British Grenadier"? Soldiers can sing any song except, perhaps, "Home, Sweet Home," as a means of keeping the heart up and the feet moving forward. The British Naval and Military Local Union may prove its use, but confessedly it seems to us that taking songs to soldiers is like lugging coals over to Newcastle.—Exchange.

A Singer of Songs.

It is not necessary at this late day to tell the American musical public much about Reinald Werrenrath, the baritone, for it knows him through many hearings to be one of our best interpreters of song from the ancient vocal forms to the most advanced output of the minute.

In his Aeolian Hall recital last Monday evening, October 26, the Werrenrath art and the Werrenrath versatility again were demonstrated convincingly, for he covered a wide range of song styles and mastered each one superbly. English, German and Italian were the languages employed by the performer, his diction in the three tongues being beyond criticism. In mood the numbers constituted a gamut embracing the deeply serious, the lyric, the tragic, the romantic and the humorous. Smooth and sympathetic as is Reinald Werrenrath's voice, the manner in which he employs it constitutes the chief charm of his singing so far as the ear and the mind of the connoisseur are concerned. Musicianship, interpretative resource and infallible taste are the remaining qualities that make up the artistic stature of this sterling artist, who though he is young in years may be said to have reached a remarkably high stage of maturity.

To report that he delighted his large audience rapturously last Monday with his song ministrations is but to state an actual happening, for the reviewer was able to note a degree of intensiveness in the applause and to count a number of encores that left no doubt of the measure of favor extended to the popular recitalist, whose wholesome, winning manner and attractive personality play no small role in engaging the affections of the auditors.

He sang Brahms' "O wüsst ich doch den Weg zurück" and "Tambourliedchen," Weingartner's "Hochsommer," Sinding's "Licht," Hinton's "Sonnenuntergang," "Die Hexe" and "Der Brunnquell" (well made and characteristically conceived songs), E. Del Valle de Paz's "Fior di dolcezza," Spier's "Ultima Rosa," Costa's "Sei morta ne la vita mia," Santoliquido's "Tristezza Crepuscolare," H. O. Smith's "The Place of Dreams," M. W. Gallup's "You, My Dear," F. Morris Class' "The Little Ghosts," Deems Taylor's "Song Magic" (a subtly harmonized and deeply felt piece), Ferrata's "Night and the Curtains Drawn," Bruno Huhn's "Sometimes I Watch Thee" (an exceptionally spontaneous and effective ballad), Smith's "Romany Love Song," H. W. Loomis' "In the Foggy Dew" and Whiting's "Fuzzy Wuzzy."

Unfortunately, press exigencies prevent a detailed account of the singing of the separate numbers, in every one of which there were individual phases of delivery deserving of praiseful comment.

Century "Opera Talks."

Havrah Hubbard, assisted by Floyd Baxter at the piano, gave another of his interesting "Opera Talks" at the Century Lyceum, New York, on Sunday afternoon, October 25. His theme was "Boheme," and this charming and pathetic story was treated in a most sympathetic manner by Mr. Hubbard, who prefaced his remarks with a short discourse relative to the subject of technical knowledge as a requisite in order to enjoy music. Mr. Hubbard will speak next Sunday on "The Tales of Hoffmann."

OBITUARY.

Felix Meyer.

Felix Meyer, the Berlin violinist (and brother of Waldemar Meyer), died in the German capital on October 3. He had been a prominent soloist and teacher for many years and also was a veteran member of the Berlin Royal Opera orchestra.

BOSTON SEASON OF PIANO RECITALS HAS BEGUN.

Italian Opera Continues at Boston Theatre—Harvard's New Music Department Building—Handel and Haydn Society to Celebrate Its Centennial.

11 Boylston Road, Fenway,
Boston, Mass., October 23, 1914.

Boston's official piano recital season was fittingly ushered in last Saturday by the Swiss pianist, Rudolph Ganz, with a duplication of his recent New York program. He is one of the few favored pianists who has a real following here, and consequently his reception was inspiring to say the least. Ganz is verily a modern pianist with individual ideas of interpretation as well as of the art of pianism. He is an authority in every detail of the newer schools and a master also of the old. His technic is admirable and his tone full and firm at all times, but not incapable, however, of the most delicate phrasing when such is required. This last phase was beautifully represented in the singing second theme of the opening movement of the Chopin sonata. The romance, which was woven into this composition, disclosed the pianist's passionate and highly colored imagination. Ganz brought out successfully also the thunderous Busoni transcription of the Bach chaconne, and the might of his interpretation gave new interest to the piece.

Martin-Bloch Recital.

Alexander Bloch and Frederic Martin participated in the first of the subscription concerts of this year's series at Billings Hall, Wellesley College, on Friday evening. The subsequent concerts there will continue, as in this case, to present foremost artists now in America, and the management deserves praise for the fine array of talent it has succeeded in booking. Mr. Martin, the basso, who can be heard each Sunday in New York at the Fifth Avenue Presbyterian Church, opened the program with a group of old classics in English. His voice was in ideal condition, and the paramount facilities he possesses served in his interpretations to reveal the Beethoven, Haydn and Handel numbers in their best light. A second group contained Schubert's "An die Leyer" and "Wohin"; "Paysage," by Reynaldo Hahn, and Bizet's chanson, "Le Jolie de Perth." In these the singer's admirable diction in German and French alike was satisfactory. His final group comprised four modern songs in English, which were most happily chosen. Elgar, MacDowell, Spross and Orlando Morgan were here represented, and, best of all, an additional phase of the basso's ingenious versatility was shown. Mr. Bloch, the American violinist, caused a sensation in this country last season (his first), and if I may judge from his performance on this evening he is going to increase his popularity throughout the present season. For his concerto number he chose the Paganini D major, a risky undertaking apparently for a young violinist, but not so in his case, because his technical facilities easily surmounted the usual elusiveness of the number, and his well trained musicianship brought out the real beauty of the composition. Bloch plays with a vigor and a surety which is confidence inspiring. His tone is rich and noble and the instrument in his hands is the most fitting medium for the portrayal to his auditors of his innermost vision of the composer's thought. The Wieniawski "Polonaise" in D major and the Wagner-Wilhelmj "Albumblatt" were played in a final group, to which an exquisite "Humoresque" by Tor-Aulin was added as an encore. Both artists were enthusiastically received. Blanche Bloch accompanied in a skillful manner, and added all that was needed to round out the work of the two solo artists.

Boston Theatre Opera Activities.

The Boston Theatre opera season continues to attract much attention, but the attendance remains generally poor; this is unfortunate, too, for most of the performances are of real merit. The company is developing into a worthy opera giving unit, and with such artists as Ciccolini, the new tenor of European fame; Ramon Blanchart, the Spanish baritone, known in opera houses the world over; Dora de Phillipe, the distinguished prima donna soprano; Blanche Fox, Alice Gentle, Johanna Kristoffy, Cara Sapin and Millo Picco, it will be a pity if the Boston public allows the organization to disband before the end of the proposed twelve week season.

On Monday evening, Sylvia Bloomfield, an opera patron and civic service worker in the North End, one who is also interested in the Boston Music School Settlement, made her operatic debut with this company as Lola in "Cavalleria Rusticana." Mrs. Bloomfield's step in this direction was merely for charity purposes, as she has her own ideas as to the promotion of opera for Boston at popular prices. She served one purpose at least very nicely, that was the adding of funds to the management's coffer. However, it is feared that the society element she drew out cares very little at heart whether or not the public gets its opera at prices within its reach.

Revival of Verdi's "Masked Ball" Tuesday Evening.

Strange it is that only after so many years has this work been given in the city around which its tragedy is supposed to be woven. One cannot call it a great music drama, but it contains much enjoyable music. Be that as it may, an unusual amount of attention was aroused by the performance and some fine work witnessed by the participating principals. Ramon Blanchart as Reinhart was the feature of the evening. His work is far too well known by the public to make further comment necessary. He is an artist throughout and stands in the spotlight with this company. He has much more than a voice; he has temperament, fine dramatic ability and the power to depict every character falling to his lot. Blanche Fox, as the astrologer, was interesting from both the vocal and the dramatic viewpoint. Kathryn Lynbrook, as the wife of Reinhart, sang effectively. Biasi and Florian, the two bassos, upheld, or rather kept down, their parts of the mysterious proceedings in good style, while Opezzo, as the Count, was fair.

"Rigoletto," Wednesday Matinee.

Ramon Blanchart again carried off most of the honors at the matince performance. His Rigoletto was strenuous, sympathetic and truly original. Every moment of his presence on the stage is filled with dramatic intensity and he is the refined artist throughout. The Duke was effective under Crescenzo's guidance, and Miriam Ardini made a pleasing Gilda. Alice Gentle was heard as Maddalena, Joseph Florian as the Count and Pietro di Biasi as Sparafucile.

"La Boheme" Wednesday Evening.

Much attention was attracted by the widely heralded announcement that Guido Ciccolini, the young Italian tenor who toured Europe and Australia with Mme. Melba, was to make his Boston debut as Rodolfo on Wednesday evening. This was honestly warranted for young Ciccolini proved himself an exceptional artist in every sense of the word. He was heavily cast with the best principals the company has to offer and the outcome was a performance surprising at such prices. Ciccolini's vocal equipment is luxurious in its many winning phases. The voice is exquisitely fine and beautiful and in its simple but attractive usage vivid proof of the underlying artistic nature is shown. His performance was most refined and the audience accepted it as such. Vociferous applause greeted his singing of "Rodolfo's Narrative" in the first act, but it was not until the quartet in the third act that Conductor Bovi allowed an encore. Dora de Phillipe was a lovely voiced and captivating Musetta and scored a deserved triumph in this role which she essays to perfection. Johanna Kristoffy as Mimi, and Corradetti as Marcello, are deserving of much credit.

"Barber of Seville" Thursday Evening.

Rossini's opera was very well performed and the comedy brought out in particularly refreshing fashion. Gallazzi was the Barber, having substituted for Picco at short notice. He sang his jovial role with much spirit and action, in fact he used the action too much. Crescenzo, as the Count, was credible but he lacks force for such florid music. As Rosina, Miriam Ardini again revealed the brilliancy of her voice in the upper register. Miss Sapin was agreeable as Marcellina and Corrucini made an acceptable Don Bartolo.

Boston Basso to Tour West.

Willard Flint, the active Boston basso-cantante, will be heard on an extensive Western tour under the Briggs Musical Bureau management later in the season. This distinguished member of the oratorio world has heretofore been heard mostly throughout the New England States, but it is safe to say that once the West finds out his worth a general demand will be forthcoming for his services. Among his earlier dates a Chicago recital will be given. The "Damnation of Faust" in German at Milwaukee, the "Messiah" in Boston with the Handel and Haydn Society, the "Requiem" at Concord, N. H., and "Samson and Delilah" at Lowell, Mass., are included in a list of other engagements.

Mr. Flint has identified himself prominently with the Boston teaching world, as his instructive services are in constant demand. His musicianship is thorough, and above all he is sincere. Splendid proof of this can be seen in the many pupils who have already successfully appeared in public.

Irma Seydel Remains Abroad.

Theodore Seydel, one of the latest members of the Boston Symphony Orchestra to arrive from Europe, came just in time to participate in the concert on Saturday evening. Mr. Seydel serves the orchestra in the capacity of first double bass. He came on the steamship Baltic from Liverpool, October 7, arriving in New York, October 17. His daughter, Irma Seydel, the young violinist, had intended returning to America with her father thinking that the concert tour booked in Europe would naturally be cancelled on account of the war. However, shortly before her contemplated sailing she received word from various conductors of European orchestras persuading her to remain in that country as they expected her to fill her engagements as originally planned.

Some of the engagements were cancelled but following is a partial list of those that will be played: As soloist with the Royal Orchestra in Hannover; with the Grand Ducal Orchestra in Mannheim; the Symphony Orchestra at Heidelberg; the Grand Ducal Orchestra at Darmstadt; with the Berlin Philharmonic, and a recital program at Wittenberg. Other engagements are still pending and the young artist will remain in Germany until the first of December.

Her sixth appearance with the Cologne Orchestra early this last summer led to two return engagements for this fall. Miss Seydel will be available for American concert after December 15. Among bookings already made for this American tour, are appearances as soloist with the Bosto

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A Newcomer.

Among the more prominent newcomers to the Boston music world, resulting from the European war, is Hans Ebell, the Russian-German pianist. Mr. Ebell may be comparatively little known in this country, but such is not the case either in England or on the Continent. There he has been heard extensively in concert during the past five years. For a time he identified himself exclusively with Leopold Godowsky in Vienna and served as an understudy to that master. For the past two seasons he was in charge of the piano department at the Cracow Conservatory. Mr. Ebell has played at six concerts in London during the past two seasons and as many tours through Russia, Germany, France, Belgium and Holland have marked his brilliant career up to date. The young artist had gone to Ostend to enjoy a brief rest after his last London appearance, but his vacation was very suddenly terminated; an early fall Russian tour was as hurriedly cancelled, while the pianist departed hastily for this country.

Moving Pictures at Boston Opera House.

The Boston Opera House threw open its doors last Monday evening to the first performance of the Allied Arts Association. It is a kind of refined moving picture show, in which a few singers appear in operatic extracts, assisted by an orchestra said to be composed of members of the original Boston Opera Orchestra. Feature films and feature modern society dances composed the best part of the show.

Amato a Guest of New Tenor.

Ciccolini, the Italian tenor, entertained Pasquale Amato, leading baritone of the Metropolitan Opera Company, as a box guest at his (Ciccolini's) Boston Theatre debut on Wednesday night. Mr. Amato is remaining in Boston for his appearances with the Boston Symphony Orchestra next week.

Harvard's New Music Department Building.

The Music Department of Harvard University now occupies its new building, designed by John Howells and erected by the contribution of $80,000 made by James Loeb, Paul Warbur and Dave Morris. A maintenance fund of $50,000 has also been raised. The building includes ample accommodation for classes and for all concerts and recitals given by the different music departments. The concert hall will seat about six hundred and fifty.

The Liederheim School of Vocal Music.

"Liederheim" (home of song) is the name of the home of May Sleeper-Ruggles, in Auburndale, Mass., which is very near Boston. It is, to give the title in full, the Liederheim School of Vocal Music. There young women of earnest purpose go to live with the principal and study voice and its affiliated branches under the Liederheim method and the personal attention of Mrs. Ruggles. This teacher has become prominent all over the country for her successful maintenance of this exclusive vocal school and her worth as a voice expert has been proved beyond all doubt by the many young ladies graduated from the school, who now hold some of the most prominent church positions New York has to offer. Others have chosen the concert field and here, too, success has not eluded them.

Handel and Haydn Society Celebrate.

The Handel and Haydn Society will celebrate its centennial this year, at the same time proving itself to be the oldest choral society in America, which has given consecutive annual concerts since its founding. The society will give its usual four concerts this winter, counting the two performances of "The Messiah." A festival week is planned to open on April 11 with a performance of Verdi's "Requiem." During this same week a new work by Horatio Parker, composed for the occasion and enlisting the services of chorus, orchestra and two vocal quartets, will be produced. The festival will last five days and will close with a performance of Mendelssohn's "Elijah." Eminent soloists will be engaged to assist the society.

Boston Symphony Concerts.

As the feature number of the Boston Symphony Orchestra's second pair of concerts on Friday afternoon, October 23, and Saturday evening, October 24, Guy Ropartz's symphony, No. 4, in C major, made a favorable impression. The work, playing about twenty-five minutes, was given for the first time here. It shows thoroughly the splendid understanding of orchestration which the composer uses to novel effect. Ropartz conceived a vivid picture of his symphonic subject and has succeeded well in explaining it tonally. Mozart's "Masonic Funeral Music" was played in memory of Gardiner M. Lane, the Boston banker and philanthropist. Chadwick's "Symphonic Sketches" ("Jubilee," "Noel," "Hobgoblin" and "A Vagrom Ballad") also were on the program. The Jean Sibelius numbers "Karelia," "The Swan of Tuonela" and "Finlandia," marked the close of the concert.

Victor Winton.

Mary Gailey, Successful Violinist.

Under the auspices of the Atlanta Music Festival Association, Mary Gailey, the young American violinist, appeared before the music lovers of Georgia's capital city on September 27. On this occasion Miss Gailey was heard in joint recital with Edwin Arthur Kraft, and their efforts were crowned by unusual success. Miss Gailey scored a veritable ovation, being recalled several times after her rendition of the "Romance" and "Finale a la Zingara" of the Wieniawski second concerto. Her other numbers included Schubert's "Ave Maria" and "Variations on a Theme of Corelli," by Tartini-Kreisler. In all these compositions Miss Gailey displayed her excellent technic and broad musicianship which add much to her delightfully painstaking interpretations. Miss Gailey is the possessor of a charming personality, and although a young woman, has already won for herself hosts of friends and admirers during the few years of her public appearances.

The press of Atlanta was enthusiastic over the quality of Miss Gailey's playing as is evinced by the trend of the following reviews of the concert, which appeared in the papers the day following the recital:

An audience of several thousand people at the Auditorium-Armory yesterday afternoon expressed an appreciation that amounted to a real ovation for the playing of Mary Gailey, of New York, violinist, who assisted City Organist Edwin Arthur Kraft in the Sunday concert. Miss Gailey played the romance and finale à la Zingara, by Henry Wieniawski; "Ave Maria," by Franz Schubert, and variations on a theme by Corelli, arranged by Tartini-Kreisler.

Her technic and phrasing won the highest criticism from trained musicians, who were numerous in the audience, while the color and



MARY GAILEY.

beauty of her tones made strong appeal to the trained musical ear and to the popular ear alike. Her bowing showed strength and precision, and she manages to get as broad a tone as a man violinist. Among women artists she is to be compared, if compared at all, with Maud Powell. The rare personal beauty and grace of Miss Gailey, added to her admirable musical qualities, established her at once as an Atlanta favorite, as well as an accomplished and finished artist.

Miss Gailey's fine technic and the thoroughly intelligent and artistic character of the rendition, free from crudity, mannerism and girlishness, show the spirit and thoughtfulness of a master.—Atlanta (Ga.) Constitution.

Several thousand Atlantans Monday were praising Mary Gailey, of New York, as a violinist of great charm, having heard her in the recital Sunday at the Auditorium-Armory. She was accorded many encores.

City Organist Edwin Arthur Kraft rendered several organ selections.—Atlanta Georgian.

Mary Gailey scored a brilliant success by her masterly playing. It is seldom that an artist receives such applause as was accorded Miss Gailey.

Miss Gailey is one of the most satisfying violinists that has visited this city in years. She plays with a large tone, together with beautiful phrasing and a splendid sense of rhythm.—Atlanta (Ga.) Journal.

Miss Gailey recently played a return engagement at Milledgeville, Ga., where she was heard in recital before the Georgia Normal College. This is but one of the many return engagements at which she has appeared, for as the above papers state in substance, after once hearing her play, the hope is formed that she may be listened to again at no very distant date.

On October 24, Miss Gailey played at a concert at Raleigh, N. C., and on October 29 she will play at Wilmington, N. C. In the meantime she has been filling engagements in smaller towns, where the enjoyment of her art was greatly demonstrated.

Harold (whose call has been a protracted one)—Won't you sing something?

Miss Stradbrooke—Why, Mr. Lingerlate, don't you know it's considered unlucky to sing before breakfast.—Winnipeg Town Topics.

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CHICAGO APOLLO CLUB SINGS ELGAR'S "CARACTACUS."

Famous Organization Starts Brilliantly Its Forty-third Season—Sunday Recitals Reviewed—St. Louis to Have Popular Grand Opera—News of the Music Schools—Amateur Musical Club Opens Its Season—General Chicago Items of the Week.

Chicago, Ill., October 24, 1914.

At the first concert of its forty-third season the Apollo Musical Club, under the direction of Harrison M. Wild, presented, at the Auditorium Theatre on Sunday afternoon, October 18, Edward Elgar's "Caractacus." The soloists were Marie Sundelius, Paul Althouse, Theodore Harrison and Gustav Holmquist. "Caractacus" had its premiere here some two years ago and at that time a complete review of the work appeared in these columns, so that nothing remains to be added to the opinion then formulated by the same writer.

The chorus, well drilled, again gave new proof of the diligence of its conductor, Mr. Wild, to whom great credit is due for a homogeneous performance. The Apollos long ago reached a place among the leading choral societies of the land, and so long as their singing maintains the high standard shown at the opening concert, they may feel assured that they constitute one of Chicago's big musical assets. The soloists divided with the chorus the honors of the afternoon. Marie Sundelius, soprano, of Boston—a newcomer in Chicago—won a well deserved success at the hands of a very critical audience, made up largely of local talent. Her voice, large in volume, sweet of quality, was heard to splendid advantage in the part of Eigen, which she sang with great poise, finish and musicianship. Mrs. Sundelius is to give, in the very near future, a song recital at Orchestra Hall, and her appearance already is anticipated with great expectancy. Paul Althouse as Orbin delighted his hearers with his large and fresh tenor voice, and he, too, scored heavily. Theodore Harrison in the title role gave a good account of himself at this, his debut in Chicago, where from now on he will be counted among the popular baritones engaged by the Apollo Club. Gustav Holmquist, a local basso, sang well, although at times a little off pitch—a defect not as yet remedied and now the only drawback in this artist's splendid vocal equipment. The Chicago Symphony Orchestra supplied worthy accompaniments.

Harold Bauer at Orchestra Hall.

Harold Bauer appeared at Orchestra Hall on Sunday afternoon, October 18, and was heard in a program well fitted to bring out the artist's various moods and versatile musicianship. The numbers included Brahms' waltzes, op. 39, Beethoven's sonata, op, 111; Schumann's "Kinderscenen," op. 15, and toccata by the same composer; Cesar Franck's prelude, chorale and fugue; Liszt's etude in D flat, Schubert's impromptu in G flat and Chopin's scherzo in C sharp minor, in all of which Mr. Bauer won the admiration of his public through beauty of touch, clarity of tone, remarkable technic and sane readings. Such playing makes the work of a critic most enjoyable and profitable.

Gadski Opens Neumann Series at Illinois Theatre.

The third concert of the Sabbath took place at the same hour in the Illinois Theatre, where Mme. Gadski appeared in a song recital which opened most auspiciously the twenty-eighth year of F. Wight Neumann's musical attractions. The soprano was acclaimed to the echo and deservedly so, for she gave of her best and what that means, artistic America has known for many years. Her program was interesting and afforded an opportunity in the American group to hear "The Little Grey Blue Dove," by Saar, and Max Liebling's charming and melodious "Love Came in at the Door," both of which won a striking success.

Briggs Opens Second Season.

With a pleasing recital last Sunday afternoon, Ernest Briggs opened his second season of Metropolitan Artists' concerts. The soloists were Virginia Thomson, contralto, and George Riecks, pianist. There are many commendable features about Miss Thomson's efforts, including a pleasing personality and manner, a splendid enunciation, and, above all, a thorough understanding and portrayal of her numbers. Her chief fault lies in her high range, where she seems unable to attain quality or pitch. In the "Song of the Shepherd Lehl," of Rimsky-Korsakow, and "Heimliche Aufforderung," of Richard Strauss, Miss Thomson proved that, temperamentally, she is essentially an artist.

Mr. Riecks was somewhat less convincing. His rendition of Brahms' F minor sonata was listless. Not until the Chopin group did Mr. Riecks interest his audience. Here, however, he showed depth of feeling, combined with a mastery of technic.

Lucille Stevenson Busy.

On October 12 Lucille Stevenson sang in "The Messiah" at the opening of the Chicago Culture Club in the ball room of the La Salle Hotel, and she has been engaged to furnish the program before the Evanston Musical Club on December 17.

The Bergeys Present Pupils.

Mr. and Mrs. Theodore S. Bergey presented two very interesting pupils, Florence Benson, pianist, and George Simons, tenor, at a reception and musicale given in the studios of the Bergey Chicago Opera School, Sunday evening, October 18. The work of these two pupils clearly demonstrated that artistic piano playing and recital singing of the highest caliber are being accomplished by the Bergeys as well as operatic work. The Schumann and Franz songs were given by Mr. Simons in a faultless manner, his beautiful tone production and diction being worthy of an artist. Miss Benson shared honors with Mr. Simons in her playing of the Chopin numbers.

First Concert of the Amateur Musical Club Season.

The Amateur Musical Club opened its season at the Blackstone Theatre on Monday afternoon, October 19. The soloists of the afternoon were Naomi Nazor, Marion Taylor Hobbs and Louise Harrison Slade, who sang the Rhine Maidens' trio from "Götterdämmerung"; Wally Heymar, who played the elegie and rondo of Sauret; Elsa Harthan Arendt, who gave two vocal numbers, and Marie Hoover Ellis, who rendered Grieg's A minor concerto in good style.

Sherwood School Items.

Georgia Kober and Mabelle Church van Alstyne, of the faculty of the Sherwood Music School, gave the program for the Coeducational Club on Tuesday, October 20.

The Sherwood Music School held its opening reception in the new studios, Fine Arts Building Annex, on Saturday, October 24, from 4 to 10 o'clock.

Florence Hinkle and Reinald Werrenrath Open Kinsolving Series.

The morning musicales at the Evanston Woman's Club were auspiciously opened on Tuesday, October 20, under the able direction of Rachel Busey Kinsolving, by a joint recital in which Florence Hinkle and Reinald Werrenrath covered themselves with glory. It has seldom been the pleasure of the writer to hear anything more satisfactory than the work of these two artists. The program was varied and interesting, and in the duet numbers the perfect blending of the voices was a joy. Miss Hinkle's French group revealed her singing at its best. Her phrasing and perfect French pronunciation, together with her intelligent rendition, showed the results of much fine work. Her voice is of beautiful quality and her pianissimo work is lovely.

Mr. Werrenrath was in splendid voice. His German songs were exceptionally well done. His enunciation is



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superb, his breath control splendid, and each of his numbers showed careful study and much thought. His group of English songs was delivered in splendid style and showed him to be in exceptional mood, as each song carried the composer's message. Both artists were well received and had to give encores after their various groups. Edgar Nelson, at the piano, proved himself as usual an excellent accompanist.

HERMAN DEVRIES' PUPIL'S SUCCESS.

Hazel Dell Neff, professional pupil of Herman Devries, with whom she has worked up all of her programs since last May, won an overwhelming success in Sioux City, Ia., on Thursday, October 1. On the following day, O. A. Morse, critic of the Sioux City Journal, voiced his opinion of the young soprano as follows:

Hazel Dell Neff, the soprano, easily was the star of the evening. Her voice is high and clear, of very pleasing quality and handled with the greatest of skill. Indeed, she seemed to have the knack of imparting some real meaning to the floridity of an operatic excerpt, which is not the case with many concert singers who essay to entertain their audiences with selections of this kind.

Her rendition of the aria and polonaise from "Mignon" was an immediate success. She appeared later in two groups of songs from Russian composers, which were made doubly interesting by her appearance in Russian costume.

CHICAGO MUSICAL COLLEGE ITEMS.

The Chicago Musical College Saturday morning rehearsals and lectures have proved the most attractive offerings ever given under the auspices of this school. The first lecture two weeks ago on "Primitive Music," by Felix Borowski, was attended by the entire teachers' class, together with numerous non-student visitors. The Ziegfeld Theatre was crowded. Karl Reckzeh gave the first piano recital of the season. The subject of the second lecture of the series was "Music of Ancient Egypt," and the best recital program given in many seasons was heard by the usual Saturday morning crowd of students and music lovers. A new student, Claudia Page, who has previously studied in Europe with Auer, made a most favorable impression upon her audience, and gave promise of becoming a most proficient artist. She is but sixteen years of age, and is now studying under the direction of Leon Sametini. The third recital given October 17 immediately following a lecture on "The Rise of Polyphony," was provided by pupils of the advanced piano, vocal and violin department and the School of Acting. The students under the direction of Mr. Flood presented a drama, "The Return," and upheld the usual high standard of the college.

The Chicago Musical College Orchestra held its first rehearsal of the season, Wednesday morning, October 14, under the direction of Karl Reckzeh, in the Ziegfeld Theatre with seventy-one players. Public rehearsals will be held each week at half past ten o'clock, and students and their friends are cordially invited to attend.

The Bach Choral Society, John W. Norton, conductor, will hold its weekly rehearsals every Monday evening in Recital Hall, Chicago Musical College.

ELIZABETH CUENY IN CHICAGO.

Elizabeth Cueny, who represents in St. Louis the Concert Direction M. H. Hanson, of New York, was one of the callers at this office this week. Miss Cueny reported that the season in St. Louis looks very bright, and naturally she waxed enthusiastic about the Hanson artists and also the San Carlo Opera Company, whose interests she is looking after in Missouri. Through Miss Cueny, a MUSICAL COURIER representative was furnished with a prospectus of the San Carlo Opera Company, which will present popular grand opera at the Odeon for two weeks, beginning November 9. Among the best known singers engaged are Constantino and Gerville-Reache. Giuseppe Angelini, advertised as the "scoreless maestro," will conduct all the performances, which will include the following operas: "Rigoletto," "Traviata," "Tales of Hoffmann," "Carmen," "Lucia," "Martha," "Cavalleria," "Pagliacci," "Barber of Seville," "Aida," "Masked Ball" and "Trovatore."

The Odeon has also been engaged for other events, Tuesday evening, November 10, Saturday evening, November 14, and Thursday evening, November 19, and Saturday evening, November 21. These evenings are not included in the series of performances mentioned above.

ORIENT CLEANER AND POLISH.

This office has used every day in the year the Orient Cleaner and Polish to best advantage, as indicated by the beautiful luster on the furniture. (Adv.)

RECEPTION AT THE SPRY MUSIC SCHOOL.

The reception given last Saturday afternoon at the Walter Spry Music School attracted several hundred patrons and friends of this well known institution. The new quarters were greatly admired and the guests were entertained by incidental music.

The first rehearsal of the orchestra class to be conducted by Hugo Kortschak will take place at the school, Suite 712, Fine Arts Building, Saturday afternoon, November 7, at 4 p. m. Mr. Kortschak will give a training to the class in the standard symphonies.

LOUISE ST. JOHN WESTERVELT APPEARS IN CONCERT.

On Thursday evening, October 22, Louise St. John Westervelt, the soprano, appeared in concert at Assembly Hall, Fine Arts Building. Miss Westervelt rendered the Louis Victor Saar Browning song cycle. These songs had on this occasion their first hearing in Chicago. Miss Westervelt, who is one of the Middle West's most popular and busy singing teachers, appears but too rarely in public. Annually she gives in Chicago a song recital and fills some thirty or forty dates out of town during the season. She would accept many more dates, were it not that her time is so much occupied with her large class as to deprive the general public from hearing with more frequency an artist in the best sense of the word.

Miss Westervelt's singing of the Saar songs was most interesting and the full message of the composer was beautifully expresed by the soprano, who won a big success with a large audience. The Cincinnati composer's output was worthy of its interpreter.

CHICAGO MUSICAL COLLEGE CONCERT.

The Chicago Musical College announces a concert to be given by its full orchestra of seventy members at the Ziegfeld Theatre, next Saturday morning, October 31. Preceding the program a lecture, "The Beginning of Opera," will be given by Felix Borowski. During the month of November Mr. Borowski will give a lecture on the "Rise of Instrumental Music" and one on "Bach and Handel." These lectures, which have proved most instructive, have always been well attended.

MU PHI EPSILON SORORITY PROGRAM.

A program of American folksongs, given by the Iota Alpha Chapter of the Mu Phi Epsilon Sorority, was performed on October 21. The program was furnished by Irene Campbell, Mabel Sharp Herdien, Daisy Jones and Natalie W. Price. The next concert by the same organization will take place on November 19.

MARIE YAHR BACK FROM THE EAST.

Marie Yahr, the contralto, who went East with Mr. Yahr for a vacation, after a strenuous summer, has just returned to Chicago and is now ready to take up her engagements.

F. WIGHT NEUMANN CONCERTS.

Margarete Matzenauer, dramatic soprano of the New York Metropolitan Opera, will make her first appearance in Chicago in recital, under the direction of F. Wight Neumann, at the Blackstone Theatre, Sunday afternoon, November 1, at 3.30 o'clock.

Rosa Olitzka, the contralto, and Ludwig Schmidt, the Chicago violinist, will give a joint recital at the Illinois Theatre, Sunday afternoon, November 8, under the direction of F. Wight Neumann.

Fannie Bloomfield Zeisler will give a piano recital at the Illinois Theatre, Sunday afternoon, November 15 at 3.30 o'clock, under the direction of F. Wight Neumann.

CHICAGO SYMPHONY ORCHESTRA'S SECOND CONCERT.

The second concert of the season by the Chicago Symphony Orchestra, under Frederick Stock, brought out for the first time by that organization the Reger "Ballet Suite." The novelty had been presented previously in Chicago by the Minneapolis Symphony Orchestra, under Emil Oberhoffer, at their annual Chicago concert, in Orchestra Hall, last season. At that time the work was fully analyzed in these columns and again the "Valse d'Amour," which is the fifth number in the suite, pleased the most. The orchestra, under the masterly baton of Stock, played the work exceptionally well; likewise the Mozart overture to "The Magic Flute," the Bach concerto, No. 3, in G major, and the Brahms symphony, No. 1, C minor, which formed the other numbers of the program. A witty but unmusical person compared Reger's "Ballet Suite" to a dinner course divided in six parts, and he added that the "Valse d'Amour" is very syrupy and easily digestible. This young person probably has culinary ability and should make a good cook in an unmusical hotel.

AMERICAN CONSERVATORY NOTES.

Mabel Woodworth, violinist, and Marie Bergersen, pianist, will appear in joint recital Saturday afternoon, October 31, at Kimball Hall. Miss Woodworth will play with Miss Bergersen the Grieg sonata in G minor and a concerto by Paganini, and Miss Bergersen will play the Beethoven sonata, op. 81, and a group of modern compositions.

The American Conservatory Students' Orchestra has begun its rehearsals on Monday afternoon, under the direction of Herbert Butler.

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People's Symphony Quartet Club Concerts.

The Chamber Music Club, under the management of the People's Symphony Auxiliary Club, Egmont H. Arens, manager, announces the following organizations and dates for the concerts of this season: November 28, organization to be announced later; January 16, St. Cecilia Club; February 6, Kaufman Quartet; March 6, Olive Mead Quartet, and April 10, Tollefsen Trio. For these concerts there is a reduced price of $1 to students, workers, etc., for full season ticket and membership. Price to all others, $2.

Bona fide students and workers, teachers, artists and professional people may become members.

Members only have the privilege of securing admission of friends to the single concerts at 25 cents each.

Membership tickets will be on sale at box office on the night of concert to those presenting application blanks properly filled in.

Members have the privilege of reduced rates to many of the season's most notable musical events, including Century Opera, the recitals of Spalding, Maud Powell, the Kneisel Quartet, Margulies Trio and other chamber organizations.

Albert Spalding's Program.

At his Carnegie Hall, New York, recital, Thursday afternoon, October 29, Albert Spalding, the American violinist, will play this program:

Sonata in G.....Nicolo Porpora
Adagio and Fugue in G minor.....Johann Sebastian Bach
(For violin unaccompanied.)
Concerto in D major.....Wolfgang Amadeus Mozart
Prelude.....Albert Spalding
Waves at Play.....Edmund Grasse
Mazurek.....Anton Dvorak
Nostalgie.....Albert Spalding
La Campanella.....Paganini-Spalding

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English Pianist Is a Charming Character Who Appeals to Old and Young Alike—Loves Out of Door Sports—Will Make Another American Tour This Season.

Probably there is a no more winsome personality before the musical public today than that of Katharine Goodson, the English pianist. The gods were unusually kind to Miss Goodson in bestowing upon her rare musical gifts, and they were consistent in their endowment of unusual physical attractions, for Katharine Goodson, especially at the piano, in her grace of form and contour presents a picture which is a delight to the artistic eye. And all her personal charms are combined with a delightful manner, innately womanly and refined, which is doubtless, after all, that which, next to her art, makes and holds in such a marvelous manner hosts of friends wherever she goes. Indeed, so many are the friends which this artist has made in America that it would never be necessary for her to stop at hotels en tour should she wish to accept her many invitations. So great, too, have been her social demands, that she has been obliged to refuse more than one-half of her numerous invitations.

It is not only the "grown-ups" who succumb to the spell of the Goodson charm; wherever the pianist appears there is a notable following of young people—often entire girls' schools have bought up reservations at her concerts. And they flock about her at the conclusion of the program. In one notable instance, in Montreal, Canada, they are said to have followed her even to her hotel, where they showered bouquets upon the pianist and were loath to let her go.

Letters pour in upon Miss Goodson from these numerous and sincere admirers. And it is much to the credit of this artist that she endeavors to give personal answer to each of these. Her letters are said to be works of art, disclosing a literary ability of rare order, and these, it may well be added, are always written in painstaking, neat, legible handwriting.

An intimate friend of the pianist, in referring to Katharine Goodson, told the writer that she is "just the same with everybody," that "her kind thought of others is an unusually marked characteristic," and that "she exerts not only a wonderful artistic influence, but a strong moral one among both old and young," and that "hers is indeed a wonderful personality, simple and sincere."

Everything about Miss Goodson suggests the artistic, and especially is this noticeable in the appointment of her beautiful home in St. John's Wood, London.

Like all Englishwomen, she is athletic and enjoys out of door sports to the full. Switzerland is said to be one of her favorite playgrounds.

Perhaps, however, no better illustration could be given of her fidelity to truth and sincerity of purpose than the loyalty and genuineness with which she interprets the work of the great masters and her attempts to give of her very best whenever she appears before an audience.

It is indeed with pleasure that Americans are looking forward to Katharine Goodson's appearance among them again this season.

Lily Strickland, American Composer.

Lily Strickland, one of the most prolific as well as one of the youngest of American composers, has published between fifty and sixty works, and has in manuscript a hundred or more varied compositions, including three operas. She has given special attention to negro folk music, and is at present working on a symphony built upon original African themes.

Her versatility is remarkable, which is indicated by the fact that, in addition to her negro music, she has written many pieces in the Scotch, Irish, Indian and Egyptian veins. Her works in general show unusual melody, individuality and freshness of conception.

Miss Strickland was born in Anderson, S. C., of a musical family, of which Reed Miller is a member. She is of a very modest disposition, and in the four years of her stay in New York has quietly taken her place in the forefront of American composers.



LILY STRICKLAND.

Her latest songs are "My Lassie," "Mammy's Prayer," "Because of You" and "To Anthea."

Maverick-Hahn Recital at Syracuse.

As announced in last week's issue of the MUSICAL COURIER, Laura Maverick, mezzo-contralto, and Carl Hahn, cellist, were heard in recital before the Syracuse Morning Musical Club. They presented a varied and interesting program. The following notice appeared in the Syracuse Post Standard regarding the recital:

In opening its season of 1914-15 the Morning Musicals presented Laura Maverick, mezzo-contralto, and Carl Hahn, cellist, both of New York. It was an enjoyable recital and was given in the presence of an audience which filled the ballroom of the Onondaga.

Mme. Maverick opened her part of the program with the aria from Gluck's "Orfeo," in which she made a good impression, and later sang a group of French, German and English songs. The number in which Mme. Maverick displayed the greatest artistic finish was "L'Enamouree," by R. Hahn.

The real treat of the recital was afforded by Mr. Hahn when he gave the Popper composition for cello. Both composition and execution were appealing. His dexterity of bowing and superb tonal effects combined to make his performance as thoroughly enjoyable as that provided by any cellist in Syracuse in a long time.

Kindler Joins Leefson-Hille Faculty.

A notable addition to the staff of teachers at the Leefson-Hille Conservatory of Music, Philadelphia, is Hans Kindler, who is the new head of the cello department. Mr. Kindler, who is a member of the Philadelphia Orchestra, was formerly solo cellist at the Royal Berlin Opera and was principal teacher of that instrument at the Scharwenka Conservatory of Music, Berlin. He has played with great success with many of the European orchestras and has been heard at the palace of the Queen of Holland.

The Leefson-Hille Conservatory of Music is to be congratulated upon its success in securing the services of so excellent an artist.

What Is an American Composer?

Fort Worth, Tex., October 15, 1914.

To the Musical Courier:

Upon examination of the conditions governing the contest to be held by the Illinois State Teachers' Association for a symphony or orchestral suite—one clause in the requirements is brought very forcibly to my mind and this clause is the one which states that the contest is open to naturalized foreigners. This clause is very pertinent just at this time when such a splendid spirit is being shown by you in carrying forward the slogan of "America for American musicians."

I spent a number of years abroad as a music student and I do not recall any contest for musical composition in Germany, France, Italy or even England wherein naturalized citizens were admitted. Only native born Germans, Frenchmen, etc., are permitted to enter the contests held for the promotion of national music. I do not believe that this point is ever thought of when the conditions of most American contests are formulated. In the German contests only Germans compete—while in the American contests held presumably for the purpose of encouraging American composers, representatives of all the other European nations may compete. In fact the requirement that the foreign contestant must be naturalized means nothing at all. A foreign composer may write his work abroad. Under the influence of European art and European masters, the work may be absolutely un-American, written under the influence of an art life and art thought centuries older than ours—and the composer may not really be able to speak our language and yet if he has lived here long enough to secure his naturalization papers (which is surely a short enough time) he is considered to be American enough to join hands with the American composers in striving for something which should be entirely American, and he might possibly win the American contest with a work absolutely foreign to American thought.

American composers are surely paid a wonderful compliment for they are required to enter the lists of the world.

Is this fair to the American composer or will it ever develop to encourage a distinctive thought in American music?

Incidentally there are probably some excellent American composers who would be greatly benefited through winning a prize of $500, and who would be worthy to win it with an American work, but with all of America's wonderful advancement we can hardly expect to compete with geniuses who have lived in the atmosphere of art centuries older and more mature than our own.

It is, of course, necessary that we lean to a certain extent on the tradition which Bach, Beethoven, Chopin, Brahms, Wagner and many others have given us, but is it necessary for Americans to pay a foreigner to write a work for the advancement of American music? Our work will not be perfect at first, but encouragement and fair play will make the American composer do far better work than you or I now think him capable—though his work now is splendid.

Trusting that you can find a place in your columns for this letter, I am Respectfully,

GEORGE E. SIMPSON,

Graduate of the Royal Conservatory of Music, Leipsic Germany.

Bauer's Program.

At his recital in Aeolian Hall, Saturday afternoon, November 7, Harold Bauer will play the Bach toccata and fugue in C minor, Beethoven sonatas in F sharp major and A flat major, the Brahms variations and fugue upon a theme by Handel, and a Bach group, including seven inventions.

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Brahms Is Played Raggedly.

At Aeolian Hall, New York, on Friday afternoon, October 23, the Symphony Society, under the direction of Walter Damrosch, gave its first New York concert this season.

An occasionally ragged and spiritless performance of Brahms' D major symphony opened the program. The applause which followed the termination of the symphony was as reserved as the performance. But when Efrem Zimbalist appeared on the platform with his violin to reveal the inner nature and melodic beauties of Bruch's G minor concerto he was greeted with an enthusiastic demonstration of delight, which was surpassed only by the prolonged applause at the end of the concerto. Never has the warm, pulsating tone of this genial artist been heard to greater advantage than in the ingratiating adagio of this popular work. The Russian artist's sweep of bow and breadth of manner were notably conspicuous in the stately introduction and vigorous allegro, and the impetuous brilliance of the violinist's playing in double note passages was irresistible in the finale. The world of music lovers ought to feel grateful to the Russian Czar for excusing this superb artist from the drudgery and danger of military service. And the Czar ought to be proud of a subject who is doing so much for the renown of musical Russia.

"Le Festin de l'Araignee," by A. Roussel, had its first American performance on this occasion. The work is thoroughly modern French in harmony, manner, spirit and scope, but it is not likely to take a permanent place in the repertoire of symphony orchestras. It is hardly great enough in a classical way, or uncommon enough in a sensational way to create much of a stir in the world. With neither this work nor in a nocturne by Debussy (with which the concert ended) is the conductor much in sympathy by temperament.

The performances appeared to give satisfaction to the audience, though there was a considerable exodus of auditors after the concerto and during the remainder of the concert.

The proceeds both of this and the Sunday concert are to be given to the American Red Cross Society.

Two More Successful Dudley Buck Pupils.

A delightful and edifying musical afternoon was enjoyed by those in attendance at the Thursday afternoon salon of Amy Grant, New York, when Enrichetta Onelli and Edgar Schofield were the soloists.

Mme. Onelli, who has just come to New York from abroad, where she was very successful in opera, en tour with the Quinlan Opera Company, was in fine voice, and she was obliged to respond to several encores.

As for Mr. Schofield, he had what might be termed a "busy day," having also sung at the faculty recital of the Colgate-Pickett School of Music, where he afforded much pleasure, and at the Majestic Hotel, where he sang a fine program for the German Literary Society. He possesses a baritone voice of excellent quality, which is rapidly winning for him merited recognition. He gives all the credit for his work to his teacher, Dudley Buck, with the deepest appreciation for his invaluable instruction.

Gregorian Conservatory Concert.

On the evening of October 18, the first faculty concert was given at the Gregorian Conservatory of Music and Arts, 180 Madison avenue, New York, when the following program was heard: Quartet from "Rigoletto," (Verdi) quartet; preludium and fugue (Bach-Liszt), Marguerite Volavy; "L'Enfant Prodigue" (Debussy), Mariska Aldrich, Romilly Johnson at the piano; violin sonata, F major, op. 24 (Becthoven), André Polah, Marguerite Volavy at the piano; address, Dr. Frank Miller; quartet from "Trovatore" (Verdi), quartet.

This school, which is under the directorship of Elsa Gregori, has an examining board of ten members and has sixteen instructors, all of whom have proven their merit.

Carl Friedberg's New York Program.

Carl Friedberg's first piano recital in New York will be given on Monday afternoon, November 2, at Carnegie Hall, when the following program will be presented:

Fantasie and fugue, G minor ..... Bach-Liszt
Sonata, op. 109 ..... Beethoven
Symphonic Etudes ..... R. Schumann
Ballade, G minor, op. 118 ..... Brahms
Intermezzo, E flat major, op. 117 ..... Brahms
Rhapsody, op. 119, E flat major ..... Brahms
Ballade, G minor ..... Chopin
Valse, C sharp minor ..... Chopin
Etude ..... Chopin
Polonaise, F sharp minor ..... Chopin

College of Music Faculty Additions.

Hein and Fremcke, directors of the affiliated institutions the New York College of Music and the German Conservatory of Music, announce the engagement of the following well known professors: Theodore Spiering, violinist and conductor; Victor Benham, pianist; Mme. Schaframm, of the Meisterschule of Vienna, assistant to Godowsky, and Rubin Goldmark, the composer, who is to be head of the department of theory. All these artists are too well known to need comment. It speaks well for the enterprise of the directors of these institutions when they attract such leading musical lights and are able to assure them of pupils.

"Down East" City Praises Cuyler Black.

Cuyler Black, the tenor, sang at the recent Maine Music Festival. The Bangor daily press praised his work as follows:

To many the voice of Cuyler Black, the tenor, brought back memories of Evan Williams, when he was first brought to Bangor by the Chapmans. Mr. Black has a robust tenor and expression. He has a full, big voice and in the aria, "If With All Your Hearts," he was heard to splendid advantage, the audience breaking forth in spontaneous applause, which, with applause so infrequent when this great religious oratorio is going on, was a distinct compliment and appreciation of his splendid ability. He has studied abroad and has done excellent work in Germany.—Bangor Daily Commercial, October 3, 1914.

And the audience would like to have heard more of Cuyler Black, who has a tenor of fine sweetness and exceptional volume. He has versatility of expression, too; and it is a pleasure to record that here is one singer who evidently does not despise, and hence is willing to enunciate, the English language.—Bangor Daily News, October 3, 1914. (Advertisement.)

Praise for Mme. Artha Williston.

Mme. Artha Williston, by her singing at the recent Maine Music Festivals, won these encomiums:

Mme. Artha Williston has a high, clear, pure, rather powerful soprano; she is a mistress in the art of dramatic singing.—Bangor Daily News, October 3, 1914.

Mme. Artha Williston, the gifted dramatic soprano, a pupil of the noted Anna Ziegler—singing the soprano parts—made a splendid impression on the audience. The great solo, "Hear Ye, Israel," which is the test of all soprano singers, was seldom sung better than Mme. Williston sang it Friday night. Her voice is big and full and even throughout, her enunciation good, and her upper notes, which the critics have often praised, displayed a roundness and quality that is unusual.

Mrs. Williston is a beautiful woman. . . . Mme. Artha Williston scored a triumph in "Elsa's Dream."—Bangor Daily Commercial, October 3, 1914. (Advertisement.)

MUSIC OF THE WEEK.

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NEW YORK.

October 28, evening, Alexander Bloch, Aeolian Hall.
October 28, evening, "Lilac Domino," Dippel Opera Company.
October 29, afternoon, Albert Spalding, Carnegie Hall.
October 29, afternoon, Harold Henry, Aeolian Hall.
October 29, evening, Philharmonic Society, Carnegie Hall.
October 29, evening, Caroline Hudson-Alexander, Aeolian Hall.
October 30, afternoon, Philharmonic Society, Carnegie Hall.
October 31, afternoon, Alma Gluck, Carnegie Hall.
October 31, afternoon, John Prindle Scott with Women's Press Club, Waldorf-Astoria.
October 31, evening, John McCormack, Carnegie Hall.
November 1, evening, Edmund Burke, Aeolian Hall.
November 2, afternoon, Carl Friedberg, Carnegie Hall.
November 2, afternoon, Florence Hinkle, Aeolian Hall.
November 3, afternoon, Tina Lerner, Aeolian Hall.
November 3, evening, Pavlowa, Metropolitan Opera House.
November 4, evening, Yvonne de Treville, Brooklyn Academy.
November 4, afternoon, Blanche Goode, Aeolian Hall.
November 4, evening, Mme. Schnabel-Tollefson and Horatio Connell, Aeolian Hall.
November 5, afternoon, Leonard Borwick, Carnegie Hall.
November 5, evening, Boston Symphony Orchestra, Carnegie Hall.
November 5, evening, Hamish Mackay, Aeolian Hall.
November 6, evening, John McCormack, Orange, N. J.
November 6, evening, Harold Bauer and Mme. Hudson-Alexander, Morristown, N. J.
November 6, evening, Amato with Boston Symphony Orchestra, Brooklyn.
November 6, afternoon, Yvonne de Treville, Aeolian Hall.
November 7, afternoon, Boston Symphony Orchestra, Carnegie Hall.
November 7, afternoon, Harold Bauer, Aeolian Hall.
November 7, afternoon, Yvonne de Treville, Brooklyn.



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"Your virile grasp of the composer's inner meaning, and power of merging your individuality therein, constitutes you the ideal interpreter. Both the American public and the American composers owe you a deep debt of gratitude." Fay Foster

"It isn't your beautiful voice, dramatic power and sincere, comprehensive musicianship that makes your interpretations so grateful to a composer, but it is your vision, your pursuit of the ideal, which shines through and illumines all three." Gena Branscombe

"I cannot tell you how glad I am to have you sing these songs of mine, because you sing with deep understanding of text and music." Harriet Ware

"I have no doubt that in your program of 'many moods' as you term it, the songs will be interpreted to the complete satisfaction and joy of both the composer and audience. Thank you for complimenting your humble servant by using 'Mexicana.'" Ward-Stephens

"My mind constantly reverts to the remarkable scope of your art, reaching as it does to the depths of pathos and tragedy, on through to the heights of light, even fantastic treatment. Always with a breadth of temperament and understanding which is the hall-mark of the artist." Mary Helen Brown

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NEW YORK BREVITIES.

Choosing a Church Soloist—Dickinson at Cornell—Noble's Three Programs—Ida Woodbury Seymour—Successful Morris Pupils—Ella Wheeler Wilcox and Eleanor Patterson—Von Horst Introduces Sarah Core—Leginska's Chopin Programs—Notes.

The soprano position in a certain New York church becoming unexpectedly vacant, an advertisement in the MUSICAL COURIER resulted in personal application of fifteen singers of various kinds and voices. From these fifteen, three were selected to sing for the music committee of the church, who then selected one to sing at both services on Sunday, and which finally resulted in an engagement for the year. The organist of the church on whom fell the initial responsibility of hearing all these singers relates some of his experiences as follows: Number One was a Southern lady having experience, but whose voice had a disagreeable huskiness. Number Two was an experienced young woman with a powerful and true voice, who subsequently sang for the committee. Number Three was a young woman who had a high coloratura voice, so was barred because that style of voice was not desired. Number Four was an excellent singer and teacher living at the other end of Long Island. Number Five applied too late to be heard by the committee. Number Six was a pupil of a teacher whose personal standing with the organist was such that she was precluded from consideration. Number Seven had an excellent dramatic soprano voice and had recently returned from Berlin, after several years' residence there. She also was asked to sing for the committee. Number Eight had a very inferior voice, nothing more to be said. Number Nine was a young woman originally from Baltimore, Md., possessing a very smooth dramatic soprano voice, modest personality, and winning manner, who also sang for the committee. Number Ten was a Texas girl, at present singing in a New Jersey church, but who applied too late to appear before the committee. Number Eleven sang decidedly off the key. Number Twelve "preferred not to compete with others, but was willing to meet the committee privately if desired"; and others applied too late.

When the committee trial occurred only two of the three singers appeared, and of these the former Baltimore girl was unanimously pronounced the most desirable. She accordingly was engaged for one Sunday and now continues indefinitely. The young woman who did not appear at the church trial later notified the organist that she was singing at some theatrical trial and was detained there until too late to sing at the church. This illustrates the common run in the experience of New York organists and choirmasters. Women naturally vary so greatly that all opinions and rules are abrogated in connection with the so called "artistic temperament." As a result, singers are mighty sensitive people and have to be handled with very tactful patience and unending kindness.

DICKINSON AT CORNELL.

Clarence Dickinson, organist and choirmaster of the Brick Presbyterian Church and Union Theological Seminary, New York City, was one of the four organists engaged for the dedicatory recital of Bailey Hall organ, Cornell University, October 8. Mr. Dickinson, who, in addition to the foregoing positions ooccupied by him, is an organist and composer of extended reputation, played the following numbers:

Fantasia and fugue on B-A-C-H.....Liszt
Ave Maria .....Arcadelt-Liszt
Norwegian Rhapsody .....Sinding

There were addresses delivered by the president of the university, Andrew Dickson White, and Andrew Carnegie. This event occurred on the eightieth birthday of President White and was of particular interest to an extended circle of educational people.

T. TERTIUS NOBLE PLAYS THREE PROGRAMS.

October 25 and 28 and November 1, T. Tertius Noble's organ programs contain standard classical and modern compositions. October 25 at St. Thomas' Church, New York, Mr. Noble played works by Rheinberger, Barnes, Bach, Guilmant, Mendelssohn and Elgar. October 28 (tonight) he gives an organ recital at Trinity Church, Pittsburgh, when he will play works by Bach, Pleyel, Karg-Elert Noble, Mendelssohn, Wagner and Matthew Camidge. These programs played by Mr. Noble invariably contain annotations concerning the music performed by him. These are always brief and to the point and afford the listener a good idea of the composers and their works. The following is the program for his recital at St. Thomas' Church on November 1:

Concerto in B flat.....Handel
Pastorale Sorrentina .....Pietro A. Yon
Scherzo-Caprice .....Alec Rowley
Requiem Eternam (by request).....Basil Harwood
Allegro Vivace (Symphony No. 5).....Widor
Andante Cantabile .....Widor
Vision .....Rheinberger
Morgenstimmung (from Suite for Orchestra).....Grieg
Ases Tod (from Suite for Orchestra).....Grieg
Finale (from Suite for Orchestra).....Grieg

IDA WOODBURY SEYMOUR.

Ida Woodbury Seymour, soprano, appeared in a song recital at the Irving School of Music, Hoboken, N. J., October 17. She sang the following songs: "It Was a Dream" (Cowen), "Echoes" (Clark), "Fairy Lullaby" (Beach), "With Verdure Clad" (Haydn), "Take Thou My Life" (Metcalfe), "Be Ye in Love with April-tide" (Ward-Stephens), "Song of India" (Rimsky-Korsakoff), "Pierrot" (Rübner), "Un doux lien" (Delbruck), "La Matin valse chantec" (Benoist), "Goodby, Sweet Day" (Vannah). Mrs. Seymour sang in excellent taste, with distinct enunciation, and revealed good tone quality. The difficult song by Rimsky-Korsakoff was especially well done, and Haydn's "With Verdure Clad" was greatly enjoyed. Assisting her were C. Irving Valentine, organist; Lois Pinney Clark, pianist, and Lottie Farr Valentine, harpist. Miss Clark is an excellent pianist and made a fine impression with Fiqué's "Danse Caprice." This was the debut of Mrs. Valentine, the harpist, who acquitted herself with credit. The School of Music seems to be a busy and successful institution.

SUCCESSFUL MORRIS PUPILS.

Emilie Steinbach, the soprano, recently receiving flattering mention in the MUSICAL COURIER, certainly knows how to sing. It almost seems like an invariable function with her, so easily does she sing, having very marked personal ease and entire breath control. An aria from Gounod's "Romeo and Juliet" and Pamina's aria from "The Magic Flute," one in French, the other in German, showed her complete facility in these widely different styles. Hattie Clapper Morris, her teacher, says she is a "voracious learner," and is sure to make her mark in the vocal world.

Martha J. Woodsum, the soprano, is another Morris artist-pupil possessing a beautiful voice, who is successful already as a teacher. She has a good class in Brooklyn and is a great credit to the Morris teaching.

ELLA WHEELER WILCOX AND ELEANOR PATTERSON.

The foregoing caption relates to Ella Wheeler Wilcox, the author and journalist, and Eleanor Patterson, the con-

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tralto. A recent issue of the New York Evening Journal contained the following relating to these public persons:

Eleanor Patterson, who has recently returned from a successful tour through the Middle West, gave a concert at the home of Ella Wheeler Wilcox, at Granite Bay, Short Beach, Conn., last week.

Miss Patterson has been described as six feet of contralto voice. She is just six feet tall in her stockings, and her splendid voice seems to find heights and depths thereby. Her tones are simply gorgeous.

Miss Patterson was photographed with Mrs. Wilcox at her seashore residence. The accompanying picture (which was shown with this notice) shows the singer ascending the stairs and Mrs. Wilcox coming out to meet her.

Von Horst Introduces Sarah Core.

Baroness Carita von Horst, of the Coburg (Germany) Opera School, introduces Sarah Core, soprano, to friends in America with words of warm commendation. Quoting the Baroness: "Miss Core has a very beautiful dramatic voice, and the teachers of this opera school have the highest opinion of her ability. We expected her to be surely placed in a good opera house." Miss Core was recently heard by a member of the staff of the Musical Courier, who admired her beautiful singing of the aria from "Thais." Miss Core learned many lyric and dramatic soprano roles of prominent operas during her stay at the opera school. She is also well versed in oratorio singing and is ready for such work on short notice. Miss Core is likewise of handsome appearance, which goes a long way.

Leginska Chopin Programs.

An all-Chopin program has been chosen by the young pianist, Ethel Leginska, for her Acolian Hall recital on Monday afternoon, November 16. There will be two groups of twelve etudes each, op. 10 and op. 25, and the sonata in B flat minor, op. 35.

Notes.

George A. Wedge is the organist of the Madison Avenue M. E. Church, this being his third year in that position. He plans to give organ recitals in November and December at that church, corner of Sixtieth stret and Madison avenue. He is a composer also, having finished a course under Dr. Goetschius.

Pearl Beh, soprano, once a member of the choir of Central Baptist Church, New York, was recently married. By simply adding the letter "r" to her family name she assumed her new married name, being now Mrs. Behr. Mrs. Behr is a member of the Tuesday Musical Club, of Detroit, her new home, and is frequently called upon to sing at the cathedral of that city.

W. Ralph Cox is organist and choirmaster of the First Presbyterian Church of Morristown, N. J. He is a member of the American Guild of Organists, the National Association of Organists and the Musicians Club of New York, and is a graduate of the Guilmant Organ School. Mr. Cox's compositions have passed the scrutiny of the examining board of the Manuscript Society and will be heard during the present season at concerts of this organization.

The first general meeting of the National Association of Organists was held at a dinner given at the Hotel Gerard, New York, Tuesday, October 27. The guest of honor was Francis Cuyler van Dyck, Jr.

A beautiful "double story" studio, with anteroom, connected with two other rooms and bath, are to be had at Carnegie Hall. For further information regarding this unexpected opportunity, see the advertisement at end of the Musical Courier, in reading column, labelled "X. Y. Z."

Hudson-Alexander Engagements.

On October 22, Caroline Hudson-Alexander, soprano, gave a recital at the Hotel Statler, Cleveland, Ohio, meeting with her customary success. Tomorrow evening (October 29) she will give a recital at Aeolian Hall, New York. November 5 will find her at Wilmington, Del., where she is to give a joint recital with Harold Bauer. She will appear as soloist with the Maennerchor Society, of Indianapolis, on November 20. The month of January will find her on tour in the State of Kansas. Among her bookings for February is a return engagement at Concord, N. H. Numerou other engagements are being booked by Mme. Alexand r. which will be announced later.

A Reminder of the Maine Festival.

These jovial gentlemen are William Rogers Chapman and the Hon. F. O. Beal. It is needless to introduce Mr. Chapman, as he is well known to readers of the Musical Courier as the conductor and organizer of the Maine Music Festivals, held annually at Bangor and Portland. Mr.



F. O. BEAL, PRESIDENT BANGOR FESTIVAL ASSOCIATION, AND WILLIAM R. CHAPMAN, FESTIVAL CONDUCTOR.

Beal is the president of the Eastern (Bangor) Association of the Maine Music Festival.

This snapshot was taken at Bangor during the festival held there October 1, 2 and 3.

Lavoie-Herz Conquers Toronto.

Djane Lavoie-Herz, the interesting and highly gifted Canadian pianist, gave her first recital in Toronto on October 13, and all accounts agree that it was a remarkable success. The program included Brahms' F minor sonata, Mozart's C minor fantasie, two numbers by Corelli, four by Scriabine, two by Chopin and the prelude and fugue in G minor by Bach-Kwast.

The Toronto Globe alludes to the event as "a brilliant triumph," and declares that the professional and amateur musicians of the city "united unanimously in the verdict as to Mme. Lavoie-Herz's exceptional gifts as executant and interpreter." She revealed "temperamental expression, free from spasmodic eccentricity, poetry of conception, a touch that had elasticity, producing by turns elemental power and delightful delicacy of tone, and an intellectual grasp of her music that controlled the impulse to run into license. These remarks cover the playing of her whole program." Other points praised by the Globe in Mme. Lavoie-Herz's performances were "freedom of nuance," "grace and power," "personal magnetism," "sustained singing power" and ability to "range from poesy to virile dynamics."

In the Toronto World the pianist's "great reception" is spoken of. "Charming personality," "virility and power," "masculine vigor," "delicacy and gentleness of touch," "dramatic force," "original feeling," "caressing gentleness," "surety of touch," "delightful legato" are some of the laudatory expressions used in the World.

Says the Toronto News: "A strong emotional nature schooled by a highly trained intellect, poetic vision and the curb of experience, insight and the power of expression given by a most delicate touch—these are the impressions given by Djane Lavoie-Herz." The same journal emphasizes also the player's "perfected technic" and "brilliance of original spirit." She "saved the Brahms sonata from tediousness" by exerting her "poetic personality."

"A brilliant triumph," says the Toronto Sunday World; "full of grace, esprit and technically admirable was her playing of a widely varying program. Her tone is clear, mellow and of glorious beauty. She has a great reserve force to draw upon—a true and refined musician with alert intelligence and sensitive conceptions. Her most passionate utterance the young pianist gave in Brahms. It is here, too, that her technic and emotions are under such marvelous control, the whole performance of the great work being remarkable for its nobility, lucidity and masterly style." The Sunday World admires also the performer's "dignified grace and elegance" at the piano. She played the Mozart number with "entrancing tonal effects."

From the Toronto Star one learns that Mme. Lavoie-Herz's technic and sweetly singing tones are more than brilliant. The drawbacks found in most women pianists are absent. "The Chopin A flat polonaise was [illegible] finish that left the audience still seated and thundering for more—a unique compliment." A very significant passage in the Star review is this: "So conservative is musical taste in Toronto that a new figure is not accorded a triumph till after at least half a dozen performances, but in the case of Djane Lavoie-Herz the custom was laid aside. A critical audience of the best known musicians in Toronto joyously accepted her into their midst."

All the Toronto papers speak of the unabated enthusiasm of the listeners, of lavish floral offerings received, and of the wish expressed on all sides that Mme. Lavoie-Herz soon would give another Toronto recital.

Bauer-Ware Joint Recital.

This joint recital of Harold Bauer and Helen Ware will bring together two artists who at the beginning of their musical career hardly surmised how their plans would be changed by Dame Fate. The story of how Harold Bauer left the fingerboard to become a master of the keyboard is well known to all his admirers. It is strange that now he should be sharing a program with a violinist who started out as a pianist, and by mere chance joined the violinistic ranks.

It was Ernest Schelling's father, Phelix Schelling, who discovered what he termed "musical bumps" on Helen Ware's head when she was still quite a child. He forthwith volunteered to teach his little protégé on the old square piano left for safe keeping at her father's home by a man who went abroad for a while. The little pupil made astonishing progress. Her ambition was greatly fired by the wonderful music of the little "Wunderkind," Ernest Schelling, whom his father would proudly point to as an illustration of what talent plus work could accomplish.

All went well in the Ware household until one day the absent friend returned from abroad, and promptly took back his old square piano. Those were gloomy days for little Miss Ware. Her father, who himself was a good musician, soon realized that something had to be done to give the child an instrument to take the place of the piano. Another piano was out of the question, for he had many children and but little money.

A few weeks after the loss of the square piano, Helen's father bought a cheap piano, and during his spare hours, early morning and late at night, he brushed up his violin technic. When he had made a good bit of headway, a few dollars were invested in a small violin, and soon the little pianist was lured over to that instrument. After a few months the master was striving hard to keep abreast of his little pupil, but the day came when the father realized that it was all in vain—he was not equal to the task of instructing the ambitious youngster.

As the little student grew she had the good fortune to receive better instruction from well known teachers. At last her dreams came true, and through the good will of the patrons of the Philadelphia Orchestra she was sent abroad to complete her studies, under Professors Sevcik and Hubay.

And so it happened that the same unforeseen powers that have changed Harold Bauer's career from the violinistic to the pianistic have strayed Helen Ware from the domain of the keyboard to the narrow but endless path of the fingerboard.

Eleanor Everest Freer's Compositions Sung.

Chris Anderson is to sing Eleanor Everest Freer's "Golden Eyes" in a group of three songs at Glenn Dillard Gunn's concert, Chicago, November 2. Her "Old Love Song" was sung at the Chicago Amateur Club by Ethel Edith Jones, October 12. The Freer works, both vocal and instrumental, are making their way in the United States. Several of the songs are to be had with German text.

Haensel & Jones Artists' Bookings.

Peabody Conservatory, Baltimore, has engaged the following artists from Haensel & Jones, New York: December 11, Horatio Connell, baritone; February 12, Carl Flesch, violinist; March 5, Christine Miller contralto.

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The Kate S. Chittenden Scholarship.

Last January 200 former pupils of Kate S. Chittenden, dean of the American Institute of Applied Music, New York, subscribed to a fund to be known as the "Kate S. Chittenden Scholarship." The fund has been put in trust and the annual income from it will be used for the free instruction of a pianist of marked ability. The first competition was held October 2 and 5, and from a group of



GRETCHEN THAYER,
Pianist.

talented young aspirants the scholarship was given to Gretchen Thayer, of Franklin, Mass.

Miss Thayer is a graduate of Vassar College and a musician of excellent attainments. The donors of the scholarship will watch with keen interest this new candidate for honors.

Hamish MacKay Recital, November 5.

Hamish MacKay, the Scottish baritone, will give a song recital in Aeolian Hall, New York, Thursday evening, November 5. He will be assisted by Fay Foster, the American composer and pianist.

His program includes art songs by Sir Hubert Parry, Sir Charles Stanford, Charles Wood, Arthur Somervell, Fay Foster, Hamish MacCunn, William Wallace, Learmont Drysdale, S. Coleridge-Taylor, etc.; a group of Irish songs arranged by Dr. Charles Wood which have not been sung here before, and a group of Scotch folksongs arranged with piano accompaniments by Scottish musicians.

Mr. MacKay is a pioneer for the development of the Scottish folksong; he has done much to place it on a more musical and artistic level. His repertoire is not confined to the often sung and hackneyed numbers, and in his program will be found songs of exquisite beauty, hitherto quite unknown in this country.

Mr. MacKay will sing the group of Scotch songs in the beautiful and historic Jacobite Highland costume as worn by "Bonnie Prince" Charlie. This is one of the very few genuine copies of Prince Charlie's costume in existence. Fay Foster will play accompaniments, and will give a group of piano pieces by Hamish MacCunn, the Scottish composer. Much interest is manifested in this recital, not only for its national appeal, but also because of the artistic and unusual makeup of Mr. MacKay's program.

Mildred Potter's Worcester Festival Success.

One of the successful artists at the Worcester (Mass.) Music Festival, which was held September 23, 24 and 25, was Mildred Potter, the contralto, whose singing in Mendelssohn's "Elijah" won for her special praise.

The following press notices bear eloquent testimony of her work at this important festival:

Mildred Potter, a newcomer to the festival, proved possession of a voice of the true contralto quality, which is not always to be said of all singers whose range has placed them among those scheduled as contralto. She, too, has excellent technic.—Worcester Post.

Mildred Potter, the contralto, sang well all her part, the charming obligato duet with the soprano, her numerous recitatives, and the beautiful aria, "O Rest in the Lord," which she took at just about the tempo Mendelssohn indicated by his metronome mark, a tempo which adds appreciably to its effectiveness.—Worcester Gazette.

Mildred Potter revived Liszt's rather infrequent dramatic scene depicting Joan of Arc confronting the torture of the funeral pyre.



Photo copyright by Franck C. Bangs, New York.
MILDRED POTTER,
Contralto.

It gave her sufficient opportunity to show the flexibility, emotional character and fine dramatic possibilities of her voice. She sings with the authority of the artist, with that command of her voice which makes it expressive in a wide range of moods.—Worcester Telegram.

The big Liszt song, "Joan of Arc," which the composer called a "dramatic scene," fitted Miss Potter admirably, and her singing of it should be given high praise. In response to great applause she gave a ballad with piano accompaniment.—Worcester Gazette.

Mildred Potter sang the aria from Liszt's "Joan of Arc" with richness of tone and much breadth of feeling, and well deserved the enthusiastic applause to which she responded with a ballad with piano accompaniment.—Worcester Post.

Mildred Potter, who is well known as an oratorio contralto, seems to be discovering new possibilities in her voice. She has very brilliant and telling high notes, and in some of the impassioned phrases of Liszt's "Joan of Arc" the effect was thrilling. Her singing today made a decided impression.—Springfield Republican.

She (at the ball game)—Why does he make those motions with his arm before he pitches the ball?

He—Those are signals to the catcher. The two men work in concert.

She—Dear me! Is that the "concert pitch" I've heard about so often?—Exchange.

Florence Austin's Maine Success.

Florence Austin, the American violinist, had wonderful success at the Maine Music Festival, where her playing created a distinct impression, as her many recalls and encores proved. The critics and public were enthusiastic in their praise, and Miss Austin has received a number of personal letters highly commending her playing at both Bangor and Portland.

Following are a few notices from some of the leading Maine papers:

Florence Austin, the famous New York violinist, made her initial appearance in Bangor, and was given an ovation at the afternoon performance. Miss Austin manifests superb control of the greatest of musical instruments, the violin, and her rendition of the various selections she played Saturday afternoon was most excellent.

While Pierre Henrotti, concertmaster of the Festival Orchestra, conducted the orchestra in place of Dr. Chapman, Florence Austin was given applause that indicated the approval of the audience in her art and talent. At the afternoon performance, she contributed largely to the success of the entertainment. Her technic was splendid and the whole effect very pleasing. She demonstrated wonderful breadth of tone, especially in the slower movements.—Bangor Daily Commercial, October 3, 1914.

Florence Austin made her initial appearance in Portland on this occasion and her first number was a romance and allegra à la Zingara (from concerto in D minor) by Wieniawski. At the start she played herself straight into the hearts of her listeners, and at the close was greeted with tremendous applause. She was recalled again and again, and at the insistent demand of the enthusiastic audience she graciously responded with an encore, playing a "Caprice Viennois" by Kreisler, and in this, as in her program number, were revealed all the characteristics requisite for giving her merited recognition among leading virtuosi. Her playing displayed wonderful breadth of tone and technic, and particularly in the slower passages she played with strikingly luscious and melodious legato tone. This young violinist seemingly had absolute mastery of all technicalities, and her playing most assuredly merits the highest praise for the artistic manner in which she interprets the works of the great masters. Her personality is especially pleasing and the audience was held spellbound while listening to this gifted violinist; then at the finish burst into prolonged applause and repeated recalls. Miss Austin made a distinct impression and her playing will long be remembered by all who were privileged to hear her.

The bow used by the talented violinist, Florence Austin, whose playing created such a furore at the Wednesday afternoon concert, cost $500. Her violin is of Giullaume make and is considerably over one hundred years old.—Daily Eastern Argus.

Florence Austin had for her first number the difficult Wieniawski romance and allegro from the D minor concerto, while her second group included the "Slumber Song" of Weitzel and Wieniawski's polonaise in A, and her renderings fully justified all that had been said of her. She has an even tone of fine quality . . . and played with an artistic sense of restraint that was most convincing, while her interpretations were exceedingly finished and distinctive. That she pleased her audience was evidenced in her many encores, in which she gave a Kreisler "Caprice," Weitzel's "Souvenir" and "The Bee," by Bahm.—Portland (Me.) Daily Press.



FLORENCE AUSTIN.

Miss Austin's violin recital occurs December 3, at Aeolian Hall, New York.

Students' Euterpean Club Social.

Students of the New York College of Music and the New York German Conservatory of Music, forming the Students' Euterpean Club, have issued invitations as follows:

HALLOWE'EN DANCE.

You are cordially invited to attend an informal dance and musicale, to be given by the Students' Euterpean Club, Thursday evening, October 29, 1914, 8.15 p. m., at College Hall, 128 and 130 East Fifty-eighth street. Extra tickets for friends may be obtained at the office.

Hoping that you will honor us with your presence, we remain,
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Werrenrath's Valuable Views.

Under the caption, "The Construction of a Recital Program," Reinald Werrenrath, the baritone, expressed his views on that subject in the New York Tribune of October 11. Excerpts from the article follow:

"Program making is a frequently discussed art, but one that has scarcely received the attention demanded by its importance. The singer of today is launched on his career, often with a well-trained voice and with a good interpretive faculty, but with absolutely no idea of how to build a recital program. . . . The singer, while presenting a program constructed along conventionally correct lines, neglects two important factors, contrast and climax. . . .

"A favorite method of constructing a recital program, and one having much to recommend it, is the chronological, beginning with a group of folksongs or old Italian arias, following with songs from the classic writers of the German or French schools, concluding with a group of modern songs. Of course, when a special program is presented, as one entirely of lieder, this system cannot be employed; but it is a safe one for general recital work, and a good foundation on which to build.

"Now enters the all-important element of contrast. With rare exceptions, two songs written in the same vein if placed together will neutralize the effectiveness of each other. . . . A dramatic number may be followed by one of humorous or romantic mood, but never by another dramatic song. . . .

"The quality of climax is more often obtained than that of contrast, most singers preferring to place the 'biggest' song at the end of the group. Even this arrangement may be changed to advantage, a quiet little number with a high mezzo-voce ending often proving very effective as a conclusion; but it is safe to depend on enthusiastic appreciation if the most stirring song is placed last, the rest of the group consisting of songs in varied moods.

"A mistake frequently made by some of our best known vocal artists is the adoption of one or two programs to be used during an entire season. The songs that thrill audiences of small towns in which only three or four concerts are held each year, will often fail to tickle the jaded musical palates of metropolitan critics; then, too, the obvious inference when the program remains unchanged during an entire season must be that the singer is downright lazy or that he lacks a comprehensive repertoire. . . .

"It might be well at this point to mention the fact that, while an extensive repertoire of from five hundred to one thousand songs is an undeniable advantage, the knowledge of from seventy-five to one hundred should prove sufficient for the construction of programs for an entire season. . . . The beginner who is clever will learn a few songs from the old Italian masters, Lieder of Schubert, Schumann, Franz, Brahms and Grieg, some of the best of our American compositions, and a few songs from modern German, French or Russian composers, according to the taste and ability of the singer. Armed with a moderate sized repertoire of this character, he should be able to devise programs satisfying alike to musician and layman.

"Young singers are often harshly criticised by the erudite gentlemen of the press for presenting novelties in the shape of songs by unknown composers, to the apparent neglect of the classics. Granted that the singer's art has been well founded on the great songs that have come down to us from ages past, who is to discover and encourage the unknown composer, if not the young American artist? Some novelties of today are, of course, the banalities of tomorrow, but Bach, Händel, Beethoven and others bearing great names we revere were considered heretical and revolutionary in their times, and who shall say which of the composers now striving for recognition shall receive the homage of future generations?

"Let our artists place novelties on their programs together with songs of recognized worth; let them seek to develop in their groups the attributes of contrast and climax; let them select songs neither solely for their intrinsic musical value nor for their effectiveness, but rather those which combine both elements; let them, above all, seek to display to advantage the song rather than the singer. Then will the artist be in a position to give of his best; and then will the 'tired business man' find enjoyment in entertainment other than in the 'girl-and-music shows' of Broadway."

Anne Stevenson Resumes Teaching.

Anne Stevenson wishes to announce the reopening of her vocal studios, Carnegie Hall, New York, for the season of 1914-15. She has engaged assistant teachers to take charge of her pupils' study of sight singing and ear training, in English, Italian, French and German diction, dramatic action, and stage deportment. This special instruction, essential to the training of real artists, is given without extra charge.

Miss Stevenson can now give her entire attention to the scientific production and development of the perfectly balanced tone, to artistic interpretation, and the development of the personality, following the unique system she has formed, which is producing such rapid and intelligent results. In later issues of the MUSICAL COURIER she will give an outline of her entire system.

A Polite Protest.

Boston, Mass., October 20, 1914.

To the Musical Courier Company:

In your issue of August 5 I read: "When Lemare was municipal organist of Pittsburgh he had the console rebuilt according to his wish. Visiting organists always had trouble with the instrument. As soon as Lemare's successor was installed the latter had the Pittsburgh console ripped out entirely and another substituted, which answered to average needs."

Permit me to say that Mr. Lemare's successor commenced his duties in October, 1907. The contract for a new console and extensive enlargement of the instrument was not signed until May, 1910. Anything Mr. Lemare had done to the instrument had not the remotest connection with the installation of the new console or other work done at the same time the console was installed.

FRANK
GITTELSON
The Distinguished American
VIOLINIST
New York Debut, New York Symphony Orchestra, November 8th
Wolfsohn Musical Bureau, 1 W. 34th St., N.Y.

The organ originally had the registers arranged in terraces. Mr. Lemare had them arranged on oblique jambs, so they might be easily reached, which was a most decided improvement on the original condition. You will, therefore, see that the statement regarding Mr. Lemare's connection with this organ is most unjust to him, and not according to the facts in the case.

The controversy regarding his engagement for the Panama Pacific Exposition I regard as ill advised and harmful. Why is not complaint made that organists from other countries are filling other positions in America? Are not American builders equally justified in complaining that an Englishman is building the organ for the Panama Pacific Exposition?

Mr. Lemare was not engaged on account of the fact that he was an Englishman, but because his transcriptions, compositions and ability as a player make him so widely known.

It seems to me it should be borne in mind that while the builder of the organ is permitted to regard his instrument as an exhibit, the organ and organists are there primarily for the purpose of entertaining visitors, and even if Mr. Stewart committed an error in appointing him (about which there is a difference of opinion), it would seem that the present controversy can result in no good, and may very likely be harmful, and is quite useless, if you know Mr. Stewart.

I have met Mr. Lemare in a number of transactions where he acted as adviser in the purchase of instruments. His influence has always been sound and reasonable. I believe Mr. Lemare's influence on the console for the Panama Pacific Exposition organ has resulted in draw stops being used instead of stop keys. This change may be held by some to be to the disadvantage of visiting organists. This is also a matter of opinion.

Yours very truly,
ERNEST M. SKINNER.

P. S.—There is no municipal organ or municipal organist in the city of Pittsburgh.

The Virgils' Southern Plans.

Mr. and Mrs. A. K. Virgil, unable to pursue their work in Berlin this season on account of the war, have found a field which promises to be an ideal one for their activities. It has long been their intention to establish a school in the South, which should work in close touch with their New York headquarters, but it is only now the opportunity has been given them to carry out this intention.

Instead of founding an independent school they have joined forces with Southland Seminary, St. Petersburg, Florida, a college which promises to become one of the leading educational institutions of the country.

St. Petersburg, known as Sunshine City, is situated on Pinellas Peninsula, between the Gulf of Mexico and Tampa Bay. A fine building is being erected for Southland Seminary in the most beautiful residential section. In the meanwhile the college is being conducted in very comfortable and picturesquely situated quarters.

The institution is endowed and has a large faculty, the members of which are graduates of leading American and European universities.

Dr. and Mrs. Stevens, the principal and vice-principal, are well known educators, practical and progressive, and Southland Seminary is "singularly unfettered by preconceived and ancient methods."

Because the broad educational views of those in authority at the college are so thoroughly in harmony with those of Mr. and Mrs. Virgil, it will be possible, they feel, to build up a school of music upon correct educational and artistic principles in connection with the seminary.

Music students will enjoy college life, will have ample opportunity, in connection with their special line of study, to make also a practical study of modern languages and literature, will be able to swim and enjoy other outdoor exercise daily, and will have ample opportunity to develop in a rational way, morally, mentally, physically and musically.

Mr. and Mrs. Virgil will remain at Southland Seminary until May 1, conducting classes of all grades. Instruction will be given in classes and privately.

A special teachers' session will be held from December 15 to January 15 for the benefit of those who are unable to take the regular courses.

The dean of the School of Music, Professor Harold A. Loring, will work in cooperation with Mr. and Mrs. Virgil. His views coincide with theirs, and he is proving himself, by his energy, intelligence and earnestness in the cause of "education in music," a very capable head of the music department.

Music pupils, who in connection with their studies wish to build up their health, will find St. Petersburg an ideal spot for this purpose, as it has a fine climate and is one of Florida's most beautiful cities.

Giordano Renews Favorable Impression.

Salvatore Giordano won his share of favorable commendation at the recent Bangor, Me., Festival, as is indicated by the following:

Festival audiences are always kind to those who have won favor at previous festivals, so it was not strange that Chevalier Salvatore Giordano, the Italian nobleman who is gifted with a noble tenor voice, should meet with typical festival applause. His first selection was "Celeste Aida," from "Aida," by Verdi, and the warm, velvetlike tones that are yet sturdily masculine, and sound even more so because of the manly, erect and strong figure of Giordano, were a source of pure delight and unstinted approval. It was plain to see that Giordano knew he was among friends, that he was happy to be here, and that he was out to please his friendly audience. He succeeded even better than he could have anticipated. Giordano was given a double encore, and then the audience did not have enough of him. He sang "Vieni," by Denza, and "La Donna e Mobile," from "Rigoletto," which fairly swept the audience from its feet.

Signor Giordano's splendid tenor voice was heard to advantage behind the scenes with Miss Craft in "Ah Fors e Lui."—Bangor Daily Commercial, October 2, 1914.

The audience was again glad to see Chevalier Salvatore Giordano, the handsome, tall Italian nobleman tenor, who rehearsed "Cielo e Mar," from "La Gioconda," also the quartet and other chorus songs which he will render Saturday evening. Signor Giordano always does his best, whether at rehearsal or concert, and he was at his best Saturday morning. The patrons of the festival are promised a fine treat in his singing Saturday evening.—Bangor Daily Commercial, Saturday, October 3, 1914.

Then there was Giordano, who, on a memorable night two years ago, leaped full grown into festival favor—Giordano, the tall, straight, handsome Italian tenor. He has gained a few mannerisms; but he has lost none of the golden beauty in his upper notes, or the certain soft, velvety, lovely quality which makes every note a delight. Perhaps he has gained in breadth and power—it is hard for a provincial reviewer to tell. He sang with all the tenderness and sweetness of a woman, all the strength and virility of a man. Especially, perhaps, was he effective in his encore, "La Donna e Mobile," from "Rigoletto," which first won for him recognition here.—Bangor Daily News, October 2, 1914. (Advertisement.)

ELEONORA DE CISNEROS In AMERICA
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Returned and Returning from Abroad.

On board the steamship Canopic, which sailed from Naples, October 22, were Giulio Gatti-Casazza, Arturo Toscanini, Giorgio Polacco, Geraldine Farrar, Emmy Destinn, Lucretia Bori, Frieda Hempel, Enrico Caruso, Jacques Urlus, Botta, Setti, Romei, Schuman, and Adamo Didur.

Marcella Sembrich arrived in New York on the steamship Rotterdam, Saturday, October 24.

Margarete Matzenauer, the Metropolitan Opera Company dramatic soprano, was a passenger on the steamship Duca d'Abruzzi from Genoa, which reached New York, October 25, likewise Adriano Ferrari-Fontana, the tenor, Mme. Matzenauer's husband.

Emma Eames, the American soprano, and her husband, Emilio de Gogorza, the baritone, were passengers on the Duca d'Abruzzi also.

Otto Goritz, Margarete Ober, Albert Reiss and Leon Rothier are among the Metropolitan Opera Company principals who are due to arrive in New York soon.

Rita Fornia, mezzo-soprano of the Metropolitan Opera Company, returned from Europe on the steamship Adriatic, of the White Star Line, Thursday, October 22.

Carl Braun, the German basso of the Metropolitan Opera Company, is on his way to America on steamship the Nieuw Amsterdam.

George Harris, Jr., the tenor, returned to New York from England on October 10.

Canada Busy Musically.

[From the Vancouver (B. C.) Saturday Sunset.]

The leading teachers in piano, violin and voice work, so far as I can learn, are as busy as ever, notwithstanding the hard times, and the reason for such a condition of affairs is easily understood.

In the first place the nucleus of every serious teacher's clientele is from among young teachers who come from a class which is always looking toward improving itself along educational lines, and which forms the "warp and woof" of the nation.

Now, when so many forms of lighter entertainment have been eliminated, people have more time for study, and in nerve straining times nothing will quite take the place of music, so all absorbing, mentally and emotionally is the greatest of the arts.

Alberta Carina in America.

Alberta Carina is another American girl who has won operatic honors abroad, having achieved marked success during the last eight years in France, Belgium and Germany.

It was eight years ago that Hans Gregor, now director of the Vienna Royal Opera, while hearing her sing in Paris was so much attracted by Mme. Carina's beautiful voice and rare qualities that he had her sign at once a three years' contract for the Komische Oper, Berlin, in order to create the roles of Lakme, Manon, etc., in their first German production. Mr. Gregor predicted at that time an unusual stage career for this talented young artist. Mme. Carina studied with various teachers in Paris, and later with the famous master, Frank King Clark, in Berlin. Later she was a pupil of Wilhelm Augstein, one of the



ALBERTA CARINA.

young and successful Berlin voice teachers, who quite recently has transferred his studio to New York.

Mme. Carina has not only a voice of rare quality, but she is an unusual artist, combining with her fine musicianship an extraordinary warmth of temperament as well as a rare interpretative ability and great personal charm. Her interpretations of the roles of Manon, Traviata and Susanne in "The Marriage of Figaro" have brought forth emphatically favorable comments.

Hofrat Kaim, manager of the Kaim Orchestra in Munich, hearing Mme. Carina sing, was very much surprised to learn that she was an American, and is said to have exclaimed, "Judging from your temperament, I took you for a warmblooded Sevillian Carmen."

Mme. Carina is a talented linguist; she speaks German, French and Italian as fluently as her native language. Her diction is such that a leading Brussels critic said: "Who would have thought that Mme. Carina is an American, hearing her pronounce our French so beautifully."

Before entering her operatic career Mme. Carina had established quite a reputation as a concert violinist, having appeared in public at the early age of eight years, awakening surprise and admiration as a child violinist of great promise.

Mme. Carina will tour the United States and appear in concert and costume recitals.

Czar's Chamberlain Entertains White.

During Roderick White's trip to Russia as a student, a singular and fortunate incident occurred. While en route from Paris he made the acquaintance of a large and austere gentleman, manifestly Russian. As the journey progressed the young violinist told of his reasons for taking such a long journey from home, saying that he was on his way to study with Leopold Auer at St. Petersburg, now Petrograd. The stranger, however, told little concerning himself, beyond the fact that he was bound also for the same place.

This was the state of affairs when the Russian frontier was reached. The stranger then turned and said: "We have at last reached my own country and I now offer you its hospitality." Whereupon he pointed to a luxurious



RODERICK WHITE.

private car which stood on a track nearby, guarded by soldiers.

"But who are you?" exclaimed Mr. White in astonishment. "I am chamberlain to His Majesty, the Czar of Russia," was the reply. The young man's belongings were transferred to his companion's car, in which the balance of the journey was made. The chamberlain requested young White to play, and was so delighted that he took a great interest in the young artist's work and entertained him frequently at the palace during his sojourn in the Russian capital.

Augstein Locates in New York.

Wilhelm Augstein, of Berlin, Germany, an authorized representative of the late Frank King Clark, has transferred his Berlin studios to the Metropolitan Opera House building, New York.

Mr. Augstein received his musical education at the Royal Academy of Music, Berlin, and at the Conservatory of Music, Paris; he is a graduate of these institutions. At first a vocal student of the most prominent Italian and French voice teachers, he later became a pupil of the late Frank King Clark, of Berlin.

Owing to his unusual pedagogic talents, his remarkably keen ear in judging voices, Mr. Clark advised him to become a voice teacher and offered Mr. Augstein quite an unusual opportunity to learn his system of teaching voice in connecting him with his studios for many years and giving him a chance to assist in all the lessons given therein. Mr. Clark predicted a brilliant future to Mr. Augstein, and used to call him "The future voice teacher." Mr. Augstein made a thorough study of the real Italian bel canto, and is an authority on scientific voice placing and development.

Two years ago Mr. Augstein opened his own studios in Berlin and soon enjoyed a wide reputation as one of the most successful of the younger voice teachers. Among his pupils are many leading opera and concert singers of the prominent European stages and concert platforms. One of Mr. Augstein's specialties is the restoring of voices which have been injured by false training, and quite a number of his pupils who had imperiled their



WILHELM AUGSTEIN.

voices were enabled through him to regain them and continue their careers.

Mr. Augstein is also a thorough musician and an authority on the French, German, Italian traditions and style; he makes a specialty of coaching and interpretation of the French, German, Italian and English opera and concert repertoire.

Mr. Augstein has recently established himself at the Metropolitan Opera House building, 1425 Broadway, and will undoubtedly prove to be a valuable acquisition to the singing profession of this country.

Spooner Recitals.

Philip Spooner, the young American tenor, who gave two recitals recently in Wisconsin at Racine and Kenosha, received most complimentary comments from the press. The Kenosha Evening News stated that Mr. Spooner "not only has one of the leading tenor voices in America, but a winning personality as well, impressing his audience with the fact that he thoroughly enjoys singing" and the Racine Journal observed that he "has a lyric tenor voice which shows the decided influence of training under Italian methods," and in the aria from "Rigoletto" "not only was the width and range of his voice shown best, but timbre and warmth was marked," and "a decidedly dramatic quality was evident."

On October 14, Mr. Spooner gave a recital before the Ogontz School, Ogontz, Pa., and was received most cordially by a large and appreciative audience.

Eva Egerter's Wheeling Recital.

Eva A. Egerter gave a recital at the Elks Club, Wheeling, W. Va., on Tuesday evening, October 13, assisted by Mrs. Edward Stifel, pianist. The Wheeling Intelligencer speaks of the marvelous clarity of her voice and her clear articulation and notes especially her success with three of Campbell-Tipton's splendid compositions, "Flowing Water," "Spirit Flower" and "Rhapsody." The Wheeling News and the Wheeling Register also dedicate columns articles to this recital, and refer in the highest terms to Miss Egerter's performance.

Miss Egerter is to be heard in Steubenville, Ohio, on November 12, and there are plans for another recital in Wheeling and other points in the Middle West.

PUBLICATIONS AND REVIEWS

NOTICE TO PUBLISHERS.

This department is devoted to a review of old and new music publications, musical works, musical literary works and anything pertaining to the publishing of matters in music.

Only such publications and compositions will be reviewed as are deemed worthy of notice, and the MUSICAL COURIER *reserves to itself the privilege of rejection. It is also understood that any work or composition or book reviewed in this column relinquishes its copyright to any part or all of its parts so far as a review of the same can be applied. This does not mean that the* MUSICAL COURIER *assumes or claims any interest in the copyrights; it merely means that we are not to be held for any infringement of copyright by handling copyright publications or works in this department.*

Particular attention given to works of American composers and their products.

Ries & Erler, Berlin.

SECHS ERNSTE LIEDER (six serious songs), with piano accompaniment. Composed by Reginald Lindsey Sweet to lyrics by Heinrich Heine.

These are art songs of the best class, with difficult accompaniments, which in no way help the singer to find his notes. Only thoroughly equipped artists can do anything like justice to such works as these. The melodies are in the nature of impassioned recitatives, and the accompanying harmony is of the richest modern texture. On a recital program and in proper surroundings these songs cannot fail to impress by reason of their earnestness, elevated style and emotional sweep.

Unfortunately, however, there is no English text, and unless the singer is able to accomplish the double task of pronouncing Heine's words and singing Reginald Lindsey Sweet's exacting melodies at the same time, he must perforce omit these six serious songs from his programs. Their names are: "Warum sind denn die Rosen so blass," "Zum Polterabend," "Ich hab' euch im besten Juli verlassen," "Die blauen Veilchen der Augelein," "In meiner Brust, da sitzt ein Weh," "Ja du bist elend, und ich grolle nicht."

Albert Stahl, Berlin.

"CHACONNE," by J. S. Bach, transcribed for piano solo by Martinus Sieveking.

This clever and musicianly transcription makes an imposing concert solo of fourteen pages in length, bristling with many difficulties, and yet preserving the general spirit and characteristics of Bach's famous violin solo. Students of Bach will find this piano arrangement of a violin classic full of interest. This is by no means the only piano version of the chaconne that we have met with, but we believe that this one is the most brilliant and difficult.

"SOUFFRANCE" (Suffering), a piano solo by Martinus Sieveking.

Is in the form of a prelude or poetic etude and it is an attempt to portray by means of music the grief of heart suggested by the title. The composer has achieved his purpose by means that are purely artistic and has written an admirable little composition of four pages in length which is perfect in form and unity of style, as well as musical.

D. Rahter, Leipsic.

Eight songs: "THE YEAR'S AT THE SPRING," "BY THE WAYSIDE," THE HALF-RING MOON," "SHE IS FALSE, O DEATH, SHE IS FAIR," "THE DREAM GARDEN," "IN APRIL," "CHRISTMAS LYRIC," "THE NIGHTINGALE." Composed by W. H. Pommer, op. 22.

These melodies have almost a folksong simplicity, and the piano accompaniments are not difficult. They are singable and playable to a degree that is not common among most of the songs of modern Germany. But these songs appear to have been written to English words which were afterwards translated into German. That may account for the simple English ballad style behind the German exterior.

E. Demets, Paris.

"MIRAGES" (Fancies), three poetical piano pieces: "PAVANE DES AMANTS FRIVOLES" (Pavane of Frivolous Lovers), "TRISTESSE DEVANT LA MER" (Sadness by the Sea), "LA HALTE AU BORD DU LAC" (Tarrying by the Lake), by René Chansarel.

These short and moderately difficult compositions are thoroughly French in contour and character. Those who like French melodic forms and modern French harmonies will find in these clear and sparkling pieces much to suit their tastes. There are many changes of tempo, and the expression marks are very full. In addition, the passages are fingered. The compositions are therefore ready to be used as teaching pieces.

Boosey & Co., New York.

"When I Do Wrong," a child's song in the form of an English ballad written and composed by Edward Teschemacher; simple, artless, melodious and pretty.

"All That I Ask," song, with words by John Yorke Bailey, and music by James Coleman; a straightforward and tuneful ballad with a short vocal range and an easy accompaniment which make it within the powers of amateurs everywhere.

"Amaryllis at the Fountain," song composed by Roger Quilter; an unconventional setting of an old lyric, and the work of an excellent musician who knows all the modern harmonies, but who has purposely kept his accompaniment simple.

"Bird Lullaby," song, words by Edward Teschemacher, music by Wilfred Sanderson; a sprightly and ingratiating melody by one of the most popular English song composers of the day.

"Birth of Spring," song, words by Charles Hanson Towne, music by Elmer Andrew Steffen; very simple, but with a good deal of genuine feeling.

"The Rhyme of the Four Birds," words by Mary Dolores Mapleson, music by Elsie Marian Nye; effective, with plenty of contrast, and offering much scope for an accomplished singer who can interpret the inner meaning of an imaginative song.

"The Blackbird," song, words and music by Fred E. Weatherly; simple to the verge of childishness, and without any depth of feeling, but smoothly written and pleasant.

"I Arise From Dreams of Thee," duet, words by Shelley, music by Edmund Yates; a good deal of atmosphere and fine feeling, as well as many effective melodic passages for the two voices, make this duet a worthy addition to the list of duets with permanent value.

G. Schirmer, New York.

"TROUVÈRES AND TROUBADOURS," a popular treatise by Pierre Aubry, translated from the second French edition by Claude Aveling.

This book of 174 pages deals with the musicians and the music of the people of the middle ages. The table of contents is as follows:

The Trouvères and Troubadours were musicians as well as poets. How the melodies have come down to us.
Nine various classes of lyrical poetry.
Three periods of the lyrical activity of the Troubadours and Trouvères.
The Jongleurs.
The mensural theory of music in the thirteenth century.
Old tonalities and the first steps in modern tonality.
The measured rhythm of the thirtenth century.
The notation of the Troubadours and Trouvères.

There is an extended list of books dealing with this subject which will prove of value to anyone desiring information on a subject which is not only almost forgotten, but also without interest to most musicians. It is fortunate, however, that there are those who are willing to devote time and patience to the research of historical information which might otherwise be lost.

Pierre Aubry, to whom all antiquarians are indebted, died in 1910 from a fencing accident at the early age of thirty-six.

Cigarettes.

Dinard, October 5, 1914.

To the Musical Courier:

Many people are wishing to do something for the soldiers in France who are so bravely defending their country. A cigarette to them is a consolation; not to have it is one of the greatest privations, particularly to the convalescent, who, far from home in a hospital without money, waiting impatiently to rejoin his regiment, finds the hours long with nothing to do. A small amount of money goes far in this matter, and so I am asking all who will, to send a contribution, no matter how small, for this fund in Dinard, where convalescents number thousands. Any sum will be gratefully received and the public is assured that it will not be used for anything else, not having to pass through the hands of committees or societies. A postal order sent to the Banque Boutin, Dinard, France, or to me personally is all that is necessary. Fifty centimes (ten cents in American money) buys twenty good cigarettes.

CHARLES HOLMAN-BLACK,
Prompt Secours,
Dinard, France.

Cecil Fanning in Cleveland.

Cecil Fanning's reputation as a lieder singer is so rapidly extending throughout the country that he is developing a fine ability to draw a full house. On Friday evening, October 16, the beautiful ball room of the Hotel Statler, Cleveland, Ohio, was packed by a representative audience of Cleveland's people, both musical and social. The greatest demonstration was given Mr. Fanning throughout the evening, and before he had finished his exacting program he was made to sing six encores. The Cleveland Leader of October 17 says: "It was the most creditable performance that a Cleveland audience has listened to 'in some moons.'"

This was the twelfth recital given in Cleveland by Mr. Fanning and Mr. Turpin.

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Alma Gluck's New York Recital.

At her Carnegie Hall, New York, recital, Saturday afternoon, October 31, Alma Gluck will sing the following program:

Rossignols amoureux, from Hippolyte et Aricie....Jean P. Rameau
Zeffiretti lusinghieri, from Idomeneus.....Mozart
Come Beloved, from Atalanta.....Handel
The Mermaid's Song.....Haydn
Intermezzo.....Schumann
Er ist's.....Schumann
Der Nussbaum.....Schumann
Botschaft.....Brahms
Sonntag.....Brahms
O liebliche Wange.....Brahms
Little Russia Folksongs.....Arr. by Efrem Zimbalist
Frühlingsfluten.....Rachmaninoff
The Nereid.....Glazunow
Les cloches fêlées.....Charpentier
Crépuscule.....Massenet
Tout gai.....Ravel
Vaer Daer.....Max Vogrich
De ol Wichel.....Max Vogrich
Wenn fromme Kinder schlafen gehen.....Max Vogrich
The Bird of the Wilderness.....Edward Horsman
Long ago.....Sidney Homer
To a Messenger.....Frank la Forge

Butt and Rumford Aid Queen's "Work for Women" Fund.

The Queen of England is said to have accepted an offer made by Clara Butt and Kennerley Rumford to give a concert in Royal Albert Hall, London, and to hand over the entire receipts to a relief fund to be named by Her Majesty.

"The Queen," states the official letter, "is much touched by your wish that she should mention the cause for which the proceeds of the concert should be given, and Her Majesty would suggest that they should be in aid of the Queen's 'Work for Women' Fund. Her Majesty will be graciously pleased to grant her patronage."

The concert was fixed for Saturday, October 10. The contralto and her husband were to be assisted by the Royal Choral Society and Sir Edward Elgar, Sir Frederick Cowen and other conductors. Mr. and Mrs. Rumford will likewise give patriotic concerts in Aberdeen and Peterhead, Scotland.

Mildred Potter in Elgar Work.

Mildred Potter, contralto, has been engaged to sing one of the leading roles in Elgar's "Music Makers," which is to be given by the Columbia University Chorus at Carnegie Hall, New York, on December 2. Last spring Miss Potter sang in the work when it was given for the first time by this same chorus. During the season she appeared in it also at Toronto, Boston and Chicago, scoring everywhere an immediate success.

FESTIVAL CHORUS PROGRAMS ANNOUNCED.

Gigantic Newark Chorus Ready to Begin First Rehearsal—Jersey City and Elizabeth to Organize Individual Choruses in Conjunction with Newark—Numerous Concerts Given—Musical Notes.

Newark, N. J., October 24, 1914.

With remarkable jumps and bounds the music festival chorus, which is to sing at the three day music festival in the First Regiment Armory, on May 4, 5 and 6 next, has increased in numbers so rapidly during the last two weeks that the Newark Music Festival Association is now wondering where to find a hall large enough in which to hold the rehearsals. Over five hundred singers have already enlisted and the daily registration is constantly growing. If one can judge from the present daily increase in number and the individual enthusiasm being shown in all parts of the city and suburbs, there can be little doubt that Newark is to have one of the greatest choruses of its kind in the entire country.

In connection with the Newark chorus, it has been decided to organize a second body of singers in Jersey City. These members will hold their meetings there, going to Newark once a month to sing with the entire body. C. Mortimer Wiske, director of the festival, has consented to spend one evening a week in Jersey City, training the singers in the same chorus numbers to be used in Newark. Singers are now being gathered together from all parts of Jersey City, Hoboken, Hackensack, Weehawken Heights and other surrounding cities, so that a second large chorus will soon be rehearsing for the three day festival.

It is the plan of the Newark Music Festival Association to start a similar organization in Elizabeth, N. J., which is only a short distance from Newark. Many Elizabeth singers have already joined the Newark chorus and a large number of others would like to, if it were not for the inconvenience of traveling back and forth. Arrangements are under way to try and secure Mr. Wiske's services one day a week in Elizabeth also, and to conduct the chorus on a similar plan to the one in Jersey City, the members rehearsing with the other singers once a month in Newark. If this scheme is carried out, as it is hoped, a gigantic and magnificent chorus can be looked for when the festival takes place next May.

Because of the numerous requests received at the offices of the association from the singers, for the list of chorus numbers to be sung at the festival concerts, it has been decided to make public this part of the program. The chorus numbers follow:

"WAGNER NIGHT," TUESDAY EVENING, MAY 4.
Spinning Chorus, from the Flying Dutchman.
Choral, Awake, from Meistersinger.
Choral fantasie, from Lohengrin.
March and chorus, from Tannhäuser.
"OPERA NIGHT," WEDNESDAY EVENING, MAY 5.
Kermesse scene, from Faust.
Soldiers' chorus, from Faust.
Finale, second act of Aida.
(Also two other numbers not yet selected.)
"CONCERT NIGHT," THURSDAY EVENING, MAY 6.
Hymn to music (unaccompanied), by Buck.
Blue Danube waltzes, by Strauss.
Lost Chord, by Sullivan.
(Also one other number to be decided upon later.)

The first rehearsal of the chorus will be held Wednesday evening, October 28, at 8 o'clock, in the parlors of the South Park Presbyterian Church, corner of Broad street and Clinton avenue, Newark. It is very important that every member be present at this time, as several announcements are to be made, the music distributed, and a chance will be given the members to change their seats if they so desire.

Because of the short time left before the first rehearsal, Director Wiske has arranged to be in Newark, at the office of the association, Lauter Building, 593 Broad street, Monday and Tuesday, October 26 and 27, from 1 p. m. to 3 p. m., in addition to every Wednesday, Thursday and Friday, from 10 a. m. until 9 p. m., as heretofore. Singers desiring to join the chorus can apply here at these times, or send applications by mail. Names sent in must be accompanied by the address, what the voice is, and whether voice is high or low must be stated. Those who intend becoming members but have neglected to do so are urged to secure their membership cards before Wednesday evening if possible.

Eliot Street School Artists' Concerts.

Charles Grant Shaffer, principal of the Eliot Street School, and who for seven years has given the Newark public a large number of splendid concerts, has completed arrangements for the eighth series of artists' concerts to be given in the assembly hall of the school this season. It has been Professor Shaffer's purpose to give his audiences the best music possible at the very lowest prices. Many artists of note have been heard there, and the concerts have not only been delightful to listen to, but also educational in every respect.

When one reads the list of soloists booked to appear and then realizes that the price of admission for adults is only twenty cents and for the young people only five cents, it will be better understood what a remarkable work and what unestimable good Professor Shaffer is accomplishing.

The first concert will be held Friday night, November 13, and the soloists on this occasion will be Florence Austin, violinist, and the Schubert Quartet of New York, comprising Mildred J. Reardon, soprano; Alice Mertens, contralto; Horatio Rench, tenor, and George Reardon, baritone. The Russian Symphony String Quartet, with Florence Mulhollen, contralto, has been engaged for the second concert, December 11. On the third night, January 22, the New York Music School Symphony Orchestra of fifty players, with Paul Petry, tenor, of this city, as soloist, will play. The Manhattan Ladies' Quartet of New York, and Lillian Jeffreys-Petry, pianist, of Newark, will furnish the program on February 19, and the final concert, Friday night, March 19, will offer the Kriens' Symphony Club, of New York, with Marie Stoddard as soprano soloist.

The Alda Concert.

Krueger Auditorium, on Tuesday night, October 20, was well filled when Frances Alda, soprano, assisted by Frank la Forge, pianist and accompanist, was heard in concert. Gutia Casini was to have appeared, but, having been detained in Europe, the program was given without him. The concert was given for the benefit of the Eighth Avenue Day Nursery and Baby Shelter.

Mme. Alda delighted her hearers with a variety of numbers, and Mr. la Forge at the piano was at his best.

Music Notes.

On November 11, at Krueger Auditorium, Ernestine Schumann-Heink will give a song recital, assisted by Edward J. McNamara, the policeman-singer, who achieved such a tremendous success two years ago in Paterson, when he appeared at the Paterson Music Festival.

The First Regiment Armory has been selected for the John McCormack concert on November 24, no other hall being large enough to hold his audiences. Last year he packed the Palace ballroom, and while the armory will hold nearly ten thousand persons there seems to be little doubt but that the noted tenor will fill it to capacity.

The first concert of the Arion Society will be held in Krueger Auditorium on December 7.

The first meeting this season of the Music Study Club was held on Thursday morning, October 22, at Lauter Hall. An enthusiastic audience was present and listened to a well rendered program. Those who took part were Mildred Steele Allen, Mrs. van Keuren, Mrs. Douglas, Florence Bucklin Scott, Mrs. John Krueger, Mrs. Baney, Miss Wrigley, Mrs. Stephens and Mrs. Musk.

Tina Lerner, the pianist, will give a recital at Miss Beard's School, Orange, on Friday afternoon, October 30.

The first concert course of the Maplewood Lecture Association course to be held in the Maplewood High School will be given on Wednesday night, November 18, by Francis Rogers, baritone; Salvatore de Stephano, harpist, and Bruno Huhn, pianist. The second concert will be given by the Schill String Quartet, comprising Otto K. Schill, first violin; Herbert C. Corduan, second violin; Herbert Boradkin, viola, and Russell B. Kingman, cello, on Wednesday night, January 20. The third concert will be given by a vocal quartet on Wednesday night, March 17.

For the benefit of Gladden Hall Hospital in Irvington, a concert will be given in Olympic Park Opera House next Tuesday night. The contributors to the program will be Arturo Nutini, pianist and violinist; John B. Hamilton, baritone; De Witt Paxton, humorist, and J. Louis Minier, accompanist.

T. W. A.

Wittgenstein's New York Program.

Victor Wittgenstein, the young American pianist, who will be heard extensively in a concert tour arranged by the Briggs Musical Bureau for the United States and Canada during the present season, has already announced the date of his New York recital. It will take place on the evening of November 20, in Aeolian Hall. The following interesting program will be given on that occasion:

Ballade, D minor	Brahms
Rhapsodie, G minor	Brahms
Cappriccio, B minor	Brahms
Sonata, op. 31, No. 2	Beethoven
Prelude, Aria et Finale	César Franck
Etudes, op. 25, Nos. 1 and 3	Chopin
Chant Polonais, No. 5	Chopin
Scherzo, B minor	Chopin
Restless-Ceaseless	Rubin Goldmark
Trauerweiden	Rubin Goldmark
Concert etude	MacDowell

By special arrangement Loudon Charlton has taken charge of the New York recital. Mr. Wittgenstein will use the Knabe piano exclusively in his concert activities this season.

Emil Polak's Success.

Emil Polak, the New York pianist and accompanist, came again into important notice on Sunday evening, October 18, when he was the official accompanist at the Hippodrome at the debut of the Spanish violinist, Manuel Quiroga. Throughout the whole program, in which Jeanne Jomelli, the soprano, and Nahan Franko's Orchestra also participated, Polak's authoritative musicianship was in evidence. For a pianist of his age to meet so successfully all varieties of demands made upon his art, and at the same time be able to impart true individuality and a fine sense of versatility into his share of the entertainment, is a factor well worthy of the undivided attention of the music public. Mr. Polak's pianistic abilities alone might easily place him in a coveted position in the newer generation of solo artists, and hence his added abilities displaying his specialty, tend only to add merit to his reputation.

Mr. Polak will be heard in Newark, N. J., on October 28, when he will accompany the Bohemian tenor, George Dostal. One of the numbers on this program is a new English ballad, entitled "Proclamation," which has been written by Polak and dedicated to Mr. Dostal.

A Correction.

Owing to an inadvertence, in the October 14 issue of the Musical Courier the name of Florence Anderson Otis was mentioned in a list of artists at the Maine Music Festivals as being under the management of Antoni Sawyer. It so happens that Mrs. Otis is under the very capable direction of Messrs. Foster & David.

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Philadelphia Orchestra Concerts.

Philadelphia, Pa., October 24, 1914.

Before audiences which filled every seat in the big Academy of Music, the Philadelphia Orchestra gave its second pair of concerts of the current season under the direction of Leopold Stokowski, Friday afternoon and Saturday evening of this week. Alma Gluck was the soloist.

Stokowski and his men, as well as the celebrated soprano, were received by both audiences with pronounced enthusiasm. At the close of her final number, Miss Gluck was recalled eight times at one of the concerts, and both audiences made quite as ample recognition of the work of the orchestra and its able director. All of which is, of course, only another corroboration of the frequently heard statement that the local symphony season is not long enough to satisfy local music lovers.

Though the public is, doubtless, more or less music hungry, there were numerous other factors which contributed to the success of this week's concerts. In the first place, skilled program maker that he is, Leopold Stokowski never planned a more effective concert than this week's. It was one of those concerts that arouse, equally, the enthusiasm of the professional musician, the amateur, and the purely sensual average concert goer; and the presence of Alma Gluck, first soloist of the year, gave the final touch of novelty. Stokowski hit a happy note in his opening overture, "The Marriage of Figaro," with its bubbling sparkle. Miss Gluck followed with Biondina's aria from "Entführung aus dem Serail." The third number was the Schubert "Rosamunde" music. The simple effective style which sets this composition among the most valued gems of German music was beautifully brought out by Stokowski.

In the three numbers of her final contribution to the program, Alma Gluck gave graphic evidence of her versatility. They were Rachmaninoff's "Peasant Song," and Rimsky-Korsakoff's "Chant Hindou" and "Shepherd Lehl." The flitting moods of the last composition (sung in Henry G. Chapman's translation) were perfectly achieved by the singer. The concert was closed with the fourth symphony of Tschaikowsky. Without regard for one's previous conception of this work, it is hard to believe that after hearing Stokowski's reading of it one could doubt it is the real tragic symphony of the great Russian. And though I have heard the work many times before I never heard the widely separated moods of its two parts set out so clearly as Stokowski presented them.

Frank Gittelson, the young Philadelphia violinist, who has been creating considerable comment in Europe, will be the soloist at next week's concert. H. P. QUICKSALL.

Lucy Gates Gives New York Recital.

Lucy Gates, the American soprano of the Royal Opera of Berlin and Cassel, who returned recently from abroad, gave a recital at Chickering Hall, New York, on Friday afternoon, October 23. Assisted by Edward P. Kimball at the piano, she was heard in the following program:

Caro Nome, Rigoletto.....Verdi
Maria's Wiegenlied.....Max Reger
Solvejslied.....Grieg
Heidenröslein.....Schubert
All Through the Night.....Old Welsh
Pastorale.....Old English
My Lovely Celia.....Old English
Bell Song "Lakme".....Delibes

Miss Gates has a beautiful voice, which she uses with ease and judgment. There is a remarkable clarity and smoothness to her tones, and throughout her program her selections were marked by much individuality and thoughtful interpretation. So great was the enthusiasm and so insistent the applause that she was obliged to add two numbers to her program.

Under the management of Foster & David, Miss Gates will be heard frequently in recital in this country.

Vernon D'Arnalle in West.

Vernon d'Arnalle, the noted American baritone, who has just returned from a long residence in Europe, gave a recital at the People's Church, St. Paul, Minn., October 22. He sang a varied program, beginning with the very early Italian composers and passing through almost the whole field of classical music, and including some American compositions. He also sang some old folksongs of lower Brittany, which he has himself collected. His concert was a pronounced success.

Mr. d'Arnalle is booked for a large number of successive appearances under the management of Antonia Sawyer.

Blanche Goode Plays at Smith College.

Blanche Goode, the pianist, played an interesting program at Smith College, Northampton, Mass., on Wednesday, October 21, before a large and enthusiastic audience. Her success is recorded in the Springfield (Mass.) Daily Republican as follows:

Blanche Goode, of Smith College music faculty, presented the following program of piano music in John M. Greene Hall yesterday: Schubert, sonata, op. 143; Brahms, intermezzi and rhapsodie, op. 119; Chopin, etudes, op. 10, Nos. 3, 8, 7; op. 25, Nos. 2, 9, 12. As a whole, Miss Goode's performance was marked by enthusiasm, fine perception of tone values, and a high order of musical intelligence. She was probably at her best in the Schubert sonata, which she interpreted with charming appreciation of its lovely melodic and lyric content; the second of the Brahms intermezzi, and the etudes from Chopin's op. 25, the ninth one of which, played with enviable lightness and speed, she was obliged to repeat, as well as to respond at the end of the program to continued applause with Leschetizky's well known "Arabesque." Her work has warmth and color, which she uses with intelligence, and she is in command of splendid technical resources. She should win her way to recognition as one of the leading women pianists of the country.

McCormack's New York Program.

John McCormack, the Irish tenor, will sing this program at his Carnegie Hall recital, New York, Saturday evening, October 31:

Aria, Il mio tesoro (Don Giovanni).....Mozart
Mr. McCormack.
Ave Maria.....Schubert-Wilhelmj
L'abeille.....Schubert-Wilhelmj
Mr. McBeath.
There's on Earth But One True Precious Pearl, Hungarian folksong.....Arr. by Korbay
Sylvelin.....Sinding
Oh! Thou Billowy Harvest Field.....Rachmaninoff
Mr. McCormack.
Romance in G.....Beethoven
Mr. McBeath.
Irish songs—
The Bard of Armagh.....Arr. by Herbert Hughes
The Banks of the Daisies.....Arr. by Stanford
The Banks of the Suir.....Arr. by Milligan Fox
Mr. McCormack.
Wiegenlied.....Max Reger
Tambourin.....Kreisler
Mr. McBeath.
Pluck This Little Flower.....Landon Ronald
Lovely Kind and Kindly Loving.....Cyril Scott
Life and Death.....Coleridge-Taylor
Mr. McCormack.

Donald McBeath, violinist, and Edwin Schneider, pianist, will assist.

Quiroga Plays Again.

Manuel Quiroga, the Spanish violinist, made his second New York appearance (assisted by Maude Klotz) at the Schubert Theatre, on Sunday evening, October 25. The house was only partly filled, but there was much enthusiasm. Mr. Quiroga's opening number was the Bruch concerto, in G minor, followed by six compositions and arrangements by Kreisler, which the young artist played with extraordinary brilliancy and lightness of touch. Quiroga is possessed of a facile technic and has excellent intonation. His last group consisted of two Sarasate numbers, Bazzini's "La Ronde des Lutins" and Paganini's "La Clochette."

Miss Klotz sang Oley Speaks' attractive "Morning," and the "Little Gray Dove" of Louis Victor Saar, and the brightness and clarity of her voice and the perfect coloratura were especially well displayed in the latter. This was followed by "Chanson Indoue" of Rimsky-Korsakoff, which Miss Klotz interpreted with admirable sentiment. Her second appearance on the program, following Quiroga's Kreisler group, was in an aria from Charpentier's "Louise," in which she displayed breadth of feeling and delicacy.

The accompaniments were played by E. Romayne Simmons with fine discrimination.

People's Symphony Auxiliary Club Concert.

The first of six concerts to be given this season by the People's Symphony Auxiliary Club, occurred Saturday evening, October 24, in the auditorium of Washington Irving High School, New York. The Kneisel Quartet, assisted by Miss Mallet-Prevost (daughter of the club's president), presented a program, consisting of the Schumann A major quartet, op. 41, No. 3; "Interludium in Modo Antico," by Glazonnow, and quintet in F minor of César Franck.

The place of Hans Letz, second violin, detained for military duty in Germany, was taken by Samuel Gardner.

The climax of the evening was the sublime Franck quintet, in which Miss Mallet-Prevost gave splendid assistance at the piano, keeping her instrument well in its proper relation to the others, and playing with breadth and beautiful tone.

Between the numbers Franz X. Arens, musical director of the club, gave a scholarly talk on The Essence of Musical Form, the first of a series he will deliver at these concerts. The large audience evinced the greatest appreciation and enthusiasm.

D'Aubigné to Locate in New York.

L. d'Aubigné, the singing teacher of Paris and St. Cloud, who removed, at the outbreak of hostilities, to Nice, where he has a permanent home, has decided to return to New York. His arrival here is expected at an early date, and he may be addressed at present in care of Martha Greason, secretary, 506 West 111th street, New York.

The Legal Standardization of Music Teaching

Moritz E. Schwarz, Supervisor of Music in the Jersey City Public Schools, assistant organist of Trinity Church, New York City, and instructor in the Trinity Church School of Organ, when requested by the MUSICAL COURIER correspondent in Jersey City for an expression regarding legal standardization of music teaching, made the following reply:

Thursday, October 22, 1914.

MY DEAR MISS LOCKHART:

In reply to your request for an expression regarding legal standardization of music teaching I have this to say:

The standardization of any kind of teaching is not the business of a body of legislators, but essentially belongs to the colleges, who, by their courses naturally set a standard which may or may not be lived up to. Music not being one of the essential points of education, but purely a cultural subject, ought to be left to the individual taste of the one studying the subject.

A number of other academic subjects are being declared elective, such as algebra, biology, etc., so music should be left entirely elective, since, being a purely cultural subject, it therefore partakes of the nature of a luxury corresponding to a love of pictures. It therefore seems to me illogical to attempt to standardize our luxuries.

I proposed at one time to our Board of Education and our high school heads to formulate a set of examination questions for our local music teachers with the object of allowing their pupils credits in high school for work done in music outside of school hours. These credits would be allowed for periodic examinations by me, and would, of course, be based on evident progress made by the pupil. The school authorities did not view the proposition favorably, contending that this would be un-American, and that it would put a premium on wealth, as only those who had the money to spend could or would spare it for music lessons.

Let me say in conclusion that I consider what we are giving the children in the public schools now (with the exception of what is done in the high schools), is a sufficient foundation to arouse the ambition of the truly musical to continue and specialize, and to give the unmusical or musically indifferent an academic knowledge of the subject to permit them to appreciate in a normal measure, as they would appreciate other things out of their own specialties, the music performed by those who have made it their business.

Yours truly,

MORITZ E. SCHWARZ.

Such a Difference!

Nikolai Sokoloff tells a good story on himself apropos of a country bumpkin's appreciation of art. Before his return to America Mrs. Sokoloff opened their little farmhouse in Westport, Conn., and the "boy of all work," desiring to show a little friendly interest, remarked between gum chewing lips: "Say! Mrs. Sokoloff, what does your husband work at?"

"He plays the violin," answered Mrs. Sokoloff. Then, seeing a look of astonishment and contempt on his face at the thought that "fiddle" playing could be called work, she added impressively, "He is a very, very great artist."

"Huh!" answered George, "I had an aunt once who was in the circus," and continued triumphantly, "she ate fire," which settled forever the possibility of any one attempting to compete with such an accomplishment.

Emma Nagel's Vacation.

Emma Nagel, who is under the management of Walter Anderson, took her warm season recreation at her summer home in Merrill, in the Adirondacks. Her time, however, was not entirely occupied in holidaying, for she has prepared several recital programs and a large list of arias and works to be used on her Southern tour.

Miss Nagel has just filled a week's engagement at the Virginia State Fair, Richmond, Va.

Olive Kline's Bookings.

Among the early engagements booked for Olive Kline, soprano, are appearances at Lewiston, Me., on November 9; Portland, Me., November 12; Minneapolis, Minn., November 17; Olean, N. Y., November 25; Harrisburg, Va., December 4. Miss Kline reports that the season will in all probability prove a busy one for her, judging by present indications.

Von Ende School Engages Minnie Tracey.

Minnie Tracey, the American soprano, who has been living in Paris during the greater part of her career and who returned to her native country recently, has been engaged at the von Ende School, New York, where she will teach opera and French song interpretation.

Gadski's New York Recital.

Johanna Gadski will return from a Western tour to give a recital in Aeolian Hall, Wednesday afternoon, November 11. The prima donna's program will include songs in German, Italian and English.

IN ALL THE KEYS.

Henri Castellanos Varillat, of The D. K. G. Institute, Rochester, N. Y., is planning for the public performance of a grand opera by a cast entirely made up of Rochester singers during this coming winter.

Howard Middleton has become a faculty member of the California Conservatory of Music, Los Angeles. He teaches voice and organ.

Irma Clark, of Wellesley College, won the fellowship of $150 awarded by the Boston Music School Settlement.

J. J. Shea, for many years a resident of Montreal, Can., has gone to Ottawa, Can. He was formerly musical director of the Princess Theatre, and for two seasons the principal mover in a plan to give the city a symphony orchestra.

B. Witmer Breneman, of the Utica Conservatory of Music, gave a song recital recently composed of German, French and English songs at the New Century Auditorium, Utica, N. Y.

At a recent meeting of the Elmira Symphony Orchestra, Elmira, N. Y., W. A. Falck was elected president; Mrs. Field, vice-president; G. Kinnon, secretary; and A. Freudenheim, treasurer. F. A. Cheesewright will continue as director.

Iole Pastori, a young lyric soprano, sang with the Pacific Musical Society at its introductory recital of the season, San Francisco, Cal.

The Washington, D. C., Harmony Improvement Club, insists upon original compositions or a thorough study of interpretation, for membership.

Edla I. Peele, pianist, and Ruth James, soprano, appeared on the musical program given at the Naval Y. M. C. A., Norfolk, Va., recently.

Topeka, Kan., has arranged for free organ recitals to be given every week day during the fall and early winter. D. H. Seymour is to furnish these recitals.

The Behrens Opera Club, Philadelphia, is scheduled to open its season with "Martha" at the Academy of Music on the evening of October 20 with the following cast: Lady Harriet, Jenny Kneedler Johnson; Nancy, Mary Josephine Comerford; Lionel, Joseph S. McGlynn; Plunkett, Franklin L. Wood; Sir Tristan, William M. Goodwin; Sheriff, Charles D. Cuzner.

Houston, Tex., has an Arion Club. Dr. W. O. Sauerman is the president.

Emilie Rose Knox, of Raleigh, N. C., gave a program of violin numbers at Chapel Hill, N. C.

Frederik Frederiksen, violinist, has been appointed director of the Wisconsin School of Music, Madison, Wis.

Seattle, Wash., has a flourishing Musical Art Society. The program topic for the season is "The Music of Modern Composers."

Frederick Knight-Logan, formerly musical director for Maude Adams, has written a song which was given prominence by Alice Nielsen, the soprano, at Nielsen day at a Chautauqua gathering in Oskaloosa, Iowa. The song by Mr. Logan, who is a local composer, was accorded a flattering reception by the audience, which numbered about 3,000.

Emily Fitzroy, the English actress, head of the dramatic department of the Ganapol School of Musical Art, is introducing an innovation to the Detroit, Mich., public in the organization of classes in general deportment and diction, a study very much in vogue in social London.

Louisville, Ky., organized a male chorus recently. Frank Buerck is the president and Carl S. Lackleton the director.

Directors of the New People's Orchestra, St. Paul, Minn., are planning to popularize high grade compositions to educate the people in symphony music.

The Rochester, N. Y., Symphony Orchestra will give its opening concert at the Lyceum Theatre, October 19, with Edmund Burke, Irish baritone, as assisting artist.

Austeene Clifford, a Rochester, N. Y., contralto, has been awarded two diplomas from the Ithaca, N. Y., Conservatory of Music.

Ivor A. Thomas, formerly of Tabor College, will locate in Council Bluffs, Iowa.

Carrie Schmidtt gave the opening piano recital of the season in Steinert Hall, Providence, R. I. Felix Fox, her former teacher, of Boston, assisted.

John Marquadt, violinist, is the conductor of the New Liberty Theatre Orchestra, Salt Lake City, Utah.

SPOKANE GIVES FREMSTAD KEY OF CITY.

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Spokane, Wash., October 11, 1914.

The Spokane Musical Art Society has announced its program for the season, 1914-15. At the open meeting, October 12, the following was given: "Love Is the Wind" (MacFadyen), "Robert toi que j'aime," from "Robert le Diable" (Meyerbeer), "My Laddie" (Thayer), Myra Arlen Wilcox; Sam Lamberson at the piano; "A Winter in Musical Boston," Mrs. Robt. A. Glen; "Heidenröslein" (Schubert), "Im Kahne" (Grieg), "But Lately in Dance" (Arensky), "Will o' the Wisp" (Spross), Myra Arlen Wilcox; nocturne, F major; etude, C minor (Chopin), Mary Ella Cook; "Un bel di Vedremo," from "Madame Butterfly" (Puccini), "The Robin Sings in the Apple Tree" (MacDowell), "Parla" (Arditi), Myra Arlen Wilcox.

At the November meeting, Augusta Gentch will have charge, when the evening will be devoted to the early Russian composers. Mary Ella Cook will prepare a Tschaikowsky program in December, and one made up of selections from later Russian composers will be presented in January under the direction of Luther B. Marchant. There will be another open meeting in February. Then in March a program of early American composers, in charge of Mrs. Eugene W. Smith; in April, a MacDowell evening, presided over by Lillian S. Ross; and in May, with Katherine Finn-Kelley in charge, selection will be given from later American composers.

A well filled house greeted Olive Fremstad at the Auditorium, Monday night, October 5. It was indeed a happy occasion, this opening concert of the fifth annual series under the local direction of Mrs. H. W. Allen. The gracious prima donna, with her magnetic personality and excellent voice, aroused the enthusiasm of the audience, and encore after encore was called for. It seemed almost that the Scandinavian numbers were sung with a little more sympathy than the others—or could it have been art? At any rate, these particular songs were the ones that caught the fancy of the listeners. Assuredly Mme. Fremstad has won many admirers in Spokane—music lovers who hope to hear her again soon.

A reception for Mme. Fremstad was held at the new Davenport Hotel, Saturday night, October 3, under the auspices of the Scandinavian Societies. Mayor Hindley made a speech of welcome, after which he presented the singer with a floral "key of the city."

For the second artist concert, Mrs. H. W. Allen will present Evan Williams, the tenor, November 2.

Sam Lamberson arrived in town late in September. He tells a story of hardships encountered on his way from Berlin, where he was studying with Josef Lhevinne.

Clara Wagner, after a summer spent in New York, studying with Mme. de Serrano, the vocal teacher has returned and reopened her studio in the Auditorium.

E. C. Rowdon, the baritone, who opened a studio in the Jamieson Building late last season, announces the organization of an oratorio society. It is the aim to have a chorus of from 125 to 150 voices, and to present "The Messiah" at Christmas time.

The Mendelssohn Club has reorganized under the direction of H. W. Newton. The club will give two concerts, one probably in January, and another in April.

Norine W. Harris, pianist, organist, and singer, is a recent addition to the local musical colony.

Considerable interest is being manifested over the appearance at Pantages Theatre of Annabelle Moore, prominent in the younger society set. She and John Laraway, a Spokane boy, will present "The Slave Dance," a fantasy of old Egypt. Miss Moore has always been in great demand at entertainments, where her dancing met with instant approval; but it was not until last year that she slipped away quietly and signed a contract with the Pantages people. Her bookings carried her to the coast cities, so this is the first opportunity local people have had to see her professional work.

ELMO M. MINEHART.

Bloch's Aeolian Hall Program.

Alexander Bloch's New York recital will occur in Aeolian Hall, Wednesday evening, October 28. The violinist will be accompanied by Blanche Bloch.

These are to be the numbers:

Sonata, No. 10, op. 96	Beethoven
Concerto in D major	Paganini
Lithauisches Lied	Chopin-Auer
Serenata Napoletana	Sgambati
Hungarian Dance, No. 1	Brahms-Joachim
Romanze	Wagner-Wilhelmj
Polonaise in D major	Wieniawski

Koelling-Connell Joint Recital.

Helene Koelling and Horatio Connell will give a joint recital at Olean, N. Y., on November 9. In addition to solo groups, the two artists will unite in duets for the opening and closing of the program.

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MUSICAL DOINGS IN THE GERMAN CAPITAL.

Berlin Hears Numerous Concerts, Chiefly for Charitable Purposes—Many Musicians at the Front—Musical Activity Throughout Germany—Gewandhaus Reduces Fees—New Kaun Suite.

Berlin, October 2, 1914.

In my previous Berlin article I mentioned a list of important concerts to be given here during the winter, and this list, which was already remarkable, considering the times, is to be augmented by the following important events: Ten symphony evenings by the Berlin Royal Orchestra under the leadership of Richard Strauss; four concerts given in the large hall of the Philharmonie by Max Fiedler with the Philharmonic Orchestra; as both these concerts are to be preceded by public rehearsals or matinees, this makes twenty-eight symphony concerts in addition to those already mentioned by me. The rest of the impending concerts are shown in the fascimile advertisements reproduced on the next page of the MUSICAL COURIER.

CONCERTS FOR CHARITY.

Among the artists who already have announced concerts and recitals for the Red Cross and other charitable purposes are Busoni, Scharwenka, Oskar Fried, Willy Hess, Burmester, Slezak, Sauer, Lilli Lehmann, Frieda Hempel, Franz von Vecsey, Heinemann, Wüllner, Schnabel, Knüpfer. Our distinguished countrywoman, Augusta Cottow, is the only American artist thus far who has announced a concert for the German cause. She will appear at the Singakademie on October 10 with the Philharmonic Orchestra under the leadership of Ferruccio Busoni, playing Beethoven's C minor and MacDowell's concertos, also Liszt's "Spanische Rhapsodie" in Busoni's arrangement. The proceeds are to be given to needy musicians, of whom there now are great numbers in Germany, because they lack employment. Busoni himself is to give a recital October 5 for the same purpose. He will play a Bach program, and as the illustrious Italian is a Bach performer par excellence, a full house is assured. Busoni also will conduct a concert given for the benefit of needy musicians, on October 13, by Xaver Scharwenka. Weber's "Jubilee" overture, Busoni's "Geharnischte Suite," and Scharwenka's two concertos, op. 32 and 82, played by the composer, will make up the program. On Sunday the 11th and Monday the 12th, Busoni will be the soloist of the first Philharmonic concert under Nikisch, at which he will play Beethoven's C minor concerto. Thus the great pianist is developing a remarkable activity here in Berlin prior to his departure for America.

HUMPERDINCK'S "MARKETENDERIN."

Berlin's première of Humperdinck's new opera "Die Marketenderin" took place at the Charlottenburg Opera House on Monday evening, September 28. Grim war was more romantic a hundred years ago than today. Such a charming figure as Humperdinck's "Marketenderin" seems all right with Blücher's army, but she would be sadly out of place on the Marne. The libretto, which is written by Robert Misch, is pleasing, though very harmless. Various members of the regiment are in love with the girl, but she finally marries the field cook, and that is what it should be, for he sings tenor. Humperdinck's music, like the text, is pleasing, charming, but innocuous. There are some very pretty solos and ensemble numbers and one love song that



MONUMENT ERECTED TO THE MEMORY OF CARL WILHELM, THE COMPOSER OF "DIE WACHT AM RHEIN," AT SCHMAL-KALDEN, IN THURINGIA.

The song was composed in 1854 and first sung on June 11 of that year at the silver wedding of King William of Prussia, later Emperor William I. It did not become famous till 1870-71.

may become popular. By weaving into his chorus some old Prussian patriotic tunes, the composer has given color to the whole. The performance was excellent and earned warm applause for the singers. Moericke conducted.

HEMPEL-VECSEY RECITAL.

Last evening Berlin's largest concert hall, the Philharmonie, was filled to overflowing, thanks to the drawing powers of Frieda Hempel and Franz von Vecsey, who kindly offered their services for their less fortunate brothers and sisters in art, so many of whom now are sadly in need of the wherewithal to keep the wolf from the door. The concert was given by Dr. Leopold Schmidt, the well known music litterateur and critic of the Berlin Tageblatt. Dr. Schmidt opened the program with Beethoven's "Egmont" overture and closed it with the "Meistersinger" vorspiel, revealing himself as a conductor of great ability. He led the orchestra with a sure, firm hand, and he interpreted the two overtures in a manner that proclaimed him to be a superior musician. I was particularly astonished at the remarkable facility and fidelity with which Dr. Schmidt followed the soloists. Many a musician can get up and give a very good account of a well known overture, but it is quite a different matter to render a musical and faithful accompaniment to a violin concerto or an operatic aria. Dr. Schmidt covered himself with glory last evening.

Frieda Hempel was in magnificent voice and her singing of arias from Gluck's "Orpheus" and "Alceste" and from Mozart's "Abduction" held her listeners spellbound. Her voice was as sweet as honey and pure as crystal, and in the Mozart aria her coloratura was a thing of joy. Von Vecsey, who has been a great favorite in Berlin ever since he made his debut here as a ten-year-old boy, played the Bach concerto in E major and the Mendelssohn concerto, scoring (with the latter particularly) a rousing success. It was a cleancut, artistic and satisfactory performance. Concerts of this kind bring in large sums for the unfortunate musicians.

A NEW ORCHESTRA.

Of special interest among the numerous offerings of the week was the debut of the new symphony orchestra, the members of which have been recruited from well known Berlin musicians and music teachers—artists like Anton Hekking, Nicolas Lambinon, concertmaster of the Blüthner Orchestra; Franz Spaznowski, former concertmaster of the Philharmonic Orchestra; Laura Helbling, the well known violinist soloist; Paul Elgers and his wife, violin teachers; Oskar Schubart (now the greatest clarinetist in Germany), for many years the first clarinet player of the Berlin Royal Orchestra, and many other musicians of note. The first concert of this new orchestra, which was given, of course, for the benefit of musicians in need, was conducted by Oskar Fried. It was a pronounced success. A Beethoven program was presented, consisting of the "Egmont" overture, the C minor symphony, the "Klärchen" lieder, sung by Claire Dux, of the Royal Opera, and the triple concerto for piano, violin and cello, played by Georg Schumann, Willy Hess and Hugo Dechert.

This new organization, it is true, is made up of heterogenous elements. Nevertheless it is a first class orchestra, and although there have been few rehearsals, there were noteworthy technical finish, precision and rhythmic



THE AMERICAN LUNCHEON CLUB ENTERTAINING CHIEF MAYOR WERMUTH, OF BERLIN, AT THE HOTEL ADLON ON OCTOBER 1, AMBASSADOR GERARD PRESIDING.

Arthur M. Abell (X) also was present, being a member of the association.

No. 504.
Sonntag, den 4. Oktober 1914.

Berliner Tageblatt.

4. Beiblatt.
Druck und Verlag von Rudolf Mosse in Berlin.

Konservatorium der Musik

Klindworth-Scharwenka

Berlin W., Genthiner Str. 11. Zweiganstalt: Charlottenburg, Uhlandstr. 14.
Eintritt jederzeit. Aufnahme von 11–12½ und 5–6 Uhr.

Stern'sches Konservatorium

Vollständige Ausbildung in allen Fächern der Musik und Dartellungskunst sowie Seminar für die Ausbildung von Musik- u. Schulgesangslehrerinnen u. Lehrern
Gegr. 1850 — Direktor: Professor Gustav Hollaender. — Gegr. 1850
Berlin SW, Bernburger Str. 22a, 23 | Zweiganstalt: Charlottenburg, Kantstr. 8
Eintritt jederzeit — — — Sprechzeit: 11–2, 4–6.

Theater-Konzerte Vergnügungen

Königliches Opernhaus.
135. Abonnements-Vorstellung.
4½ Uhr: Die Meistersinger von Nürnberg.
Marie, die Tochter des Regiments.
Königliches Schauspielhaus.
117. Karten-Reservat.
Das Abonnement ist aufgehoben.
8 Uhr: Bunter Abend.

Theater für Sonntag, den 4. Oktober 1914:
Deutsch. Opernhaus. Charlottbg.
3 Uhr: Freischütz.
8 Uhr: Der Troubadour.
Deutsches Theater.
7½ Uhr: Was ihr wollt.
Kammerspiele.
8 Uhr: Jedermann.
Deutsches Künstler-Theater.
8 Uhr: Gewonnene Herzen.
Gebr.-Herrnfeld-Theater.
8 Uhr Er kommt wieder. Zwei leuchtende Punkte. Ende gut — alles gut!
Komödienhaus.
8 Uhr: Es braust ein Ruf!
Lessing-Theater.
8 Uhr: Der Bibliothekar.
8 Uhr: Mein Leopold.
Luisen-Theater.
8½ Uhr: Die Anna Liese.
8¼ Uhr: Eroder Er. D. heilig. Krieg.
Lustspielhaus.
8¼ Uhr: Graf Pepi.
Residenz-Theater.
8 Uhr: Der Kaiser rief .....
Rose-Theater.
8 Uhr: Am Alter.
8 Uhr: Die Waffen hor.
Schiller-Theater O.
8 Uhr: Das Glück im Winkel.
Schiller-Theater Charlottenburg.
3 Uhr: Weh' dem, der lügt.
8 Uhr: Grüne Ostern.
Thalia-Theater.
7½ Uhr: Kam'rad Männe.
Theater am Nollendorfplatz.
8 Uhr: Immer feste druff!
Veltbühne (Montis Operett-Th.).
3 Uhr: Minna von Barnhelm.
8¼ Uhr: Minna von Barnhelm.
Walhalla-Theater.
8 Uhr: Berlin im Felde.

Theater a. d. Weidendammerbrücke.
Täglich 8 Uhr 10:
Anfang gut — Alles gut.

8 Uhr **Casino-Theater.** 8 Uhr
Mein Leben dem Vaterland.
Vorher das grosse Spezialtäl.-Progr.

~~Theater Folies Caprice~~
6¾ Possen-Theater 6¾
Blinkfeuer. Londwehrleute.

Theater des Westens.
„Patriotischer Kunstabend"
Sonntag, den 4. Oktober, 8¼ Uhr.
Mitwirkende:
Helene Fehdmer. — Kammersängerin Annie Gura-Hummel. — Ella Jonas-Stockhausen. — Emmy Zimmermann. — Rudolf Christians. — Wilhelm Grimming, Königl. Opernsänger. — Kammersänger Hermann Gura. — Feliz Philippi. — Kapellmeister Bertrand Sänger. — Hermann Sudermann.
Preise d. Plätze: 0.50, 1.—, 1.50, 2.—

Theater am Nollendorfplatz.
Direktion: Anne-Lise Kurmärker u. Pikarde.

Apollo-Theater.
8 Uhr: Die Barbaren, Lustsp. u. Cläns. Buntes Programm.

Urania

Wissenschaftliches Theater.
4 Uhr: Lüttich und das belgische Land. (Halbe Preise.)
8 Uhr: Die Weichsel und die masurischen Seen.

Kaiser-Panorama.
Neu: Besuch von Waschau, Kiew etc. Letzte W.: Belgien.

Kammerspiele, Telloverstrasse 1—4.
Sonntag, den 4. Oktober, Abds. 8 Uhr:
Vaterländischer Vortragsabend
zum Besten notleidender Künstler.
Mitwirkende:
Vilma v. Mayburg, Maria Schneider-Plaut, Lotti Wiek, Dilmar-Dehmel, Kammersänger Kurt Frederich, Professor Hammel, Hermann Valentin, Hans Mühlhofer. Bolo-Bundos-Quartett u. a. m.
Preise d. Plätze: 0.50, 1.00, 1.50, 2.00
Vorverkauf: A. Wertheim, Bote u. Bock, Invalidendank.

UT Lichtspiele
Friedrich-Ecke Taubenstr.
Kurfürstendamm 26
Alexanderplatz
Weinbergsweg 16–17
Moritzplatz
Sohneberg, Hauptstr. 49

Neueste Film-Kriegsberichte
Parade der deutschen Truppen in Brüssel. Kriegsbeute der Armee von Hindenburg. Zerstörungen der Russen bei Augerburg in Ostpreussen und acht andere interessante Kriegsszenen.
Ferner das
erfolgreichste Filmstück, das gewaltige Schauspiel von 1914:
„Es braust ein Ruf wie Donnerhall!"
In der Hauptrolle:
Leo Peukert.

Mozartsaal
Nollendorfplatz
Der erstklassige
Eröffnungs-Spielplan
u. a.
Unser Kaiser —
Unser Stolz.
Markelaine aus dem Leben d. Kaisers, a. Heer u. Marine.
Durch Pulverdampf und Kugelregen.
Die Schlachtgemälde.
Aktuelle Filmkriegsberichte der Lichtspielo.
Sonntags 9—11 Uhr Vorstellung. Eintritt liederzeit.
Eintrittspreis von 50 Pf. an.

Palast-Theater am Zoo.
Täglich 8 Uhr abends
„1914"
Zeitbild mit Gesang in vier Akten von
Otto Reutter u. Max Reichardt
Gesangs-Texte von Otto Reutter.
In Szene gesetzt von
Oberregisseur Valy Arnheim.
Orchester-Leitung:
Kapellmeister Bruno Gellert.
Mit **Guido Thielscher**
vom Metropol-Theater in der Hauptrolle.
Personen:
Geheimrat Ulrich v. Rödicke, Major d. Landwehr . . Karl Zickner
Helmut, s. Sohn . . . . .
Reg.-Assessor, Paul Ludwig
Fr. Lydia Rossow, Rentiere . . . . . Mary Scheller
Luther, ihr Sohn . . . . . Albert Paulig
Gottlieb Fischer, Gastwirt . . . . . **Guido Thielscher**
Bertha, s. Frau . . . . . Klara Berger
Hilde } seine Grete } Töchter . . . . . Henny Loges
Paul Fonrnaçon . . . . . E. Pittschau
Erna Flemming, Sprachlehrerin . . . . . Hilde Förster
Fritz Berger, Monteur . . . . . Hans Stock
Kneppke, Schlosser . . . . . Adolf Calvo
Fabian, Klavierspieler . . . . . Ernst Ludwig
Jean, Kellner . . . . . Heinrich Peer
Jette, Dienstmädchen . . . . . Lucie Feis
Knorr, Unteroffiz. . . . . Adolf Schiele
Xaver Brandl-Huber . . . . . Otto Eggerth
Heinrich Krause . . . . . Ernst Fiedler-Spiess.
Preise der Plätze: 3.00, 2.50, 2.00, 1.50, 1.00 M. 50 Pf.
Vorverkauf bei A. Wertheim Invalidendank und an der Theaterkasse von 11—1 Uhr

Beethovensaal: Sonntag, den 4. Oktober 1914.
Reinertrag für das Rote Kreuz.
I. Vaterländischer Kunstabend
unter gütiger Mitwirkung von: Hofopernsängerin **Emmi Leisner**, Pianistin **Emilie Lüdemann**, Kammersänger **J. v. Raatz-Brockmann**, Prof. **Herm. Deckert** (Harmonium), Kgl. Kammervirtuos **Otto Lüdemann** (Cello), Dr. **Alfred Daniel** (Rezitation), **James Simon** (Klavier).
Karten à t. 2, 3, 4 Mk. bei Bote u. Bock, Wertheim und an der Abendkasse.
Veranst. Otto Sauer, Kunstm.

Konzert-Dir.
Konzert i. d. Singakademie am Dienstag, 6 Okt., 8 U. z. Besten d. O. Barnay
Ostpreussen
m. gut. Mitw. v. **Martha Stapelfeldt** (Ges.), **Marie Bergwein** (Klav.), **Edgar Reinhold** (Ges.), **Jul. Thornberg** (I. Konzertmstr. d. Philh. Orch.), **A. W. Leupold** (Orgel), **Ed. Behm** (Begl.)
Kart. z. M. 2, 1½, 1 b. Bote n. Bock, A. Wertheim u. Abendk.

Dom. Donnerstag, den 8. Oktober, 7½ Uhr:
Zum Besten der Nationalstiftung für die Hinterbliebenen der im Kriege Gefallenen und der notleidenden Musiker Berlins.
Konzert
gegeben vom **Königl. Hof- und Domchor**
unter Leitung seines Direktors Herrn **Professor H. Rüdel.**
Mitwirkende: Frau **L. Rumpler** (Sopran), die Herren: Kammersänger **K. Sommer**, Konzertsänger **A. Bietermann**, Professor **B. Irrgang** und das **Blüthner-Orchester.**
a) **Stabat mater** (mit deutschem Text) . **Franz Schubert**
b) **Ein deutsches Requiem** . . . . . **Johannes Brahms.**
Karten à 4, 3, 2, 1,50 u. 1 M. bei Bote u. Bock, A. Wertheim, Invalidendank.
Domkäsierei, Portal XI (8—2) und abends an der Kasse

Singakademie. Sonntag, d. 11. Oktober, abends 7½ Uhr:
I. Konzert Notleidender Berliner Künstlerinnen
(Sängerinnen und Gesanglehrerinnen)
Chorleiter: **Fritz Rückwerd**, Kgl. Musikdirector.
unter gütiger Mitwirkung von Frl. **Cebrgie Wietrowetz** (Violine) und der Herren **Prof. Robert Kahn** (Klavier), **Max Laurischkus** (Klavier u. Orgel), **Leo Schrattenholz** (Cello).
Programm: **Frauenchöre** von **Mendelssohn** (mit Orgel), von **Schubert** (mit Klavier) u. von **Brahms** (mit Hörnern u. Harfe), **Trios** für Klav., Viol. u. Cello von **Mozart** (G-dur) u. **Beethoven** (D-dur), Karten zu 3, 2, 1 Mark im Vorverkauf nur in den Musikalienhandlungen von **Simrock**, Tauentzienstr. 7b u. **Breitkopf u. Härtel**, Potsdamerstr. 21.

Konzertdirektion Leonard
Gesellschaft der Musikfreunde zu Berlin.

Philharmonie: Donnerstag, den 22. Okt. abds. 8 Uhr:
I. Konzert m. d. Philh. Orch. zur Unterstütz. durch den Krieg in Not geratener Künstler
Beethoven-Abend
Dir. Prof. **Ernst Wendel.** Sol.: **Franz v. Vecsey**
Progr.: Egmont-Ouv. — Violinconcert D-dur — V. Symphonie C-moll.
Karten 3, 2, 1 M. b. Bote u. Bock und Kaufhaus des Westens.

Sing-Akademie: Mittwoch, d. 4. Nov., 8 Uhr:
Zum Besten der Kriegskasse des Buhnenvereins.
Erstes Konzert (im Abonnement) d. er.
Kammermusik-Vereinigung der Königl. Kapelle
Mitwirk. **Claire Dux,** Kgl. Hofopernsangerin.
Bach, 5. brandenb. Konz., Prinz Louis Ferdinand Octett, Beethoven 2 Quintettsätze **(Uraufführung).**
Abonnem.: 7, 5 M., Einzel: 3, 2, 1. Bote u. Bock, Wertheim, Abendk.

Reichshallen-Theater

Stettiner Sänger.
Anfang 7½ Uhr.
Reichshallen Saal
Grosse Konzert des Reichshallen-Orchesters.

KAMMER LICHT SPIELE
Potsdamer Platz Tauentzienstr.
Neue Kriegsberichte
neue **Ost u. West.**
Die Kriegsbereitsch. uns. Heeres. Deutsche Militär-Manöverbilder.
„Einer, der nicht wieder kam."
Ein Kriegsbild 1870/71.
m. **Henny Porten** und das übrige glänzende Programm.
Humor. Kriegs-
Karikaturen.
Die ermässigten Preise bleiben bestehen.
Anfang 3 Uhr.

CINES
Nollendorf-Theater
Täglich:
Deutsche Kriegsmacht
in Wort, Bild und Film.
Vorverkauf bei A. Wertheim.
Täglich 2 Vorstellungen.
Beginn: nachm. 5½ Uhr
abends 8½ Uhr
Kassenöffnung 1 Stund. v. Beginn

Tanz-Institut. Bülowstr. 105 — **Egon Mendelsdorff,** — Oktoberk. Erwachsene, Kinder. Tel.
Beethovensaal: Sonntag, 4. Oktober, abends 7½ Uhr:
Philharmonie.
Konzert d. Philharmon. Orch.
Dirig. **Camillo Hildebrand**
m. Benutzg. d. gr. Konzertorgel.
Sol.: Thornberg (Viol.), Sachs (Cello).
Anf. 7 Uhr. Eintritt 1 Mk.

Blüthner-Saal.
Heute Sonntag, den 4. Oktober:
Eröffnungs-Konzert
des **Blüthner-Orchesters**
zum Besten der Frauen u. Kinder der im Felde stehenden Musiker.
unter gütiger Leitung von **Oscar Fried.**
Solisten: **Nic. Lambinon** (Viol.), **Ottfr. Zelander** (Cello).
Anfang 7½ Uhr. Entree 75 Pf.

Wohnungswechsel:
Felix Dahn
kgl. Regisseur
Dramatischer Unterricht
f. Oper und Schauspiel
Berlin-Halensee Nestorstr. 7 — Tel.: Amt Pfalzb. 6913.
Ecke Kurfürstendamm.

Den Zeitverhältnissen entsprechend
habe ich das Honorar f. Einzelunterricht u. Klassen herabgesetzt.
Sophie Heymann-Engel.

Sinfonie-Abende,
2 Abonnements, 17. Reihe, für diesen Winter zu vergeben. Off. **Rh. 4398** bs. d. Expod. d. Bl., Berlin W. 35.

I. K. D.
Meisterabend, Freitag, 9. Oktober, abends 8 Uhr:
zu Gunsten des „Roten Kreuzes"
Altdeutsche Lieder gesungen von
Willi Kewitsch, Martha Oppermann
o. **Otto Werth,** Unter Mitwirkung von **Paul Schramm.**
Kart. zu 3, 2 u. 1 M. b. Bote u. Bock, Wertheim, Stahl. Abendk

Konzertdirektion Sachs
Voller Ertrag für notleidende Musiker. Philh. 9 Okt. 8 U.
BURMESTER m. d. Philh. Orch.
Konz.: Bach e-dur, Mendelssohn e-moll, 2 alte Tänze etc.
Dir. C. Hildebrand
Singakademie. 9. u. 12. Okt. 8 U.
Geheimrat Prof. Dr. **WILHELM OSTWALD**
„Deutschlands Zukunft"
1. 9. X. „Europa unter deutscher Führung"
2. 12. X. „Deutschlands innere Neugestaltung".
Voller Ertrag f. d. Rote Kreuz.
Kammersänger **Leo SLEZAK** Philharm.
Arien a. Constantin der Meistersinger, Walter Stolzing, Tannhäuser, Lohengrin, Tristan, Siegfried, Tristan

verve noticeable in the performances. Further concerts of this new orchestra will be awaited with interest.

Needy Musicians.

Much is being done to relieve the suffering of the thousands of musicians in Germany, who, owing to the war, have lost their positions and means of getting a living. The Berlin Royal Academy of Arts, the Allgemeiner Deutsche Musik Verband, the Verband Konzertierender Künstler Deutschlands, at the head of which is Xaver Scharwenka, have formed committees with the purpose of raising funds to be distributed among the most needy. Of course money is raised most easily and quickly when artists like Culp, Busoni, Hempel, Wüllner, Burmester, and other public idols sing and play for the good cause.

Birth of a Trio.

A new trio has been formed in Berlin by Max Fiedler (piano), Leopold Premyslav (violin), concertmaster of the Royal Opera, and his wife, Eugenie Stoltz-Premyslav (cello). The ability and standing of these three musicians are such that the artistic success of the new organization is assured at the start. Three concerts will be given at Bechstein Hall.

An Operatic Bandmaster.

Richard Sahla, the well known violinist and conductor of the Schaumburg-Lippe Court Orchestra, although sixty years old, has volunteered, and will soon be called to the front at the head of a new military band which has been formed under his direction. Sahla's wife is an American.

Concert and Opera Resumptions.

The Bremen Philharmonic Choir, under the leadership of Ernst Wendel, announces that it will give its regular series of concerts. The program of the first will consists of one of the big Bach cantatas. The Bremen Opera resumed activities September 1, and the receipts of the performances have been very satisfactory.

The famous Gewandhaus Concerts of Leipsic are also to be resumed. The management already has decided to engage celebrated artists during the winter, as in ordinary times. The fees, however, are to be reduced one half.

Dresden has sent its quota of artists to the front, the following members of the personnel of the Royal Opera having been called to the army: Soomer, Vogelstrom, Soot, Lötgen, Zador, Staegemann, Emmoldt and Tauber. These men are solo singers. Nevertheless, the performances are being continued, although it is found to be difficult at times to obtain suitable substitutes for the absent ones.

The opera houses of Hamburg and Brunswick have resumed operations, and also from these, numerous prominent members of the vocal and instrumental forces have been called to the field.

Ignatz Waghalter, conductor of the Charlottenburg Opera, having become naturalized, has volunteered his services to the German army and has been accepted.

Most of the opera houses of the cities of Thuringia have reopened, as Weimar, Erfurt, Meiningen and Coburg.

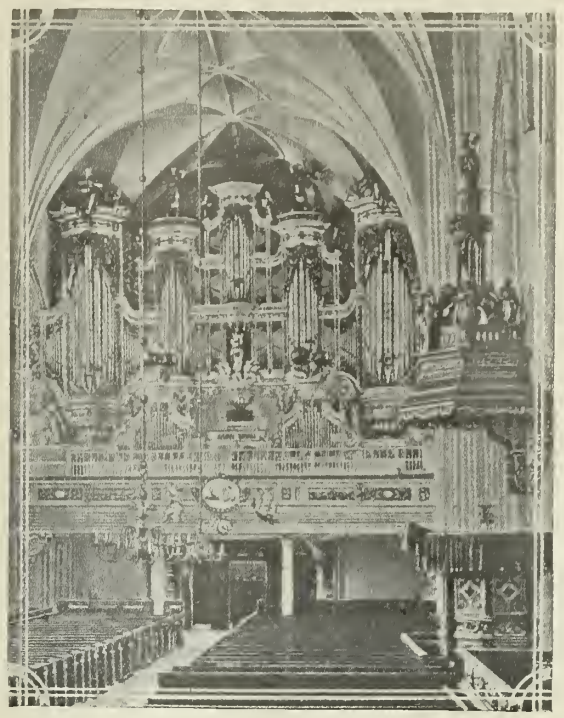
Kaun Violin Suite.

A suite of five charming short pieces for violin by Hugo Kaun have just been published by Zimmermann, of Leipsic. The first, a lovely nocturne, is entitled "Am Gardasee." The second, called "Capri," illustrates in a very characteristic manner the Blue Grotto. This piece is harmonically very interesting in the treatment of the piano, while the violin part consists chiefly of effective cantabiles of a real lyric nature. The third, entitled "Venice," takes us through the lagoons and is a charming gondoliera. The fourth is called "Genoa" and depicts a lively street scene in a very characteristic manner. The final number is called "Naples" and is, of course, a tarantelle, but it is written with an inspiration and a mastery that elevates it far above the commonplace. These five novelties are a most welcome contribution to the current violin literature and they should become popular with the artists.

The American Luncheon Club gave its first luncheon since the outbreak of hostilities at the Hotel Adlon yesterday noon. A surprisingly large number of Americans still are in Berlin, and most of them will remain here during the war. Fully three hundred were present yesterday. There were two guests of honor who were introduced by the American Ambassador, Judge Gerard—Consul General J. C. Lay, who has just succeeded Robert Skinner, and Chief Mayor Wermuth, of Berlin, who delivered a speech in excellent English on the friendly relationship which always has existed between the United States and the fatherland, and expressing his great satisfaction at being a "guest of honor of the Luncheon Club, which represents the most distinguished members of the American Colony in Berlin."

Arthur M. Abell.

The Barmen-Elberfeld Opera repertoire for the past few weeks included "Boheme," "Tosca," "Prophet," "Samson and Delilah," "Rosenkavalier," "Freischütz," "Königskinder," etc.



THE CATHEDRAL IN KOENIGSBERG, PRUSSIA.

Cecil Fanning at Carnegie Hall, Pittsburgh.

No singer could ask for a more sincere demonstration of appreciation than that which was given Cecil Fanning at Carnegie Hall, Pittsburgh, on the evening of October 12. This was Mr. Fanning's second appearance in Carnegie Hall during the past six months. His first appearance had made such an unusual impression that the musicians of Pittsburgh gathered in force to hear this singer. His program, which was of wide range and up to his usual standard of program making, included compositions by Monteverde, Gretry, Schubert, Schumann, Löwe, Liszt, Wolf, Grieg, etc. Throughout the entire evening Mr. Fanning was greeted with round after round of applause, the audience recalling him fourteen times, and before the evening was finished he was made to sing six extra songs. The newspapers were unanimous in their praise of Mr. Fanning and his sympathetic accompanist. The following were selected from many articles regarding this Pittsburgh recital:

There are few more finished or consumately artistic singers of songs or chamber singers before local music lovers today. Not only has he a voice of pleasing quality and a thorough handling of his natural resources, but splendid command of styles, a finesse of delivery, emotional grasp and understanding, and a consistent, finished and admirably planned scheme of interpretation that is the joy of the connoisseur.—Pittsburgh Dispatch, October 13, 1914.

This gifted young baritone sang in Pittsburgh a number of years ago. His artistic growth has been rapid. There was a time when it seemed that Mr. Fanning was satisfied simply to be a prodigy. But now he has passed far beyond this danger line and has entered the field of the elect. On the technical side he has acquired a fine mastery, a beautiful pianissimo and perfect diction being among his achievements in this respect. And on the interpretative side there is shown imagination controlled by a keen sense of artistic values.—Pittsburgh Post, October 13, 1914.

His enunciation in Italian, French and German as well as English is unusually clear and distinct, enabling him in the dramatic songs of Carl Löwe to make some unusual effects. Indeed, it is by his dramatic qualities that Mr. Fanning makes his greatest appeal. It is obvious that the singer is in close sympathy with Loewe, and in this composer's dramatic masterpieces, "Edward" and "Der Erlkönig," he made his strongest impression.—Pittsburgh Gazette-Times, October 13, 1914.

Katharine Goodson at London Concerts.

Katharine Goodson, who made her first appearance of the season at the first of the symphony concerts in the Royal Albert Hall, London, on October 4, will be heard at Queen's Hall, on October 24, at the ballad concerts, and again on November 21 in the same series. November 23 she will start on a short tour of ten concerts in a few of the most important Provincial cities. Her final appearance in England before sailing for America will be on December 10, when she is engaged to play at the third concert of the Royal Philharmonic Society. A few days later she will sail for New York, where she will give the first recital of her forthcoming American tour at Carnegie Hall on January 2.

Of Miss Goodson's recent performance at the Albert Hall of the ever popular Grieg concerto, the Daily Telegraph speaks of the solo part being "played [illegible] sense of its beauty and poetry."

Pilzer Will Give New York Recital.

Maximillian Pilzer, violinist, will be heard in recital at Aeolian Hall, New York, Sunday evening, December 6.

The Brunswick Opera has been open uninterruptedly since August 28. The works heard were: "Lohengrin," "The Flying Dutchman," "Freischütz," "Waffenschmied," "The Tales of Hoffmann," "Fidelio," "Tannhäuser," "Iphigenie" (Gluck), etc.

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Harold Henry's Recital in New York.

Harold Henry gave a piano recital in Aeolian Hall, New York, Thursday afternoon, October 29. Combined with a cleancut technic were a seriousness of purpose and a scholarly grasp of his tasks.

The opening number of the program, the Schumann sonata, op. 22, served to introduce Mr. Henry as a good technician and a versatile interpreter of mood.

Grouped together and immediately following were the Brahms intermezzo, op. 116, No. 6, which was given with dignity and feeling; the Schubert impromptu, op. 90, No. 4, and the Chopin fantasie, which require and received a more delicate degree of shading and tonal color.

In the imposing prelude, choral and fugue of Cesar Franck, the pianist found a still greater task. This he met with much feeling for its intrinsic beauty.

The final group included the Debussy "Les sons et les parfumes tournent dan l'air du soir." The usual Debussy dissonances and unusual harmonies in this were delivered by the pianist with ease and clarity. "To Mount Monadnock" (Lewis M. Isaacs) was greeted with especial applause by the audience, and "Tabatière á Musique" (Friedman) and "Kobold" (Grieg) struck the fancy of the listeners, particularly through their "characteristique" nature and insinuating and picturesque presentation.

Enjoyable readings of the Grieg nocturne, Dohnanyi's rhapsody, op. 11, No. 2, and "Vallee d'Obermann," Liszt, concluded the program.

A good sized and appreciative audience listened to this recital of Mr. Henry, although he is only fairly well known in the East. It is a good indication, indeed, when a young artist can interest and hold his audience through a program such as he presented on this occasion.

Mr. Henry was particularly fortunate in his selection of the piano, a Baldwin, which he used on this occasion.

Koemmenich Resumes Oratorio Rehearsals.

Louis Koemmenich, safely returned from the war zone with his entire family, has resumed rehearsals of the New York Oratorio Society. The attendance at the opening



LOUIS KOEMMENICH.

rehearsal was larger than at any other first rehearsal, and the members of the chorus responded enthusiastically to the demands of their conductor. December 3, Mendelssohn's "Elijah" will be performed, Florence Hinkle, Margaret Keyes, Paul Althouse and Clarence Whitehill appearing as soloists.

$1,425 for "Irish Love."

A substantial demonstration of the popularity of "Irish Love," a musical sketch written and arranged by Cecil Fanning and H. B. Turpin, was given in Columbus, Ohio, on the evening of October 21 and 22, when the receipts for two performances of this musical sketch amounted to $1,425 and were only limited to this amount by the seating capacity of the hall.

Messrs. Turpin and Fanning say that this play is only an excuse for the presentation of a program of the best Irish songs and duets, but the dialogue is so cleverly written that the whole is an hour and a half of unalloyed pleasure. The characters are taken by Cecil Fanning and Greta Torpadie, with appropriate costumes and stage setting.

This play has proved such a success that it has been secured for many of the prominent concert courses throughout the States for this season.



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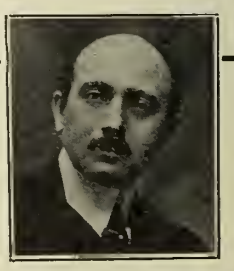
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The artist possesses a splendid baritone voice, well schooled, and with such breath control that he is enabled to produce grand effects.—Evening Staats-Zeitung. (Translation.)
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NEW YORK BREVITIES.

Lenox Academy of Music Concert—Tonkünstler Society Concert—Elizabeth Topping Plays—Hattie Clapper Morris Artist Pupils Sing—Mary T. Williamson Busy—Mme. Dambmann's Pupil Sings—A Klibansky Artist Pupil—Ziegler Quartet in Philadelphia—Mary Wagner Gilbert Plays—Noble Recital—Organ Items

The opening concert of the Lenox Academy of Music at Carnegie Chamber Music Hall, October 28, brought forth a program of eighteen numbers, consisting of vocal, instrumental and orchestral compositions. The director of this institution, H. H. Reppert (a Dvorák pupil), conducts a very successful and busy school in the midst of the musical Italian quarter of New York, at 172 East 117th street. The visitor is impressed with the seriousness and thoroughness of the work. Classes in sight reading in musical dictation, harmony, etc., supplement the individual instruction.

At this concert an orchestra of boys from nine to eleven played, and another orchestra of boys from thirteen to fifteen appeared. They combined in several numbers, consisting of standard music, such as the march from "Tannhäuser," "Lucia," potpourri, etc. Of the soloists, those who especially deserved mention are: W. Johnson, baritone; Laura Simmons, soprano, who sang very well; Elsie Lawson, pianist, who seems an ambitious young pianist with a musical touch; and Leopold Alberti, a young violinist, who played Artot's "Souvenir de Bellini" very well. Francis Marino played a piccolo solo effectively, and Louis Biamonte deserves mention for his playing of a flute solo. Miss Lambert's first appearance as soprano soloist was succesful. Other soloists were Pauline Cocquelet, Louis d'Agostino, Minnie Person, Alfonso Avvisati, John Pospisil, Sarah Rothman, Stella Lambert and Frances Vetter.

Mr. Reppert conducted the orchestra and showed a thorough understanding of desired effects.

Tonkünstler Society Concert.

At Assembly Hall, October 27, the first musicale of the Tonkünstler Society took place, with the following artists, who participated in solo and ensemble music: Ludmilla Vojacek-Wetche, Alois Trnka, Adelaide Fischer, Herman Martonne, Mabel Phipps, August Roebbelen, August Schmidt, William Ebann, and Ward Lewis as accompanist. Mr. Trnka's playing of a Schumann sonata was careful and conscientious. A quintet by Dvorák was delightful, Mr. Ebann's work being particularly good. Ward Lewis showed himself to be an expert pianist, as might be expected from one who has been associated with David Bispham.

The next concert of the society will take place on November 10 at Memorial Hall, Brooklyn.

Elizabeth Topping at Exposition.

Elizabeth Topping, the pianist, played the following solos at the Country Life Permanent Exposition, Grand Central Terminal, October 31: Ballade, Chopin; "Hark, Hark, the Lark!", "The Erl King" (Schubert-Liszt) and "La Campanella, (Liszt). Miss Topping's brilliant playing is well known to New Yorkers. She gains extended reputation with every successive appearance, for she is entitled to a high place among the piano virtuosa of America. She has the poetic temperament to play a Chopin ballade well, and the technical force and aplomb necessary for Liszt's "Campanella." The Saturday afternoon recitals at this Exposition are always interesting and worth attending.

Two Morris Artist-Pupils.

Hattie Clapper Morris is happy over the reports which come to her of the success of Margaret Keyes, contralto, at Springfield, Ill., where she gave a recital October 13. An artist of Miss Keyes' caliber shows her thoroughness in preparing for public appearances by constant coaching, such as she does with Mrs. Morris. In fact, all artists are continually studying. At Akron, Ohio, October 20, Miss Keyes also had very great success.

Addie Howell, of Charleston, S. C., has a lovely voice and charming personality. She, too, has made successful public appearances, and has for ten years past studied periodically under Mrs. Morris. Quoting Mrs. Morris, "Her singing is a perfect joy."

Mary T. Williamson Busy Teaching.

Twice a week the Leschetizky exponent, Mary T. Williamson, teaches in the Hartridge School, Plainfield, N. J., where she instructs a good sized class of pianists. Miss Williamson's superior piano playing is too little heard in public, and this is because she is so busy and successful as a teacher, both in Greater New York and suburbs.

Angeline Cappelano Sings.

Mme. Dambmann's soprano pupil, Angeline Cappelano, recently sang at a bazaar, given at the Church of the Lady of Mount Carmel, Tenth avenue, Mt. Vernon. Miss Cappelano is an ambitious young artist who makes good. Her name has been mentioned frequently in the columns of the Musical Courier, in connection with successful artistic appearances. She plans to give a New York recital soon, assisted by her brother, who is a cornet virtuoso. Edwina Davis was the accompanist at the bazaar.

Cooper-Marefield in Buffalo.

Two artist-pupils of Sergei Klibansky, Jean V. Cooper and Mrs. Marefield, appeared at a recent concert under the auspices of the local Red Cross organization of Buffalo, with very pronounced success. Some splendid press notices of their singing will be later reproduced.

Ziegler Quartet in Philadelphia.

Lucille Love is the soprano of the Ziegler Quartet, now appearing in "Ireland, a Nation," at Philadelphia and elsewhere. Miss Love, who is not to be confused with the moving picture actress of the same name, sends her friends miniature cards from various cities visited by the quartet.

Mary Wagner Gilbert Plays.

At Carnegie Hall, October 17, Mary Wagner Gilbert, pianist and instructor, gave a studio recital with a program made up of works by classic and modern composers. Mrs. Gilbert played with that animation and verve associated with all she does. A technic, capable of interpreting the most difficult music, is, in her case, combined with thorough appreciation of the composition. Furthermore, she plays with decidedly intellectual appreciation, and these qualities as a pianist she naturally passes on to her pupils.

Noble Organ Recital.

T. Tertius Noble's organ recitals at St. Thomas' Church, New York, Fifty-third street and Fifth avenue, are given every Sunday evening at 8 o'clock. The programs are never more than an hour in length and are invariably made up of standard original works and transcriptions for the organ. At the recital on All Saints' Day, a Handel concerto was the opening number. To this Mr. Noble composed an original cadenza, which is still in manuscript. "Pastorale Sorrentina," by Pietro Yon, was also played by Mr. Noble, and the following program note by this organist is quoted concerning the composition:

"This charming and plaintive piece by the eminent organist of St. Francis Xavier, New York, is an example of the modern Italian school."

Mr. Noble is very happy in his New York work, and radiates that spirit at all times and in all places.

Organ Items.

Twenty-eight students are this year registered at the Trinity School of Church Music, Felix Lamond, director. Seven of these are graduates from the following universities: Harvard, Yale, Princeton, Columbia, Cornell, and two are women. Considering that this is only the second year of this training school for organists and choirmasters, this is indeed a particularly good record.

Eleven or twelve hundred people listened to the opening organ recital at Ethical Culture Auditorium, November 1, when organist Gottfried H. Federlein played a program of works by Guilmant, Grieg, Massenet, Wagner, Friml and Baldwin. He expects to continue the recitals Sundays at 4 o'clock during the present month.

An unusually good program has been prepared for the special mid-day musical services that are held each season at St. Paul's Chapel, Trinity Parish, by Edmund Jaques, organist and choirmaster, in cooperation with the vicar, Dr. W. Montague Geer. Attendance at this series has grown year by year as is shown by the totals for the last three years. In the season of 1912-1913 the congregations at ten services totalled 8,079; nine services in 1912-1913 had a total attendance of 9,181; while last season, when there were nine services, the attendance was 11,491.

The first service will take the character of Thanksgiving and an English harvest festival, when a new anthem by T. Tertius Noble, dedicated to Mr. Jacques, will be sung for the first time. Then comes the "Christmas Eve service," Wednesday, December 23, at noon. Following that, nine cantatas will be performed, in most cases the composer assisting at the organ. Mr. Noble's "Gloria Domini" is one of these, and seems to be a regular annual feature at this church, having been given there regularly.

The 389th public organ recital at City College by Prof. Samuel A. Baldwin, on November 4, had on the program works by Edward F. Johnston and J. Frank Frysinger, both of whom are active in American musical life. Works by Rheinberger, Bach, Mozart, Hollis and von Weber were played. Next Sunday, November 8, some of the same composers with Dvorák, Thiele and others appear on the program.

Notes.

Tomijiro Asai, the Japanese tenor, has issued a four-page leaflet with pictures of himself and eight press notices from Washington, Augusta, Portland, Asbury Park, etc. Mr. Asai gives a unique recital in costume. He has appeared at many prominent colleges and summer resorts of America, from Palm Beach, Fla., to the White Mountains, N. H.

Mrs. Lowell Thayer Field issued invitations to meet Havrah Hubbard, of Boston, at one of his interesting "Opera Talks" at 1013 Carnegie Hall, November 1. The card of Jessamine Harrison Irvine was enclosed.

Clara E. Thoms, of Buffalo, arranged an evening of song for the Syrian Church, of Buffalo, under the patronage of Bishop Colton, at the Hotel Statler ballroom, October 8. Clara Druar, contralto, bore the brunt of the program, singing works by various composers, concluding with two songs by Mrs. Thoms. Over a thousand people attended this recital, so it was a wonderful success. It was recently remarked in a group of society leaders, "We used to be invited to Mrs. Thoms' recitals, but now we cheerfully pay a dollar to hear her pupils sing. The fact speaks for itself." Another Thoms pupil, Marion Dohney Cole, is singing in Chicago. Frances Schofield is engaged for grand opera and is coaching with Mrs. Thoms, following which she goes to the Pacific Coast. Mary Tennant has recently assumed a position as church soloist in Buffalo.

These items show the success of the Thoms artist-pupils.

Marta Milinowski, pianist, gave a recital at the Twentieth Century Club, Buffalo, which was a very enjoyable affair. Beside her program of fourteen piano compositions, she had to play encores, including pieces by Schumann and Mendelssohn. Miss Milinowski's coming recital at Aeolian Hall, New York, is attracting attention.

Wesley Weyman, the well known American pianist, owing to the war complications, has cancelled his European concert tour. He plans to give a course of six weekly discourses on the "Theory of Piano Technic" based on the laws formulated by Tobias Matthay. Mr. Weyman expects also to teach the piano until his departure in midwinter for his concert tour in South America.

Evelyn Starr, the young Canadian violinist, pupil of Leopold Auer, will give a recital at Aeolian Hall during the latter part of this month.

Hemus Recital.

Following is the program of Percy Hemus' second New York recital of songs by American composers, at Aeolian Hall, Friday, November 6, at 8.15 P. M.:

Hail, Ye Tyme of Holiedays (Chrystmasse).....Gena Branscombe
There was a King of Liang (from the Chinese)..Gena Branscombe
I am the God Thor (King Olaf).....Carl Busch
How Lang and Dreary (from Sprays of Heather) Edna Rosalind Park
There was a Bonnie Lass (from Sprays of Heather).....
Edna Rosalind Park
Invictus .....Bruno Huhn
The Day Is Done.....Charles Gilbert Spross
The Pirate Song.....Henry F. Gilbert
When I Bring to You Colored Toys.....John Alden Carpenter
When to Sleep I Must.....Mark Andrews
The Fiddler of Dooney.....Mark Andrews
The Forgotten Land.....Harriet Ware
(Accompanied by string quartet.)
Flower Rain.....Edwin Schneider
The Drink of Life (MS.).....Mary Helen Brown
Mexicana (MS.) .....Ward-Stephens
Identity (MS.) .....Emil Hahn
Mother o' Mine.....Arthur Claassen
(Accompanied by string quartet.)
Con Amore.....Fay Foster
Peace, Ye Martyred Ones.....Fay Foster
(Written for and dedicated to Mr. Hemus.)
I Dreamed and Wept a-Dreaming.....A. Walter Kramer
Two Trivial Songs.....Harriet Ware
Wind and Lyre.....Harriet Ware

Anderson Artists' Bookings.

Attached below are a few Anderson artists' bookings:

Marie Kaiser, soprano, Pratt Institute, Brooklyn, November 12; Worcester Oratorio Society, in "St. Christopher," November 20.

Emma Nagel, soprano, New Brunswick, N. J., November 10; Jersey City, N. J., November 12.

Christine Schutz, contralto, Albany, November 24; Pittsburgh, November 27; Fall River, February 15; Halifax, N. S., February 16; Buffalo Orpheus Club, April 12.

William H. Pagdin, tenor, Boston, April 4.

Andrea Sarto, bass-baritone, Halifax, N. S., November 23; Syracuse, November 30; Minneapolis, December 6; Topeka, December 8; Salina, December 10; Wichita, December 13; Lindsborg, December 14; Chicago Apollo Club, February 22; Chicago Art and Travel Club, March 23; Boston, April 13.

Morse-Rummel, violinist, Jersey City, November 12; Buffalo, December 10.

Rebecca Davidson, pianist, Greensburg, January 10.

Nothing Doing.

"Jim offered to bet me he could pronounce Przemysl, Czestochowa-Kalisz and Eydtkuhnen more correctly that I could."

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MINNEAPOLIS SYMPHONY SEASON INAUGURATED

Orchestra Gives Fine Account of Itself—Conductor and Players Receive Cordial Welcome—Pop Concerts Also Started—Thursday Musical Program.

Minneapolis, Minn., October 27, 1914.

The Minneapolis Symphony Orchestra opened its twelfth season on Friday evening, October 23, at the Auditorium. The program consisted of the F minor symphony of Tschaikowsky, overture "Rienzi," Wagner, and the suite, op. 19, by Dohnanyi, for orchestra. Louise Homer, contralto, was the soloist.

The orchestra has been materially improved by twenty new men. Emil Oberhoffer has worked carefully and conscientiously for twelve years to get a perfect orchestra and he is nearing that high goal. The "Rienzi" overture was played with great spirit and finish, revealing a decided improvement in the brass section. The suite of Dohnanyi was a most delightful number. This was, according to the program statement, played in America for the first time; it has individuality and a charming character, and will bear many repetitions at these concerts. The symphony of Tschaikowsky was played here for the third time.

The orchestra was the recipient of tremendous applause when the curtain was raised. Emil Oberhoffer bowed again and again and motioned for the men to stand and receive their share of the plaudits.

ORCHESTRAL POP CONCERTS.

The first concert of the first series of the popular concerts given by the Minneapolis Symphony Orchestra took place at the Auditorium on Sunday afternoon, October 25. The program opened with the "Coronation March," by Svendsen, followed by Haydn's "Military" symphony. Though but the second concert of the season, the men played as one individual and the ensemble was splendid. The "Peer Gynt" suite of Grieg was given a beautiful reading. Ross Jungnickel's arrangement of the Romance from the second concerto of Wieniawski for violins was played by all the first violins of the orchestra. The effect was sonorous and pleasing; the tone quality was beautiful. The "Kaiser" waltz, by Johann Strauss, closed the program. The orchestra under its able director acquitted itself with great credit. It is constantly bringing honor to itself, to its director and to the city.

THURSDAY MUSICAL PROGRAM.

The second program of the season was given by the Thursday Musical at the First Baptist Church the afternoon of October 22. In this report I wish to mention first the accompanists, Kate Mork, Mary Allen, Meta Fust-Willoughby and Louise Chapman. These excellent players are invariably spoken of at the very end of a program, and I wonder how so good a program could have been given without the real background supplied by these fine pianists.

Marion Austin-Dunn opened the program with an organ solo, Dethier's "Theme and Variations" (which Dethier himself played at the dedication of the pipe organ in the auditorium) and a nocturne composed by Spaulding Stroughton. Mrs. Dunn is a sister of Florence Austin, the violinist of New York, and she always acquits herself in a finished and musicianly manner. The second number consisted of two beautiful songs, Brahms' "Sapphic Ode" and Tschaikowsky's "Pilgrim Song," both pleasingly sung by Mollie Gleason-Mulheran. Carolyn Clark, violinist, followed. She chose as her numbers three compositions by Kreisler, "Liebesfreud," "Liebeslied" and "Schon Rosmarin." She played well. Alice Widener Colwell sang in a sweet soprano voice a group of songs by Monroe, Schindler, Gretchaninow, Rogers, Leoni and Rummel. Ethel Alexander, pianist, played Balakirew's "The Lark" and Rubinstein's "Valse Caprice" in a brilliant and expressive manner. The program was concluded by a vocal duet, sung by Kathleen Hart-Bibb and Alberta Fisher-Ruettel. This charming selection from Delibes' "Lakme" was sympathetically rendered and these two altogether charming singers were accorded a hearty round of applause.

NORTHWESTERN CONSERVATORY OF MUSIC.

Ethel Alexander, of the conservatory piano department, who has, for the past two years, been studying with Josef Lhevinne in Berlin, made her first public appearance this season at the regular fortnightly concert of the Thursday Musicale at the First Baptist Church, October 22. Miss Alexander also appeared upon a program at the Stanley Hall vesper service on Sunday last on the occasion of the peace address of Dr. John W. Powell.

The most important conservatory event of the coming week is the expression recital by John Seaman Garns, director of the school of expression, in Conservatory Hall, Saturday morning, October 31, at 11 o'clock. Mr. Garns will be assisted by Ethel Alexander, pianist. The recital is free to the public.

Marguerite Mathieson, Selma Anderson, Alpha Kelsey, Ethel Carlson, Ardis Lofgren, Maude Knight, Margaret Bopp and Margaret Zeney, pupils of the piano, expression, violin and voice departments, will appear in a student recital on Wednesday afternoon, October 28.

Franklin W. Krieger, director of the conservatory piano department, appeared in a recent concert given by the Daughters of the American Revolution, at the University Club. He also played at the annual Schubert concert, Tuesday evening, at the Town and Country Club. Mr. Krieger was also the artist at a private musicale given by Ella Richards at her home on Dayton avenue, October 21, Brahms compositions being the feature of the program.

Credits are given conservatory students for attendance upon symphony orchestra concerts and is obligatory in the case of those who are completing any course in the music school.

John Beck, assistant in the conservatory organ department, has organized a boys' choir at St. Stephen's Church where he is organist and choir director.

The first of David Patterson's series of illustrated lectures bearing on the programs of the Minneapolis Symphony Orchestra took place on Wednesday evening at Conservatory Hall. He was assisted at the piano by Ethel Alexander and John Beck. The lectures will be given every Wednesday evening at 8 o'clock, and will be based on the symphony programs and the Beethoven concerts to be given by the orchestra this season, and are open to the public at a merely nominal fee.

The Northwestern Repertory Players, which organization last year presented a series of six plays at the Y. M. C. A. Auditorium and six programs under the auspices of various churches and clubs, has reorganized with the following officers: President, John Holbrook; secretary-treasurer, Carrie Rolph; stage director and manager, John Seaman Garns.

RUTH ANDERSON.

Flonzaley Quartet Ready for Eighth Tour.

The members of the Flonzaley Quartet have arrived from Europe for their eighth American tour. Loudon Charlton, the quartet's manager, states that the subscription for the New York series is larger than ever before, while the bookings throughout the country will keep the organization in America until the close of the season. The Flonzaley Quartet's first concert will be given in Aeolian Hall, New York, Monday evening, December 7.

Adela Bowne Goes to Europe.

Adela Bowne, soprano, with her husband, Henry Philip Kirby, the well known architect, will be passengers for Europe on the steamship Carpathia today. Their ultimate destination is the Island of Capri, where the Kirbys have a beautiful villa. Mrs. Bowne expects to remain in Europe a short time, and plans to give several concerts under Red Cross auspices. She has won many warm admirers for her beautiful art and gracious personality.

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An Open Letter From

PAUL SAVAGE

TEACHER OF SINGING

Carnegie Hall New York City

Because of many written requests, I am making this effort to condense into a single article, the principles that I use in my work

I wish to identify myself with those teachers who believe that no person, who cannot himself sing, has the slightest right to attempt to teach singing, and that those now attempting to teach singing because they have had musical training, such as violinists, church organists, choir directors, pianists, accompanists, and orchestral leaders, who cannot themselves sing, are doing untold harm and are nearly bringing to naught the efforts of the real teachers.

The foundation of artistic singing is laid by the pupil's striving to imitate the example set him by the teacher. If the teacher cannot sing, he cannot create the example, and there is no other form of instruction that is of the slightest value in foundation work. Suppose, for instance, that the pupil has a bad quality. Only a person, who sings well, can create for him the example of a better one. This example he should follow up to the time that his development is marked enough for his voice to take on a distinctly individual quality and character of its own. For an accompanist to claim that he can create an example for the pupil to follow, by use of the piano, or to claim that any amount of argument or explanation will suffice, in place of the sung tone, is to brand himself as unfit to be relied upon from the standpoint of either his intelligence or veracity. Such a teacher should be made to attempt the study of languages with a dumb person. Instrumentalists, who do not sing yet attempt to teach singing, may be, if they have had excellent cultivation, good coaches, but singing teachers they are not, and they should not be allowed to accept money, unless working in their legitimate fields as coaches, accompanists, etc.

I have proven to my own satisfaction that so called instruction, which attracts the pupil's attention to the throat, is not only misleading but harmful; that conscious efforts to open the throat, hold the tongue in certain positions, perform something that is called a register, or to go through any of the thousand and one tricks suggested by the mechanical teacher, are not only wrong but stupid, and will most certainly bring failure.

Education is not the accumulation of facts but the development of one's faculties, and the development should be such that the effort of to-day prepares one for the performance of to-morrow. If the performance is to be artistic, then the technical preparation must be arranged so that, from the very start, the germ of the art is there. If I define art as expressed in singing, I might say that a mental appreciation or understanding of the text and music, of that which I am interpreting, causes certain emotions to be experienced by me, which I control by the will, and attempt, through the use of words, rhythm, and differences in time, qualities, volumes, and pitches of tone, to perform for the listener.

As all performance is by means of our physical make-up, that is the first thing to be considered. Instead of its being a complicated, consciously controlled effort, that, even in the early stages, fixes the mind on the throat, tongue, lips, palate, diaphragm, resonators, etc., the physical part can all be comprised in a standing position, which, because it perfectly balances the physique, relieves it of all strain. In this position the entire equipment, necessary for either health or singing, will instantly answer all demands made upon it by the mind, whether of diaphragm, larynx, throat, tongue, resonators, palate, or lips, without the mind's concerning itself, even in the slightest degree, with anything mechanical, and the mind can absolutely lose itself in the things it wishes the machine or physique to perform. These I will immediately describe under their separate headings:

The mind wishes the machine, or physique, to perform in the realm of art not mechanics. Therefore the mind will be fixed not on the muscles of the body or throat, or on any position or shape that it would like them to take, but instead on the things that constitute the art, namely 1 pronunciation, 2 enunciation, 3 pitch, 4 rhythm, 5 qualities, 6 differences in time, 7 differences in volume.

I believe therefore, that any technical training, that is to equip one for artistic singing, must be based on these principles.

Any effort to consciously control the muscles is purely mechanical and must be controlled by a *precise* mechanical frame of mind, which is exactly opposite to the ever varying *plastic* frame of mind necessary to artistic effort.

When we stand to sing, two kinds of work must be done, physical and mental. If, as I claim, the mind must lose itself in the psychological or mental side, how is the physical side to be looked after? Purely by a standing position. What is this standing position? Merely a straight backbone. To attain this, let us first do the opposite. Stand with feet together, with nose and chin pointing upward, because the back of the neck has fallen in, causing the back of the head to be lowered. Allow the body to slump so that the chest is flat and the abdomen sagging and protruding. The arms may hang in any way. Now, without breathing, begin to straighten the back of the neck by raising the back of the head as if to stretch out the backbone until the back of the neck presses firmly against the collar and one begins to go through the process of imitating a double chin without quite making one. This will lower the nose and chin to a point where the eyes look exactly on a level. The chest will come up as a result of straightening the backbone, from the back of the head to the middle of the shoulders, and the abdomen will be drawn up and back in response to the lifting of the chest.

Then breathe. If the action has been followed accurately, the chest is quiet and the diaphragm, or MOTOR, is active, going out to cause inhalation and contracting to expel the air. This is the precise action of the MOTOR for singing, and it need not be a bit more strenuous at any time, at least not consciously so. The most dramatic phrases are simply reflected as emotional climaxes, and not in the form of muscular rigidity or effort. The full grown person, standing this way to breathe, does work equivalent to lifting 500 pounds from the floor an inch with each breath. This knowledge should forever dispose of the ridiculous and oftimes harmful antics that teachers pass on to their pupils as necessary to tone support.

After the physical part of singing, as represented in the standing position, has accounted for the MOTOR or diaphragm, the remaining work of singing is purely psychological or mental, and can be separated under the following heads:

The VIBRATOR, or larynx, which turns the air, sent upward by the motor, into a sound on a certain pitch.

The RESONATOR, which enlarges the sound and is the chief factor in changing the sound of the pitch from the realm of noise into the realm of tone by giving it quality.

The ARTICULATOR, which is the last point of control before the tone leaves the performer and goes to the audience, and which shapes the tone into words by use of the mouth, tongue, and lips.

The vibrator, resonator, and articulator, if employed artistically, are used in the following manner:

We think a pitch and the vibrator or larynx is instantly ready to give it to us.

We think a quality and the idea travels over the nerves to the palate, resonators, and throat, which instantly shape themselves into a mould, which, when filled by tone, stamps on the tone the shape of this mould, therefore the idea that created the mould.

We think a word and another mould is formed, which in turn is filled with the tone now imbued with quality.

In this manner the mental processes of pitch, quality, and pronunciation are carried out as a purely psychological process, and are a result not of tone production but of thought production, and will take place at the instigation of the mind, whether tone is produced or not.

As I said before, the mechanical thing is the standing position and this should be watched for a time in a mirror. Because this standing position is a perfect poise of muscles, there is no antagonistic strain in the singing apparatus to be overcome by the mind, or to attract the attention of the mind.

It is scientifically true that, in thinking mechanically, we have in the mind a picture of what we want the body and throat muscles to do, or shapes that we hope we have been able to cause the body, throat, mouth, pharynx, resonators, etc., to take. By constant repetition of these thoughts we form functions in the brain, whose only use can be to reproduce the above stated muscular actions or shapes. The more we persist in these processes of thought, the stronger and more automatic the functions become.

Let us put a song before one of these deluded students, mechanically taught in the above way, and see what happens. He has an equipment for putting his throat into a few shapes, and the functions in the brain, that control these processes, can do absolutely nothing else but repeat the formula that developed these functions. You can take out of the functions only what you have put in in their upbuilding. The song demands that we sing different volumes of tone, changing qualities, many words, unusual intervals, varying pitches, strong clear rhythms, etc., and the functions in the brain, that should have been built up to do these things, through, first imitation of the teacher, second patient painstaking repetition by the student, have never been started in their development. The functions in his brain, so carefully developed by pictures of what he wanted his throat to look like, etc., he finds are useless, because he should have been thinking of qualities, pronunciation, rhythms, etc., as that is what the song calls for, and, by thinking them, develop the functions that, on demand in song singing, give out the material that was put in in their development.

These unfortunates, mechanically trained, are in a foreign land and do not speak a word of the language, which is art and not mechanics. It should be clear then that technique, that will equip us to perform the works of great masters, must be an artistic technique and not a mechanical one, for the idea, that is in the mind when the tone is produced, will be the thing that is heard in and will entirely dictate the tone quality that is to carry the message to the listener. Otherwise we could have no possibility of interpretation.

Three months' work will enable one to thoroughly master the standing position, which is merely the one we should have anyway, and that begins and ends the physical part of singing as far as my work is concerned. The rest is psychological, or mental training, wholly by means of the ear and is a process that continues its development without end, an ever increasing satisfaction and delight.

This mental training, by means of the ear, can be separated under the following heads, as before enumerated:

Pronunciation that is correct.

Enunciation that is clear.

Intonation, or pitch, that is in tune.

Rhythm so strong that even the musically ignorant respond to it.

Qualities that carry to the listener the emotions experienced by the singer.

Time—singing rapidly and slowly and all intermediate speeds.

Volume—singing loudly and softly and all intermediate volumes.

I challenge anyone to take clay or wax, or any other plastic substance, and make a pattern representing the singing apparatus on any given pitch of tone with a given quality. What they cannot do consciously, with materials that they can see and handle, they cannot do with the singing instrument which they cannot see or handle, unless it be done as a result of a process of thought that is concentrated on pitch and quality. The fact is no one knows what the shapes of the moulds are. The consensus of opinion is that there are over a million muscular changes in the entire instrument.

When these things are known, mechanical training becomes ridiculous, and it is safe to say is not followed in studios in touch with the best thought on this subject. A teacher, who has these psychological ideas and mixes with them honesty of purpose, will get a maximum result with whatever material may fall to his lot to develop. The atmosphere of such a studio will be artistic and each lesson will be a delight. Such a teacher not only trains singers and creates artists, but he developes character as well, and those, who place themselves in his hands, realize that he does not work with his eyes on the clock and his mind on their bank account.

In closing I wish to say, never, never study with a teacher who cannot sing. Anyone, who has done so and met with any measure of success in the open markets of the world, is one whose talent was so unusual that even inadequate instruction could not wholly spoil his career.

Blanchart's Boston Encomiums.

Prominent among Boston's musical celebrities is Ramon Blanchart, the Spanish baritone, who has been identified also with foremost operatic companies of Europe and America. During the past five seasons he has been the principal baritone with the Boston Opera Company and in that time has been heard extensively throughout America in concert and recital work. At present, in conjunction with his teaching and operatic coaching activities, he is singing a number of guest performances with the Boston Theatre Opera Company. An idea of the high esteem the Boston critics cherish for Blanchart's art, the following press notices indicate:

Ramon Blanchart, baritone of the Boston Opera House, and regisseur of the opera school of the New England Conservatory of Music, gave a song recital last night in Jordan Hall.

Mr. Blanchart as an opera singer has had a long and honorable career. He has sung in many theatres and in various lands, and always maintained the reputation of an artist respecting his art. He first came to Boston as a member of Mr. Russell's San Carlo Opera Company. At the Boston Opera House he has sung in operas of the older repertoire and thus shown his knowledge of sound traditions and schooling in what is called the grand style. He has also been seen and heard in operas of the extreme modern wing, in parts that were first of all dramatic, a singer of music that was antipodal to that in which he had formerly won success. In these modern operas his performance was marked by intelligence and force, and when he sang in English his enunciation and diction were most excellent, worthy of imitation by singers to whom the English language is a birthright.

Mr. Blanchart wisely chose for his program songs that for the most part make a simple and direct appeal to the hearer; songs that should be sung fervently. His dramatic intelligence served him in the comprehension of the prevailing character of each song, and if at times his fervor led him into gesticulation, the gestures were natural, such as might reasonably be expected of a man whose life has been passed on the stage. As a singer and as an interpreter he was eminently successful in the prologue to "Pagliacci" and in the songs with English words by Tosti and Chadwick. Again he showed a mastery of enunciation and diction in English that was remarkable, and the impression made by Tosti's familiar song and the finely expressive song by Chadwick was so great that the audience insisted on hearing them again.

It was a pleasure to hear the song by Rotoli, the author of many melodies that are too little known by singers arranging programs. Tosti's "Aprile" was sung with much taste, and Mr. Blanchart caught the spirit of the same composer's "Ninon." The Spanish songs were sung with gusto, but we have heard more characteristic ones by Alvarez than "Mia Patria." Mr. Blanchart was heartily applauded in the course of the concert, and after the final group he sang again in response.—Boston Herald.

At the matinee the salient feature was the Iago of Mr. Blanchart, a singer of resourceful skill and dramatic feeling, who may now be counted among the foremost resident artists of the city. Very few baritones can match him in roles that makes demands upon histrionic as well as vocal technic. His grace of repose, his well pointed action in spirited situations and his all around interpretative ability lent much distinction to the performance of the Verdi masterpiece.—Boston Herald.

Again this season the success of Ramon Blanchart, the world famous baritone, has been most brilliant at the Opera House in Boston, after having sung—with the greatest triumph the imagination can conceive—the role of Don Giovanni as well as others, the great artist has demonstrated one of the greatest powers of resistance. In fact, he, in twenty-seven hours, has broken, we think, one of the most important artistic records, presenting in other brief space of time his interpretation of Gumont in "Traviata," Raffaele in the "Jewels" and Rigoletto in the opera of the same name.

So, again, once more the Boston public may well appreciate the great singer, always the faithful soldier ready for the heavy end. All the North American press has unanimously with a loud voice praised Ramon Blanchart, presenting this illustrious singer as the truest and best example of faithfulness toward Henry Russell, the truly fortunate impresario who can count among his forces an artist like Blanchart!"—Boston Transcript. (Advertisement.)



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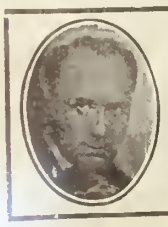
Sigismond Stojowski, the Polish pianist and composer now in America, will inaugurate at the von Ende School of Music, New York, a series of weekly class recitals to which piano teachers, artist students and young concert pianists will be admitted for a public criticism.

The class will comprise two sections—one to consist of players—the other of the listening class. This latter is intended for the busy teacher who has no time for practice, or students whose advancement does not admit of their entrance to the playing class.

Mr. Stojowski gives personal illustration of the various works performed and any student may bring a piece of his own selection. The benefit of this plan of advanced instruction has been demonstrated in the artist classes of the great masters in Europe, Franz Liszt using it as his principal means of instruction. So many applications have already been received that it has been necessary to double the classes.

War Affects Spiering Pupil.

Nicoline Zedeler, the successful violin soloist of the Sousa world tour a few years ago, is a pupil of Theodore Spiering. She was on the point of leaving for Europe to fill engagements when the war broke out. Mr. Spiering, who had been instrumental in securing a dozen orchestral dates for Miss Zedeler through his acquaintance with the various conductors abroad, holds as an evidence of German punctiliousness, a letter from the conductor at Chemnitz, received just before Mr. Spiering's departure from Berlin, stating his regret at the cancellation of Miss Zedeler's date and expressing hope for her appearance next season.



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Alexander Bloch Heard in Recital.

Alexander Bloch, violinist, was heard in recital on October 28 at Aeolian Hall, New York. Blanche Bloch assisted at the piano.

Mr. Bloch showed himself to be a player of large and brilliant attainments, with a depth of feeling for the classical school which augurs well for his future. His opening number, the G major Beethoven sonata, No. 10, was played with great beauty of tone, clear phrasing and with genuine feeling for and understanding of the ideas and intentions of the composer.

With such talent as Mr. Bloch possesses, there is no reason why he should include in his programs an empty composition like the Paganini concerto in D major, which was his second number at this recital. Mr. Bloch is not, in any sense of the word, a trickster, and this work of Paganini, with all its technical difficulty and finesse, should be beneath his notice. He played the work brilliantly and in certain of the legato passages there was much charm, but one could but feel that Mr. Bloch's talents and ability would have been better displayed in a more worthy vehicle.

Mr. Bloch's third and fourth groups included the "Lithauisches Lied" (Chopin-Auer), which was interpreted with true sentiment, a "Serenata Napolitana" (Sgambati), delightfully and joyously given, and Hungarian Dance, No. 1 (Brahms-Joachim), in which Mr. Bloch was able to display the force of his rhythm.

The recital closed with the Wagner-Wilhelmj romanza and the Wieniawski polonaise in D major, which latter number Mr. Bloch played with great warmth and brilliancy.

On the whole, this recital was an entertainment of a high order. This artist shows himself to be not only technically a master of the violin, but musically endowed as well. His intonation is excellent; the double stopping, harmonics, bowing and the other requirements of a complete virtuoso are all in perfect shape and ready for use. But it must again be repeated that Mr. Bloch is at his best in compositions which call for depth of feeling rather than for great technical display, and this, more than anything



ALEXANDER BLOCH.

else, speaks well for the genuineness of this young artist's talent.

Blanche Bloch played the accompaniments with much feeling and comprehension.

Germaine Schnitzer Begins American Tour.

Germaine Schnitzer began her American tour with a concert at Briarcliff, N. Y., on October 27. She is now on a Western trip which will extend as far as Colorado, where she has been engaged to play the Tschaikowsky concerto in Denver, on November 6. On November 7 she will play in Colorado Springs, and November 10 she is to give a recital in Mason, Ia. On her way eastward, she is booked for a recital in Lowell, Mass., where she will appear on November 16. She then begins a rather extended tour through the South, which will keep her very busy until the middle of December.

Germaine Schnitzer is certainly one of those pianists who are in great demand in America, and it is owing to her repertoire that she is able to respond to all the demands for engagements. In fact, she numbers as many as ten complete recital programs among her many selections, which also include twenty-five concertos.

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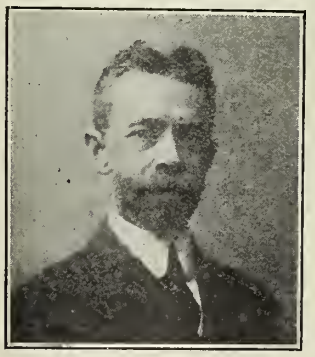
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Jacques Thibaud's Rapid Rise to Fame.

Jacques Thibaud, violin virtuoso and musician in the truest sense, was born in Bordeaux in 1880. Up to the age of thirteen he was taught by his father. He then was sent to the Paris Conservatoire, where he studied under Marsick, and in 1896 gained the premier prix. To supplement his modest means Thibaud played for several years in the Café Rouge, and was heard there by the conductor, Edouard Colonne, who was so impressed by the young violinist's unusual talent, that he offered him a place in his orchestra. Shortly after, the leader being unable to play the solo part in an orchestral work, Thibaud was asked to take his place, and did so, with such conspicuous success that he became a regular soloist at the Colonne concerts, playing no less than fifty-four times in a single season.

His fame in Paris established, the young violinist visited England, and then America, his tour in 1903 winning him prompt recognition and great acclaim. Since then, Thibaud's standing in Europe and throughout the musical world has been steadily enhanced, until today he is by general consent accorded a place in the foremost ranks of contemporary violinists. As a representative of the French school he is without a rival, producing an exceptionally pure and lovely tone, bowing with elegance, and possessing a caressing style peculiarly his own. After the French composers, he is heard at his best, perhaps, in the


JACQUES THIBAUD.

concertos and sonatas of Mozart, of which he gives an exquisite account, though his repertoire embraces practically the entire scope of violin literature.

For some time Thibaud played on a violin made by Carlo Bergonzi, but he is now the possessor of an even finer instrument, a rare Stradivarius, once the property of Baillot.

Thibaud's American tour is under the management of Loudon Charlton, of New York.

Marion Wright-Powers Heard in Recital.

Marion Wright-Powers, a young coloratura soprano new to New York audiences, appeared in a song recital in Aeolian Hall, Wednesday afternoon, October 28.

Miss Powers' pleasing voice showed careful training, and she herself displayed excellent musicianship. Although the good sized audience present displayed an interest in Miss Powers' delivery of her first two groups, it was not, however, until the third number, "Chanson Provençale" (Dell' Acqua), that she proved that she had completely won her hearers. An individual grace of manner, and a piquancy well suited to Miss Powers' particular style, accompanied the delivery of this number, and won the deserved hearty applause. La Forge's "Like the Rosebud," the first of the fourth group (this group was devoted to American composers), disclosed some delightfully clear high notes, and a delicacy of interpretation which was effective. Cadman's "The Moon Drops Low" brought out well the singer's dramatic ability, which likewise evoked the approval of her listeners. The "Mad Scene" from "Hamlet" (Thomas), effectively rendered by this singer, made a fitting climax to a well chosen program.

André Benoist, at the piano, was an expert and efficient accompanist throughout.

Alexander Winterberger, once a noted pianist (and pupil of Liszt), died in Leipsic recently, aged eighty-one.

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Mozart Society Program.

Anna Case, soprano of the Metropolitan Opera Company; George Dostal, tenor, and Charles Gilbert Spross, pianist, are the artists to appear at the first afternoon musicale of the New York Mozart Society, Mrs. Noble McConnell, president, Saturday afternoon, November 7, Hotel Astor, New York.

This is the program:

Song of the Sea.....Ware
Rhapsody.....Dohnanyi
Mr. Spross.
Ich möchte schweben über Thal und Hügel.....Sjogren
Lithauishes Lied.....Chopin
Sylvelin.....Sinding
Vergebliches Ständchen.....Brahms
Miss Case.
Sicilienne from Cavalleria Rusticana.....Mascagni
Bella siccome un Angelo, from Crespino e la Comaro.....Ricci
Mr. Dostal.
Aria from Louise.....Charpentier
Miss Case.
Etude Romantique.....Chaminade
Paraphrase, Fledermaus.....Strauss-Schütt
Mr. Spross.
Es blinkt der Thau.....Rubinstein
Röselein.....Schumann
Synnove's Song.....Kjerulf
Norwegian Echo Song.....Folksong
Miss Case.
If Thou Wert Blind.....Johnson
Could I.....Tosti
Love, I Have Won You and Held You.....Landon Ronald
Mr. Dostal.
Aria, Ah, non credea, from Sonnambula.....Bellini
Miss Case.

Marie Hertenstein's Plans.

Marie Hertenstein, the young American pianist, who is to play in this country this season for the first time, arrived in New York recently from Europe.

Miss Hertenstein has been coaching with Artur Schnabel in Berlin and comes to America prepared with a repertoire which is destined to stand her in good stead for the busy season she is to have.



MARIE HERTENSTEIN.

S. E. Macmillen, her manager, has booked several very important engagements for her, two of which are appearances with the Cincinnati Symphony and Russian Symphony Orchestras.

Among the other important concerts she is to play may be mentioned recitals in Indianapolis, Ind.; Lima, Ohio; Cleveland, Ohio; Akron, Ohio; Columbus, Ohio (her native city); Wheeling, W. Va.; East Liverpool, Ohio; Pittsburgh, Pa.; Jamestown, N. Y.; Scranton, Reading and Erie, Pa., and Peru, Ind., in addition to several in which she appears in conjunction with Francis Macmillen, violinist, and Edmund Burke, the Irish baritone. Miss Hertenstein's season opens on November 4 in Lima, Ohio.

Paul Draper's New York Recital.

Paul Draper, the tenor, who has returned to America after several seasons of successful concertizing in Germany and England, will give a lieder recital in Aeolian Hall, New York, Tuesday afternoon, November 17. Four songs by Karol Szymanowski will be sung for the first time in America. Other features will be Schubert's "Gesaenge des Harfners" and Schumann's "Dichterliebe." E. Romayne Simmons will assist at the piano.

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FLASHLIGHT PHOTOGRAPH OF MISCHA ELMAN'S LAST CONCERT AT THE AUDITORIUM, MELBOURNE, AUSTRALIA, JUNE 13, 1914.

More Praise for Kerr.

If there are any musicians who blame the war for the loss of engagements, there is one artist, at least, who cannot be counted among them. It is quite the reverse, in fact, with U. S. Kerr, the baritone, who has opened his season with an unusually large list of engagements, in one instance giving three recitals in one week.

In last week's issue of the MUSICAL COURIER, press criticisms were published relating to two of the recitals referred to above, namely, those at Hartford and Bridgeport, Conn. One of the following criticisms refers also to the Bridgeport engagement, and the other is one of the many which followed the Scranton success:

The ballroom of the Stratfield was well filled last evening at the concert given under the auspices of the Girls' Friendly Society of St. George's Church.

U. S. Kerr, baritone, and A. W. Burgemeister, pianist, gave a very interesting and varied program. Mr. Burgemeister accompanied Mr. Kerr and also played one solo, a rhapsody by Liszt, that was interpreted with considerable color, the pianissimo parts ringing clear and mellow. Mr. Burgemeister responded to the applause by playing, with much charm, that always delightful "To the Spring," by Grieg.

Mr. Kerr's numbers were varied in selection and held the interest throughout the program from the charming French song that opened the recital to the stirring "Two Grenadiers" at the close. This called forth an encore, "Absent," by Metcalf, that gave much pleasure to the audience, both for the song itself and the manner in which it was interpreted. Mr. Kerr's perfect diction added much to the pleasure of the evening. Schumann's "Die Lotosblume," in the first half of the program, and the wonderful prologue from "I Pagliacci," by Leoncavallo, in the second part of the program, were numbers that will linger long in the memories of those present. Both Mr. Burgemeister and Mr. Kerr earned applause in the "I Pagliacci" number.

Mr. Kerr . . . substituted "Asra," by Rubinstein, for Stephens' "Nightingale," in the last part of the program.

The program was as follows: "Kypris," Holmes; "Du bist die ruh," Schubert; "Widmung," Schumann; "Die Lotosblume," Schumann; "Der Sieger," Kahn; "The Ballad of Trees and the Master," Chadwick; "Faith," Chadwick, Mr. Kerr; "Rhapsody," No. 12, Liszt, Mr. Burgemeister; prologue, Leoncavallo; "The Gull," Sinding; "The Nightingale," Stephens; "The Night of Love," Schutt; "A Swan," Grieg; "In the Moonlight," Haile, and "Two Grenadiers," Schumann, Mr. Kerr.—Bridgeport Daily Standard, October 23, 1914.

U. S. Kerr, whose fine baritone voice has given pleasure to Scrantonians on several occasions, was heard here again last night. A. W. Burgemeister accompanied Mr. Kerr with expression and feeling.

The first part of the program was made up largely of songs by German composers and Mr. Kerr sang most of them in the original language. The opening song was Holmes' "Kypris," and was followed by "Du bist die ruh," by Schubert. Then came a double number, "Widmung" and "Die Lotosblume," by Schumann.

"Verborgenheit," by Wolf, followed and the dramatic and showy "Der Sciger," by Kahn, was a delight. Mr. Kerr put great feeling in the "Asra," by Rubinstein, which was sung in English, and closed with "Faith," another number in English, by Chadwick.

At the beginning of part two, Mr. Kerr announced that he would substitute "Like Dew on the Sweet Blush Roses" for his third number, in place of "The Nightingale," by Stephens, and that his closing number would be "The Two Grenadiers," by Schumann, in place of the "Toreador" song from "Carmen," which he had sung here several times before.

Leoncavallo's prologue gave the singer an opportunity for dramatics and also to show his skill in recitative work, in both of which branches of his art he acquitted himself with credit. Sinding's "The Gull" was the second number in the second part of his program and preceded the first substituted number, "Like Dew on the Sweet Blush Roses." Then came "The Night of Love," by Schutt; Grieg's "A Swan"; "In the Moonlight," by Haile, and "The Two Grenadiers," in the order named. . . . He never sang more beautifully.—Scranton Times, October 22, 1914.

Mischa Elman in Australia.

Mischa Elman's final concert in the Auditorium at Melbourne, Australia, the audience and participants at which are shown in the accompanying flashlight, taken on June 13 of this year, was evidently greeted by a capacity house. This is one of the sufficient proofs of the large following Elman has gained in far off Australia.

The young Russian violinist is easily discernible in the right foreground.

Witeks to Open von Ende Recital Series.

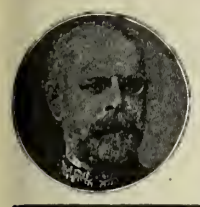
Anton Witek, violinist and concertmaster of the Boston Symphony Orchestra, and his wife, Vita Witek, the Berlin pianist, will open the series of artist recitals at the von Ende School of Music, New York, on Saturday evening, November 7. Mr. Witek is scheduled to play the Beethoven violin concerto.

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Alma Peterson's Success.

Alma Peterson, prima donna soprano of the Chicago-Philadelphia Grand Opera Company, is of Swedish-American birth. She began her career as a church choir singer, occupying positions in the leading quartets of the Twin Cities. She is twenty-four years old and as a concert singer is well known throughout the Middle West and Northwest, where she has appeared in recital and oratorio. She has also filled important engagements with large orchestras as soloist, her latest appearance being with the St. Paul Symphony Orchestra shortly before the latter's disbandment. Maestro Campanini, of the Chicago Grand Opera Company, heard Miss Peterson sing during the visit of that organization to St. Paul last season and at once offered the young soprano a two years' contract, which she accepted. Miss Peterson was to have made her debut in Chicago this fall with the Chicago Grand Opera Company, but was prevented from doing so by the latter's suspension owing to the war abroad. Miss Peterson, in view of her enforced idleness, will undertake a concert tour and is open to engagements for oratorio, recital and with symphony orchestras. Her voice is lyric soprano of exceptional quality and range. Her repertoire is an extensive one, ranging from classic to modern music.

Some press notices are herewith appended:

Cries for Peterson! Peterson! filled the big auditorium, and when the popular singer returned to the stage not only bouquets, but baskets of flowers were handed over the footlights to the soprano who was evidently first in the hearts of the audience.—St. Paul Daily News.



ALMA PETERSON.

Seldom has a more captivating singer appeared before the Thursday Musical than Alma Peterson, of St. Paul, who contributed a group of songs to yesterday's program that were a feature of real artistic worth. Her voice is a lovely one capable of large expression.—Minneapolis Tribune.

Artistic is the word that applies to Miss Peterson's lieder singing. She expresses a great range of emotional feeling and much subtlety of insight, together with excellent technic.—Minneapolis Journal.

A voice of singularly beautiful timbre, well sustained, beautifully placed and evincing intelligence of exalted character.—St. Paul Pioneer Press.

Miss Peterson's singing of Swedish folksongs was refreshing in the extreme. She is an artist of great simplicity and possesses a voice that reaches one's very heart.—St. Paul Dispatch.

Seldom have the wonderful numbers for soprano in Handel's "Messiah" been sung here with greater depth of feeling or with more exquisite charm of voice.—Stillwater Gazette.

Alma Peterson, the popular St. Paul soprano, gave a finished and wholly excellent interpretation of the role of Barbara. Indeed Victor Herbert's "Natoma" proved none the less interesting for being rendered in concert form.—Duluth Tribune.

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Rare Violin Art.

It is not often that New York concert audiences are treated to such elevated and ingratiating violin art as Maud Powell exhibited at her Aeolian Hall recital on Tuesday evening, October 27. Long an accepted musical figure of prime importance in America's tonal world, Miss Powell has not stood still upon that reputation, but has striven and studied with tireless zeal and ambition to widen her repertoire, extend her technical and interpretative powers, and come into yet closer communion with the inner spirit of art and the thoughts and ideas of the composers she interprets.

In all of the Powell readings, as exemplified last week, there speak a fine authority, a large sense of confident musicianship, a perfect artistic understanding, and a complete mastery of all the formal and mechanical bases which form the foundation of all musical performance. Maud Powell's wide culture and exceptional intelligence were reflected in every measure of her playing, and the connoisseur appreciates at once that she has studied her violin not only with her fingers but also with her brain.

It was due, no doubt, to Miss Powell's correct conception of the true values in violin literature that she chose the D minor concerto of Vieuxtemps as her opening number. Too much stupid criticism has been leveled at Vieuxtemps and too many attempts have been made by ill balanced commentators to sweep him out of his proper place in the repertoire and history of the fiddle. It seems certain that Miss Powell felt keenly the popular misconception of the newer generation about such a typical violin composer as Vieuxtemps and her revival of the brilliant and engaging concerto was an undeniably graceful tribute. The work revealed the fact that despite its lack of very deep musical ideas, it is a sincere piece of writing and contains melodic charm and much violin writing of the most agreeable and characteristic sort. As a vehicle for the revelation of Miss Powell's many sided talents the D minor concerto served admirably, for the performer's own dignity and unfailing sense of proportion gave the piece its deserved atmosphere of worth and her skilful interpretative nuances, many colored tone, big style, and impeccable mechanism, made the Vieuxtemps measures throb and glow with a fascination that was as vital as it was irresistible.

Strauss' E flat sonata (assisted by pianist Moore) formed another unusually interesting feature of the program. It is a composition unduly neglected by violinists, and for no apparent reason, as it has a plentiful vein of melody, is musically of a high order, and exhibits on the part of the composer an unfailing knowledge of the manner in which to present the instrument in its most effective phases. Miss Powell played the sonata beautifully and was ably aided and abetted by her partner at the piano.

For such selections as Tartini's variations on a theme of Corelli, Pugnani's præludium e allegro, and Nardini's "Larghetto," Miss Powell is ideally equipped by nature and experience, and it need hardly be said that she gave the revered classics their appropriate tinge of majestic simplicity, even while she put at their service also the wide resources of tone and technic with which her thoroughly modern knowledge of the violin help her to intensify and adorn all her renderings. In this old music the mobility of the Powell tone and the suppleness of the Powell bowing shone to especial advantage.

Two Brahms-Joachim Hungarian dances, a Sibelius "Valse Triste" and "Musette" (delightful moreaux of infinite harmonic and atmospheric charm), Florent Schmitt's very attractive "Rock-a-Bye-Song" and Arbos' languorous and timely "Tango" gave room for the presentation of Maud Powell's lighter graces and these were received by the audience with no diminution of the marked favor which they had bestowed on her serious offerings earlier in the program. The Powell concert left a sense of an art evening superlatively well spent.

Tietjens' Studio Musicale.

Paul Tietjens gave his first studio musicale at his studio, 11 East Fifty-ninth street, New York, Tuesday afternoon, October 27, with the assistance of Adele Laeis-Baldwin.

The following program was rendered:

Allegro in F minor ..... Phil. Eman. Bach
Intermezzo ..... Brahms
Mr. Tietjens.
Blind ..... Paul Tietjens
Woodland Love Song ..... Paul Tietjens
Songs of a Sailor's Sweetheart (a song cycle) ..... Paul Tietjens
Sailor Song.
The Storm.
My Star Upon the Sea.
The Sea Beach.
Fulfillment.
Adele Laeis-Baldwin.
Sonata appassionata ..... Beethoven
Mr. Tietjens.
The Dayspring ..... Paul Tietjens
Adele Laeis-Baldwin.

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MUSIC OF THE WEEK.

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November 4, evening, Yvonne de Treville, Brooklyn Academy.

November 4, evening, Mme. Schnabel-Tollefson and Horatio Connell, Aeolian Hall, New York.

November 5, afternoon, Leonard Borwick, Carnegie Hall, New York.

November 5, afternoon, Ketaw Kaluntuchy Sequoyah, Brooklyn Academy.

November 5, evening, Boston Symphony Orchestra, Carnegie Hall, New York.

November 5, evening, Hamish MacKay, Aeolian Hall, New York.

November 5, evening, Louis Elson and Alfred de Voto, Brooklyn Academy.

November 6, afternoon, Yvonne de Treville, Aeolian Hall, New York.

November 6, evening, John McCormack, Orange, N. J.

November 6, evening, Harold Bauer and Mme. Hudson-Alexander, Morristown, N. J.

November 6, evening, Amato with Boston Symphony Orchestra, Brooklyn.

November 6, evening, Percy Hemus, Aeolian Hall, New York.

November 7, afternoon, Boston Symphony Orchestra, Carnegie Hall, New York.

November 7, afternoon, Harold Bauer, Aeolian Hall, New York.

November 7, 11 a. m., Oscar Gareissen, 64 East Thirty-fourth street, New York.

November 7, afternoon, Mozart Society, Hotel Astor, New York.

November 8, afternoon, Frank Gittelson, with the New York Symphony, Aeolian Hall, New York.

November 9, afternoon, Marta Milinowski, Aeolian Hall, New York.

November 9, evening, Marie Morrisey, Aeolian Hall, New York.

November 10, afternoon, Florence Hinkle, Aeolian Hall, New York.

November 11, afternoon, Johanna Gadski, Aeolian Hall, New York.

Bertha Yocum Heard in Recital.

E. Bertha Yocum, pianist, gave a recital in the chapel of Belhaven College, Jackson, Miss., on Monday evening, October 12. Miss Yocum opened her program with Saint-Saëns' arrangement of the Bach "Gavotte," from second violin sonata, which was followed by the Beethoven sonata, "Quasi Una Fantasia," op. 27, No. 2. Her second group was formed by "Romance," in F sharp, by Schumann, and the "Ballade," in G minor, by Brahms. Two Chopin numbers formed her third group, and her final selection was the sixth Hungarian rhapsody of Liszt.

The Jackson daily papers commented on her playing as follows:

Bertha Yocum was heard in her first recital at the college last night. The chapel was crowded to its utmost capacity. The high talent and splendid attainments of the musician, which she evinced, delighted the audience.—Daily Clarion-Ledger, Jackson, Miss.

Miss Yocum played before an audience that taxed the capacity of the auditorium. . . . As Miss Yocum performed her deep and varied program, the audience felt that they were indeed listening to an artist. She possesses a fluent technic with beautiful, rich melody tones. Her program consisted of numbers from the old masters, and in the execution of it she manifested a wonderful interpretative ability.—Jackson Daily News.

Returned and Returning from Abroad.

Ossip Gabrilowitsch and Clara Clemens Gabrilowitsch returned on the Cunard liner Carpathia, October 28.

Bessie Abbott was a passenger on the steamer Carpathia also.

Albert Reiss, tenor of the Metropolitan Opera Company, and Mrs. Reiss arrived on the French steamship Chicago from Havre, October 27.

The Flonzaley Quartet members have arrived in America from Europe.

Carl Stasny, pianist, returned to Boston from abroad, October 7.

Cleofonte Campanini, general manager and musical director of the Chicago Grand Opera Company, arrived in New York, Friday, October 30.

Florence Macbeth, coloratura soprano of the Century Opera Company, arrived on the steamship Cedric, Friday, October 30.

Dr. von Hase Resigns.

Hermann von Hase, LL. D., has resigned from the firm of Breitkopf & Härtel, of Leipsic.

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NEW YORK, WEDNESDAY, NOVEMBER 4, 1914.

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THE MUSICAL COURIER EXTRA
Published every Saturday by Musical Courier Co.
Devoted to the interests of the Piano Trade.

Will the Russian concert programs change the revolutionary Viennese composer's name to Schöngrad?

Italy will have nothing to do with "Parsifal," and it has been taken off at La Scala and San Carlos Operas. How Wagner would enjoy all this additional fuss about him. He always did love to be a cause of dissent.

A terrible catastrophe has befallen Felix Weingartner. He has been expelled from the French Society of Authors, Composers and Publishers of Music. At latest accounts Weingartner was bearing the blow as bravely as he could.

From Lincoln, Neb., comes the news that the Story Tellers' League of that place will use plots of the Wagnerian operas for their meets this year. The most brazen story Wagner ever told was when he said that Meyerbeer and Mendelssohn had no real talent.

A falling chandelier, weighing sixty odd pounds, almost killed Leopold Stokowski the other day at a rehearsal of the Philadelphia Orchestra in the Academy of Music. Fortunately the descending mass missed the conductor by a few inches, and beyond shock he suffered no ill effects from the mishap, greatly to the relief of his men and of all musical Philadelphia.

A history of the Boston Symphony Orchestra, which has been written at the request of Major H. L. Higginson, founder of the Boston Symphony Orchestra, is now ready for the publisher and the book is supposed to appear by November 18, which is Major Higginson's eightieth birthday. The volume will recount the history of the orchestra from its earliest times to the spring of 1914, and will end with a list of all the works played by the B. S. O. during its career.

On another page of this issue will be found an account of the formal opening of the Cincinnati Symphony Orchestra season, written for the MUSICAL COURIER by Prof. Edgar Stillman-Kelley. The safe return of Dr. Kunwald from Europe seems to have occasioned real rejoicing in Cincinnati, and he was given a royal reception by the audience, although that was due also, as Prof. Stillman-Kelley reports, to the excellence of the readings vouchsafed by him and his organization.

Remarkable is the popularity in New York of "The Tales of Hoffmann," playing this week at the Century Opera. For over twenty-five years Offenbach's pretty work was the most neglected here of all the grand operas, and not until Oscar Hammerstein revived it did the metropolis seem to realize the beauty of the score and the picturesqueness of the story and its setting. There are many other half forgotten gems in the opera comique and Spieloper repertoire and the success of "The Tales of Hoffmann" ought to encourage American grand opera managers in giving some of the older works a chance with modern audiences.

Among the distinguished musical arrivals in New York last week were Cleofonte Campanini, general manager and musical director of the Chicago Grand Opera Company; Florence Macbeth, the coloratura soprano, who is to have some appearances with the Century Opera Company; and Leonard Borwick, the English pianist, who will make his reappearance in New York, at Carnegie Hall, on Thursday afternoon, November 5, presenting this program: Organ fugue in G minor, Bach-Borwick; rondo in G, op. 51, No. 2, Beethoven; three harpsichord lessons, Scarlatti; sonata in F minor, op. 5, Brahms; theme varie in A major, op. 16, No. 3, Paderewski; serenade in A major, op. 3, No. 5, Rachmaninoff; etude de concert, F minor, Liszt. Just returned from a long Antipodean tour, which resulted in additional fame for the artist, he is in excellent playing trim, and to judge by the newspaper notices he received across the Pacific, Borwick's pianism and musicianship must be more impressive than ever. New York awaits his reappearance with exceptional eagerness, as his sensational debut here a few years ago is remembered gratefully.

Another important addition to New York's colony of piano pedagogues is Alberto Jonas, who arrived in this city from Europe last week and will settle here for the present, devoting himself to teaching and to occasional recital appearances. Mr. Jonas was one of Berlin's best known instructors, and so indispensable did many of his pupils consider his services to be that a large part of his class followed him to America. Already his studio is one of New York's busy musical spots.

Latest confirmed MUSICAL COURIER reports from Europe regarding musical casualties in the war are to the effect that Fritz Kreisler is recovering rapidly from his slight injuries, while Rudolf Krasselt, conductor of the Charlottenburg Opera, and Dr. Besl, conductor of the Berlin Royal Opera, are in the hospital as the result of serious wounds received at the front in Belgium. Aladar Rado, the Hungarian composer, was killed in a recent Austrian attack against the Servian main line.

This week the New York Philharmonic is making a tour of New York State and New England, beginning at Boston last Sunday. After the Boston concert, the orchestra visits not only Springfield and Troy, but also smaller cities like Holyoke, Watertown, and North Adams. The soloists for these towns are Florence Hinkle, Efrem Zimbalist and Leo Schulz, first cellist of the Philharmonic. The next New York concerts will be given in Carnegie Hall, November 12 and 13, with Julia Culp as soloist and with a program including the "Scheherazade" suite of Rimsky-Korsakow, the first public performances of Hadley's "Lucifer" and the Smetana overture to "The Bartered Bride."

America is making good its boast that Europe's martial activity will be this country's musical gain. Three of our native musicians, all of them in the first rank, held the concert boards in New York last week. They were Maud Powell, Albert Spalding and Alma Gluck, and the trio met with a royal reception on the part of the hearers. So far as American audiences are concerned, the parochial custom of admiring everything that is foreign and sneering at homeborn talent belongs to a period that happily is past. Nowadays merit is the only passport to public favor in the American concert field, and extraordinary foreign names draw our compatriots only when the accomplishments of those with the freakish appellations also are extraordinary.

Boston recently heard its Mayor Curley make a speech in which he declared that Major Higginson will leave $1,000,000 to the Boston Symphony Orchestra in order to insure its perpetuation, and that he now expends annually about $40,000 in order to make up the deficit of the orchestra. The orchestra has so far cost him $900,000. Considering that Eben Jordan has put about $500,000 into the Boston Opera, it must be admitted that when a rich man at the Hub likes music and wishes others to like it he is willing to pay munificently for his hobby. As a banker, Major Higginson never would be remembered in Boston after his death; as the benefactor of the symphony orchestra of that city he will be glorified with eternal fame. Why do not other men who are merely rich follow the Higginson example? Andrew Carnegie should make a beginning by restoring the Pittsburgh Orchestra and Henry L. Ford might continue the good work by endowing the Detroit Orchestra.

MUSIC AND MILITARISM.

Everything that John F. Runciman writes is well worth reading, not only because it is full of interest, but also because of its suggestiveness. In an editorial called "German Music and the Prussian Spirit," which he published recently in the London Saturday Review, there are a number of statements which are not founded firmly on facts, but only on the personal opinion of the writer himself. John F. Runciman asks: "What is the secret of the decay of German music?" He evidently takes it for granted that everybody acknowledges German music to be on the decline. But that is only a matter of opinion, and opinions often differ. German music may, or may not, be decaying. It is not an established fact that German music is going down hill, and John F. Runciman consequently has no logical right to say: "What is the secret of the decay of German music?" All he has the right to say is: "I do not like the modern music of Germany." Carl von Weber had a right to his opinion that Beethoven was "fit only for the madhouse" after writing the seventh symphony, and Chopin had the right to think that the new composition which Schumann had just dedicated to him was "not music at all." This cry of modern decay is as old as the hills. The poets of ancient Rome often wrote about it.

John F. Runciman says: "Modern German music does, indeed, reflect the modern German mind and ambition." Of course it does. What great art is not a reflection of the national mind? The most permanent works of art yet produced were decidedly the reflection of the Greek artists of the golden age of Athens.

Dante is a reflection of the mind, learning, and theology of a thirteenth century Italy, and all Shakespeare's characters are English. Shakespeare, too, had a fairly high opinion of himself, if his sonnets mean anything. Why blame Wagner for inordinate self-esteem and not find fault with Shakespeare for writing,

> "Not marble, nor the gilded monuments
> Of princes, shall outlive this powerful rhyme?"

If Horace was permitted to publish his thirtieth ode, in which he asserts that his writings are more durable than brass, and loftier than the pyramids, why should not Wagner be allowed his favorite expression, "I"?

The Scotchman's prayer that the Lord might "gi'e us a good opinion o' oursel's" has been very generously answered. The main difference is that Horace, Shakespeare and Wagner really had something to be conceited about, whereas the very great majority of mortals have not.

John F. Runciman makes the "merest guess" that Wagner's idea of a German was a man with "tastes and habit of mind fostered by study of Goethe, Schiller, Feuerbach and Schopenhauer, and the musical works of Beethoven and himself." We hardly believe that the modern Prussian is sufficiently subject to the influence of the German Goethe who exclaimed: "If only we could remodel the Germans after the pattern of the English!" We were under the impression that the modern Prussian wanted to remodel the English after the pattern of the Germans. The culture of modern Germany does not appear to be singularly dominated by Goethe's conception of culture. He says: "National hatred is a singular thing. You will find it commonly most violent where there is the lowest measure of culture. There is a point, however, at which it disappears wholly and where one stands, as it were, above nations, and is affected by the fortunes and distresses of a neighboring nation as if they were one's own."

No; John F. Runciman had better guess again and leave Goethe out when seeking the roots of that modern Prussian culture which Wagner was supposed to have exhibited in his prose works and which modern German composers are supposed to exhibit in their musical works.

Does the modern military spirit of Prussia affect the modern music of Germany? We do not refer to the actual war which now disrupts every art and occupation. We are looking for the military spirit in music. Richard Strauss is not a Prussian. If he has the Prussian militarism in his blood he has not succeeded in making himself popular with the dominating personality of the Prussian military force, the Kaiser, who is fond of Gluck's unmilitary music to classical Greek stories.

The romantic and melodious Weber was a Prussian; but he lived long before the military spirit was so rampant. Meyerbeer and Mendelssohn were born in Prussia, but descended from peaceful and industrious Jewish ancestors. The one great modern Prussian composer is Brahms, whom his admirers rank with Bach and Beethoven, and whom his detractors accuse of dullness and of almost everything except a martial and arrogant spirit.

Arrogance and boasting are not necessarily founded on military efficiency. The boasting in Purcell's "King Arthur," to which John F. Runciman refers, was written at a time when England's power was at its lowest, and when the merry monarch, Charles II, was too busy with his actresses and ladies of the court to be troubled with insignificant affairs like battleships. While the opera singers were boasting of their prowess, the Dutch admiral, de Ruyters, was sailing the channel with a broom at the masthead in derision of the English fleet which he had swept from the sea.

Of course, it may be pointed out to us that the boasting in "King Arthur" referred to a very distant period in English history. In reply we say that Wagner's reference to German song in "Die Meistersinger" was put in the mouth of an actor impersonating a sixteenth century singer. Wagner took good care that the song the boaster had to sing was a good deal better than any Italian, Netherlandish, or English song of that period. Who cares what opera choruses and actors boast? It is part of the theatrical game. Sophocles makes the ancient Ajax boast that he was "a man such as Troy hath not seen in all the host who came from the land of Greece." One of Shakespeare's characters, John of Gaunt, praises England in this burst of poetry:

> This royal throne of kings, this scepter'd isle,
> This earth of majesty, this seat of Mars,
> This other Eden, demi-paradise;
> This fortress built by Nature for herself
> Against infection and the hand of war;
> This happy breed of men, this little world,
> This precious stone set in the silver sea.

Another Shakespearean character dares the "three corners of the world to come in arms." The gravedigger in "Hamlet" says that everybody in England is mad.

Trinculo, in "The Tempest," says that when the English "will not give a doit to relieve a lame beggar, they will lay out ten to see a dead Indian."

We really see no offence in the "Lohengrin" prophecy that German arms will always be victorious. That is stage talk, and nothing more. So is Nanki Poo's ballad in "The Mikado":

> For where'er our country's banner may be planted,
> All other local banners are defied!
> Our warriors, in serried ranks assembled,
> Never quail—or they conceal it if they do.
> And I shouldn't be surprised if nations trembled
> Before the mighty troops to Titipu.

John F. Runciman is apparently more of a fluent writer than a logician if he thinks that Wagner should have put English song on the level of German song only because England employed Wagner and sent money to Beethoven. The real reason why Wagner should have ranked English song high, is that in the sixteenth century England was musically ahead of Germany and fully the equal of Italy.

But let us stop all this mixing up of music with militarism. The one and only international language of the world is music. It lives on a plane high above all the artificial and temporary political divisions of the day. The human note in the great composers' works has a message for the human hearts that beat beneath all the flaunting and defiant flags of Europe.

We are all boasters, every one of us. The Chinese call their land the Celestial Empire, and the Russians speak of Holy Russia. A Frenchman is ever ready to prove that France is the intellectual leader of the world. An Englishman takes it for granted that everybody knows the British Empire is the most magnificent that ever existed. And where is the American who has not said that the United States is the greatest country in the world?

Therefore if Wagner, and a few million of his countrymen, think that German culture is the only culture worth mentioning, we must consider it a harmless amusement. We have no admiration for the man Wagner, and we think his volume of confessions a disgrace. But his glorious music is as much unlike his private life as the crimson rose is unlike the manure in which its stalk is embedded. We may not be able to free ourselves entirely of our political and national bias, but let us try and keep our attention on the great Germans, the great Englishmen, the great Frenchmen, who dwell in everlasting amity on the summit of Parnassus.

PHILHARMONIC OPENING.

New York welcomed with unmistakable pleasure the resumption of activity by its favorite orchestra when the Philharmonic Society gave its initial concerts of the season at Carnegie Hall, Thursday evening, October 29, and Friday afternoon, October 30, under the leadership of Josef Stransky.

The program presented no music unknown to this town, and therefore the chief interest of the listeners centered upon the playing of the orchestra, which was found to be of the same invigorating and finished quality which won so much praise last year. The men have reached a wonderful stage of efficiency as an ensemble body and in every department of their performance revealed uncommon confidence, knowledge and musicianship. The loveliness of the Philharmonic tone and the virtuoso brilliancy with which the organization attacks technical flights already have become traditional in New York since its oldest symphonic association was revivified a few seasons ago (thanks to the initiative chiefly of the late Mrs. George R. Sheldon) and shaking off its long spell of comatoseness leaped at a bound into the vital and progressive spirit of the age.

A charming presentation of Dvorák's "New World" symphony (a work built on tunes that sound Bohemian and are colored with Bohemian imagination) was perhaps the most ingratiating feature of last week's program, although the familiar excerpts of Berlioz's "Damnation of Faust" also came in for a goodly share of appreciation. Strauss' "Don Juan" glowed with all the color which the score calls for, and Stravinsky's very queer and effective bit of symphonic joking, "Fireworks," brought out all the fine bravura of the doughty band of instrumentalists. They were rewarded throughout the program with great bursts of handclapping,

Maximilian Pilzer is serving as temporary concertmaster of the Philharmonic, and had several chances to make his fine tone and elegance of technic agreeably noticeable.

THE CRIME OF YOUTH.

Alma Gluck is a shining example of how much can be achieved by a young American artist in this country without waiting for the stamp of European approval before inviting the criticism and the patronage of our public. When it is considered that Mme. Gluck's career is only some half dozen years old, that she made her first important New York appearance at the Metropolitan, that all her vocal training was obtained in this country, that she still is young, and that she dares to give song recitals and render Lied classics at Carnegie Hall, the enormity of her crime against the conventions may readily be grasped by even the casual observer of musical doings on this custom ribbed little island.

Last Saturday afternoon, October 31, Mme. Gluck, radiantly beautiful and looking shockingly young, opened her program with Rameau's "Rossignols amoureux" and had the temerity to adorn the song with fine tone production and polished phrasing. Mozart's "Zeffiretti lusinghieri" exhibited matured style and a blessed legato—two qualities which Mme. Gluck really should not possess until twenty years from now. Handel's "Come, Beloved," and Haydn's "The Mermaid's Song," completed a group of classics that according to prayerful devotees of hidebound usage should have been respected by Mme. Gluck, but not sung. However, she sang them exceedingly well and seemed to enjoy doing it as much as her hearers enjoyed listening.

Schumann's "Der Nussbaum," "Er Ist's" and "Intermezzo," and Brahms' "Botschaft Sonntag" and "O, liebliche Wangen," revealed a degree of lyrical ecstasy and poetical elevation quite presumptuous in youthful Mme. Gluck. She should have failed to grasp the spirit of those songs, as may have been expected by the old fogies who regard the great German lieder in the nature of puzzles to be solved by only one or two singers in the whole world. A group of Little Russia folksongs (arranged by Efrem Zimbalist) had quaintness and sentiment to aid the performer's sweet voice.

Fantasy, archness, tenderness and romantic fervor, none of them Mme. Gluck's rightful possession until the acquisition of her first wrinkle, made their appearance liberally in Rachmaninoff's "Frühlingsfluten," Glazounow's "The Nereid," Charpentier's "Les cloches felées," Massenet's "Crepuscule" and Ravel's "Tout gai." Three Vogrich songs, one by Horsman, one by Homer and La Forge's unfailing effective "To a Messenger," closed an exacting program sung throughout in such amazing fashion that the vast audience cheered Mme. Gluck as though her hair were silver. She is exasperatingly young to be so successful.

MINNEAPOLIS PROTESTS.

We are very glad to print the attached communication from Wendell Heighton, manager of the Minneapolis Symphony Orchestra, which bears on a matter of importance:

Minneapolis, Minn., October 24, 1914.

To the Musical Courier:

In your issue of October 14, under a Detroit heading, was the following statement: "The idea is to develop in Detroit an orchestra of local musicians more or less (as was done in the case of the Minneapolis Orchestra), and not import foreign musicians."

This statement reflects an erroneous impression which I have found exists in other places as well as Detroit, and even where the facts should be better known.

When the Minneapolis Symphony Orchestra was formed some twelve years ago, there was in the city a nucleus of good musicians available, many of whom had played in the symphony orchestras of Boston, New York and Chicago. To complete the membership a number of experienced symphony men of repute were brought in, and this has been done more or less every year, as the orchestra was enlarged and developed from a local to a national institution. Today there are just eight men of the original Minneapolis contingent and practically the entire present membership is made up of men who have played in the foremost orchestras of Europe and America. Every principal is an artist of distinction, and the personnel throughout, in point of artistic ability, previous positions held, and experience in other great orchestras, will compare favorably with that of any other orchestra in America.

To create or hold the impression that this orchestra is or has been built up from local material, is an injustice to the Minneapolis Symphony Orchestra, to Emil Oberhoffer its conductor, and to the loyal people of Minneapolis who have contributed the financial resources (as was done in Boston by Col. Higginson), which have enabled Mr. Oberhoffer to develop in this city of the Northwest, one of the greatest orchestras in the world. Remarkable as are Mr. Oberhoffer's gifts and abilities, he could not have built up such a wonderful orchestra had he not been given the financial support that has enabled him to engage the finest artists anywhere to be had. And were the orchestra not so constituted it could not have won from the best critics of the country the verdict that it is to be classed with those of Boston and Chicago. Respectfully,

WENDELL HEIGHTON.

The misapprehension to which Mr. Heighton refers has been general in the East particularly, and his explanation comes as a timely clearing up.

Minneapolis is not a very great distance from the population center of the United States, yet to much of the country, especially the east, it seems somewhat remote. Neither the size or location of Minneapolis, however, would preclude its having the finest orchestra in America, given the conductor and the financial support to enable him to gather the best artists to be had. Each year has seen a decided improvement in the personnel of the Minneapolis Orchestra, a gradual replacing of the merely good men with the best to be found. The changes this season are of prime significance, for their "first" players could not be better and the remainder compare favorably man for man with those of any other orchestra.

Yet over and over again newspapers and periodicals repeat that Minneapolis has an orchestra made up of local players, which through Mr. Obenhoffer's abilities and training has become a very fair organization. Oftentimes it is the prejudiced opinion of those who wish to belittle Minneapolis (because perchance they happen to live in a larger city), or in some cases to make propaganda for the orchestras of, say Spodunk or Oatville.

The great musical problem of Minneapolis, a marvelously progressive and ambitious city, is to overcome the handicap of its size and location. In the case of real musicians who know and appreciate the qualities of a fine orchestra, Minneapolis has nothing to complain of, as from them the city's orchestra gets credit, as a rule, for its technical perfection and fine musical ensemble.

The Minneapolis Orchestra will not visit New York this season, and in fact will come no further east than Ohio. Next year the organization plans to make the most comprehensive tour it has yet undertaken, including New York and Boston. The Chicago concert this season will be late in February next—probably Sunday afternoon, the 28th.

PAVLOWA PRIZE WINNERS.

Awards have been made in the Pavlowa prize dance music contest, and this week when Pavlowa opened her 1914-15 American tour in Bridgeport, she danced to the music of the winning compositions. Edward C. Moore, of Chicago, and Philip I. Jacoby, of San Francisco, each gained a $500 cash prize, the former composing music for the new social dance, "Pavlowana," which the Russian premiere danseuse originated last summer, and the latter writing the music, which Pavlowa will use for her equally new "Gavotte Renaissance." The third cash prize of $500 is divided between Henry B. Ackley, of Waukesha, and Harry R. Auracher, of Chicago, these young men appearing as collaborators in the music to be used by Pavlowa in the third of her new dances, the "Pavlowa Waltz."

The total number of piano scores received in the contest were 288. Edward C. Moore is the music editor of the Chicago Daily Journal. Composer Auracher is twenty-eight years old. In 1912 he had the satisfaction of having his operetta, "The Pearl Maiden," performed in New York, Philadelphia, Boston and Chicago. Henry B. Ackley, nineteen years old, is a junior at Carroll College, Waukesha, Wis. Philip I. Jacoby only two months ago won with a composition entitled "Nineteen Fifteen" the prize offered by the San Francisco Bulletin for the exposition song.

SOME QUAKER CITY MUSIC.

A visit to Philadelphia last Friday afternoon, October 30, occasioned a hearing of the symphony orchestra of that city at the Academy of Music, and the MUSICAL COURIER representative was glad to find that he had difficulty in securing a seat owing to the capacity audience on hand.

No more flattering remark could be made about Conductor Leopold Stokowski than to say that he interested his hearers intensely in the Bruckner E flat symphony, better known under its title of the "Romantic." The romance in the work is a long and winding one, for it lasts close to fifty minutes and covers a wide range of musical moods, none of them intrinsically compelling through rare melodic beauty or fascinating orchestration. The romance in the "Romantic" is decidedly bourgeois, a love story of the peasants, and it takes tact and imagination on the part of a conductor to impart distinction to a score of that sort which does not elevate itself very far above the soil, romantically speaking. The Stokowski style of reading always is graphic and to follow his resourceful stick and note the skill with which he bridged over the specious musical episodes in the symphony and sent home with added impetus its few inherent powerful moments was of itself an absorbing phase of the concert and a source of keen delight. His mastery of his orchestra now is based on long and intimate association and he makes the most of its many virtues, chief among which are the big and luminous tone which seems to be a permanent feature of the Philadelphia ensemble, and an attack remarkable in its unanimity and incisiveness. A fine dignity and air of conscious authority lie over the work of the leader and his players, based on mutual confidence and esteem, but Stokowski has by no means lost his ability (nor his desire) to bring out the declamatory and picturesque elements of the music he interprets, and for that blessing he is duly thanked by a community which has to endure much musical preaching from others and therefore is grateful to Stokowski for his poetizing. He gave also a warm blooded and scintillating performance of the first Hungarian rhapsody by Liszt. The attitude of the audience throughout the concert left no doubt as to the status in Philadelphia of the most popular baton hero that town ever had.

Frank Gittelson, the young American violinist, who has been winning golden tributes (and ducats, let us hope) in Europe, played Lalo's concerto in F and scored a genuine and overwhelming success. He is a born fiddle genius, at one with every fiber of his instrument, putting it through its technical paces with amazing aplomb, coaxing from it a tone of rare sensuous quality, and tempering its utterance with refined musicianship and an unusually subtle sense of tonal and structural proportion. He caught exactly the spirit of elegance and elan which should resound from the polished pages of Lalo. The andantino was an exquisite piece of lyrical presentation on the violin. Propulsive temperament glowed through the brilliant passages of the concluding allegro, but Gittelson, in spite of his youth, held his performance within strictly musical limits at all times and lost neither his artistic repose nor his acutely belanced rhythmical control. He is an undeniably significant addition to the violin ranks and his reception by the audience was nothing less than a joyous one.

A NEW MUSIC PAPER.

A new musical quarterly is to be put out by G. Schirmer, Inc., the music publishers, the issues to appear in January, April, July and October. The editor will be O. G. Sonneck, and the advance announcement states that the new paper is to have "a field of usefulness legitimate and distinctive from that of the excellent musical weeklies and monthlies published in the English language."

It is not to be a magazine devoted to the technical or professional interests of the music teacher, virtuoso, etc. In addition to the reading matter "there will be announcements by American and foreign publishing firms," but "no other kind of advertisements will be admitted. The magazine will not include news items, editorial paragraphs, reports of concerts, etc., nor a review department."

While a paper devoted to educational and ethical musical purposes always is welcome in the circles which are interested in such a journal, it seems unusual for its projectors to state in advance in their prospectus that the Musical Quarterly will present "serious and thoughtful reading matter, but not too heavily, or too eruditely, or too brilliantly put." Then follows a list of contemplated contributors all of whom doubtless will be glad to hear that they are not too brilliant.

Dr. Richard Strauss started such a magazine some years ago and named it "Die Musik." He later complained to a member of the MUSICAL COURIER staff that he was disappointed in the number of persons who subscribed to the Strauss paper. However, with the facilities possessed by the house of Schirmer, the difficulty of the German periodical should not prove to be an obstacle. There are many Americans who take music seriously enough to take the new Quarterly. We wish it success.

DIPPEL OPERA ARRIVES.

Andreas Dippel's Opera Comique Company opened its career last Wednesday, October 28, at the Forty-fourth Street Theatre with a production of "The Lilac Domino," a three act operetta, music by Charles Cuvillier, and libretto Americanized (from the German) by Harry B. Smith and Robert B. Smith.

Mr. Dippel's experience has brought him into contact principally with the musical elements of the theatrical world, and therefore it was to be expected that in his new enterprise the tonal side would shine with particular lustre. It did. In fact, the music, the singing and the orchestral leading were the features of the performance. Cuvillier's score is charming in all that the word implies. It has melody, grace, rhythm and instrumental piquancy. In some of its episodes it rises easily to the heights of opera comique, notably in the finales and several of the ensemble numbers.

Eleanor Painter, a recruit from grand opera, proved to be possessed of a winsome personality, decided acting ability, a lovely voice and excellent knowledge of singing. She made a pronounced hit and easily has a sure future as a comic opera "star" if she remains in that field. Wilfrid Douthitt, an English baritone, was another vocal asset to the piece. His organ is remarkably clear and well trained. In one song he did a sensational tour de force by holding a high tone for thirty-five seconds. Others in the cast were satisfactory, but the two singers mentioned far outshone all the rest.

The libretto is based on a very old plot and is not handled with any particular wit or resource, but through effective personal methods, comedians John E. Hazzard and Robert O'Connor manage to keep the audience in prolonged good humor.

Anselm Goetzl, the conductor, takes rank as the best baton wielder of comic opera in this country. He had his forces under wonderful control and made his orchestra especially play as punctiliously and correctly as though they were discoursing symphony. He is a real find.

In staging, costuming, lighting, etc., fine taste were displayed, and the selection of the chorus showed a keen discernment for female pulchritude. A representative audience greeted the premiere and applauded it warmly. The general opinion is that Andreas Dippel has supplied New York with a very high class entertainment, which should prosper strikingly.

FIXED PITCH.

A correspondent writes to this effect:

Will you kindly inform me whether all instrumentalists of renown have absolute pitch; and is absolute pitch essential to success? Can it be acquired, or is it due to a certain formation of the ear drum?

Not all instrumentalists of renown have absolute pitch. We know many famous artists who can tell only approximately what a note is when they hear it. Not all composers have it. We personally know a number of them—some of them of international repute—who cannot tell a note when they hear it, particularly if it is sounded alone, without harmony.

Absolute pitch is not to be acquired by practice except by those who have a fine enough ear. Nearly all of those who have it have had it since infancy.

We speak rather dogmatically on this subject because we have given it a good deal of attention for years, for the simple reason that we—the present writer of these paragraphs—have had the ability to name instantly any note sounded since our earliest childhood and have consequently taken a special interest in fixed pitch.

The most remarkable case we ever knew was that of a blind tuner who could tune a piano absolutely to the standard pitch without a tuning fork and while surrounded with a dozen pianos in various stages of stringing and chipping. We stood beside him and heard him do it repeatedly as a test.

A piano tuner once related to several of us assembled musicians that he had met a farmer's daughter in Australia who would name by ear any note on her old fashioned piano. In her case, however, she had no standard except the instrument, which was out of order and about a third below pitch. But she had the gift of fixed pitch just the same, and it would take her only a short time to learn the names of the notes at the right pitch if she had the chance.

In our opinion it is only a matter of time until fixed pitch will be the common passion of the human race. Generations of musical culture will accomplish what is now somewhat of a rarity. Few persons are color blind; most persons are sound "blind," so to speak.

Of course we can prove nothing. Our conjecture has no scientific value. Yet we cannot help believing that in time the universal cultivation of music will make the general ear more subtle. Fixed pitch may be the possession of a man who has no remarkable musical talent. It is a purely physical gift resulting from an eardrum, or tympanic membrane, more than usually sensitive to the varying vibrations of notes of various pitches.

The possessor of fixed pitch recognizes different sounds as easily as the eye knows red and blue, green, yellow, and other colors. A trained musician, with a cultivated ear that naturally has the gift of fixed pitch, can analyze full orchestral chords and name the notes played by the different instruments. This is only a matter of training and experience; but the natural ear must be fine to begin with. The famous Latin adage about the poet being born, not made, might just as well be said about the ear: "Auris nacitur, non fit."

Stricken French and English soldiers are being sung to in the hospitals by the Duchess of Westminster.

ALGY'S LEADEN COMPOSITIONS.

Algernon Ashton emerges from the war zone with one of his world-shattering epistles, which reads as follows:

10 Holmdale Road,
West Hampstead, London, N. W., October 18, 1914.

To the Musical Courier:

Among the latest "war items" there is the truly startling intelligence that Germany's supply of lead for the manufacture of bullets is causing some anxiety in Berlin and Essen, and that in order to maintain the supply the German Government has commandeered the whole of the plates of lead and zinc used in the production of music scores! Furthermore, it is stated that no discrimination has been made in the commandeering of these plates, and that even the classical works of the great masters have been seized for the melting pot, in order that bullets may be manufactured at Krupp's for the army, in consequence of which many of the great German music publishers are said to have been ruined! If this really be a fact (and I can still scarcely credit it), then it would only go to prove in what dire straits Germany already finds herself through the war. But should the foregoing actually have happened, no British composer would suffer more by this horrible action than I, as practically all my principal works, including quintets, quartets, trios, sonatas, as well as hundreds of piano pieces and songs, have (most unfortunately, as it now turns out) been published by German firms, and a great many of the music plates were my own property.

Yours very obediently,
ALGERNON ASHTON.

We have called up Kaiser Wilhelm on the telephone and inquired as to the truth of the melting rumor. The Kaiser's reply enables us to inform Mr. Ashton that the latter need have no fear about his own publications or those of the classical masters. Germany is not undergoing a bullet famine and the music plates have not been touched by her nor will they be at any stage of the war. We trust that Mr. Ashton will feel relieved; we repeat that we have this reassuring news direct from the Kaiser.

ANY RELATION?

From "Variations," MUSICAL COURIER, October 21, 1914.

And, by the way, those Americans who shudder at the consonantal Russian, Belgian, French and Galician names, should remember our own Quemquamoguisett and many other similar tongue twisters to be found on the American map.

"Variations," MUSICAL COURIER, October 21, 1914.

We are still awaiting the photographs depicting the damage done by the Allies when they capture towns.

From the Boston Transcript, October 23, 1914.

We note that a Pennsylvania paper that prints a joke about Przemysl also contains a political dispatch from Punxsutawney.

Philadelphia Ledger, October 23, 1914.

Which way will American sympathies swing when the ruins in the photographs are German?

MENGELBERG DEAD.

From Amsterdam the MUSICAL COURIER receives the terse cable information that Wilhelm Mengelberg, the famous conductor of the Concertgebouw Orchestra, is dead in consequence of an accidental fall. No other details are forthcoming at the present moment.

Mengelberg was one of the guest conductors of the New York Philharmonic several years ago and scored a rousing success with his leading of Strauss' "Heldenleben." He was one of the directors, too, of the London Philharmonic.

The music of the stock ticker is silent throughout our land these days and the average citizen does not miss its insidious song.

BRILLIANT OPENING OF CINCINNATI SYMPHONY SEASON

Dr. Ernst Kunwald Given Enthusiastic Welcome.

By Edgar Stillman Kelley.

Cincinnati, October 30, 1914.

The cloud of anxiety and suspense which had prevailed in the musical circles of Cincinnati during the past month, owing to the unavoidable detention of Dr. Kunwald in Europe, was definitely dissipated yesterday afternoon when this popular conductor stepped upon the platform of the Emery Auditorium, and his appearance was the signal for an enthusiastic reception. Genuine was the pleasure experienced by those present on seeing the gifted interpreter of the great masters; a pleasure enhanced by the high quality of the program and its excellent performance.

The stirring events of the past few months necessarily have exerted an inevitable influence upon the musical as well as the political world, and the program showed a decided tinge of this contemporaneous warlike coloring. As Dr. Kunwald is a native of the city that gave birth to the "Heroic Symphony" it was but natural that he should have selected this masterpiece of Beethoven as a fitting means of expressing the emotions experienced by multitudes of sufferers in the various countries at present involved in such unhappy strife. Equally in keeping with this appropriate selection was the serious consideration which it received at the hands of Dr. Kunwald and the orchestra. Indeed, there were moments, especially in the first two movements, where the word "exalted" is the only available one to be employed. Kunwald, though habitually conducting from memory, always edits the classical scores with the greatest care—not only in respect to phrasing and bowing, but with reference also to tempi, nuances, etc. Certain procedures which he has "read in" to the work while sometimes startling, are nevertheless worthy of serious consideration. Thus, in the first movement at the beginning of the working out section he takes the tempo considerably slower than we are accustomed to hearing, but by means of this very procedure he brings out the harmonic value of the modulations in the transition, which are sometimes lost when taken too fast. Particularly pleasing was his introduction of the theme in E minor.

At this point I should like to call attention to the personnel of the orchestra, which is much the same as that of last season, in spite of the obvious difficulties of European travel. The various executants were in good form and one could not fail to note the excellent work with which the wind section supplements the able body of strings. This was especially noticeable in the thrilling strains of the "Marcia funebre." The finale was performed in a manner that displayed a great variety of tone color, clarity of phrasing and many happy contrasts of light and shade. Indeed, Dr. Kunwald's superb conception of the entire composition was truly inspiring.

Dr. Kunwald placed us under great obligations for bringing out Grieg's "Variations on an Old Norwegian Romance," the reading of which would have gratified the composer. The work runs to truly symphonic proportions and is characterized by a great variety of orchestral devices and individualized treatment of the subject.

We frequently hear the assertion made by the devotees of abstract music that Wagner, the composer, is surpassed by certain symphony writers of the late nineteenth century; if they will but study the score of the vorspiel and "Liebestod," from "Tristan and Isolde," and compare it with any German symphonic work, they will find a quality of harmonic profundity and an eloquence of orchestral utterance as yet unattained by their symphonists. This was again brought to mind on hearing Dr. Kunwald's poetic interpretation of one of the last great words in music.

Cincinnati is to be congratulated on this brilliant opening of the symphony season, and a word of gratitude is due those public spirited citizens who are supporting this artistic enterprise.

PUBLICATIONS AND REVIEWS

NOTICE TO PUBLISHERS.

This department is devoted to a review of old and new music publications, musical works, musical literary works and anything pertaining to the publishing of matters in music.

Only such publications and compositions will be reviewed as are deemed worthy of notice, and the MUSICAL COURIER *reserves to itself the privilege of rejection. It is also understood that any work or composition or book reviewed in this column relinquishes its copyright to any part or all of its parts so far as a review of the same can be applied. This does not mean that the* MUSICAL COURIER *assumes or claims any interest in the copyrights; it merely means that we are not to be held for any infringement of copyright by handling copyright publications or works in this department.*

Particular attention given to works of American composers and their products.

Oliver Ditson Company, Boston.

FIVE QUATRAINS FROM THE RUBAIYAT OF OMAR KHAYYAM. Set to music by James H. Rogers.

There is no straining after any unusual effects which might be supposed to add an Oriental flavor to this music. On the contrary, the composer appears to have put down on paper his natural and spontaneous themes just as the words suggested them to him. The result is a work that is grateful to the singer because of the perfect adjustment between the words and the music. And the music is earnest as well as passionate. Another of its merits is its simplicity which permits it to be played by almost any amateur accompanist.

Justice to the poet, Edward Fitzgerald, demands that his name be added to the next edition of this admirable cycle. The original Persian text of the old astronomer-philosopher-poet would never have been known to the general public if the English poet had not crystallized it into verse.

A literal translation of the original, made by Robert Arnot, reads thus:

> Existing things were already predestined upon the table of creation. The brush did not paint good and bad. With destiny God imprinted whatever should be imprinted, and the efforts that we make in these directions are wholly lost.

E. H. Whinfield, who made a 500 verse translation of the whole of Omar Khayyam's original, makes the following verse express his translation of the Persian:

> 'Twas writ at first, whatever was to be,
> By pen, unheeding bliss or misery,
> Yea, writ upon the tablet once for all,
> To murmur or resist is vanity.

Edward Fitzgerald made 101 stanzas, founded on selections from Omar Khayyam. These selected stanzas of Fitzgerald have become famous because they are the work of an original poet and not merely the product of a translator. It is hardly right, then, that the name of the English poet should be omitted from such a quatrain as the following, which James H. Rogers has used in the second song of his cycle:

> The moving finger writes; and, having writ,
> Moves on: nor all your piety nor wit
> Shall lure it back to cancel half a line,
> Nor all your tears wash out a word of it.

This verse belongs as much to Fitzgerald as "As You Like It" belongs to Shakespeare, who found his original in Lodge's "Rosalynde."

"EXERCISES FOR THE HIGHER PIANOFORTE TECHNIC." By Isidor Philipp.

This volume, which is No. 196 of the Ditson Edition, contains twelve exercises, filling fifty-nine pages. These exercises are exceedingly difficult, and as equally valuable to students of the piano who are sufficiently advanced to profit by them. Fingers single, double and triple, wrist, forearm all come in for a very searching examination, which will soon discover any weaknesses. All pianists should possess this volume, which is the product of a great French artist of long experience. The book is dedicated to the American pianist, Felix Fox.

The attention of choir masters is called to the long list of all kinds of Christmas music published by the Oliver Ditson house. There are Christmas anthems and Christmas carols literally by the hundred. In one respect alone are they uniform, and that is the excellence of the engraving, printing and paper.

John Church Company, Cincinnati.

"THE CHRISTMAS DAWN." A cantata for solo, quartet and chorus, with organ accompaniment. Text compiled by Rev. John McNab. Music by Charles Gilbert Spross.

There ought to be, and probably is, a great demand for just such practical, melodious, simple and effective works as these; for there are hundreds of church choirs throughout the country that are altogether unfamiliar with the dramatic and semi-operatic style of most cantatas, and that could by no manner of means get an orchestra together for the accompaniment of the same. But a work of the nature of "The Christmas Dawn," written in the church anthem style by a popular song and anthem composer, and accompanied by the organ, is a cantata that ought to meet with instant success.

Boston Music Company, Boston

"SELECT FESTIVAL MUSIC FOR THE ORGAN." Compiled and edited by Dr. William C. Carl.

There are four volumes of these well selected works by composers of all nationalities and styles. Vol. I consists of Christmas music, Vol. II is for Lent and Easter, Vol. III for Whitsuntide and Thanksgiving, and Vol. IV for weddings, funerals and other services. Dr. William C. Carl has brought his long experience and cultured judgment to the task of selecting the best numbers available, and he has fingered an occasional passage, indicated a practical registration for the average three-manual organ, and, in other ways, has displayed intelligent discrimination in his editing of the varied styles.

The volumes are engraved and printed in the Boston Music Company's usual high class manner and are uniform with the other volumes of this edition.

"SIX SONGS." With English versions by Bliss Carman. Music by Henri Duparc.

It is to be hoped that this beautiful edition will help to make better known the works of a composer whose excellence is only equalled by his unwarranted obscurity. Shattered health and compulsory retirement from the arena have had a great deal to do with this fine musician's lack of popularity. But the fact that César Franck dedicated his great D minor symphony to Duparc is sufficient to show that he had some kind of merit. Saint-Saëns also went out of his way to make a piano transcription for two pianos of Duparc's symphonic poem, "Léonore." These six songs recently issued by the Boston Music Company are works which the composer spent many years in revising and polishing. They represent his best work in miniature.

A FEW LONDON NOTES.

London, England, October 22, 1914.

There is at present and promises to continue throughout the season a complete absence of recitals of individual artists. This week, Saturday, sees the end of Sir Henry Wood's promenade concerts which have been running every evening since August at the Queen's Hall. The Sunday afternoon series of this same orchestra have already begun and their regular symphonic season of course is also about to begin. The New Symphony Orchestra at the Albert Hall also has its Sunday afternoon concerts, but its usual symphonic series will not be held. Then there will be some choral activity as previously outlined in these letters. That is, this is the winter's program as outlined now, but as to whether, considering the circumstances, these rather ambitious plans will be carried through if the public does not adequately come to the support of the concerts is another question.

Last Sunday, for instance, there was a meagre audience at the Albert Hall at the regular afternoon concert.

These Sunday afternoon concerts are a particular distinctive feature of English musical life. It must be confessed that the programs presented—both at the Queen's Hall and the Albert Hall—are characterized more by variety than excellence of choice, but I suppose they are planned to suit the taste of their audiences. They are programs which, if presented for the serious consideration of musical audiences in any civilized country, would be laughed out of court—or rather out of the concert hall.

A short time ago I had the pleasure of calling on Blanche Marchesi, whose London home is a veritable joy to the lover of fine things in the home. She has among her various art treasures a magnificent collection of rare Chippendale specimens, and more good paintings than one sees in three Royal Academies together. Notwithstanding the war Madame Marchesi has a very large and increasing class this winter, and aside from rolling trills on the vocal cords she keeps them very busy rolling bandages and knitting for the soldiers, among whom Mme. Marchesi's son, who has already had a pretty thorough experience of actual warfare in north France, may be found.

Speaking about music, Mme. Marchesi told me that of all the voices which come to her after having been trained by other teachers, the best and the least damaged are from America, the worst from Germany, although she thinks that German singing in general has improved in late years. She attributes this fact to the influence of the excellent American singers who have been pioneering in Germany in the last few years. "When the Germans," she said, "hear excellent singers like the late Putnam Griswold, Mr. and Mrs. Maclennan, Maude Fay and Marcella Craft, to mention only a few, they realize that there is a better method of singing than their own and, by careful imitation, have really succeeded in improving their standard of singing in the last few years, as I have noticed for myself among those who come to me from that country." A most interesting theory, though one which I think many will be disposed to dispute.

I was very sorry that absence in Paris last Saturday prevented me from attending the concert in the Albert Hall given under the patronage of her Majesty the Queen by

Clara Butt and Kennerly Rumford. Needless to say there was a huge audience which raised the profits devoted entirely to charities. There was an audience which absolutely filled the great hall and enthusiasm was rampant. Mme. Butt and Mr. Rumford are giving no less than twenty-two concerts between now and Christmas on their own initiative in London and the large English and Scottish cities, the entire proceeds of which will be devoted to various funds for relief of distress caused by the war. Among these funds is one for the relief of fellow musical artists not so fortunately situated as themselves, and another is one personally administered by the artist couple, who take care to see that every penny really goes where it does actual good and relieves necessity. The big concert last Saturday produced no less than £1,500 for the Queen's Fund for Women Workers. What a fine work these two great artists are doing with their magnificent gifts! These concerts, remember, are all undertaken on their own initiative and they are not taking one penny of fees.

H. O. Osgood.

John McCormack's New York Recital.

John McCormack, the Irish tenor, was given another rousing welcome at his first concert of the season, in Cargie Hall, New York, Saturday evening, October 31.

The big auditorium was filled to capacity, and every number, from Mozart's aria, "Don Giovanni," to the old favorites, "Mother Machree," "Mollie Brannigan" and "I Hear You Calling Me," etc. (the last three being among the encores) was greeted by a storm of applause, which again confirmed the complete enjoyment that New York audiences find in the Irish tenor's singing.

Mr. McCormack's program was generous at the outset, but the audience was not satisfied until one, two, three and even four encores after nearly every group had been added, and it is to the credit of the tenor that he so graciously responded to these demands.

He was in excellent voice and mood, and again convinced his listeners of the extraordinary quality of his voice in every detail and his method of delivery, which is quite his own.

To describe here McCormack's qualities of voice and his individual style of delivery is altogether unnecessary, for McCormack's unique place on the concert platform is established, and his Carnegie Hall appearance on Saturday evening added but another strong link in the great chain of his successes, both in America and abroad.

His programmed numbers were: Aria, "Il mio tesoro" ("Don Giovanni"), Mozart; "There's on Earth But One True Precious Pearl" (Hungarian folksong), arranged by Korbay; "Sylvelin," Sinding; "Oh! Thou Billowy Field," Rachmaninoff; "The Bard of Armagh," arranged by Hughes; "The Banks of the Daisies," arranged by Stanford; "The Banks of the Suir," arranged by Milligan Fox; "Pluck This Little Flower," Ronald; "Lovely Kind and Kindly Loving," Scott; "Life and Death," Taylor.

Donald McBeath, violinist, assisted the tenor with numbers consisting of "Romance in G," Beethoven; "Ave Maria," Schubert-Wilhemj; "L'Abeille," Schubert-Wilhelmj; "Wiegenlied," Reger; "Tambourin," Kreisler, receiving his due share of deserved applause.

Edwin Schneider's skillful accompaniments were again in marked evidence.

Scott's Songs Sung at Women's Club.

Songs by the American baritone-composer, John Prindle Scott, were given a prominent place on the program at the first meeting this season of the Women's Press Club at the Waldorf-Astoria, New York, Saturday afternoon, October 31.

Eugene Scudder, tenor, sang "A Sailor's Love Song," "The Revelation," "John o' Dreams" and "The Secret"; La Rue R. Boals, baritone, "My True Love Lies Asleep" and "The Death Triumphant," the composer being at the piano.

These songs show decidedly commendable versatility in concept and musicianship. "The Revelation" and "John o' Dreams," two especially pleasing songs written in lyric style, are among his last works. "The Secret" has been widely sung, Orville Harrold, the tenor, includes it on his concert programs. In "The Death Triumphant," Mr. Scott shows a decided aptitude for the dramatic. Whether he writes in the purely lyric style, in ballad form, or dramatic, his works are found to be particularly melodious, to be attractively harmonized, to contain plenty of tonal color and to be effective.

Century "Opera Talks."

"The Tales of Hoffmann" was the subject upon which Havrah Hubbard based his "Opera Talk" on Sunday afternoon, November 1, at the Century Opera House, New York. As a person in the audience was heard to remark, it is not necessary to study a libretto in order to enjoy an opera, after having heard Mr. Hubbard deliver one of his interesting talks upon that subject. The final "Talk" of the series will be given next Sunday afternoon, when "Aida" will be dealt with.

Laura Maverick Sings with German Society.

Laura Maverick, mezzo contralto, was the principal soloist at the Beethoven Männerchor concert given in the Lexington Opera House, New York, Sunday evening, November 1.

Mme. Maverick was especially happy in her choice of songs, the Gluck aria, "Che faro senza Euridice," from the opera "Orfeo," and a group, "Zueignung," Strauss; "Hoffnung," Reichardt, and "My Star," Spross, to which she added the Ware "Mammy's Song," as encore.

Plenty of applause and immense bouquets of chrysanthemums gave evidence of the audience's enjoyment, not only



LAURA MAVERICK.

of the pleasing quality of her voice, but of her commendable interpretations of the well chosen songs.

Carl Hahn played his own melodious and interesting work for violincello, "Lied ohne Worte," and "Vito" (Spanish Dance), Popper, for one number on the program. Both were thoroughly enjoyable.

Mr. Hahn accompanied Mme. Maverick (Mrs. Hahn) in each of her songs.

Century Sunday Evening Concert.

Wagner was the composer of the evening at the Sunday night concert at the Century Opera House, New York, November 1, selections from eight of his works being given. The orchestra, under the direction of Ernst Knoch, did some excellent playing, their numbers being the overture to the "Flying Dutchman," prelude of Act III of "Lohengrin," the "Good Friday" music from "Parsifal," and the overture to "Tannhäuser."

Bettina Freeman was the first soloist, singing "Dich theure Halle," from "Tannhäuser," very acceptably. Maude Santley sang the aria of Adriano, from "Rienzi," with excellent effect. Her fine mezzo voice was particularly well suited to this aria, which is but seldom heard.

Louis Kreidler was heard in "Wotan's Farewell" and "Feuerzauber," from the "Ring" cycle. Mr. Kreidler's excellent diction and fine interpretative ability were well displayed in this number. These qualities, combined with a splendid baritone voice, make him an artist par excellence.

Gustaf Bergman effected his first appearance at a Sunday night concert this season, singing the prayer from "Rienzi," his sympathetic voice being uncommonly appealing in this number. The "Evening Star" song, from "Tannhäuser," was sung by Graham Marr and his rendering resulted in enthusiastic applause.

Lois Ewell sang two studies from "Tristan," and Augusta Lenska was heard in Erda's song, from "Rheingold."

The audience was unusually large. Contrary to the general custom at Sunday night concerts at this house, no encores were given, a great disappointment to the hearers, apparently, for the applause following each number was prolonged.

Now that Arthur Adams has £100 for the words of Australia's national song and Theodore Tourrier £100 for the music, it's up to the N. S. W. Musical Society to give some one £100 to sing it.—Exchange.

Carl Friedberg's Debut.

The debut of a pianist new to New York always is a red letter event in the musical circles of this town and in consequence Carnegie Hall held a rapt band of keyboard devotees last Monday afternoon, November 2, when Carl Friedberg made his initial American appearance in a program which promised to constitute a decisive test of his abilities. It comprised the G minor fantasie and fugue by Bach-Liszt, Beethoven's E major sonata, op. 109, Schumann's "Etudes Symphoniques," Brahms' G minor ballade, E flat intermezzo and E flat rhapsody, and a Chopin ballade, valse, etude and polonaise.

The newcomer is a modest, unaffected artist whose outward bearing at once suggested seriousness and absorption in his musical task, and he had not played many minutes before those qualities became apparent as the fundamental basis of his pianistic equipment. He has sound artistic instinct, understands fully the structural and emotional content of the compositions he expounds, adapts his style to their requirements, observes finically the tenets of good taste, and shows keen sensed appreciation of the dynamic limitations of his instrument. As a producer of tone he commands high respect and admiration, for the sounds he projects are of noble and voluminous kind, tempered always to the character of the work in hand. Technically, Friedberg is master of that advanced measure of mechanical dexterity which one expects nowadays of all pianists who have right to be considered as of the superior rank.

With careful analytical precision and yet without dry pedantry, the player laid bare the formal outlines of the Bach number, and his nimble fingers and pliable wrists were fully equal to the ornate polyphonic masses with which Liszt has seen fit to adorn the severe simplicity of the earlier master. Friedberg performed the opus in big, convincing fashion and displayed not the least trace of nervousness.

The Beethoven sonata had an agreeably sane and well wrought rendering, its contrasting moods of cheerfulness, gentle melancholy, and deep gravity being brought out in admirable manner, the adagio being especially eloquent in utterance.

Schumann's symphonic studies make exacting demands on a player's fantasy and musicianship, but Friedberg withstood the test splendidly and set forth all the varying tone pictures with resourcefulness and effect. Many judges agreed that he is a Schumann interpreter of rare power.

Unfortunately press exigencies prevent a detailed discussion of the other numbers on the program, but the fact can be stated that Friedberg pleased his hearers in everything he performed and scored a solid and gratifying success. He should be one of the season's frequent musical pleasures.

Charles Bowes Settles in New York.

Charles Bowes, of Paris, has recently arrived from that city and has decided to cast his lot with Americans, and establish himself in New York City.

Mr. Bowes tells of his many interesting experiences during August and September, when he was acting as guide and interpreter with the English army in Paris, and of the heartrending scenes he saw when he was working in the hospital established at the Claridge Hotel, Avenue Champs Elysees.

Mr. Bowes has made a specialty in his six years' work in the Jean de Reszke school of tone production. His success in Paris in this line of work has proven his ability in this, his chosen work.

He is teaching temporarily in the home of a friend, but will have a studio in a very short time, so any communications addressed care of the Musical Courier will reach him.

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CHICAGO IS A FLOURISHING CENTER OF MUSICAL ATTRACTIONS.

Concerts, Recitals and Music School Activities Are Indicative of a Busy Season—Chicago Symphony Novelties—Century Opera Well Advertised Through Advance Press Work—News of the Week.

Chicago, October 31, 1914.

One of the musical events of the week was a recital at the Fine Arts Theatre, Sunday afternoon, October 25. The program was presented by Elizabeth Rothwell-Wolff, soprano of the Royal Court Theatre of Vienna, who had the able assistance of Edna Gunnar Peterson, pianist, and Ridgley Hudson, tenor.

Mrs. Wolff's selections were varied and pleasing. At first there was noticed a decided uncertainty of tone, combined with poor breathing, but as the program continued these faults disappeared. In the second group, Mrs. Wolff distinguished herself by an excellent rendition of Goldmark's "Die Nachtigall als ich sie fragte," while her closing numbers sent the audience away admiring her artistic interpretation, and the rich quality of her voice. Miss Peterson's work at the piano was excellent, showing a mastery of technic as well as depth of feeling and poesy. Her selections were enthusiastically received, and she responded graciously to encores. In two varied groups of songs Mr. Hudson pleased the audience, though he failed to do more. His voice is under excellent control, which was shown to best advantage in Bernard's "Ca fait peur aux oiseux" and Handel's "Where'er You Walk." The accompanists of the afternoon, Walter Henry Rothwell and Laurence Doerig, deserve mention for their excellent assistance, the work of each being all that could be desired.

Marie Sundelius and Albert Lindquest in Concert.

At a concert given last Sunday afternoon at Orchestra Hall by the Swedish National Chorus the soloists were Albert Lindquest, tenor, and Marie Sundelius, soprano. Tickets not having been sent to this office no report of the affair can be given. From hearsay and reviews appearing in some of the daily papers, however, the work of both Miss Sundelius and Mr. Lindquest was highly satisfactory.

Herbert Miller's Recital.

Herbert Miller, baritone, will appear in a song recital on Monday evening, November 9, at the Germania Theatre. Gordon Campbell will act as accompanist. A very well balanced program has been arranged and a large attendance is expected.

Chicago Symphony Orchestra's University Concert.

The next concert to be given at Leon Mandel Assembly Hall, under the auspices of the University of Chicago, by the Chicago Symphony Orchestra, Frederick Stock, conductor, will take place on Tuesday afternoon, November 3. Selections by Mozart, Brahms, Liszt-Stock, Massenet and Coleridge-Taylor are inscribed on the program.

President's Reception of Amateur Musical Club.

The president's reception of the Amateur Musical Club will be held in the Assembly Room, Fine Arts Building, Monday, November 2, at 2.30 p. m. A musical program will follow and will be furnished by Llora Withers Biggs, Fannie Bloomfield Zeisler, George P. Upton and Agnes Lapham. Edith Shaw Brown will play the accompaniments.

Howard Shelley Gives Much Publicity to Century Opera.

Howard Shelley, the popular press representative of the Century Opera Company, has sent this office a biography of each and every artist of the organization and other material which will be of great help, before, during and after the season of the Century Opera Company at the Auditorium. The daily papers have given much space of late to the Century, thus proving once more that a good publicity man is one of the best assets an opera company can boast of. Certainly Mr. Shelley through his connection in Chicago is the best press representative the Aborns could have secured. Mr. Shelley is the only one connected with an opera company in Chicago who has his entree in the smart set here, not only as press representative of the opera company, but especially as he is a member of the smart set in any locality he may be residing.

Macburney's Professional Pupils in Recital.

Last Monday evening, October 26, at the Hamilton Park Field House, the second of the MacBurney winter series of recitals given by professional students of his class took place. Miss Pettinger could not sing because of laryngitis, but was replaced by Grace Brune Marcusson, soprano, and Northe W. Faulkner, tenor. John Doane, a very capable accompanist, who acts as coach in the MacBurney studios, assisted the artists and did remarkably well at sight. Mme. Marcusson and Mr. Faulkner had sung in Rockford, Ill., the night before, but Mr. MacBurney urged them to sing even though they had had but little rest, and the program was beautifully presented. Miss Pettinger, dramatic soprano, slated for last Monday, will present her program of American songs on November 9.

Frank Parker Leaves Chicago.

Frank Parker, formerly of Chicago, has just left this city to become director of the music department of the Cedar Valley Seminary, Osage, Iowa.

Theodora Sturkow Ryder's New Song.

Theodora Sturkow Ryder has just finished a new song with words by Mrs. J. B. Carpenter, which so delighted her that she had it sung by Mme. Arendt at the Chicago Woman's Club, Wednesday, October 28. The name of the song is "Love's Feast."

At the Sturkow Ryder studios, Saturday, October 31, Mme. Devore, violinist, and Mrs. Ryder, pianist, played the sonata in A major, by Handel. The other numbers were furnished by students, including Ruth Hanak, who played Haydn's sonata in D major; Ernau Blythe Smith, who was heard in Beethoven's sonata, op. 26; and Alexander Alison, who presented the berceuse "Seven O'Clock," by Hartmann, and Friml's "Bohemian Dance."

Herman Devries to Give Operatic Performance With Pupils.

Since opening his studios in the Fine Arts Building three years ago, Herman Devries has given recitals with his pupils in the Fine Arts Theatre, and a number of operatic performances at the Studebaker, among them two acts of "Manon," two acts of "Don Giovanni," two acts of "Romeo and Juliet," one act of "Faust," one act of "Carmen," one act of "Lakme," and one of "Mirelle." In response to requests for repetitions of "Lakme" and "Don Giovanni," Mr. Devries will give the first act of the former and two acts of the latter with his students in the near future. The cast for "Lakme" will be as follows: Lakme, Mrs. Thomas J. Prindiville; Mallika, Marie Yahr; Ellen, Dorothy Cannon; Rose, Filomena Sarcone; Mrs. Benson, Margaret Gaffey; Gerald, Grant Kimbell; Frederic, Lemuel Kilby; Nilakantha, Florian Varkony, and Hadji, Leroy Wetzel. The cast for "Don Giovanni" will be: Don Giovanni, Lemuel Kilby; Leporello, Florian Varkony; Don Ottavio, Grant Kimbell; Masetto, Frederic T. Blum; the Commendatore, John F. Harris; Donna Anna, Hazel Eden Mudge; Donna Elvira, Ethel Magie, and Zerlina, Mrs. George Hixon.

News from Chicago Musical College.

Chicago Musical College Orchestra gave the first public recital of the season, Saturday morning, October 31, in the Ziegfeld Theatre. As usual the theatre was crowded to the last row with students and their friends. The program was given under the direction of Karl Reckzeh.

The orchestra now has seventy members and the management of the Chicago Musical College has made a special feature of the Wednesday morning rehearsals of the orchestra, and has issued invitations to business men and women in the loop who find it possible to spend the hour from 11 to 12 on Wednesdays in the Ziegfeld Theatre, listening to what might properly be termed a public rehearsal. This scheme has proved remarkably attractive and has met with success from the start.

Felix Borowski will lecture in the Ziegfeld Theatre, Saturday morning, November 7, on "The Rise of Instrumental Music" and on the following Saturday his subject will be "Bach and Handel."

Notes From the Spry Music School.

The pupils recitals which take place the first Friday evening of each month are proving a very attractive fea-



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ture of the school. This week the program will be given for the most part by the junior members. In December the program will be given by the adults.

The Interpretation Class program for Wednesday, November 4, will be given by James Whittaker and will include Impromptu, op. 90, No. 2, and Impromptu, op. 142, No. 2, by Schubert, and the sonata in A flat by Weber. The next week Mr. Spry will give the following program: Andante in F, by Beethoven; rhapsody in B minor, by Brahms; the B flat mazurka and F sharp minor polonaise, by Chopin.

The first rehearsal of the orchestra for students under the direction of Hugo Kortschak will take place at the school, 712 Fine Arts Building, Saturday afternoon.

The annual faculty concert will take place Sunday, November 29, at the Fine Arts Theatre. The program will be announced later.

ADOLPH MUHLMANN RETURNS.

Adolph Muhlmann, a member of the faculty of the Chicago Musical College, returned to Chicago during the week after having been in Germany and Austria since last July. He came to America on the Rotterdam, which sailed from the Hague, October 15.

AMERICAN CONSERVATORY ITEMS.

Advanced piano students of Heniot Levy, voice pupils of Ragna Linne and violin students of Herbert Butler, will appear in recital Saturday afternoon, November 7, at Kimball Hall under the auspices of the American Conservatory.

Karleton Hackett is much in demand as a lecturer on various musical topics. Besides giving a series of lectures for the University of Chicago, he will lecture at the Arche Club, Friday afternoon, November 6, on "The Opera in Chicago"; during the present season "The Century Company," "The $10,000 Prize Opera," and the possibilities of our doing something for ourselves through such encouragement of our artists, and at the Kansas State Teachers' Association, Topeka, Kan., November 13.

The Saturday afternoon recitals of the American Conservatory given at Kimball Hall at 3.30 were never more popular than at present. At every recital thus far, the attendance exceeded the seating capacity of the house. This was especially in evidence last Saturday at the joint recital of the Misses Doelling and Brown.

The classes in Dalcroze Eurhythmics, under the direction of Lucy Duncan Hall, are again proving very successful. The children's classes meet every Saturday morning at the Conservatory Assembly Hall.

CHICAGO SYMPHONY ORCHESTRA NOVELTIES.

The symphony concerts this week given by the Chicago Symphony Orchestra, under the leadership of Frederick Stock, were especially interesting, as at this, the third pair of concerts, no less than two novelties figured on the program. The principal one was a symphony by the French composer, Guy Ropartz. The work has originality, though it reflects the training received under César Franck. The themes have been well developed and the symphony held the attention of the public not only on account of the beauty of the composition itself but also because of the superb playing of the orchestra. The other novelty was the Coleridge-Taylor "Bamboula"—a melodious and colorful composition which won the approval of the audience. The other orchestral piece was the Dvorák overture, "Othello," which was given a spirited and enthusiastic reading by Stock and his men. At this, the third, concert of the present season the soloist was Hugo Kortschak, a local violinist.

Mastery of Music.

The mastery of music never just "came naturally" to any human being . The world has never known a more industrious worker than the illustrious Franz Schubert. Yet, if to any one in the world music "came naturally," it seemed to come so to him. When the school principal asked his harmony teacher how young Franz Schubert was progressing, the teacher said: "He is a wonder. Whenever I explain anything new to him, he always seems already to know it. He must have received his knowledge straight from heaven." Yet, in spite of such superb gifts, there was never a harder worker than he. And don't you think that we with our lesser gifts, should follow his example? If he with all his heaven sent genius could not succeed without strenuous daily labor, how can we hope to accomplish anything worth while without ceaseless, patient and conscientious toil?—Woman's World.

Florence Hinkle's Recital.

Florence Hinkle's New York recital occurred at Aeolian Hall Monday afternoon, November 2. Owing to the exigencies of the MUSICAL COURIER going to press on that day a detailed account of this recital by the popular New York soprano, will have to be deferred until next week.

CINCINNATI ORCHESTRA CONDUCTOR RETURNS

Dr. Ernst Kunwald is Back from Europe and Begins Immediate Rehearsal of Symphony Players — Thinks War Will Benefit American Composers—Other Local News of the Week.

Cincinnati, Ohio, October 29, 1914.

Dr. Ernst Kunwald was given an ardent welcome home when he arrived in Cincinnati on Monday of this week. Accompanied by Mme. Kunwald, the director of the Cincinnati Symphony Orchestra, stepped from the train into a group of musical enthusiasts which included members of the symphony board, critics, reporters, and many personal friends who took this occasion to testify to their regard for the genial conductor of the orchestra.

War and war's alarums seem not to have dampened the high spirits of Dr. Kunwald, who looks the picture of health, and began work with the orchestra the very day of his return.

Dr. Kunwald was in Bayreuth when the war broke out and went immediately to Berlin, where he remained until early in October, when he left for Rotterdam, where he hoped to sail for America on October 3. The ship was delayed, however, and he sailed fourteen days later on the Rotterdam, securing an excellent cabin and a much needed rest. Always on the look out for interesting novelties for the orchestra, Dr. Kunwald secured several German compositions which will be heard later in the season.

"On account of the war French and Russian novelties were not to be had," said Dr. Kunwald, "and in some cases I was forced to leave German scores behind because printers at work on them were called to the colors and had to leave the music half finished in the printing houses."

According to Dr. Kunwald the war will benefit American composers, inasmuch as there will be a keener search now for the works of unknown Americans owing to the difficulty of securing scores from Europe.

The first pair of concerts opening the symphony season will take place Friday afternoon and Saturday evening of this week in Emery Auditorium. The sale of seats has been exceptionally good, and the program is ideally balanced, comprising the Beethoven "Eroica," prelude and "Liebestod," from "Tristan and Isolde," and Grieg's "Old Norwegian Romance with Variations." A review of the first concert will be found on another page.

CHAMBER MUSIC CONCERTS.

The first of the series of chamber music concerts, which are so important a part of the musical life of Cincinnati, took place last Thursday evening at the Conservatory of Music. The program included the E minor trio of Saint-Saëns, and the beautiful Schumann quintet. The artists presenting these two delightful numbers were Bernard Sturm, violinist, Julius Sturm, cellist, and Wilhelm Kraupner, pianist, all members of the conservatory faculty.

A PIANO RECITAL.

Walter Gilewicz, pianist, whose brilliant debut occurred last season, gave his first recital this season at the Odeon on Tuesday evening. Mr. Gilewicz is a member of the College of Music faculty. His program Tuesday evening embraced a suite of D'Albert's, a group of Chopin, and the "Carneval Scenes" of Schumann.

CONSERVATORY OF MUSIC STUDENT RECITALS.

The weekly Saturday afternoon student recitals have been resumed at the Conservatory of Music and will continue throughout the year. The students who took part last Saturday were Jean Simon, Katherine Cockley, Mabel Beierlein, Boyd Ringo, Helen Portune, Constance Baur and Frieda Besuner.

COLLEGE OF MUSIC CHORUS AND ORCHESTRA.

It is expected that the first of the series of concerts by the College of Music Chorus and Orchestra at the Odeon, November 3, will present two excellent student bodies at their best. Both the chorus and orchestra have an increased membership and under the careful guidance of Louis Victor Saar and Johannes Miersch, have reached a high degree of efficiency. The solo numbers with the exception of that given by the violinist will be performed under the direction of Albino Gorno. The soloists will include a new array of talent that will make its first appearance in public with the orchestra. The selections, too, are novel and interesting. A trio from "Fidelio," Beethoven, will be sung by Florence Hawkins, Adele Goldkamp and Paul F. Sebring. Frances Berg will be heard in the concerto in F minor for piano and orchestra by Schuett. The tenor solo in the nocturne, op. 45, by Louis Victor Saar, will be sung by Walter Vaughan, Ellis McDiarmid playing the flute obligato. The work is written for women's voices, tenor solo, flute obligato and orchestra. The violinist of the evening will be Nell Gallagher, a talented young pupil from the class of Johannes Miersch. Miss Gallagher will play the Kreutzer concerto in D minor for violin and orchestra, under the direction of Mr. Miersch. Miss Berg, the pianist, is a pupil from the class of Albino Gorno, while all the soloists represent the class of Lino Mattioli.

JESSIE PARTLON TYREE.

Excellent Success of Four Morrill Pupils.

Laura E. Morrill, the vocal teacher, has been very busy since the opening of her studio in Aeolian Hall, New



BERTHA KINZEL.

York, preparing her professional pupils for the concert season. Among these may be mentioned Bertha Kinzel, soprano, who is at present in the Middle West where she has a number of concerts booked for the month of November. Miss Kinzel, who is the soprano soloist at the West Park Presbyterian Church, New York, having succeeded Anna Case in this position, and who is also a soloist at a New York synagogue, has recently appeared with great success with the following orchestras and societies: The Boston Festival Orchestra, Cornell University May Festival, Albany Philharmonic Orchestra, York (Pa.) Choral Society, Lawrence (Mass.) Choral Society, Providence (R. I.) Arion Club, etc. She has a voice which is of excellent quality, and musicians who have recently heard her sing say that she has made great progress in her art. She is an intelligent musician, possessing fine versatility, and has a charming personality. She is as fine a singer in oratorio as she is in concert.

Another talented pupil of Mrs. Morrill is Mrs. Kenneth Croft, of San Francisco. Mrs. Croft recently scored marked success at a recital which she gave in the great stadium at Berkeley, Cal.

Jessie Pamplin is the possessor of a delightful contralto voice and is also gifted as a linguist. At present Mrs. Pamplin is singing in Buenos Aires and Montevideo, where she has been warmly received, but she will soon leave for New York, where she expects to establish herself as a concert and oratorio singer. Mrs. Pamplin has been teaching Mrs. Morrill's method in Buenos Aires for three years, meeting with marked success.

Russell Bliss, baritone, has recently been engaged as baritone soloist at St. Matthew's Episcopal Church in West Eighty-fourth street, New York.

Among the pupils at present studying with Mrs. Morrill is an exceptionally talented girl, who is said to closely resembel Christine Nilsson in both voice and personal appearance, and who is expected to become very successful in her line of endeavor. Mrs. Morrill will introduce her to the public in one of her musicales this season. The first of these recitals will be held on December 15, and cards for the series will soon be issued.

Sousa to Give New York Concert.

Sousa and His Band are announced for a concert at the New York Hippodrome, next Sunday evening, November 8. The assisting soloists will be Herbert L. Clarke, cornetist; Virginia Root, soprano, and Margel Gluck, violinist.

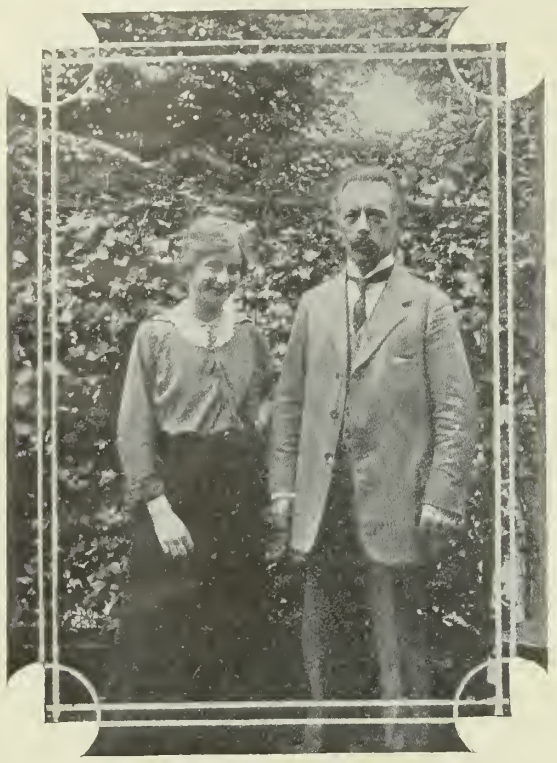
The "March King" and his organization will be heard in a varied program, including the favorite Sousa marches, and an entertainment of unusual worth is promised for this occasion.

BOSTON HAS UNIQUE CONCERT SERIES.

Music School Settlement Inaugurates Sunday Afternoon Musical Attractions—Noted Artists Engaged—Italian Opera Continues at Boston Theatre—Notes and Mention.

11 Boylston Road, Fenway,
Boston, Mass., October 30, 1914.

Boston now has one of the most unique concert series existing in the United States. Over four years of undaunted effort on the part of the Music School Settlement



IRMA SEYDEL, THE VIOLINIST, AND HER FATHER, THEODORE SEYDEL, WHO IS A MEMBER OF THE BOSTON SYMPHONY ORCHESTRA.

culminated gloriously in the concert given last Sunday afternoon at the Boston Theatre. Maud Powell, the violinist, and Felix Fox, the Boston pianist, were the artists for the occasion. This is the first time in the history of Boston that its music lovers have heard such brilliant artists at prices ranging mainly between 15 and 50 cents. The Boston Theatre was packed from pit to gallery and many hundreds had to be turned away. Gratification on the part of the society was enthusiastically expressed by Meyer Bloomfield, the manager, who said: "This proves that there is a real place for the music at moderate prices. This enormous house should encourage us to make this great theatre a center of fine enjoyment. It is a form of social service that the Music School Settlement has always believed in and which may now be regarded as proved to general satisfaction. It crowns our creed of developing personal and social resources through music; of furthering talent among children of limited opportunity; shows the value of an education in music as a defense against degrading pleasures; in fine, it provides a lesson in social service."

Maud Powell's contributions, performed in masterly fashion, consisted of the Vieuxtemps' D minor concert, the Tartini variations on a theme by Corelli, Nardini's larghetto and allegretto, "Chanson a bercer" by Schmidt, and a Spanish dance by Arbos. Numerous encore numbers were played in response to the enthusiastic plaudits. Among these "Deep River," by Coleridge-Taylor; a minuet by Beethoven, and "Musette," by Sibelius, were especially attractive.

Felix Fox was received with real joy, which bespoke the pianist's popularity in Boston. He played in a group, the Mendelssohn prelude in E minor, a Chopin ballade in A flat and the Liszt "Tarantella," adding as encore the sketch "Moonlight," by Philippe. The Strauss E flat sonata for violin and piano, op. 18, was played by Mme. Powell and Mr. Fox. The latter possesses an authoritative command over the art of piano playing and his interpretations are vivid, wholesome proofs of his sane musicianship. His technic is astonishing and reliable and meets every requirement.

These concerts are to be given every other Sunday. The next attraction, on November 8, will bring Arrigo Serato, the Italian violinist, and George Mitchell, tenor.

Boston Theatre Opera and Notes.

The Boston Theatre Opera Company continues its custom of springing genuine artistic surprises on the faithful, but small, audiences that assemble in the famous old playhouse in Washington street. Local critics and their respective papers are making a final vigorous call to the public to come forth and help assure the continuance of such a worthy company's original plans and season. What further steps may be taken to save the cause, I am at present not at liberty to disclose; however, several plans have been proposed, and if they succeed, the encouraging possibilities are that the institution may in time become an established item in our local music world.

Sunday Evening Concert, October 25.

It was a pleasure to listen to the splendid offerings of the Sunday night concert, which brought forth various members of the opera company and two visiting artists. Helene Josephe, a local soprano, opened the program with "Voce di Primavera," by Strauss, and won immediate recognition from the enthusiastic audience. The singer is very young, hence all the more credit is due her, for she possesses a voice from which much may be expected in future seasons. Charming in personality and appearance alike, the youthful vigor, sincerity and sweetness revealed in her well trained voice carried a very satisfactory result. In another part of the program she sang the aria, "Je suis Titania," by Thomas, and in both instances had to respond to encore demands. Millo Picco, principal baritone of the opera company, was equally as effective in concert as in opera. His voice was superb in Massenet's "O, castro fior" and Tosti's "Mattinata," followed by "Canzone Russa," by Giordano. Blanche Fox, mezzo-soprano, and Giuseppe Opezzo tenor, were both in splendid voice and their numbers arroused prolonged applause and, I believe, in one case Opezzo had to sing three or four encores to one of his numbers.

"Favorita," Monday Evening.

Donizetti's "Favorita" was given an excellent performance on Monday night and attracted a fair sized audience. The opera has not been given in Boston for many years and its revival proved a noteworthy event. It was staged acceptably and sung throughout in excellent style. Blanche Fox as Leonora displayed to advantage the fine qualities of her mezzo-soprano voice. Her dramatic abilities I have commented upon before, and they were again in striking evidence. Di Crescenzo was acceptable as Ferdinand, while Pietro di Biasi took the house by storm with his Balthazar. The basso has a remarkable voice and one wonders that he has not been heard of before in a more fitting way. Picco, as Alphonso, pleased, as he always does, while Giuliani, as Don Gaspar, and Rina de Sales, as Inez, were both very effective. Castillo's conducting did not add much to the success of the performance.

"La Tosca," Wednesday Evening.

I remarked in the opening sentence of this review that this company continues to surprise its audiences with performances of artistic worth. The instance in question this week was undoubtedly the "Tosca" offering, which had in the cast Ciccolini, Blanchart and Johanna Kristoffy, who are among the best artists in the company. Ramon Blanchart as the Baron was in his element. His dramatic abilities are ingeniously exploited and his singing of this role is a splendid piece of work. Ciccolini, the new tenor, as Cavaradossi, gave the audience further proof of his fine worth. Ciccolini's success is due to his refined individuality and polished style. Kristoffy, as Tosca, had a role none too large for her vocal or dramatic talents, and her portrayal of it was highly satisfactory. Other artists who figured prominently in the performance were Di Biasi, Giuliani, Florian and Roberto Vanni. Bovi conducted with spirit and a good understanding of the score.

Stephen Townsend's Artist-Pupils Heard.

Stephen Townsend, the vocal teacher, presented a group of some thirty soloists in two song cycle programs on Wednesday and Thursday evening of this week at Steinert Hall. Much praise is due Mr. Townsend for the successful carrying out of this rather large studio undertaking and for the splendid work that was accomplished on both evenings. A striking tribute to the scholarly instructor was paid him through the enthusiastic reception accorded those who had studied with him. Large audiences filled the hall on both evenings, and they were strictly musical audiences composed mainly of students and teachers. It is impossible to give detailed reviews of each individual



BLANCHE HAMILTON FOX,
As Amneris in "Aida."

and equally impossible to pick out the best performers, for they were all good. In reproducing the two programs it might be said that many of the singers, although still under Mr. Townsend's tuition, are prominently identified with the New England professional music world. The programs follow:

WEDNESDAY EVENING, OCTOBER 28.

Dorothy's Wedding Day (a song cycle for four solo voices).
Words and music by H. Lane Wilson.
Mildred Green, soprano; Flora Ramsey, contralto;
Earl Bellis, tenor; Dr. Fred G. Salisbury, baritone.

The Little Sunbonnet (a song cycle for four solo voices).
Words by Edward Teschemacher and Arthur Cleveland.
Music by Hermann Lohr.
Marion Smith, soprano; Alice Reece, contralto;
Walter Hancock, tenor; John Pierce, baritone.

Aria, Celeste Aida.....Verdi
Allen Newhall.

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From Omar's immortal verses the composer has chosen five quatrains which are among the most beautiful, besides being well contrasted in mood. Thus inspired, Mr. Rogers' melodic vein was never more fluent, his harmonic scheme more vital, nor his economy of means to produce just the right emotional effect more sure. These songs may be used as a cycle or singly, and will adorn any artistic recital program.

BOSTON NEW YORK

Fairy Dreams (a song cycle for four solo voices).
Words by Edward Teschemacher. Music by Franco Leoni.
Mildred White, soprano; Anna Musgrove Adams, contralto;
Thomas Lumb, tenor; Russell Hemenway, baritone.
The Divan (a song cycle for four solo voices).
Words by Hafiz (English translation by H. Bicknell.)
Music by Bruno Huhn.
Margaret Alexander, soprano; Jean Hunter Tanner, contralto;
Frederick Kennedy, tenor; E. Perry Haskell, baritone.

THURSDAY EVENING, OCTOBER 29.

Prologue from Pagliacci.....Leoncavallo
Bernard Ferguson.
Floriana (a song cycle for four solo voices).
Poems by Oliver Herford from Overheard in a Garden.
Music by Arthur Whiting.
Bernice Keach, soprano; Ethel Keach Ferrin, contralto;
Walter Bruton, tenor; Frank B. Morrow, bass.
Aria from Elijah, Hear Ye, Israel.....Mendelssohn
Bernice Taft.
Parody Pie (a song cycle for four solo voices).
Lyrics by A. Stodart Walker, Nancy Pain, Winifred Rose and Anon. Music by Liza Lehman.
Mable Woolsey, soprano; Edith Weye Wilson, contralto;
Harrison Burrill, tenor; George Dane, baritone.
Aria from Tannhäuser, O Hall of Song.....Wagner
Blanche Maguire.
The Morning of the Year (a song cycle for four solo voices).
Words selected from the works of modern poets by Nelle Richmond Eberhart. Music by Charles Wakefield Cadman.
Hazel Mack Glines, soprano; Jessie Nute, contralto;
Everett S. Glines, tenor; Roberts Lunger, baritone

Heinrich Gebhard's Activities.

The Musical Courier representative called on Heinrich Gebhard, the pianist, one day last week and found him in the midst of a lesson. I tried to effect a noiseless retreat, but failed when encountering the warm hospitality of the genial artist who is to play at a private musicale for Miss Lowell on November 12. December 4 he plays for the Harvard Musical Association; gives his own Boston recital in Jordan Hall on December 9 and plays for the Buffalo Chromatic Club on January 22.

Mrs. Beach Honored by Faelten School.

Mrs. Beach, the American composer, was present at a pupil's recital given at the Faelten Pianoforte School on Thursday afternoon, October 22. The program included several compositions by Mrs. Beach and others by Warren Smith, Paderewski and Liszt. Mrs. Beach, for whom the complimentary recital was given, expressed herself as greatly pleased with the work of the pupils, their discriminating taste and excellent technic. An informal reception was held after the recital.

Boston Symphony Concerts.

At the third pair of concerts of the Boston Symphony Orchestra on Friday afternoon, October 30, and Saturday night, October 31, Dr. Karl Muck placed the Brahms D major symphony in the first half of the program. The conductor's reading of the score added credit to his reputation as a Brahms interpreter. The orchestra responded well. The same degree of efficiency was, however, not maintained in the Enesco suite, as the ensemble was decidedly better in the cello and second violin sections than that produced by the first violins.

Pasquale Amato, the Metropolitan Opera baritone, was the soloist, and shared honors equally with the conductor throughout the evening. The "Qui donc commande quand il aime?" air, from Saint-Saëns' "Henry VIII," showed the baritone to be among the greatest singers of the day. His voice has lost none of its former brilliance and his phrasing spelled perfection. Handel's "Ombra mai fu" air, from "Xerxes," otherwise known as the "Largo," gave the artist another chance for displaying the beauty of his marvelous voice, and he won many recalls.

Boston Notes.

Last Sunday afternoon, after her concert in the Boston Theatre, Maud Powell, the violinist, gave the young pupils of the Boston Music School Settlement a real treat, when they not only had a chance to hear her play again, but had the privilege of shaking hands with her. A reception was tendered the violinist at the school.

The annual orchestral concent given by the Musicians' Mutual Relief Society will take place in Mechanics' Hall, Sunday night, November 22. Emil Mollenhauer again will conduct and under his baton will be a body of three hundred players. Lambert Murphy, tenor of the Metropolitan Opera Company, will be the soloist of the occasion.

Arrangements are now complete for the third season of the Tremont Temple concert course. The first concert takes place Thursday evening, November 19. These concerts are semi-popular in character and the programs are a blend of familiar ballads and classic numbers. The special feature is the preponderance of songs and arias in English. Among the artists announced for this season are Evelyn Scotney, Myrna Sharlow, Louise leBaron, Blanche Fox, Elvira Levcroni, Jeska Morse, Michael Dwyer, Howard White, Emiliano Renaud, and the Lotus Quartet. For the first concert Michael Dwyer, tenor; Hildegard Brandegee, violinist, and John O'Shea, organist, will participate.

Victor Winton.

THE MANAGERS' FORUM.

Foreword.

I have crisscrossed this land hunting for concert game, have seen, heard and thoroughly studied things to satisfy my curiosity impulse. Were I to be confronted with the question as to who has a worse reputation over this land, Jesse James or the average concert manager, I would feel compelled to call it a tie for first place.

There is something wrong, radically wrong, with this managerial profession. I can say in truth, however, that I know of few other branches of business or few other professions that expose a man's character to more pitfalls and greater risks than the managerial line of endeavor and blemish his reputation more easily on the slightest provocation—and often without any. And if such be the case, would it not be to the greatest advantage of those engaged in the business to turn on the light, to counteract these many falsely founded convictions with some solid facts about things as they are, and not as they seem to some extremely sentimental and misinformed lay critic? The wornout excuse of having no time for such things should be buried in peace. The intelligent discussions of managerial affairs is just as important and profitable to artists as it is to managers, and it is especially helpful to the young artist who needs most of the assistance. The artist and impresario are not to be separated, for each is entirely dependent on the other.

Relation of Artist and Manager.

At present the average artist mistrusts the average impresario. Why? Because each side as a rule knows only the most elementary things about the business of the other side. Misunderstandings are easy and frequent. Let there be the least strain and something snaps. This should not be, for after all is said, with all its methodical intricacies and close bound rules, the managerial business is a very unbusinesslike business. Strictly speaking, much of it is a matter of good will, faith and friendship. And allow me to say that a business that depends so much on friendship surely ought to set about to remove the existing misunderstandings and false impressions.

There are and always will be things that may be tagged "What the public does not know will not hurt it." But there are many things just at present that the public should know in order to redeem the good reputation of many concert managers. That is why this Forum has been started by the Musical Courier for the intelligent and universal discussion of managerial affairs, ranging from the mutual business and friendly interests of artist and manager, to suggestions for improving musical conditions in different parts of the country and for creating a universal American appreciation of the best music.

Nothing to Lose, All to Gain.

No manager with legitimate business principles will lose through the dignified and tactful airing of managerial affairs, for there is no such thing as a "secret list" nowadays. The Musical Courier and the Federation of Music Clubs are scouring the land from one end to another for facts of just such nature, and the gist of the investigations may be yours for a mere trifle. Besides there are a thousand and one things to write about outside of things some managers may deem wisest to keep for their own counsel. The local managers will learn to view the tactics of the artists' representative from a different angle. They soon will learn what an extremely delicate task it is to book an artist in a city with a certain local interest without grievously offending one or two of the other competing factions in the same place—some of whom he may have done business with before, but could not on this occasion. They will learn to discriminate between purely imaginary wrongs and the combined business interests of the artist and the manager. And chiefly some of our artists will learn to accept the fact that in the total of success there is more than a morsel of business talent and intelligence.

Commercialism and Art.

The young artists will realize in all truth what a great task they are about to overcome, and many of them wisely will choose a path of less resistance once they thoroughly awaken to the cruel fact that their powers, musical, physical (and, lest one forgets, financial), are poorly supplied for the struggle of a soloist career.

The parents and our public spirited wealthy patrons of music will be well posted on the actual cost of an artistic career and there will be fewer musical careers wrecked through the old evil of ignorance.

The music clubs and other talent buying mediums will learn not to gamble heedlessly. All over this land there are scores of disbanded music clubs and local managers who have failed financially on account of unwarranted speculation with overexpensive concert attractions that their public could not appreciate, or they were not able to manage properly.

Saner and Safer Local Management.

It is the managers' duty to educate the inexperienced buyer of talent so as to save him from falling into these pitfalls. The apprentice in the concert managing line must be told that the drawing power of a high class musical program is not that of a well advertised vaudeville show, drama or other sensational performance. The success of the concert does not depend entirely on the drawing power of a name, even if it be a "top notcher." There must be a most exacting campaign carried on by the local manager with the combined effort of the musical and social leaders of the community, in order to make the public realize the cultural value of a high class musical program about to be enjoyed.

Suggestions of effective advertising methods and hints on how to undertake publicity campaigns in the daily papers (while preserving an atmosphere of refinement and culture in connection with every phase of the preparatory work), together with an endless variety of other gentle hints, will be given in this department.

Comment Invited.

Comment is invited on the following subjects:

Outlining a systematic campaign for the cooperation of public schools in a crusade for better music.

The mission of the municipal concert series and their mutually beneficial cooperation with the local managers.

A saner and safer distribution of musical talent.

Suggestions for advertising methods to be used by local managers (who in the beginning of their career may be saved from utter failure by timely advice).

Relative values in advertisements.

Encouraging the founding of local symphony orchestras by the publication of lists of those cities that are anxious to engage competent conductors, and could afford to pay for the drilling by such conductors at reasonable figures, if he were assured of being able to extend his operations to several neighboring cities in the same part of the country.

All communications intended for this department should be addressed to "The Managers' Forum," care of Musical Courier, 437 Fifth avenue, New York.

Nemo.



MME. DE PASQUALI AND NEW YORK NEWSPAPER REPORTERS MEETING HER ON HER ARRIVAL FROM EUROPE.

Mme. de Pasquali and the Newspaper Men.

While the gracious personality of Bernice de Pasquali, coloratura soprano of the Metropolitan Opera Company, has won friends for her among people in all walks of life, she is nowhere more popular than among newspaper men.

Mme. de Pasquali is personally acquainted with several hundred representatives of newspapers all over the country, so is sure of a welcome in almost any city she visits for a concert appearance.

The accompanying snapshot shows the diva surrounded by newspaper men, who met her on the pier when she arrived in New York recently from Europe on the Italian liner Stampalia. From left to right they are: Ross D. Whytods, of the Evening World; James Lanehart, of the Evening Journal; Frederick O'Connor, of the Evening Telegram; Harold I. Smith, of the New York City News Association; David Morrison, of the Globe, and Mr. McLellan, of the New York Herald.

Mme. de Cisneros Interviewed.

One of the most constant characteristics of the truly great artist is a certain quiet dignity and unaffectedness which denotes a quiet acceptance of the fact of one's own gifts and a sincere resolve to develop them to their highest power.

It is this that impresses one most on meeting Eleonora de Cisneros, the brilliantly successful American prima donna, who comes to this country this season from innumerable triumphs abroad, in Italy, France, England, Germany, Russia, and indeed every land of Western Europe.

Added to this quiet dignity and complete unaffectedness Mme. de Cisneros possesses a delightful charm of manner and graciousness and a wealth of personal magnetism



Photo by Matzene, Chicago.
ELEONORA DE CISNEROS.

which most assuredly augment her success before the general public, always so quick to welcome these attributes or to be chilled by their abscence.

Naturally the things most of interest about such an artist are her aims and ideals, and a tentative question as to these was put by a representative of the MUSICAL COURIER in a recent interview.

"My ideals?" answered Mme. de Cisneros. "Do you think, after eleven years of operatic life, I have any?" and her face took on a certain hard look at the memory of those trials and bitter struggles from which every artist, even the greatest, must suffer if only by reason of the constant necessary resistance which must be maintained against the forces that urge toward the facile popularity and sensationalism of the charlatan.

Then quickly, during a moment of silence, that hard look gave place to one of dreamy retrospection.

"Oh! I ought not to say that. Of course one has ideals, and the life of the artist is made beautiful and derives its fascination from the very fact that the ideals of youth and student days never fade or change in spite of every struggle, disappointment or bitterness."

"But you have had little of those?"

"I have, indeed, been very fortunate. No artist can boast of a greater number of appearances in the various leading opera houses of Europe—and surely that is a proof of success? But still one cannot be unconscious of the jealousies, the bickerings and smallnesses with which one is constantly surrounded. And the favoritism, the necessity of influence! It is so much easier just to flow with the tide than it is to maintain one's own individuality and idealistic eminence."

"Does that favoritism maintain even in America?"

"No country is free from it. Perhaps freest of all is Italy, for there no manager dare go against the wishes of the aristocratic, impulsive and noisy public.

"No! No country is quite free from favoritism, and of course the opera suffers from it. If merit were the sole guide how much greater even the greatest of our opera houses would be."

"But you are here to sing, and it would be interesting to know what you will sing. Not solely opera?"

"Oh! no. Of course, I have my immense operatic repertoire, but I also have the routine of the concert stage and my programs include a little of everything—the best works of the classic masters, German lieder, French songs, Italian, English, Hungarian, Russian. I should also specially mention that I sing some of the very heavy, strong, majestic works of the classic composers, works rarely heard because they require so much force and bigness. Then, too, I have a long list of very interesting American songs.

"What else can I tell you? I start off soon and expect to travel right across the country. I will sing with some of the principal orchestras and also in opera. But I can tell you more of that later. I have only been in America a few days.

"And how good it does seem to be home!"

Alberto Jonas in New York.

Alberto Jonas, the piano pedagogue and virtuoso, arrived recently in New York and will remain in America throughout the entire season. Mr. Jonas left Berlin on October 1 with a number of his pupils, who elected to follow their teacher to his temporary exile. They reached London via Holland and sailed from Liverpool on October 17 on the steamship Philadelphia.

It has been nine years since Mr. Jonas was in America and all of those nine years have been spent in Berlin with the exception of the considerable time occupied by his extended concert tours which have taken him through entire Europe.

Mr. Jonas had Leschetizky at his Berlin home recently for the celebration of the latter's eighty-fifth birthday, in company with Carreño and Schnabel and a few intimates. A large reception was also tendered by Mr. Jonas to the great old master, at which about two hundred persons were present, among them Leopold Schmidt, of the Berlin Tageblatt; Ertel, of the Lokalanzeiger, and Lessmann, of the Algemeine Musik Zeitung.

Mr. Jonas had been booked for an extended tour throughout Europe this season, but these dates had, of course, to be cancelled owing to disturbed conditions, hence his presence in America. During his last trip to this country Mr. Jonas was heard in many concerts and recitals and with the Chicago-Boston Symphony and other important orchestras. He has opened a studio at 205 Edgecomb avenue, New York, where the fourteen pupils who followed him from Berlin have already started their lessons.

Mr. Jonas expresses himself as being greatly impressed with America and finds that the atmosphere here inspires a man to give the best and the most that is in him.

Mme. Fremstad Acclaimed.

Enthusiasm often is a much misused word when applied to descriptions of the manner in which audiences act at concerts, but in the case of Olive Fremstad, who was the chief attraction at the New York Symphony Orchestra session in Aeolian Hall last Sunday afternoon, November 1, there is no way in which to characterize the behavior of her hearers other than to say that they brimmed over with frank, unbridled, constant and vociferous enthusiasm. The popular Wagnerian soprano was left in no doubt as to the fact that she has won an enduring place in the esteem of New York's musical public.

Mme. Fremstad was in excellent voice last Sunday and by her superb singing of "Dich theure Halle," from "Tannhäuser," and Kundry's narrative from "Parsifal" (Act II), demonstrated her command over the dramatic school of vocalism in its most exacting requirements. It was a pleasure to her admirers to note that even without the aids of costume and scenery, Mme. Fremstad demonstrated amply her ability to create graphic musical illusions which held the listeners both by her compelling exposition of the text and the artistic significance of the tonal delivery. Sung as they were by Mme. Fremstad, the Wagner numbers eloquently asserted their right to existence as concert numbers without operatic accessories. The "Liebestod" marked the climax of the splendid Fremstad renderings, although many auditors remarked also upon the virility and emotional depth poured into the "Tannhäuser" measures.

The orchestra played in comfortable fashion a Handel concerto for two solo violins and cello, the same composer's familiar "Largo," Bach's first "Brandenburg" concerto, and the "Meistersinger" prelude.

Portland Symphony Orchestra Concert.

The Portland, Ore., Symphony Orchestra opened its fourth season on November 1, with a delightful concert in the Heilig Theatre, that city. Harold C. Bayley was the conductor on this occasion.

This orchestra will be directed during the season by three conductors.

Gerville-Reache to Sing in Omaha.

Jeanne Gerville-Reache, the contralto, is to be the soloist at the Teachers' Convention in Omaha, Neb., Friday, November 6.

Dostal Pleases.

George Dostal, the Bohemian tenor, was heard in a song recital at the Gardens Club, Forest Hills, on Friday evening, October 23. This new tenor is undoubtedly entering at a surprising rate into a career which, according to all indications, will be brilliant in its every phase. His recent ascension into the American music world's realm of preeminence has proven beyond all doubt that this talented lyric tenor has vocal and artistic embellishments, individual and even unique in their attractiveness. His acceptance everywhere has been instant at the hands of his many auditors and enthusiasts. On this particular evening the program offered was interesting and one which drew finely on the artist's versatile powers. The opening group contained four arias from old Italian masterpieces by Mascagni, Leoncavallo, Donizetti and Ricci. More suitable selections for a ready displayal of Dostal's individual manner of singing and his uncommonly passionate lyric quality in voice could not have been chosen. His Italian diction is well near faultless, and then another item, an intuition, bespeaking itself in florid temperamental suggestions, which allows of the conclusion that the singer cherishes close understanding of the Italian innermost nature, lends further charm to his rendition of such numbers. The two following groups concluding the program, were composed of English ballads; composers represented here were Noel Johnson, Emil Polak, Chapman, Landon Ronald, Tosti, William Stickles, Tete and Sanderson.

Enunciation is one of the particularly good features of his singing, and throughout the entire evening he succeeded in pleasing in the most fascinating manner. Emil Polak, his ingenious accompanist was again in that happy mood of playing, which has identified him so successfully in near and far music circles.

Cadman at Work.

Nelle Richmond Eberhart, who has collaborated with Charles Wakefield Cadman for twelve years, has been spending a month in Colorado with Mr. Cadman and his



WHERE CADMAN COMPOSES.
His lodge in Colorado.

mother, Mrs. Cadman. They have been at work on a one act opera and various songs.

In the accompanying picture appear, reading from left to right, Mrs. Eberhart, Mr. Cadman, and Lola Carrier



CADMAN AND FRIENDS AT FORMER'S COLORADO HOME.

Worrell, the Denver composer, whose "Chimes" Alma Gluck and other artists have been using.

On October 25, Mr. Cadman started on his tour of Western engagements with the Indian Princess, Tsianina Redfeather.

The second picture shows Mr. Cadman's lodge in Colorado.

In the Name of Grand Opera.

Putting on grand opera is mighty hard work. It is apt to be rather thankless work, too. And in Seattle it is not very well paid work, from the financial standpoint. Yet The Town Crier ventures the opinion that not a single member of the Standard Grand Opera Company, which finishes its first week of the 1914-1915 season at the Metropolitan tonight, feels other than proud and happy to be a part of that organization and anxious to begin work on next January's scores of "Faust" and "Hansel and Gretel."—Seattle (Wash.) Town Crier.

Victor Küzdo Talks of Auer's Classes.

In a recent chat with Victor Küzdö, the violinist, a MUSICAL COURIER representative gleaned some interesting details of present musical conditions abroad and of Küzdö's enforced stay in Germany, while a pupil of Leopold Auer.

"I have arrived but recently," related Mr. Küzdö, "and am more than happy to be home again. It took me just two months to secure passage for New York. In the interior of Germany all is peaceful and quiet. Nobody would realize that the empire carries on war with seven nations. Order prevails everywhere. Food is plentiful and prices are normal. Nobody seems to be short of money, except the musicians, with whom, after all, it is a chronic state. One would naturally expect all theatres, opera houses, concert halls and similar places of entertainment to be closed indefinitely. This is really the case in Paris, not so, however, in Berlin or in other large towns in Germany. Operas, plays and concerts are given and are well attended, considering present conditions. Some of the renowned artists have announced recitals, which surely will draw fair sized audiences. The opera and play houses are also well filled. Patriotic subjects predominate.

"The music teachers, however, do suffer to some extent. Music at best is a luxury and its culture and practice is naturally crippled if political disturbances agitate the country.

"My stay abroad was of a most agreeable nature. I left in May for my annual visit to Loschwitz, where my great master, Leopold Auer, holds forth every summer. Besides coaching with him, I also gave lessons to a number of his pupils, helping them to get their concertos ready for him. After the war broke out all his pupils flocked to him for advice. Most of them expected to spend the winter in Russia studying, and were bewildered at the interruption of their plans and the possible breaking up of their career. To the American pupils his counsel was to return to the United States and keep studying with me until the war is over and conditions would favor their return to him. Professor Auer gave me the sole authorization, for America, to teach according to his system.

"I would like to say that, contrary to all rumors, at no time was he made a prisoner of war by the German authorities, despite his Russian citizenship. They promised to notify him as soon as passenger service was resumed on the railways, to give him opportunity to start for his home in Petrograd. As usual, he again was flooded with applicants, but could accept only one-third of them on account of his limiting his lessons to four a day.

"We also had our annual garden party in July, which Professor Auer gives for the exclusive entertainment of his pupils. It consists of a violin recital followed by a general good time and a generous collation. Eddy Brown was selected by him to render a program, which was of most absorbing interest to the students. He opened the recital with Dvorák's concerto, later on playing 'La Chasse,' by Cartier; 'Vogel als Prophet,' by Schumann (in Auer's transcription); a Paginini caprice and my serenade and 'Witches Dance' for the violin alone. Eddy Brown, who is but eighteen years old, gave a marvelous performance of the difficult and ungrateful concerto. The composition has some enchanting sections, but on the whole it is not a great work. The first movement is perhaps the best and most effective of the three. The smaller compositions were rendered by him with subtle charm and wonderful coloring. His technical skill is not surpassed by any living violinist. He is already famous abroad and I wonder how long it will be before American managers take notice of him.

"The delightful recital ended with Sarasate's exotic 'Navarra,' for two violins, in which Isolde Menges, the fascinating English violinist, divided the honors with Eddy Brown.

"Miss Menges concertized last season all over Europe with great success. I was thinking why it has not occurred to some enterprising American manager to induce Professor Auer to visit our shores and give his usual summer course here instead of at Loschwitz. I am sure it would prove a great success, artistically and financially. I hardly think he would hesitate to consider an offer, at the present state of European affairs, that was worthy of his wonderful skill and fame. According to the unanimous verdict of all those who have studied with him, there is but one Leopold Auer."

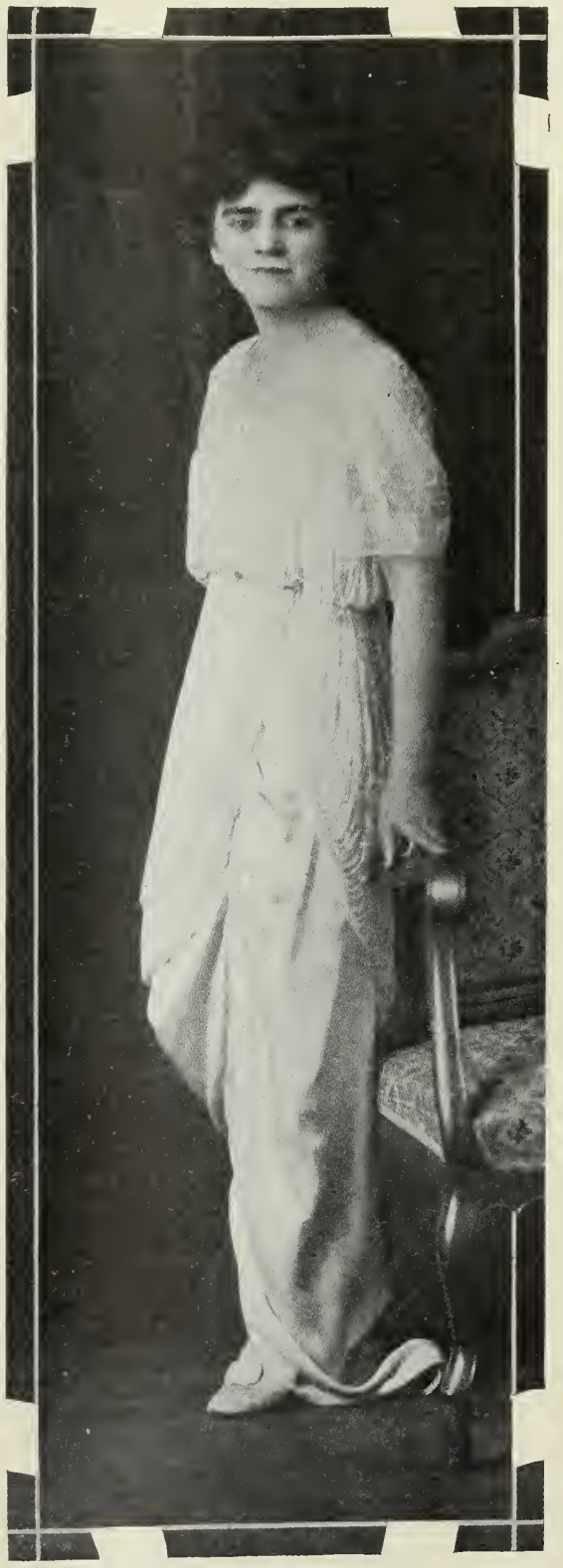
Victor Wittgenstein's Program.

Victor Wittgenstein, violinist, will play the following program at Aeolian Hall, New York, on Friday afternoon, November 20:

Ballade, op. 10, No. 1 (after the Scottish ballad Edward)...Brahms
Rhapsody, op. 79, No. 2.....Brahms
Capriccio, op. 76, No. 2.....Brahms
Presto.....Scarlatti
Sonata, op. 31, No. 3.....Beethoven
Prelude, aria and finale.....César Franck
Etudes, op. 10, No. 7; op. 25, No. 1; op. 25, No. 3.....Chopin
Chant Polonaise (arr. by Liszt).....Chopin
Scherzo, B minor.....Chopin
Restless, Ceaseless, op. 7, No. 3.....Rubin Goldmark
Weeping Willows, op. 12, No. 2.....Rubin Goldmark
Etude de Concert.....MacDowell

How Chicago Received Jenny Dufau.

A large and select audience, gratified and enthusiastic, requesting one encore after another, until they had happily gotten seven of them, greeted Jenny Dufau, the versatile coloratura prima donna of the Chicago Grand Opera Company, at her opening recital in the Illinois Theatre, in Chicago, recently. It was the first concert of the season, and the Chicago public was found ready to acknowledge that this artist, in whom are blended the brilliant qualities of the operatic stage, as well as the more intimate ones of the concert stage, and to whom they have paid tribute so often



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JENNY DUFAU.

in the Auditorium in coloratura roles, has discovered, beyond any doubt, that something which designates the superior concert singer—the secret of how to reach the public's heart.

Karleton Hackett remarked in the Post:

There was a warmth in Miss Dufau's singing yesterday afternoon that we have never been able to feel to such a degree heretofore; never have we heard her get into the meaning with the wholeheartedness that she gave out yesterday afternoon. There was no feeling of vocalization of brilliant display for its own sake, but she was using all her vocal skill to bring out the thing that the composer intended.

As we listened to her, the feeling came to us that perhaps this war is to do one thing for us, to give us truer appreciation of art, since, in our sober mood, we shall be more responsive to the essentials, while the artists, if they have any heart in them at all, will approach their art with a sincerity that might not have been quite possible last year.

This does not mean that purely decorative music like the "Bell Song" from "Lakme" will not have its proper place in this winter's programs. The thing which stands for grace, for the charm of daintiness, will be welcome if the singer can make us feel the gracefulness of the thought, and not give merely the impression of technical display. Miss Dufau gave us this feeling yesterday in her singing; that with all her heart she was striving to make us appreciate the manner of thought which gives the distinctive French quality. It was delightful, with perfect clarity in the doing, and the feeling back of it that made it ring true.

In her French songs she was at her best; especially in the "Beau Soir" of Debussy there was a sustained tone, with richness of color that made this a gem.

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NEWARK CHORUS HOLDS FIRST REHEARSAL.

Nearly Five-Hundred Singers Assemble to Prepare for Three-Day Music Festival—Unusual Interest and Enthusiasm Shown—Advisory Committee Elects Officers—Board of Education Grants Use of Central High School for Rehearsals.

Newark, N. J., October 31, 1914.

The much talked of Newark Music Festival Chorus is now permanently established. It is no longer only a topic for discussion, but indeed a real body of singers which has been tried and has "made good."

Last Wednesday evening the first rehearsal of this gigantic chorus was held in the large lecture rooms of the South Park Church, corner Broad street and Clinton avenue, Newark. Nearly five hundred singers were present, many of whom had not registered or received their membership cards beforehand. It was a great surprise to all of those persons working in the interest of the festival to see so large a number present at this first rehearsal. It was known that the big group of singers who are to commute from New York each week would not be present at this first meeting, because of another musical event. Too, it proved a bad evening for many other suburban singers, but nevertheless all expect to be present at the next rehearsal, on Wednesday evening, November 4, in the Central High School auditorium.

It was interesting last Wednesday evening to note the enthusiasm displayed everywhere. There were a number of young singers present, as well as many older ones. Age makes little difference, and rightly so, for it is the voice and not looks that count in an organization of this kind. Everyone seemed to enter into the spirit of the affair and sang with a zest and feeling almost unbelievable. It was a case of sight reading at this first meeting and the result was splendid. There were undoubtedly many present who had not received the training that others had been so fortunate as to acquire, yet, nevertheless, they fitted in well and worked in splendid harmony with the others.

Conductor C. Mortimer Wiske expressed himself as being delighted with the rehearsal, and especially with the enthusiasm shown. "This is a sure sign of the festival's success," he said. "If each singer will take the same interest in the rehearsals as demonstrated here tonight, there is not a doubt but that the chorus will be much larger than we ever expected, and the results will soon prove that real interest has been taken in the work."

The rehearsal was set for 8 o'clock. When the doors were opened at 7.20 there were nearly fifty singers waiting to get in. At 7.45 they arrived in such large numbers that a little difficulty was experienced in getting them to their proper seats, each one of which was numbered.

Before beginning the rehearsal, Conductor Wiske outlined to the singers the work he is to undertake with the chorus. He also announced that it had been decided to hold monthly musicales on rehearsal nights, shortening the time of practice and devoting the remainder of the evening to an especially arranged musical program; on these occasions the soloists will be chosen from the chorus body.

The choral numbers sung at this first rehearsal were the choral fantasie, from "Lohengrin"; the choral, "Awake," from "Meistersinger"; Dudley Buck's "Hymn to Music," and the "Blue Danube Waltzes," by Sullivan.

Singers who desire to join the chorus are urged to secure their membership cards at the Newark Music Festival Association office, 593 Broad street (Lauter Building), before the evening of rehearsal.

Advisory Committee Elects Officers.

On Thursday evening, October 29, a meeting of the advisory committee of the Newark Music Festival Association, was held in Lauter Hall, 593 Broad street, a representative group of musicians being present. Louise Westwood and Charles Grant Shaffer were elected chairman and vice-chairman, respectively, of this committee.

The advisory committee, which is comprised of the organists, chorus and choir leaders, teachers and prominent musicians, was organized for the purpose of bringing together a representative group of musicians in the city and suburbs, who would assist the association in an advisory capacity as well as aid them through their personal influence.

The festival association is composed of prominent business men and women who have guaranteed to back the festival financially. The advisory committee includes the musicians of the city who are expected to work with the association in various ways, and assist the organization, not financially, but through their personal influence, and work among the singers of the city.

The most important question under discussion at this meeting was the securing of a rehearsal hall large enough to accommodate the gigantic chorus which is increasing in size daily. Various halls and auditoriums were suggested but none with the exception of the Central High School Auditorium seemed satisfactory.

It was late in the evening when it was decided to communicate with the Board of Education in reference to securing one of the high school buildings. By coincidence it was learned that the monthly meeting of the Board of Education was then in progress at the City Hall, and despite the late hour J. H. Huntington, Jr., was appointed a committee of one to attend the Board of Education meeting and present the committee's request in person.

It was a delightful surprise to every one when it was learned later that the Board of Education had not only granted the association the use of the Central High School for its rehearsals, but it had also decided to allow the circulars and poster matter of the association to be distributed among the public schools of the city.

The next rehearsal of the chorus, therefore, will be held in the auditorium of the Central High School, corner High and New streets, on Wednesday evening, November 4, at 8 o'clock sharp. Those who have not as yet joined the chorus but who are intending to, are urged to secure membership cards before the rehearsal evening. Director C. Mortimer Wiske will be at the office of the association every Wednesday from 10 a. m. until 6 p. m., and every Thursday and Friday from 10 a. m. until 9 p. m., as heretofore, to receive applications.

Members of Advisory Committee.

The advisory committee is composed of the following members: Alexander Russell, Florence Mulford Hunt, Otto Schill, C. Wenham Smith, J. H. Huntington, Jr., Charles Grant Shaffer, Tom Daniel, George Clauder, Charles Tamme, Alexander Berne, Louise Westwood, Sidney Baldwin, Frank Mindnich, Louis Minier, Dora Becker-Shaffer, Dianne Cobb, Manuel Svet, Mrs. E. A. Baumann, Mrs. Otto Schill, Mrs. George Clauder, John Pearsall, Mrs. Spaulding Frazer, Mrs. Jay Ten Eyck, Katherine Young, R. L. Smith, J. E. Joyner, Archibald K. Towers, James Sauvage, Claude W. Velsor, C. E. LeMassena, Eleanor Hendrickson, Daniel E. Hervey, James Philipson, Edward Flannagan and Thornton W. Allen.

Organization Committee Members.

Members of the organization committee were also present at this time and discussed the selection of additional names for membership in the permanent association. The organization committee consists of the following members: Hon. Jacob Haussling, Alfred L. Dennis, Wallace M. Scudder, Austen Colgate, Hon. Frederic Frehlinghuysen, C. W. Feigenspan, James S. Higbie, Hon. Franklin Murphy, Forrest F. Dryden, Louis Bamberger, Louis Plaut, Frank Mindnich, Alexander Berne, Edwin Wickenhoefer, Major William Bryant, Rev. Lyman W. Allen, Louis Schlesinger, George Kuhn, Mrs. Jay Ten Eyck, Mrs. Spaulding Frazer, Andred van Blarcom, Franklin Conklin, Peter F. Campbell, Mrs. Robert F. Ballantine, Florence D. Murphy, Edward Flannagan, Daniel E. Hervey, Albert H. Atha, Charles Grant Shaffer, Isabell Sims, General Edwin M. Hine, Mrs. A. C. Bradin, Austen McGregor, Mathias Plum, Jr., J. A. Riker, Charles F. Mackin, Alice Kirkpatrick, Thornton W. Allen, William T. Carter, Dr. Edward J. Ill, Franklin Murphy, Jr., Louise Westwood, Mrs. Robert W. Cumming, August Williams, H. G. Currier, Mrs. Zachariah Belcher, Frederick Shaw, J. G. Truesdell Moore and John Reeve.

Tina Lerner's Recital.

Tina Lerner, the pianist, quite surprised her hearers last Friday afternoon, October 30, when she appeared in recital at Miss Beard's School, Orange. Miss Lerner was warmly greeted and greatly pleased her audience with an interesting and well rendered program.

Notes.

John McCormack will give his East Orange song recital next Friday night, November 6, in the East Orange High School Auditorium.

Mme. Schumann-Heink, assisted by Edward McNamara, baritone, will give her recital in Newark at the Krueger Auditorium on November 11.

JERSEY CITY SINGERS TO JOIN NEWARK.

Advisory Committee to Meet This Week to Arrange for Organization of Large Chorus of Singers to Participate in Newark Festival, C. Mortimer Wiske to Conduct.

Jersey City, November 1, 1914.

The Jersey City advisory committee of the Newark Music Festival Association is to hold its first meeting on Thursday evening, November 5, at the Lincoln High School. Officers will be elected at this time and arrangements made to organize the large chorus of Jersey City singers who are to join the gigantic Newark body in preparation for the three day music festival, on May 4, 5 and 6 next.

Newark has already enlisted 600 singers. It is believed 300 or 400 additional singers can be secured in Jersey City. Conductor C. Mortimer Wiske, director of the Paterson and Newark festivals, will rehearse the Jersey City members every Thursday evening in the Lincoln High School building, all going to Newark once a month to rehearse with the entire body. A similar plan is to be tried in Elizabeth, N. J.

The festival this year is to be given in the First Regiment Armory, Newark, the largest in the State, on the evenings of May 4, 5 and 6. "Opera Night" will open the festival, "Wagner Night" will follow and "Concert Night" will conclude the programs. While a chorus of 1,000 was originally planned, it is now estimated that the list of singers will greatly exceed this number. Some of the world's greatest soloists, as well as an orchestra of 100 members, will be engaged.

The present plan of the association is gigantic in its scope and wonderful in its possibilities. With Newark as a center it is proposed to organize a chorus in each of the large surrounding cities, each individual body of singers to form a part of the one big chorus. While this year it has been arranged to hold the three concerts in Newark, it is believed that next year, with the support of the Jersey City music lovers, the concerts can be divided so that part will be given in Newark and part in Jersey City.

In connection with the association, which is composed of prominent men and women from all of these cities, an advisory committee will be formed in each city composed of the musicians, including organists, chorus and choir leaders and teachers. From this local body an executive board of five members will be elected and these will represent their respective cities at the general meetings of all the boards. The assistance and influence of such an advisory committee is of great value in the bringing together the chorus members, as well as the help and advice so needed by the association.

Last week Newark held a meeting of its advisory committee and elected Louise Westwood, supervisor of music in the public schools, as chairman, and Charles Grant Shaffer, also of the Board of Education, as vice chairman. As a result of this election the Board of Education has decided to work with the Festival Association in the promotion of the festival concerts.

Every organist, chorus and choir leader, as well as teacher of music in Jersey City and the suburbs, is invited and urged to become a member of the advisory committee and to be present at this time. This is to be more or less of a civic affair and a splendid opportunity will be given Jersey City singers not only to receive the benefits that only such an organization can give them, but also to be the means of forming in Jersey City the nucleus of a music festival of its own.

Until a permanent office has been established Jersey City singers who desire to join the chorus are asked to send their names, addresses and part they sing, directly to C. Mortimer Wiske, Lauter Building, 593 Broad street, Newark, or to Miss Lockhart, 17 Brinkerhoff street, Jersey City.

At the meeting on Thursday evening, Director Wiske and Thornton W. Allen, the organizer of the Newark Festival, will address the Jersey City singers. The proposed plans of the association will be laid before the members at this time and definite arrangements made for the organization of the Jersey City chorus. W. T.

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Musin's Virtuoso School of Violin.

Recently a representative of the MUSICAL COURIER had the pleasure of listening to an ensemble lesson at the school of Ovide Musin, in West Seventy-sixth street, New York. This school, which is turning out some very excellent artists, well merits the following tribute paid it by the musical critic of the New York Evening Mail:

Being duly invited to be a witness to the extraordinary details of a class day under the direction of the great master of Liege, Ovide Musin, who has transferred his Belgian activity, together with a large amount of American energy, to an American field, the writer saw many things which seemed nothing less than miraculous.

This class includes students from every section of the United States. There are young men and young women from Oklahoma, from Seattle, from the Maine woods and from the far South; indeed, it were difficult to name a geographical point which is not represented by violinists in the Musin school. All of these take private lessons, and these lessons are devoid of narrow rule and regulation. Each need is found and the master walks up and down with his instrument urging on the results he wants to hear by means of example. His own tone is full, round and luscious, just as it always was, and he teaches his pupil what he must expect to hear in his own tone.

"But," says Musin, "the trouble in America is that the pupil does not get to the teacher often enough to feel his influence. What is the good of seeing a pupil once or twice in an entire week, and then you have no way of knowing what goes on or anything about their work or the influences which surround them. I want my pupils near me, so I make them understand that they are always expected to hear other lessons. The best pupils I have are those who are interested to hear all the other lessons; they understand better how to correct and how to find their own limitations and it keeps them in the atmosphere of study. Do not misunderstand—the atmosphere of music is one thing and the atmosphere of study another, and I want all my pupils to feel the latter."

Still bearing upon the "virtuoso" part of it, the writer insisted upon asking whether the master really believed that virtuosi can be made of more than a few limited number of people. He said: "Just wait and see this class that is coming in today. You will see that the work they do would not be within human possibility to do alone, no matter how serious they might be in their intentions. There is a phase of physical endurance which cannot be developed in any other way."

The class consisted of those taking private lessons, to whom the master gives two days in the week for ensemble practice. But this is not ensemble in the ordinary sense of the word. It is rather "unison practice," and it is the most astonishing practice conceivable.

With Musin at the piano, there were eight young women on one side and six young men on the other. At a given sign, one young girl began to play scales in a long, legato stroke and in broad tone. At the close of this scale, on the beat of the moment, without the loss of a second, the entire class played the same scale. Then came technical studies in tempo so furious that it seemed to be impossible to keep count of the time, and yet there was not a slip of intonation, of rhythm, of any detail whatsoever. The "starter" played most difficult things first, and then, without an instant's loss of time, the entire class would join in the most technical feat ever witnessed. "But what of the one who played it twice?" was the exclamation of the astonished onlooker. There is not one in the class who could not go through the feat twice. It is true here, and there one or the other dropped out to rest, but that only emphasized the fact that there is no danger of overstrain in a feat of this kind, because there is no obligation but that of pride. These exercises are all done from memory; there are shadings and ritards of tempo, there is an interpretation which shows a complete musical understanding, and, above all, there is a surety such as nothing else in the world could produce.

This class worked two hours in this manner, and it must be admitted that the writer felt very much less marvel for the technic of some of the noted virtuosos of the day, after hearing the absolutely astounding achievement of so many of these young students, who are only students and have no other ideas concerning themselves.

The one great thing that was demonstrated in addition to all else was that this is a real school for violin virtuosi.

Elsa Alves in Recital.

Elsa Alves, soprano, gave a recital on Thursday evening, October 29, at the residence-studio of her mother, Mrs. Carl Alves, at 48 West Ninetieth street, New York. Miss Alves' first group consisted of five songs as follows: "Lied des Harfenmädchen's," S. von Hausegger; "Oh! Quand je dors," Liszt; "Knabe and Veilchen," E. Wolff; "Befreit," Strauss; "Oh! hätt ich Jubals' Harf," Händel.

Miss Alves has a delightful voice, especially commendable for its freshness and clarity. These qualities were particularly noticeable in her singing of Händel's "Oh, hätt ich Jubals Harf," which was excellently sung. Her second group was made up of eight "folksongs," three of them in German and the others in French, Norwegian, Swedish, Italian and English. She was especially successful in the charming Swedish "Lullaby," where the sustained quality of her tones and the excellence of her interpretations pleased. The final number of this group, a rollicking German song, "Och Moder ich well an Ding han," caused much merriment among those present.

Her third and last group was composed of four numbers by Brahms, "Feldeinsamkeit," "Auf dem Kirchhof," "Ständchen" and "Von ewiger Liebe," in each of which she evinced an unusual delicacy of tone and excellent breath control.

Her voice shows the result of the careful training by her mother, Mrs. Carl Alves, and good diction characterized each of her selections. These qualities, combined with her thoughtful interpretations, make her a young artist who gives promise of becoming a favorite on the recital and concert platforms.

C. Waldemar Alves assisted at the piano, rendering excellent and sympathetic accompaniments.

Success to John McCormack.

Not since John McCormack opened the season in Sydney, Australia, about sixteen months ago, and established attendance records, despite acute business depression and a severe epidemic of smallpox, has his popularity and drawing powers been so clearly demonstrated as they were last week.

He opened his season in Grand Rapids, Friday evening, October 23, where Powers Theatre was full to overflowing. It was Mr. McCormack's third appearance in the Michigan city in the same number of years. "During the three years," says the Grand Rapids Press, "that he has been coming to this city, his art has gained immensely in breadth and refinement, and at no time has he sung as well, or with such artistic distinction as on Friday night." The Grand Rapids Herald said: "The opening number was the aria 'Il mio tesoro' from Don Giovanni, by Mozart, and was accorded a remarkable degree of artistic polish. . . . McCormack is not only gifted with wonderful vocal powers, but also with the power to use his voice at its fullest worth. Standing before an audience he is a wizard song bird, swaying the emotions of his fellows as though he knew the hidden spring of the human heart."

From Grand Rapids he went to Lexington, Ky., and so great was his success there, and so many people were unable to secure admission to the Woodlawn Park Auditorium, that he was immediately booked for a return concert early in December.

Three days prior to his appearance in Indianapolis, the house was sold out, and Manager Wagner had an urgent appeal for another engagement the following night. This was impossible, however, as Mr. McCormack had to return to New York for his Carnegie Hall concert, on Saturday evening.

Two extra concerts are announced for Greater New York before he will start for the Pacific Coast. They will be held at the Academy of Music, Brooklyn, Sunday evening, November 15, and Carnegie Hall, New York, Sunday afternoon, November 22.

Marguerite Melville-Liszniewska Coming.

The pupils of Marguerite Melville-Liszniewska, who had planned to study with her during this season in Vienna, as well as those whose work was so suddenly cut short this summer by the breaking out of the war, will no doubt be glad to hear that Mme. Liszniewska will be in America for a few months this winter. She is coming over to complete arrangements for her American tour in 1915-1916, and expects to sail on the steamship Rotterdam, leaving Rotterdam November 7. During her sojourn in the United States she will teach twice a week at Steinway Hall, New York, and once a week in Boston.



Photo by Pauline Kruger Hamilton, Vienna.
LESCHETIZKY AND MARGUERITE MELVILLE.

Boston Pianist Returns from Europe.

Carl Stasny, the pianist, returned from Europe, October 7, and began his work at the New England Conservatory the following day.

Hamish MacKay's Recital Program.

Following is the program for Hamish MacKay's song recital, assisted at the piano by Fay Foster, the American pianist and composer, Aeolian Hall, New York, November 5, at 8.30 P. M.

ART SONGS IN ENGLISH.

Sons of the Sea.....S. Coleridge-Taylor
A Lover's Garland.....Sir Hubert Parry
Ethiopia Saluting the Colors.....Charles Wood
Auvergnat.....A. M. Goodhart
The King (a Rebel Song).....Fay Foster
Birds in the High Hall Garden.....Arthur Somervell
The Old Superb.....Sir Charles Stanford

ART SONGS BY SCOTTISH COMPOSERS.

O, White's the Moon Upon the Loch.....Hamish MacCunn
Where Shall the Lover Rest?.....Learmont Drysdale
Son of Mine.....William Wallace

IRISH FOLK SONGS.

By the River Loune.....Arranged by Dr. Charles Wood
I'm the Boy for Bewitching Them...Arranged by Dr. Charles Wood
The Cuckoo Madrigal.....Arranged by Dr. Charles Wood
The Jug of Punch.....Arranged by Dr. Charles Wood

HIGHLAND DANCES.

The Plaid Dance.....Composed for the piano by Hamish MacCunn
The Kerchief Dance...Composed for the piano by Hamish MacCunn
The Gillie's Dance....Composed for the piano by Hamish MacCunn

SCOTS SONGS (sung in Jacobite costume).

The Braes o' Balquidder.....Arranged by T. S. Drummond
The Skye Milking Song.....Arranged by M. Kennedy Fraser
To Mary in Heaven.....Arranged by Gavin Godfrey
The Wee Cooper o' Fife.....Arranged by A. Scott Jupp
Twa Bonnie Maidens.....Arranged by Charles Macpherson
The Twa Corbies.....Art song by Mrs. A. C. Bunten
Willie's Gane tae Melville Castle...Arranged by Learmont Drysdale

Nina Morgana's Success at Maine Festival.

Nina Morgana, the young soprano with the splendid coloratura voice, scored a great success at the Maine Festival, held recently at Bangor and Portland. Her appearances there were musical events of marked importance. The Bangor Daily Commercial, of October 3, stated that the audience was electrified by her singing. Her success was a genuine one, which her excellent delivery well merited.

The following are some extracts from the enthusiastic appreciation which was accorded her by the local press:

Nina Morgana, coloratura soprano, deeply impressed the Saturday night audience.—Bangor Daily News, October 5, 1914.

The marvelous voice of the coloratura soprano created a sensation and took the audience by storm.—Bangor Daily Commercial, October 3, 1914.

Nina Morgana, known as the "Child of the Starry Eyes and Angel Voice," was a hit of the festival, a sensation at City Hall.—Portland Evening Express, October 6, 1914.

Nina Morgana, the young prima donna, created a furore. Her wonderful voice aroused unwonted enthusiasm.—Portland Daily Press.

Following her success at the festival, Miss Morgana signed another contract with William Rogers Chapman, director of the Maine Festival, for several recitals in Maine.

For concert and recital dates, Miss Morgana can be reached at Room 1626-27, Aeolian Hall, New York City. (Advertisement.)

Florence Austin's Success.

Florence Austin, America's violinist, gave a very satisfactory concert last week at the Bryant High School, Long Island City, for the Teachers' Association. Miss Austin's program was:

Polonaise in A.....Wieniawski
Slumber Song.....Weitzel
Valse de Concert.....Musin
Faust Fantasia.....Vieuxtemps

Miss Austin was splendidly accompanied by Edna Rothwell, who will be her accompanist at her recital December 3.

Miss Austin is receiving much praise for her splendid playing this season. Her intonation is invariably perfect, her tone big, and her interpretation traditional. It is always a pleasure to hear so fine an artist as Miss Austin.

Florence Austin, whose success at the Maine Music Festival brought her prominently before the public, will give her New York recital, December 3. She has prepared a program that will be interesting to artists and students, including several novelties. Miss Austin has recently had dedicated to her "Twelve Short Poems," by Cecil Burleigh, and "Souvenir," by Weitzel. This last number was well received at recent concerts.

"Why is the scholarly looking man slamming down his windows so hard?"

"I will tell you why the scholarly looking man is slamming down his windows so hard."

"The scholarly looking man is slamming down his windows so hard because the hurdy-gurdy out in front is playing the same tunes that he paid $5 to hear last night at grand opera."—Judge.

New England Singer Lauded.

Apropos the Nielsen-Ganz-Williston concert given in Springfield, Mass., recently, the attached notices appeared in local Springfield and Holyoke, Mass., daily papers. These are tributes which should be exceedingly gratifying to the young singer:

It is to be recorded that Mrs. Artha Williston upheld her important end of the long and exacting program with great credit to herself and the splendid training she has received in New York. Her friends were out in force, especially those from her alma mater, Mt. Holyoke, and gave her a cordial welcome; but it was not more hearty than that given her by the whole audience for her genuinely beautiful voice quality, the perfection of her method, and the delightful clarity of enunciation. She sang all her numbers with ease and readiness; and it is to be said that the crystal clear soprano, whose public vocal experience has been chiefly gained through solo work in the Sacred Heart Church and other churches, suffered nothing in the very trying comparison with that equally beautiful and very different style of soprano trained in a generous experience in comic opera.

Mrs. Williston was heard perhaps to the best advantage in the third of her numbers—the florid Arditi waltz song—and gave for an encore the sweet, old fashioned Kjerulf "Last Night" ballad. Her singing of the "Lohengrin" number was a scholarly and finished performance, and marked the close of her extremely successful debut. It required the assistance of her very proficient accompanist, Miss Birchard, to take the wealth of flowers she received off the stage.—Springfield (Mass.) Union, October 15, 1914.

Opening the Springfield concert season, Mrs. Artha Williston scored a distinct success last night when she appeared in the auditorium in collaboration with Alice Nielsen . . . and Rudolph Ganz, the Swiss pianist. . . .

Mrs. Williston's popularity was manifested in the generous and spontaneous applause which greeted every number she sang. It was her first Springfield appearance and really her first appearance in this section in concert, for although her voice is familiar to Holyoke people . . . she had yet to be heard under the trying circumstances of a concert such as that of last night, when placed in comparison with an artist of such an established position in the world of song as Miss Nielsen.

She made many friends among the Springfield people in the audience and received a lavish floral offering. . . . Mrs. Williston was accorded a reception seldom equaled by any on a first appearance.

If any of her Holyoke friends were fearful of the result of her debut in a more ambitious career they must have been pleasantly surprised. Music critics of New York and other musical centers made many promises for her, and last night her singing fully justified everything that has been said. No singer of recent years gives more indication of becoming an extraordinary success.

She has a beautiful voice quality and a delightful clarity of expression. Most pleasant to the untrained ear of the vast majority of every audience is the clearness of her enunciation. Every word is distinctly understood and in the "Parla" waltz by Arditi her French pronounciation could not have been better. . . .

She followed up the florid Arditi waltz with the sweet "Last Night" ballad of Kjerulf as an encore. Mrs. Williston closed the program with "Elsa's Dream," from "Lohengrin." In this she gave a scholarly and finished exhibition of her power. The wealth of flowers which she received required the assistance of her accompanist, Dorothy L. Bichard, to carry from the stage. . . .

Hundreds of Holyokers journeyed down the river to the Springfield Auditorium last night to enjoy the first musical event of the season at that wonderful hall so well adapted for musical events. Last night's concert has unusual interest for it marked the first concert appearance of our townswoman, Mrs. Artha Williston, whose musical career has been observed with such interest by her hosts of friends. . . .

Mrs. Williston's singing last night was a delight. The silvery quality of her voice and the remarkable beauty of her upper scale was displayed in splendid style. Back from her success at the Portland festival, she completely realized the expectations of her admirers and appeared with an ease and charm of manner that implied almost as much experience as the other singer on the program. Her clarity of enunciation and richness of tone is a constant delight.

Mrs. Williston has a very attractive stage presence. . . . Holyoke may well be proud of her success, implied with emphasis by last night's concert.—Holyoke Evening Telegram, October 15, 1914.

Happy and most agreeable indeed was the inaugural program of the new concert season at the Auditorium last evening, when a combination of three such satisfactory artists as Alice Nielsen, Mrs. Artha Williston and Rudolph Ganz resulted in a recital of exceptional delight. It is, of course, rather unusual to have two sopranos on a recital program of this nature, but the experience proved well worth while, especially in view of the opportunity offered to hear Mrs. Williston, the Holyoke soprano who has been "arriving" recently in the musical world—thus being her local debut—and whose work justifies the complimentary things that have been said of her elsewhere. . . .

Mrs. Williston was greeted with warmth on her initial appearance and her singing showed that her work has not been overpraised in her public appearances thus far. In her favor, aside from her generous vocal accomplishments, she has a strikingly attractive stage presence and no little magnetism to commend her. Her program gave her opportunity to show that she is not limited in equipment for the concert stage. Indeed, both in presence and in voice she would seem to be equipped for some of the strongly dramatic roles in opera. . . . She introduced herself in a charming group consisting of Harriet Ware's "Joy of the Morning," Landon Ronald's "O Lovely Night," of which she gave an exquisite rendition, and Arditi's showy "Parla" waltz. In the latter number she did really beautiful coloratura singing, executing the runs with agility, but without sacrifice of tone quality. Her high notes are exceptional. The audience was decidedly enthusiastic and the demand for an encore brought her forward in a ballad by Kjerulf, "Last Night." Her programed au revoir was Elsa's dream song from "Lohengrin," of which she gave a dramatic and eminently praiseworthy rendition. Mrs. Williston has a naturally lovely voice and she does not ignore the value of enunciation. She will go ahead in the concert world rapidly, unless we err, for she has a great deal in her favor in what is practically the beginning of her professional musical career.—Springfield Daily News, October 15, 1914.

Rudolph Ganz opened the program and next came Mrs. Williston. Her appearance on the stage was the signal for a burst of prolonged applause and it was quite some moments before the applause subsided sufficiently for Mrs. Williston to begin her first song, which was Landon Ronald's "O Lovely Night." Her voice never showed to better advantage and she sang with wonderful ease and readiness. Her crystal-clear soprano voice was at its best in Harriet Ware's English song, "Joy of the Morning." Every number received its full measure of applause, and when at the close of the group of three songs, the ushers came up the aisle laden with floral tributes . . . . the auditorium responded with enthusiastic applause. . . .

When the burst of applause which greeted the presentation of the lovely flowers to Mrs. Williston had subsided, the audience simply refused to allow her to withdraw from the stage and she very graciously sang for an encore "Last Night," by Kjerulf. . . . .

The closing number was "Elsa's Dream," from "Lohengrin," and was beautifully sung by Mrs. Williston. In all, every one who attended had a most enjoyable and wonderful evening. It may be also said that every Holyoker who attended was very proud of Mrs. Williston and justly so for her work was indeed very creditable.—Holyoke Daily Transcript, October 15, 1914.

There was much interest in the appearance of Mrs. Williston, of whom of late we had been hearing fine things from New York, and her singing fully justified expectations. She has a voice of quite exceptional promise, large and full, and evidently of a fine, natural quality. It is smooth, bright, even brilliant, and her best tones have a peculiar and beautiful transparency. . . . She is still best in English songs such as Harriet Ware's "Joy of the Morning," and Landon Ronald's "Oh, Lovely Night," which she sang first, but she sang well the Arditi waltz, "Parla," and the warm brilliance of her voice is very effective in music of this sort.—Springfield Daily Republican, October 15, 1914.

A soloist of the afternoon was Mme. Artha Williston, whose singing made such a favorable impression at the previous evening con-



ARTHA WILLISTON.

cert in the oratorio of "Elijah." This rarely gifted singer possesses a voice of unusual range and purity of tone, and of lyric quality. Her program number, Wagner's "Elsa's Dream," from "Lohengrin," was well suited to her beautiful soprano voice and was given in an almost faultless manner. Dramatic feeling was displayed to a large degree, and at the close the singer was greeted with enthusiastic applause, being recalled many times. As an encore number she sang "When the Roses Bloom," by Reichardt, and again received such plaudits that a second encore was demanded and she graciously acquiesced, singing Kjerulf's "Last Night" with rare artistry.—Portland (Me.) Argus.

Zofia Naimska Resumes Teaching.

After spending an enjoyable period of recreation at Lake Pleasant, N. Y., Zofia Naimska, teacher of piano, has returned to New York to resume work. Miss Naimska will teach on Mondays and Thursdays at Carnegie Hall, room 121, and on Wednesdays and Saturdays at her home studio, 50 Morningside Drive. She gives piano instruction also, at the Institute of Musical Art, New York.

Miss Naimska, who is an exponent of the Leschetizky method, has met with marked success as a teacher. Gladys Browne, one of her artist-pupils, appeared in recital in New York last season, scoring a great success and receiving some very complimentary notices. Another pupil who is deserving of special mention is David Brown, who is making excellent progress in his work.

Besides presenting her pupils in recital each month, Miss Naimska will have two of her artist-pupils appear in their own recitals this season.

In addition to her duties as a pedagogue, Miss Naimska will herself play at a number of recitals in and near New York.

Marya Naimska, a violinist of the Belgian school, will have also a class of pupils at her residence, 50 Morningside Drive. She is a pupil of Cësar Thomson, from whom she has a valuable testimonial of her ability and technical knowledge.

These talented sisters have appeared frequently in joint recitals and have met with excellent success, their work having received especial commendation from Paderewski and others of equal repute.

Spalding's Violin Mastery.

From the start of his American career Albert Spalding made it plain in the kind of music he selected for public performance and in his manner of playing it, that he purposed to tread only the stern and legitimate paths of art. His musical training had been of the strictest kind and his ambition early manifested itself to win his way solely by virtue of his artistic achievements and to gain the suffrages of the American public without any undignified appeal to their patriotism.

In Europe, Spalding had no such considerations to meet, for a virtuoso's birthplace neither helps nor hinders his reception in foreign art centers, but unfortunately our own country is not yet independent enough and our critics are not yet broad enough always to disassociate a performer's nationality from his intrinsic accomplishments.

It has been interesting to note how Spalding, by relentless adherence to his ideals and by incessant application has won the admiration of his concert going countrymen and forced the respect of the hesitant critics. By dint of his splendid deeds on the violin he now ranks in this country, as he does in Europe, as one of the representative and commanding violin personalities of the day, and with each new appearance in America, he demonstrates greater strides and higher flights toward that perfection which all true artists never cease striving for, but which even the best of them modestly assert they despair of ever attaining.

Spalding's interpretations have broadened into notable proportions and now carry thorough conviction where formerly they left room for doubt, as his youth and his extreme technical agility sometimes inclined the listeners to think that he loved the sound of the music rather than its soul. But no such hesitation need exist any longer. The purity of sentiment with which Spalding delivered the fine old Porpora sonata in G, the depth of musical feeling and truly touching devotional spirit with which he invested the Bach adagio and fugue in G minor (unaccompanied), and the sprightliness, stylistic finish and enchanting humor encompassed in his delivery of the Mozart D major concerto, stamped the violinist as a master of his instrument and its possibilities, musical and technical, and as an interpretative authority of an unequivocally high order. It was a concert treat of the most exceptional kind to hear that trio of numbers, and on every side the writer heard nothing but expressions of pleasure and surprise at the manner in which Spalding has leaped to so exalted an artistic plane in comparatively so short a period of time.

As a composer, too, the concert giver won enviable laurels, his "Prelude" and "Nostalgie" establishing him as a music creator of thematic originality and facile constructive talents. The works were palpably applauded on the strength of their inherent value and not merely as a compliment to their maker.

Edmund Grasse's "Waves at Play," a pleasing and well built piece, was a tour de force in the skillful treatment accorded to it by Spalding, and his nimble fingers and dexterous bow excited unbounded demonstrations of appreciation on the part of the audience.

Dvorak's "Mazurek" was a gem of lovely tone and bewitching piquancy as Spalding played it.

In his own arrangement of Paganini's "Campanella," the youthful virtuoso left nothing undone in the way of taxing violin brilliancy to its extreme limit, and it would be difficult to recall a more scintillating performance of the popular caprice. When the shower of stimulating pyrotechnics came to an end, the enthusiasm of the listeners spent itself in deafening applause, which forced Spalding into bows innumerable and encores galore.

Andre Benoist was a host within himself at the piano. His accomplishments were on a par with the work of the soloist and nothing better can be said in their praise. He is a master accompanist, as Spalding is a master violinist.

Newkirk Pupil to Be Heard in Recital.

Lillian Sherwood Newkirk, the vocal teacher, who has studios at Norwalk, Conn., and in the Metropolitan Opera House Building, New York, announces that Clara Marie Jäger, who has been studying with Mme. Newkirk since her sixteenth year, will give a recital at Aeolian Hall, on November 12. Miss Jäger spent last season in Paris, perfecting her French.

Martyrdom.

"You say you're a moving picture hero?"

"Yes, my wife makes me go to them every night."—Pearson's Weekly.

LORETTA DEL VALLÉ IN NEW YORK.

Coloratura Soprano Has Established to Her Credit Numerous Operatic and Concert Successes in Europe.

Loretta del Vallé, coloratura soprano, recently came to New York after a period of six and one-half years of singing and studying abroad.

Previous to this recent sojourn in Europe, Mme. del Vallé had studied with Mme. Marchesi in Paris for two years.

In 1908, however, she went directly to Dresden, where she studied roles with Frau Reuss-Belce, stage manager of the Bayreuth Theatre. When Frau Reuss-Belce's duties called her to Bayreuth, Mme. del Vallé went to study during the summer months at Graz with Joseph Trummer, the regisseur of the Prague Opera House, who with Mrs. Trummer, was passing the summer at his home in Graz. He had been for years principal conductor at Breslau. "His knowledge of opera from every point of view was phenomenal," Mme. del Vallé says; "in fact, he was without an equal. I was so delighted with Mr. Trummer and made such excellent progress, and he seemed so much in earnest, that I took his advice and went with him to Prague, where I continued my studies with him daily."

The following January, Mr. Trummer procured for Mme. del Vallé a guest engagement at the Court Theatre in Mannheim, where she sang Queen of the Night in "The Magic Flute."

About a week after her return to Prague from Mannheim "The Magic Flute" was included in the repertoire at the Opera. At the last moment the artist who was to sing Queen of the Night became indisposed half an hour before the beginning of the performance and Regisseur Trummer, knowing that Mme. del Vallé knew the part, suggested to Angelo Neumann, the director, that she sing the role. He sent for the soprano immediately and asked her if she would do this, to which she assented. It was thus that Mme. del Vallé made her debut at the New German Theatre. Mme. del Vallé's success in this, her first appearance in Prague, was instantaneous and the next day she received a letter from Angelo Neumann and the sum of 100 crowns. Any one having any knowledge of his love of and fame for small salaries will appreciate the generosity of this amount. He asked her to come to his office next day and upon her arrival she found that he had prepared a three years' contract which merely awaited her signature. This was the real beginning of Mme. del Vallé's operatic career. Angelo Neumann revived "Lucia," "Robert the Devil," "Huguenots," etc., for her. In addition to the above operas her repertoire consists of Queen of the Night in "Magic Flute," Gilda in "Rigoletto," Philine in "Mignon," The Doll in the "Tales of Hoffmann," Violetta in "Traviata," Inez in "Africaine," Martha, and in fact all principal coloratura roles.

Angelo Neumann was so much pleased with Mme. del Vallé's performance in "The Magic Flute" that he sent her to Dresden on the following Sunday to sing the same role.

Unfortunately, in Angelo Neumann's death, on December 21, 1911, Mme. del Vallé lost a great admirer and a genuine friend. He proved this in particular when he was named the director of the new Charlottenburg Opera House in Berlin. Mme. del Vallé was the second person whom he engaged. This contract, which could not be fulfilled, owing to his death and the subsequent failure of the project, would have occupied the soprano's time until June 30, 1915.

Upon his death the directorship of the Prague Opera House changed hands. Mme. del Vallé's contract having expired June 30, 1912, she decided to go to Berlin and work with the late Frank King Clark, whom she had met in the meanwhile in Prague and who expressed an interest in her work.

There she worked all through the summer and in September she sang a guest performance of the Queen in "The Huguenots" at Cassel. She had made tremendous strides with King Clark, and it is perhaps owing to his extreme kindness and great encouragement, to says nothing of his absolute faith in her ultimate future, that enabled her to make such a successful appearance in Cassel.

A death in the soprano's family prevented her from returning to sing a second guest performance, and as all other contracts offered were for five years or more (the intendancy in Cassel was willing to offer her a contract for even one year), she decided, not wishing to tie herself for so long a term of years in Germany, to go to London, which she considered to be the center for an international career.

Her appearance in the English capital were entirely of a private nature. She sang, among other places, at the Duchess of Westminster's, Lady Cunard's, Mrs. Cornwallis-West's, the Royal Automobile Club; also at Whitley Bay, the fashionable watering place of Northumberland, where she was reengaged to return on August 16. She also had an engagement for Blankenberghe, in Belgium, for August 14. At the outbreak of the war these dates were immediately cancelled, as were all her other engagements abroad for this season.

Mme. del Vallé is under the management of Antonia Sawyer, New York.

LOS ANGELES LIBRARY HAS MUSIC DEPARTMENT.

Adequate Reference Arrangement Proves Valuable Addition to Public Institution—Over Two Thousand Volumes, Including Opera, Orchestral and Choral Scores Are at the Disposal of Patrons—Other Attractive Features Described—Local Composers Are Busy with New Works.

1110 West Washington Street,
Los Angeles, Cal., October 17, 1914.

For several years the Public Library has been cooperating with the musicians and musical clubs in supplying not only the books upon musical subjects, but also in carrying a large line of sheet music, musical scores, etc. The new library is situated on the two top floors of the new Metropolitan Building at Fifth street and Broadway. A more central location would be hard to find and every requisite for the convenience of the patrons of the Public Library has seemingly been provided for.

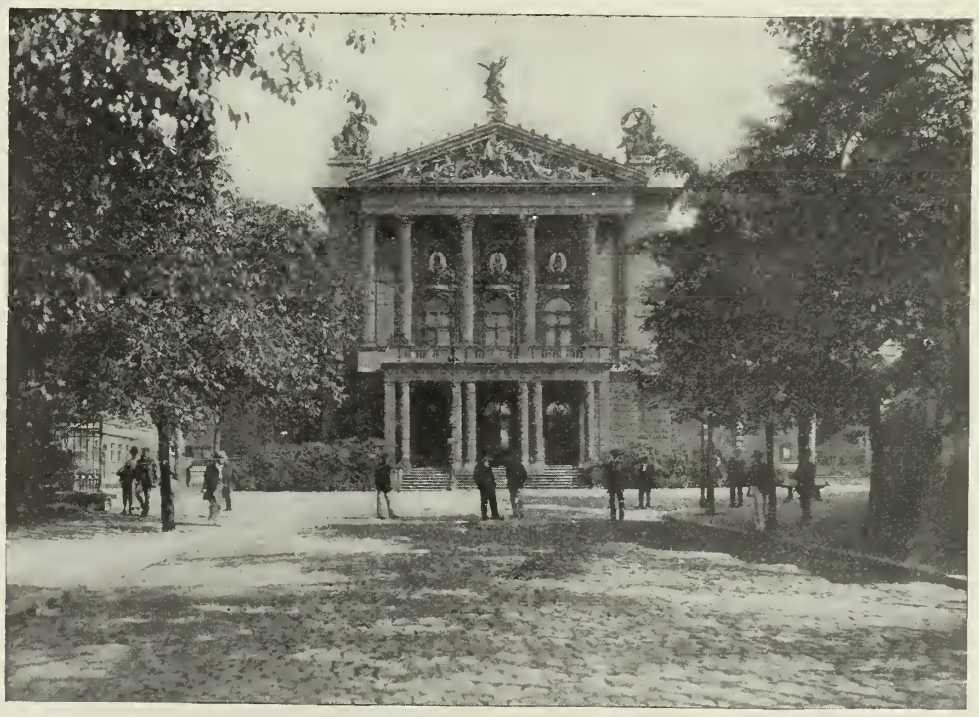
The musical department is situated in the north wing of the balcony floor, and besides offering the usual conveniences for reference has over two thousand volumes of music, containing scores of operatic, orchestral and choral works. Of the most popular there are several copies. The head of the music and art department is Susanna C. Ott, Ruth Waring being in charge of the music section. I spent a very delightful half hour with Miss Waring recently and could not help catching some of her enthusiasm. She explained her hopes and ambitions for this department. She is especially anxious to cooperate with music clubs in and around Los Angeles, and for this purpose will gladly assist in making out programs, arranging plans of study, etc. Any music not in the library will be secured and every assistance given.

One of the unique features of the department is the soundproof roof provided with a piano with player attachment, for the use of those wishing to try over new music, and especially for the use of study clubs and music students. Regular hours are being reserved for the use of any clubs desiring it. The room is ideally situated, as it is centrally located and the best material for reference is at hand. For use on the player piano will be found rolls of the best music, especially operatic scores and symphonic works.

During the musical season a bulletin board will be provided, on which announcements of the coming musical events will be made and the music to be used at these concerts will be kept in the library the week previous, for the use of any wishing to study the programs. By far the most valuable recent addition to this department is the gift of Charles Modini-Wood, by which he has placed upon the shelves the scores which he presented to the People's Orchestra in trust two years ago. This library is valued at $1,500, and Mr. Modini-Wood feels that this is the safest place as well as the most useful and accessible since the disbandment of the orchestra.

Charles F. Edson has given part of his valuable musical library to the department recently.

Another plan just put into execution is the binding together of the sheet music compositions of one composer for easy reference. The musical periodicals are also now kept in this department and bound volumes and current numbers are in constant use for reference work and musical events. Among these I found the MUSICAL COURIER to be most valuable and in constant demand. The Los Angeles musical public has every reason to be very proud



THE NEW GERMAN THEATRE, PRAGUE, BOHEMIA,
At which Mme. del Vallé made her debut.



2100 PERSONS WERE TURNED AWAY

from the first two pairs of concerts of The Philadelphia Orchestra, and this in the face of economic conditions adverse to amusement expenditures.

The sale of seats and boxes for the year has exceeded that of any previous season.

The orchestra of eighty-five members is intact, and playing, in the opinion of the leading music critics, with a beauty never before reached by this assembly of players.

The soloists, twenty-five in number, are the most notable ever presented.

The orchestra is under the distinguished conductorship of Mr. Leopold Stokowski.

THE PHILADELPHIA ORCHESTRA
PHILADELPHIA, PENNSYLVANIA

Alice SOVEREIGN
Management: ANTONIA SAWYER
1425 Broadway, N. Y.

of what is being done in this line, for there are few libraries in the United States accomplishing as much. A clipping from one of the Chicago papers, recently published in a local paper, speaks of the Chicago Library board as inaugurating a "new departure." They are to provide music for circulation and have already secured a few copies for that purpose. The Los Angeles Library has been doing this for several years, and it has become so valuable and popular a feature as to warrant the enlargement. Miss Ott and Miss Waring desire the cooperation of all clubs, music teachers and students and offer their services for all assistance needed.

Lucchesi Composing War Music.

A call on Riccardo Lucchesi found that genial and talented gentleman very busy orchestrating the scores of two new songs just finished. The title of one is "Angels of the Red Cross," the other "Lest We Fall." The poems are by Mr. Danziger, a well known lawyer of Los Angeles. Both poems and music are very beautiful, full of tenderness and deep dramatic feeling and are sure to meet with favor. Signor Lucchesi is also finishing several works for piano, string quartet and orchestra.

Two of his songs recently published, which are being used quite extensively, are "Illusions" and "Regret."

Mrs. Ross' Compositions on Recent Programs.

Gertrude Ross and Grace Widney Mabee, assisted by Elsa von Grof Menasco, cellist, presented a very successful program before the Woman's Club of Hollywood, Wednesday, October 14. For the closing numbers Mrs. Mabee sang six songs by Mrs. Ross, three Japanese songs still in manuscript, and "Three Songs of the Desert," recently published by White-Smith Company. As an encore Mme. Menasco played Mrs. Ross' "Lullaby," arranged for the cello.

On October 19 Mrs. Ross and Mrs. Mabee will go to San Diego to present a program before the opening meeting of the San Diego Music Teachers' Association. This engagement comes as a result of the program Mrs. Ross and Mrs. Mabee gave at the California State Music Teachers' Convention at San Diego in July. Jane Catherwood.

Carl Friedberg in Pittsburgh.

Carl Friedberg, the German pianist, who arrived in this country recently, after great difficulties in obtaining a release from the English Government, has just returned to New York from his first concert in America. He opened his tour, which will take him as far west as the Pacific Coast, with the Pittsburgh Art Society, Friday, October 23, where he received a veritable ovation.

In the Pittsburgh Gazette-Times appeared the statement that, "it was a pleasure to make the acquaintance of such a great artist, and that Pittsburgh has in four years not had such a surprise in an unheralded artist. . . . He made one forget that the piano is to a large extent a percussion instrument."

After playing Schumann's symphonic etudes, he was recalled to the stage seven times, but he granted an encore only after his second group of Chopin numbers. Friedberg made such a deep impression on the Pittsburgh audience that a return engagement was requested immediately for November 10, which, however, could not be granted on account of the heavy bookings during that month.

Harold Bauer's New York Program.

A program of unusual interest has been arranged by Harold Bauer for his recital in Aeolian Hall, New York, Saturday afternoon, November 7. The pianist's return from Australia and New Zealand via San Francisco, has been marked by a series of recital appearances en route East. A feature of his present visit (his eighth) to America will be twelve appearances on tour with the Boston Symphony Orchestra. He will likewise be heard as soloist with practically every other orchestra of first importance throughout the country. His recital program follows: Toccata and fugue in C minor, Bach; sonata in F sharp major, Beethoven; variations and fugue upon a theme by Handel, Brahms; seven inventions, Bach, and sonata in A flat, op. 110, Beethoven.

Julia R. Waixel Opens Studio.

Julia R. Waixel announces the opening of her studio, at 509 West 112th street, New York, telephone 3249 Morningside. Mrs. Waixel is available as accompanist and she will also give coaching lessons, in which line she has met with excellent success.

"Othello," "L'Africaine," "Fidelio," "Tannhäuser" and "Meistersinger" have been regaling the citizens of Nuremberg with melody and artistic uplift during the troublous days.

Clark's Tribute to Clark.

Death interrupted a beautiful friendship between Frank King Clark, who gained wide recognition as a vocal instructor in Paris and Berlin, and Charles W. Clark, the American baritone and teacher, when it claimed the former a few weeks ago. Although of no kin, these two singers of a common surname were very near and dear to each other back in the days when the "sledding" was not over the smoothest roads. Recently in Chicago, Charles W. Clark, falling into a reminiscent mood, recalled the comparatively "lean" times when he and Frank King Clark were striving in Paris for the lofty recognition which eventually came to each. "When Clark helped Clark and Clark helped Clark" might serve as a good title for Charles W. Clark's reminiscences.

"When I went abroad about twelve years ago," said Mr. Clark, "Frank was in Paris studying under Sbriglia and, incidentally, acting as correspondent for an American musical journal. He was the only person I knew in Paris, and we spent much of our time together. Frank was the soul of enthusiasm and good cheer, and his genial companionship meant much to me. Of course, we both had our troubles—who, of a seriousness of purpose and a slim

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New York Recital, November 14th
Aeolian Hall

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purse does not have his troubles? Frank became worried about his voice, at times being downright gloomy and morose, but I cheered him up to the best of my ability and did all I could, in my humble way, to aid him. I endeavored to show him how Sbriglia wanted his exercises done. Knowing that I had considerable spare time on my hands,



Frank suggested that I give some of it over to teaching. It was not long long before he had all my spare time taken, and I could have had many more pupils than I could handle. The sense of financial relief was most pronounced.

"When Frank's confidence in his voice was fully restored, I advised him to take on a few pupils, knowing that he had all the capabilities of a successful teacher. He did so, with merited success. When I decided to return to America I turned all my pupils over to him. It was not long before he was enjoying high and richly deserved recognition. About four years ago he went to Berlin, where his success was quite in keeping with that attained in Paris. He was wonderfully enthusiastic in his work, scrupulously honest with his pupils, to whom he always gave the best that was in him. I may have had something to do toward putting him in a way to make himself, but he possessed all the attributes of a great teacher, and was destined to enjoy success because of his qualifications. The world lost a truly big figure when Frank King Clark died, and I a true, faithful friend."

Annola Florence Wright Recital.

The following program will be given by Annola Florence Wright, soprano, at the Regneas studios, in New York, on Thursday evening, November 5:

Aria from Der Freischütz	Weber
Liebesbotschaft	Schubert
Ihr Bild	Schubert
Gretchen am Spinnrade	Schubert
Mondnacht	Schumann
Zueignung	Strauss
Oh heller Tag	Tschaikowsky
Zwei Straüsse	Kaun
The Lost Falcon	Schindler
Come, Sweet Morning	A. L.
Across the Hills	Rummel
Sylvia	Chapman
April	Chapman
Gypsying	Chapman
When Spring Comes Laughing	Chapman
Butterfly Waltz Song	Mildenberg

Arrigo Serato Arrives This Week.

Arrigo Serato, the Italian violinist, who arrives from Italy this week, will make his New York debut with the Philharmonic Society at Carnegie Hall on November 15. On that occasion he will play the Mendelssohn concerto.

His tour will take him to the Pacific Coast and he will appear in almost every large city in the United States. Though an Italian by birth, he is recognized as one of the greatest interpreters of classic German music. This may be largely due to the fact that for many years Serato has made his home in Berlin, to which circumstances also may be ascribed what may be termed his cosmopolitan temperament.

Philadelphia Club Likes Dunning System.

Carrie Louise Dunning, pedagogue and originator of the Dunning system of music study for beginners, was invited by the Mothers-in-Counsel Club, of Philadelphia, one of the most exclusive in that city, to present her system in all its phases to them. They were most enthusiastic and have since written her a letter of sincere appreciation.

On Wednesday, October 21, Mrs. Dunning closed her New York class; she will begin another the middle of November, for many teachers in and around New York who desire to become familiar with this system of teaching. This class gives promise already of being a large one.

Preyer Pupil Scores Success.

Marie Durand, soprano, recently won instant success in the role of Lucia, which she sang for ten weeks with the San Carlo Opera Company. As she was the only American in the company, it is interesting to note the words of the Springfield Union, "Durand and Malpica easily the stars," and again, "The dagger and mad scenes were superbly given by Marie Durand, and in the duo for soprano and the flute, a height was reached seldom attained by any singers."

Miss Durand is a pupil of Caroll Badham Preyer, the vocal instructor of New York.

Edwin Evans Activities.

On October 18, Edwin Evans, baritone, appeared at the Baptist Temple, Philadelphia, as a guest soloist before an audience which filled the church and which probably numbered about twenty-five hundred persons. Tomorrow evening, November 5, he will give a recital at Easton, Pa., and on November 15, he will appear as soloist with the Philadelphia Orchestra. His annual Philadelphia recital will take place at Witherspoon Hall, on the evening of November 19, when he will be heard in a varied and interesting program.

Wolle to Discuss Bach's Humor.

On November 20, Dr. J. Fred Wolle will deliver a lecture in the Moravian Sunday School Building, Bethlehem, Pa., under the auspices of the Woman's Club. His subject will be "Bach's Humor," which he will himself illustrate at the piano. He will be assited by Anna Estes, soprano, a member of the Bach Choir, of Bethlehem. This promises to be an interesting as well as instructive lecture.

Philadelphia Society Gives "Carmen."

An excellent performance of Bizet's "Carmen" opened the ninth season of the Philadelphia Operatic Society.



Photo by Haeseler, Philadelphia.
VIVIENNE SEGAL,
as Carmen.

This production, which was given on Wednesday evening, October 28, in the Academy of Music, Philadelphia, was attended by an enthusiastic audience which completely filled the Academy.

With Wassili Leps as conductor, the orchestra, which was composed of sixty members of the Philadelphia Symphony Orchestra, did splendid work. The cast was made up of members of the Operatic Society and their work was truly remarkable when it is considered that they were all amateurs. The personnel follows: Carmen, Vivienne Segal; Micaela, Adelina Patti Noar; Frasquita, Adele Hassan; Mercedes, Louis Hutchinson; Don Jose, George Rothermel; Escamillo, Horace Hood; Zuniga, D. Wiltbank Keene; Morales, William J. Mayer; Remendado, Oswald F. Blake; Dancairo, E. V. Coffrain; Solo Dancer, Marguerite Edna Wroe; Dancer on Table, Hilda Schock.

In addition there was a splendidly trained chorus of one hundred and fifty persons and a ballet of thirty-two members. The society was assisted also by the Carnatius Mandolin Club of Philadelphia.

To Wassili Leps, the conductor and also the musical director of the society, is due the greater share of the credit for the exceptionally fine performance of this, the thirty-first production by this enterprising society. For energy and perseverance he is not to be surpassed, and the unity and spirit of camaraderie which evidently prevailed between Mr. Leps and his assistants were delightful.

In the title role, Vivienne Segal, a young and talented singer, displayed a mezzo-soprano voice of pleasing quality, which never lacked in purity and sonority. Miss Segal, who is but eighteen years of age, is a pupil of Mrs. Phillips-Jenkins, of Philadelphia, this being her fourth year of study with that teacher. She acted the part of the dashing Spanish girl with charm, giving the cigarette girl a petite attractiveness quite unusual.

Another pupil of Mrs. Phillips-Jenkins, who appeared in one of the principal roles, was Adele Hassan, who was the Frasquita of the production. She made the most of this unimportant role, singing with spirit and excellent taste.

The Don José of George Rothermel and the Escamillo of Horace Hood were remarkable for an amateur production. Both of these gentlemen have excellent voices which they use artistically; especially is this true in the case of Mr. Rothermel.

The role of Micaela as acted by Adelina Patti Noar was extremely graceful, and her beautiful soprano voice was heard to advantage in this part. Especially well done was her aria in the gypsies' camp, where she displayed her fine sense of the dramatic.

A word of praise must also be spoken for Mr. Leps' splendid control of the chorus. It sang with much force and fine modulation. William P. Bentz was the chorus master.

A graceful and delightful ballet was designed and directed by Walter G. Wroe. The production, staged by Joseph Engel, formerly of the Chicago-Philadelphia Opera Company, reflected credit upon that gentleman.

It may be added that by many this was considered to be the best production which this society has given since it was organized in 1906.

Mr. Leps will immediately begin work on the production of "The Serenade," by Victor Herbert, which will be given in January.



WASSILI LEPS.

Lecture on "How to Breathe."

Ida Haggerty-Snell will give a lecture Thursday evening, November 5, in her new studio, 130 West Ninety-seventh street, on "How to Breathe." "Few think of the necessity of knowing how to breathe or that they do not already breathe correctly," says Mme. Haggerty-Snell, who is recognized as an authority on correct breathing. Her lecture will no doubt prove very beneficial.

Ida Haggerty-Snell gave a pupils' song recital in her new studio recently. It was the first appearance of the participants; notwithstanding that none of them had studied over three months, their singing was excellent. Lucidity of tone and distinct enunciation were especially noticeable.

After the program, Mme. Haggerty-Snell gave a short, interesting talk on American folksongs.

Jules Wellens, as accompanist, added greatly to the enjoyment of the evening's music.

Mme. Sundelius With Chicago Apollo Club.

Concerning Marie Sundelius' appearance with the Chicago Apollo Club as soloist in Elgar's "Caractacus," the press of that city had the following to say:

"In the music of 'Eigen,' Mme. Sundelius disclosed a voice of attractive quality that carried well. She made it evident, too, that her resources did not begin and end with the production of vocal tone, by the manner in which she expressed the emotion incidental to the role."—Chicago Herald, October 19, 1914.

Marie Sundelius, an appealing soprano, sang 'Eigen,' with a fine sense of the dramatic value of the work."—Chicago Daily Tribune, October 19, 1914.

"Mme. Sundelius made a pleasing impression."—Chicago Post, October 19, 1914.



MARIE SUNDELIUS.

"Marie Sundelius interpreted 'Eigen' with a voice of wide range, of noble quality, and of good training."—Chicago Examiner, October 19, 1914.

"Mme. Sundelius making her Chicago debut in this performance, made an excellent impression. She has a high clear voice of good quality, and a very definite idea as to its use."—Chicago Journal, October 19, 1914.

"Marie Sundelius sang the soprano part of 'Eigen' in warm and true tones, and put a weird inflection into the Druid maid's warning."—Chicago News, October 19, 1914.

A Compliment.

Little Girl—My father says he has often see you act.

Pleased Actress—What did he say he saw me act in, dear?

Little Girl—In the 'seventies.—Puck.

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Helen Ware in Joint Recital With Harold Bauer.

Helen Ware played her first concert of the season in Kenosha, Wis., on October 20. Her program was as unique and fascinating as those that have given her an international reputation as an interpreter of Hungarian and Slav music. After introducing the new Hungarian sonata



HELEN WARE.

from Buttykay, Helen Ware proved her fine musicianship by a splendid rendition of the Sarabande, Double, and Bourree from Bach. The "Carmen" fantasie, from her Master Hubay, brought her an ovation, for like in her Hungarian and Slav numbers, her temperament and rhythmic grasp made it possible for her to rise to great heights, carrying her audience through the various moods of the composition. A Hungarian Love Song arranged by Helen Ware had to be repeated, also one of her encores, Chant Negre, by Walter Kramer.

This Kenosha concert was followed by a joint recital with Harold Bauer, in Milwaukee, on October 25.

Helen Ware's first Milwaukee appearance was a decided success, each number being greeted by spirited applause and many encores were the result. On this program Helen Ware gave a magnificent interpretation of her Master Hubay's Hungarian fantasie, "Azt Mondjak." Among the number of encores played, a dainty little composition from Gustave Saenger entitled "Scotch Pastorale," had to be repeated to satisfy the enthusiastic music lovers. Some press opinions follow:

MISS WARE MAKES HIT.

Helen Ware appeared for the first time, and her playing proved to be of excellence. Miss Ware exhibited genuine flashes of virtuosity.—Milwaukee Free Press.

Miss Ware's performance was musically impressive. . . . Her various readings gave evidence of such genuine musical talent as is bound to place her in the foremost ranks of women violinists. . . . Miss Ware's selections were mostly from the Hungarian and Slav schools, in which her poetic nature found ample opportunity to manifest itself.—The Milwaukee Journal.

Helen Ware plays with power unusual for a woman. . . . Her most appreciated numbers were the Hungarian dances,—Milwaukee Sentinel.

She has a rich and mellow tone and an imaginative quality which is very appealing, especially in the Hungarian music.—The Evening Wisconsin.

Praiseworthy was her rendition of the Handel sonata. In the Hungarian and Slav music she entered the spirit of the music heartily. It was pleasure to listen to the poetical rendition of such musical jou jous as berceuse (Cui), "Tambourin Chinois" (Kreisler), Waltzer, Burmester, Hummel.—Germania Herold.

MISS WARE POPULAR.

Miss Ware will always have a warm place in the appreciation of those who heard her at her first Milwaukee concert. . . . With a rich temperament, poetical insight and good technical equipment, this young woman turns her talent to serious account.—Milwaukee Daily News.

Emma Nagel in Virginia.

Emma Nagel's popularity at the Richmond, Va., Festival, October 5-9, was indicated by the spontaneous applause from the huge audience and the favorable criticisms of the Richmond daily newspapers, some of which are appended:



EMMA NAGEL.
Soprano.

So much commendatory criticism of Miss Nagel's singing was indulged in that the members of the directorate are planning to engage her for the American Bankers' Association convention. The enormous crowds listened to Miss Nagel with rapt attention and she was graciously encored. — Times-Dispatch.

Miss Nagel has a beautiful and well cultivated soprano voice. Her runs and trills were splendidly executed and her tonal quality excellent.—News-Leader.

Miss Nagel sang beautifully and was heartily encored.—The Virginian.

Morgan Kingston as Lohengrin.

Morgan Kingston's success in the recent performance of "Lohengrin," at the Century Opera House, New York, are referred to in the following press notices:

Kingston's Lohengrin was excellent, singing in good voice and acting in good spirit.—Brooklyn Standard Union.

Mr. Kingston sang Lohengrin's music with style and assurance. He also bore himself with more ease. In face and figure Mr. Kingston surpasses almost any other Lohengrin one sees.—New York Globe.

Morgan Kingston pleased his admirers as Lohengrin.—New York Evening Post.

Morgan Kingston sang Lohengrin in fine voice and with taste and distinction.—New York Evening World.

The Swan Knight's address and narrative in Morgan Kingston's (the Welsh star) fine, natural style were, of course, faultless.—New York Evening Sun.

Morgan Kingston has done nothing better than his Lohengrin.—New York World.

Mr. Kingston was the Lohengrin, and he not only sang with good style and taste, but he looked young and knightly and picturesque.—New York American.

Morgan Kingston's Lohengrin was excellent.—New York Times.

Morgan Kingston sang the title role with more brilliancy than on any other occasion this year.—New York Herald.

Morgan Kingston as Lohengrin gave a good account of himself.—New York Press.

Morgan Kingston sang Lohengrin well and his enunciation was excellent.—New York Sun.

The singing of Morgan Kingston as Lohengrin was admirable—thoroughly admirable. Scarcely any one could have wished it better.—New York Tribune.

The Lohengrin of Mr. Kingston was interesting and satisfactory. One noted with pleasure his improvement over last year's impersonation. His singing was at all times of generous and becoming quality, his acting was free from restraint and full of conviction.—New York Journal of Commerce.

The Lohengrin was Morgan Kingston. Never has he done better. The voice, which is a tenor of no usual order, was resonant, steady and musical. Seemingly more at home in Wagnerian music than any other.—New York Morning Telegraph. (Advertisement.)

Fleck, Conductor, Instructor, Organizer.

The music festivals now taking place in Greater New York, celebrating the New York Commercial Tercentenary, have had as chairman, Dr. Henry Thomas Fleck, Dean of Music at Hunter College, New York. Dr. Fleck has been prominent in New York musical affairs for a quarter of a century, and every year finds him as the head of still more important affairs. This is a natural development in his life, for he is a born musical diplomat, possessing tact, a wide experience and an ability to handle men, masses and music to successful conclusions.

At City College, October 26, his appearance on the stage to conduct the opening number, the Vorspiel from Wagner's "Meistersinger," was the signal for a warm orchestral "greeting," the men playing the chord of C major, with a prolonged hold. During the evening Dr. Fleck took occasion to make a few remarks suggestive of certain works on the program. These remarks soon took on the aspect of a regular speech, full of information and witticisms. The audience heartily enjoyed this feature, which



HENRY T. FLECK,
Dean Department of Music, Hunter Normal College.

was not on the program, and it is a fact that he received the warmest and most spontaneous applause of the evening

As chairman of the Music Festivals Committee, Dr. Fleck had a thousand details to attend to, including the engaging of bands for the parades. This committee consisted of the following well known men:

Prof. Henry T. Fleck, chairman; Louis Annin Ames, Elmer E. Brown, Ph.D., LL.D., Charles H. Ditson, Hon. Robert L. Harrison, Hon. William B. Howland, Robert C. Kammerer, Hon. William J. Lee, A. E. MacKinnon, Hon. Alrick H. Man, Alfred J. McGrath, S. C. Mead, Lewis Rutherford Morris, M.D., Hon. Cornelius A. Pugsley, George Martin Seeley.

Dr. Fleck and his pleasant countenance are sure to be omnipresent at musical functions in and around Greater New York during this season. It is expected that the City Orchestra, under his direction, will give their usual number of concerts.

Francis Rogers' New York Recital.

Francis Rogers, baritone, will be heard in recital at the Little Theatre, Thursday afternoon, November 12, and will be assisted by Isidore Luckstone, pianist. Mr. Rogers will sing a group of songs of the bel canto period, a group of songs of the classic German school, three songs of Moussorgsky, and several songs in English by Brewer, Johns and Lady Nairn.

Winkler Plays.

Leopold Winkler, the pianist, was the soloist at the New York Philharmonic concert in Troy, N. Y., on November 4. He played Liszt's Hungarian fantasia.

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Paul Dufault Returns from Antipodes.

Paul Dufault, tenor soloist with the Nordica Concert Company, is full of his experiences during this, his second trip to Australia and New Zealand. It will be recalled that he visited that region the first time with the de Cisneros Concert Company, and established a reputation which resulted in a demand for his return. Incidentally, he plans another trip to Australia in two years.

Mr. Dufault says that Mme. Nordica was far from well at her concerts in Laramie, Denver and San Francisco. He says that it was a joy to hear her sing in New Zealand, where climate and people all conduced to her best efforts. When the Nordica company dissolved and Mme. Nordica started on her ill fated return journey (shipwreck was followed by her mortal illness and death), Mr. Dufault with Frederic Shipman as his manager, undertook a tour with his own company. This was immensely successful. They visited towns of three thousand people where there were nine hundred or a thousand in the audience. The city concerts were invariably attended by very large audiences, and the great success of this favorite tenor is registered in the appended press notices:

Paul Dufault is a singer first, last and all the time. But he is very much more. He is a skilled elocutionist, a compelling raconteur, a finished actor. He seems to possess all the gifts, including that of personal magnetism, and also that of unerring taste. . . . —Dunedin (N. Z.) Evening Star.

It was recognized that Dufault was not only a rare tenor in a vocal sense, but a cultured artist through and through. . . .—Wellington (N. Z.) Evening Post.

The art of Paul Dufault is to sing easily and naturally and withal with a charming grace. You feel at the outset that he is an artist of ability and talent. . . . There is a quality about it that attracts, and you have a feeling when he is done that you want to hear more.—Auckland (N. Z.) Bulletin.

As an interpreter and stylist he marks an epoch, and he is safe when the searching test of comparison is made.—Adelaide (Australia) Mail.

Paul Dufault, one of the finest tenors who ever visited this country, was encored again and again. Dufault represents the purest type of tenor voice, just between the lyric and the absolutely robust timbre, the whole "instrument" perfectly equalized, always employed with art and perfect taste.—Sydney Morning Herald.

Paul Dufault created a sensation. He is an artist of intellectual qualities, backed up by a strong musical temperament. His voice



PAUL DUFAULT IS ADVERTISED IN AUSTRALIA.

is a tenor of superb quality—sympathetic, resonant, and marked by ease of production.—Sydney Daily Telegraph.

Paul Dufault is the finest concert tenor heard in this city. His voice is beautiful in quality, and his production and diction are perfect.—Sydney Sun.

Paul Dufault shared in the honors with Mme. Nordica, and the audience was insatiable in its demands upon him.—Sydney Evening News.

The French-Canadian tenor, Paul Dufault, is the star of the Cisneros concert season. He displayed a tenor voice, faultless in its purity and perfect in the method of its production.—Sydney Bulletin.

It is difficult to praise Paul Dufault adequately, for his work is ever of such unvarying excellence that one is tempted to take his success for granted. In spite of the fact that so far he has always appeared before the Melbourne public in the train of a more widely known artist, there is no doubt that he has a following of his own, and should he return to us at any time as his own particular personal star, his success would be practically a foregone conclusion.—Melbourne Age.

Paul Dufault's powers are well remembered from his achievements of last year, but, judging from the admirable singing he gave last night, he seems likely to surpass what he did then, since in voice, in vocalization and expressive phrasing he was a treat to listen to.—Melbourne Argus.

Paul Dufault, as before, delighted his hearers by the masterly handling of his fine voice. Even trifles become interesting through his subtle execution and by his expansive top notes.—Melbourne Herald.

Paul Dufault has created an absolute sensation. Sydney and Melbourne critics and last night's audience hold that there never has been heard a more superb tenor organ in this southern world.—Adelaide Register.

Paul Dufault is opening up a whole world of new songs for us and singing them richly, tenderly and impressively, according to their style. His warm, melodious voice is of immense power, wonderfully used. His singing of "Invictus" is a powerful sermon.—Adelaide Observer.

Paul Dufault's reception last night was hearty to a degree. Such is the delight which his cultured singing affords that he practically shares the honors of the evening with Mme. Nordica.—New Zealand Herald.

Paul Dufault is a tenor who possesses a voice of lovely quality, and who is an artist every inch. Last night he held his audience spellbound. He sings with exquisite ease, commanding an envi-

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GITTELSON
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able technical equipment, and whether the number was dramatic, tragic, light, gay or fantastic, and whether he sang in French or in English, he was at all times a vocalist worthy of association with Mme. Nordica, in whose triumphs he shared last night.—New Zealand Times.

Paul Dufault, a prince of concert tenors, was the coequal star with Mme. Nordica. Such a voice embodied in an artist of the calibre of Mr. Dufault is not heard more than once in a decade. Apart from his golden voice he has the rare attributes of repose and strength, and each song is given exactly and perfectly at its highest valuation.—Wellington Dominion.

Paul Dufault's clarionlike tenor brought him further triumphs. Superlatives throng when one essays to do this artist reasonable justice, for his work on Saturday evening proves him (as before) the truest and most thrilling tenor that has come this way of modern times.—Wellington Evening Post.

In honesty one says what one thinks, and it seems to me that Paul Dufault is the finest and most satisfying concert tenor that I have ever heard. He has all the great gifts—voice, insight, glamor, temperament. He is a poet of the concert platform.—New Zealand Triad.

Paul Dufault divided with Mme. Nordica the honors of the evening.—Lyttelton Times.

If the consensus of opinion were taken we are quite sure that Paul Dufault would take rank as the star of the Nordica firmament.

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He is without doubt the most accomplished male singer who has ever visited New Zealand.—Christchurch Star.

Paul Dufault was in splendid voice last night, and sang finely in every number. He possesses the gift of delineating with true art, and in convincing accents, the varying sentiments and the atmosphere of his songs.—Christchurch Press.

Of all tenors I have ever heard none was so soul satisfying as our recent visitor, the French Canadian, Paul Dufault.—Christchurch Evening News.

Paul Dufault, the Canadian tenor, made a profound impression upon an audience hearing him for the first time, rivaling in popularity before the program concluded any tenor who has come this way.—Otago Daily Times.



MUSICIANS CROSSING THE PACIFIC.
Left to Right: Mischa Elman, Violinist; Paul Dufault, Tenor; Eva Gauthier, Soprano.

Paul Dufault, a tenor, in whose voice there is no alloy or impurity, duplicated the triumph that he achieved on the occasion of the first concert. To a beautiful voice he adds pronounced temperament and passion.—Dunedin Evening Star.

Certain American composers owe a debt of gratitude to Mr. Dufault for introducing their works in Australasia. Harriet Ware, Sydney Homer, Bruno Huhn, all these have been made popular through his singing of their songs.

Asked if he would resume a church position, he replied, "Yes, if I obtain as pleasant a position as that in the Church of the Pilgrims, Brooklyn, where I sang for fifteen years." Many requests for instruction have come to him, and so he will accept pupils, making a specialty of French repertoire and diction.

Artists' Recitals at the von Ende School.

A series of five artist recitals are scheduled at the von Ende School, New York, as follows:

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Anton Witek, violin; Vita Witek, piano.
Thursday evening, November 12,
Violin Recital, Sergei Kotlarsky.
Tuesday evening, November 17,
Henri LaBonte, tenor; Lawrence Goodman, piano.
Tuesday evening, November 24,
Alfred Ilma, baritone; Lawrence Goodman, piano.
Monday evening, November 30,
Sonata Recital—Sergei Kotlarsky, violin; Moritz Lichtman, piano.

War Time Pleasantry.

"Erratum: The headline 'German Music Not Banned' should read 'German Band Not Music.'"—London Globe.

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Helen Stanley's Success as Mimi.

Helen Stanley is making rapid progress in her profession by her brilliant and clever interpretations of the Puccini heroines at the Century Opera House, New York. Her success in the title role of "Madame Butterfly" was enormous, and last week her beautiful voice was heard to advantage as Mimi in "La Boheme."

The following notices are from the New York and Brooklyn daily papers, and testify to her success in the latter role:

Miss Stanley, who sang the part last evening, has a very serviceable voice, and she demonstrated once more, as she had already done in "Madame Butterfly," that she is at home in the music of Puccini.—New York Sun, October 28, 1914.

Helen Stanley and Thomas Chalmers may be singled out for special praise. Miss Stanley sang always unaffectedly, and her voice displayed a fine quality of tone, while on the histrionic side she made the character real and sympathetic.—New York Times, October 28, 1914.

Mimi was very well sung by Helen Stanley. As in "Madame Butterfly," the music lies well for her voice, and her work abounded in nice detail and finish.—New York World, October 28, 1914.

Helen Stanley, who has been singing Madame Butterfly, was the Mimi. It has been a matter of pleasant discovery that Miss Stanley possesses so versatile a talent, and her Mimi adds fresh credit to her accomplishments. As the harried little embroidery maker Miss Stanley again displayed a voice which has charm, warmth and no little dramatic quality. Histrionically, too, Miss Stanley in no way falls below the best of standards.—New York Press, October 28, 1914.

Miss Stanley appears as Mimi. Her singing had charm and sympathetic significance. She looked youthful, and her acting was winsome and naive.—New York American, October 28, 1914.

Helen Stanley was an admirable Mimi, singing and acting her part as few things have been done at the Century.—New York Herald, October 28, 1914.

Miss Stanley's voice has perhaps never sounded so well as it did in the music of Mimi.—New York Globe, October 28, 1914.

Much of the credit for this latest success must go to Helen Stanley, whose acting and singing seem to improve with each appearance. Last night there was no trace of nervousness, which marred her earlier performances. She sang throughout with a luscious, compelling tone which thrilled her audience.—New York Mail, October 28, 1914.

In the center of interest stood the beautiful and touching Mimi of Miss Stanley, who gave further proof of her ripe artistry. This little grisette was bubbling over with the joy of living and charm until the delicate little plan fell victim to the dread disease. Vocally her efforts were beyond criticism.—New York Staats-Zeitung, October 28, 1914.

Miss Helen Stanley's Mimi was delightful, not only vocally but histrionically.—New York Evening Telegram, October 28, 1914.

Helen Stanley as Mimi sang well and acted with understanding.—New York Evening World, October 28, 1914.

The singers were in good voice, Helen Stanley giving a fine vocal and acting interpretation of the delightful role of Mimi.—Brooklyn Eagle, October 28, 1914.

Helen Stanley sang the role of Mimi. Her voice, strong and sweet, was well suited to Puccini's music and her acting commendable.—Brooklyn Standard-Union, October 28, 1914.

Harold Bauer's Chicago Encomiums.

Harold Bauer's reception in Chicago at his first recital following his return from Australia furnished ample proof of the pianist's popularity not only with the general public but with the critical fraternity. Mr. Bauer's program and his masterly rendition were highly praised.

"Piano playing of the most delightful description" is the phrase used by Felix Borowski, in the Chicago Herald, the critic going on to say: "It was playing that lacked none of the qualities of great performance; playing which in the loveliness of its tone and touch, its restraint, its musicianship, must have been at once a lesson and an inspiration to all students who were privileged to hearken to it."

"Bauer is one of the most intelligent of all pianists," declared the Daily Journal. "Everything on his program is executed with studious care and fine feeling. He knows how to make a piano sing, he gives to it a sustaining quality comparable only to what Gadski does with her voice, and he never forces it beyond its power."

Karleton Hackett in the Evening Post referred to Bauer as "one of the great pianists for whom music still remains the art of beauty. It is both a refreshment and a stimulus to hear him play." "Harold Bauer's playing," says the Examiner, "was one of the most artistic feats of pianism heard for some time"; while the Daily News introduced a long and highly commendatory review with the assertion: "Harold Bauer proved that there are giants in these days."

Bauer's New York recital is scheduled for Saturday afternoon, November 7.

Leginska Chopin Recital.

An all-Chopin program will be played by the young pianist Leginska, at her recital, Aeolian Hall, New York, Monday afternoon, November 16. There will be two groups of twelve etudes, op. 10 and op. 25, and the sonata in B flat minor, op. 35. Leginska has given this program with success in England, but it is quite different from any she has offered a New York audience.

Sara Heineman with Theatre Club.

Sara Heineman sang Southern melodies in costume before the New York Theatre Club, at the Hotel Astor, Tuesday afternoon, October 27. Stephen Foster's lovely old melodies, "Old Folks at Home," "Old Black Joe," "Massa's in de Cold, Cold Ground," were well adapted to the warm, rich quality of the soprano's voice. According to the prevailing fashion, Mme. Heineman appeared in a cotton gown, also in poke bonnet and curls.

Others on the program were Franklin Sargent, of the American Academy of Dramatic Arts; Kathryn Miley, Georgia Wolfe, Taylor Holmes, Mrs. Albert Massey and Richard Temple.



SARA HEINEMANN.

Mrs. J. Christopher Marks is the president of the club and Mrs. Julien Edwards, chairman of music. Grace Anderson was Mme. Heinemann's accompanist.

McConnell Pupils' Score.

Minnie M. McConnell, the vocal teacher, gave a song recital on Tuesday evening, October 27, at the Seger Conservatory, New York, where she is head of the vocal department.

Mrs. McConnell brought out two advanced pupils, whose finished performances won immediate recognition. The audience was large, and the applause bestowed upon the performers was well deserved.

Mrs. McConnell demonstrated again her ability as a successful vocal teacher. Harriet McConnell possesses a full, rich contralto voice. She sang in English, Italian and German. Walter Mills' fine baritone was heard to advantage, and his interpretations were excellent.

Lucia Seger contributed three readings which found favor and aided materially in making this recital a success. The following program was rendered: "Elysium" (Oley Speaks), "The Rosary" (Ethelbert Nevin), "Donna Vorrei Morir" (Tosti), "By the Fire" (Salter), Harriet McConnell; "My Little Gray Home in the West" (Lohr), "Mother Machree" (Alcott and Ball), Walter Mills; "The Post That Fitted," (Kipling), "Da 'Mericana Girl" (Daly), Lucia Seger; "Heimweh" (Herbert), "Widmung" (Schumann), Harriet McConnell; "For You Alone" (Giehl), Walter Mills; "Aunt Angelina on Women," Lucia Seger; "Call Me No More" (Charles Wakefield Cadman), "Jean" (H. T. Burleigh), "How's My Boy?" (Sidney Homer), Harriet McConnell.

"Boheme" at Century Opera House.

The first performance of this season at the Century Opera House, New York, of "Boheme" was given on Tuesday evening, October 27. It was a rather uneven performance upon this occasion, but improved greatly during the week.

In the role of Mimi, Helen Stanley is at her best. The soft, pathetic quality of her voice is especially well suited to the portrayal of this character, and she evidences a complete understanding of the Puccini music and is clearly in perfect accord with the feeling of the composer. Her phrasing and enunciation are fine and the conductor, Agide Jacchia, seconded her efforts ably. Morgan Kingston is an attractive figure in the role of Rudolph, although it may be permitted the critic to remark that his costume was rather too new looking for a hungry poet of the Bohemian Latin Quarter, a deficiency, however, which will evidently be remedied by the ravages of time. This same comment applies also to the costumes of several of the other principals. Mr. Kingston sang Puccini's music delightfully, with true cantilena, requisite style, and sustained legato. The character of the music admits of ample display of the great beauty of his voice.

Thomas Chalmers is an attractive Marcel, although it cannot be said that broad comedy is particularly well suited to his talents, but he looks and acts the thorough Bohemian student in this part and sings the music with his usual beauty of tone and fervent intensity. In the role of Colline, Henry Weldon's fine bass was heard with pleasure, and the role of Schaunard was excellently taken by Louis d'Angelo.

Frank Phillips injected rather too much broad comedy in the two roles which were allotted to him, Benoit and Alcindoro, but his impersonations were enjoyed. A new member of the cast, Eileen Castles, essayed the role of Musetta and a very graceful and attractive Musetta she was.

Prof. Heink's Lecture-Recital in St. Louis.

Prof. Felix Heink of the Strassberger Conservatory of Music, St. Louis, Mo., appeared in recital last week, his success being told in the following excerpts from the St. Louis press:

Prof. Felix Heink, of the Strassberger Conservatories of Music, scored a brilliant success with the lecture-recital he gave at the auditorium of that institution last Friday evening, which was as deserving as it was flattering. As the main theme of his lecture he spoke of "Education in General and Musical Education in Particular." He congratulated St. Louis for its numerous excellent singing societies and other musical organizations, headed by the St. Louis Symphony Orchestra, and expressed the hope that these would continue also in the future as important factors in behalf of musical education and advancement in this city.

The lecture, which in its various details proved to be most instructive, gained especially in value on this account, that Professor Heink beautifully illustrated the same by means of three groups of musical selections, by the performance of which the composer-pianist presented additional brilliant testimony regarding his widely known virtuosity as a master of musical interpretation.—St. Louis Westliche Post. (Translated.)

On Friday evening last at the auditorium of the Strassberger Conservatories Prof. Felix Heink, an eminent composer, pianist and music litterateur, gave a lecture recital which, notwithstanding the very unfavorable weather, was honored by an audience that completely filled the South Side hall. Professor Heink's program consisted of three finely contrasted groups of from three to four compositions. Each number was preceded by a technical explanation and each group was introduced by a brief lecture, or rather a familiar talk, the intent being to instruct the students of music present and to interest the general audience at the same time. Professor Heink briefly reviewed musical affairs in St. Louis before concluding his lecture and made an ardent and informative appeal for support of the St. Louis Symphony Orchestra. The lecturer also pointed out the error of a too diffuse interest in musical affairs as instanced in the formation of numerous little societies for the cultivation of that which at best is only a very temporary fad.—St. Louis Globe-Democrat, October 18, 1914.

Japanese Dances.

[From the Vancouver, B. C., Saturday Sunset.]

In Japan dancing to delight the gods goes back to the origin of all music and poetry, says a writer in "The Japan Magazine" for March. The "kagura" is described as an early form of pantomimic dance associated with temples in Japan as part of the worship of the gods. It has, in fact, prevailed in Nippon for over 2,000 years. When the "kagura" is performed at the Imperial Palace the dancers are arrayed in simple but expressive costumes of ancestral times, and the musical instruments used are of the most primitive nature. The most sacred dance is the "niwabi," or "garden fire." For this the orchestra consists of flutes, pipes and harp. The chief character sings as he dances, while the other characters dance to the music of the harp alone. The best performance of the "kagura" is to be seen in the larger temples in Tokyo during a season of festive celebration. The popular "kagura" of the villages has degenerated largely into mere pantomimic acting, with interpolations by the performer.

Donald Chalmers Lauded.

Donald Chalmers is becoming widely known throughout the United States, having toured from coast to coast. He possesses a real bass voice of great resonance and brilliant quality and a buoyancy and charm of personality and magnetism which render his every appearance a genuinely popular and artistic success.

The following clippings from the press speak well for his future on the concert stage:

Donald Chalmers, as the Happy Executioner, has a fine bass voice and excellent histrionic skill.—New York Evening Telegram.

Donald Chalmers sang with a bass voice that was noteworthy for its beauty and fullness.—New York Herald.

Mr. Chalmers' deep bass voice was very noticeable and won favor. —Utica (N. Y.) Observer.

Mr. Chalmers, in forbidding make-up, was seen as a cheerful executioner, with nothing much of moment to do except to sing, and, as he has a good voice of basso quality, he was entirely satisfactory and much enjoyed.—Philadelphia Record.

Donald Chalmers, for many years a favorite in Norfolk musical circles, has seldom if ever been in better voice in these concerts, and his familiar bass with its extraordinary power and remarkable flexibility was displayed at its best in Tschaikowsky's "Pilgrim Song" in the concluding part of the program, the composition requiring for its adequate rendition a voice particularly under the complete mastery of the singer.—Hartford (Conn.) Courant.

I do not recall having heard a better basso in many years outside of grand opera than Donald Chalmers. The audience seemed to yearn for more of him.—New York World.

Mr. Chalmers' number, Hawley's "I Long for You," and Tschaikowsky's "Pilgrim Song" were given with the artistic effect and finish which has always characterized his work before Litchfield County audiences. Seldom, indeed, is Norfolk privileged to hear a bass with the tremendous power and quality of that possessed by Mr. Chalmers; his masterful rendering of the "Pilgrim's Song" created the strongest possible impression.—Winstead (Conn.) Citizen.

Donald Chalmers has one of the sweetest and most powerful voices heard in this city.—Brooklyn Times.

Mr. Chalmers displayed to advantage his deep, musical basso. He was heartily applauded and established himself firmly as a true artist.—Canton (Ohio) Repository.

Mr. Chalmers made the strongest impression of the evening by his dashing rendition of "The Bandolero," which brought out a voice of unusual resonance.—Springfield Union.

Mr. Chalmers rendered several basso solos in such manner as to win great applause, establishing himself as one of the greatest bassos ever heard in this city.—Lead (S. Dak.) News.

Mr. Chalmers so far surpassed his previous work as to occasion general surprise and elicit unlimited praise. He has a magnificent voice and displays it to good advantage.—Marshaltown (Iowa) News.

Of Mr. Chalmers it may be said that the audience would gladly have heard more from him. A voice of such strength and virility one rarely hears. His splendid work will long be remembered.—Winstead (Conn.) Citizen.

Sharing the honors with Mme. Jomelli was Donald Chalmers, who sang the "Toreador" song from "Carmen" in a most convincing manner, his rich basso sounding full and clear in every part of the building.—Asbury Park (N. J.) Journal.

Among the singers heard at the Auditorium, Ocean Grove, Donald Chalmers, the basso, won one of the most brilliant successes. His voice is powerful filling the vast auditorium where ten thousand people rendered him the reward of their applause.—New York World.

Donald Chalmers is a corking fine basso, possessing a voice of great roundness, of much resonance and masterfully controlled. His voice and musicianship were keenly enjoyed, while his enunciation is perfect. He is one of the greatest bassos ever heard here.—Wilkes-Barre (Pa.) Record.

Donald Chalmers, one of the soloists of last night's concert, was most enthusiastically received. His voice is a rich basso of beautiful quality; his enunciation is distinct and his phrasing excellent. After each number he was compelled to respond to several encores.—Brooklyn Eagle. (Advertisement.)

Clarence Eddy in Middle West.

Clarence Eddy, the American organist, was heard on October 20 at Grand Avenue Temple, Kansas City, under the auspices of the Kansas City Association of Organists. He played a brilliant program and his success was pronounced. He was again heard on October 22 at the First Presbyterian Church, Lincoln, Neb., and again scored a tremendous success. He was especially successful in a new Concert Gavotte, by Maxsell, which is dedicated to Mr. Eddy, and in the Concert Prelude in D minor, Kramer, also dedicated to Mr. Eddy.

Myrna Sharlow at Western College.

Myrna Sharlow, soprano of the Boston and Covent Garden Opera Companies, opened her concert tour in Oxford, Ohio, on Saturday evening, October 24, when, under the auspices of Western College, the following program was given with great success:

Adieux Notre Petite Table (from Manon).....Massenet
Gavotte (from Manon).....Massenet
French, Maman, dites-moi.....George Osgood (1800)
German, O du lieber Schatz.....Hans Schmidt (1866)
Scotch, Bonnie Sweet Bessie.....J. L. Gilbert
Irish, I Know Where I'm Going.....———
Old Irish, County Antrim.....———
Mi Chiamano Mimi (from La Boheme).....Puccini
Addio (from La Boheme).....Puccini
Spirit Flower.....Campbell-Tipton
L'heure Exquise.....Victor Staub
Lilacs.....Rachmaninoff



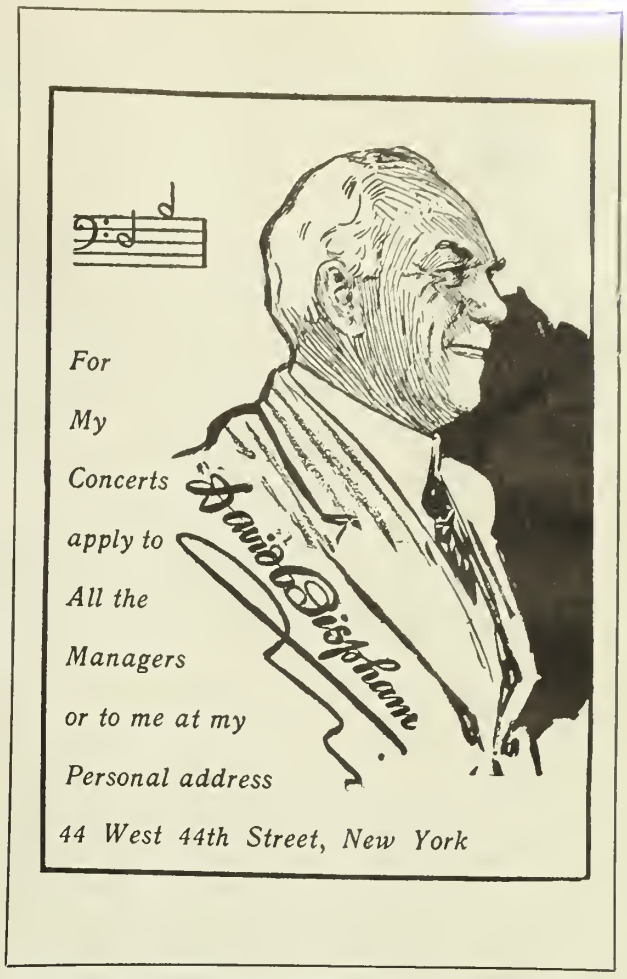
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MYRNA SHARLOW,
As Samaritana in "Francesca da Rimini."

My Lover He Comes on the Skee.....H. Clough Leighter
Scene and aria from Faust.....Gounod
Ah, Love, but a Day.....Gilberté
Allah.....A. Walter Kramer
To a Messenger.....Frank la Forge
Un bel di (from Madame Butterfly).....Puccini
The Year's at the Spring.....Beach

Songs for Children.

If the mothers of a community can start a movement to popularize the old songs, putting them into the home, the schools, the social hours, and giving them a place above that of the cheap popular song, it will be a long educational step, says The Mothers' Magazine. They have, all of them, an appealing note that will make them quickly interesting to children. It is not the fault of our boys and girls that dangerous sentimentality is the burden of their singing. They demand the lyric, the emotional in the adolescent development, and, not recognizing this fact, we have left them alone to satisfy this need as best they could.

The musical taste of the average child is good. Put a volume of fine old ballads on the piano, and begin your child's education, not only in song, but in romance.



Dora de Phillippe Praised in Boston.

Dora de Phillippe, the soprano, who is at present appearing with the Italian Opera Company at the Boston Theatre, Boston, Mass., as guest artist, has been enthusiastically received in that conservative city, as the following press notices will attest. Mme. de Phillippe is singing in special performances the roles of Nedda, Musette and Butterfly. These are her press tributes:

Dora de Phillippe, one of the stars of the company, made her debut as Nedda in "Pagliacci." She is an ideal Nedda in face and form and her voice is beautiful and well handled.—Boston American.

Miss de Phillippe, emotional by nature, spreads her voice to the winds for the sake of a dramatic effect, but the love duet of Nedda and Silvio was sung with genuine passion, and the sensual and unreflective nature of the wife of Canio was made apparent.—Boston Post.

In "Pagliacci" the principal singers were Dora de Phillippe, a dramatic soprano, who should prove to be a valuable acquisition to Manager Leaby's company.—The Boston Journal.

Mme. de Phillippe sang for the first time with the company. She is well suited to the part of Nedda and gave an excellent characterization, one in which she used her voice intelligently as a means for dramatic expression, and acted with evidences both of instinct and experience. There was evident a knowledge of how to develop a scene, as in the impatience, the amused raillery and, finally, the tigerish fury at Tonio's protestations of affection.—The Boston Globe.

Miss de Phillippe has a soprano voice of exceptional beauty of tone, clear and sure, and her dramatic intelligence is of unusual merit. We have heard few Neddas so satisfying as to voice, appearance and intelligence.—Boston Daily Advertiser.

Miss de Phillippe in voice, action and the composition of her part attained real operatic impersonation. Her coming betters the company.—Boston Evening Transcript.

Miss de Phillippe, who appeared as Nedda in Leoncavallo's opera, will be remembered as being in Mr. Savage's "Madame Butterfly" company. Last evening her upper tones were particularly effective.

There are two ways of composing this character. It may be portrayed as inherently coarse, a peasant, a woman frankly animal in her desires and passions, or Nedda may be shown as a linnet beaded soubrette, susceptible to flattery, reckless through whim, not by reason of constitutional sensuality.

Miss de Phillippe's impersonation more nearly approached the latter conception. She was animated and coquettish.—The Boston Herald.

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The regular music course, consisting of freshman, junior and senior years, leads to the granting of the gold medal and diplomas at graduation. Only students who have passed their yearly examinations in vocal or instrumental music, together with the prescribed work in harmony, history of music, and piano are eligible to receive the diploma. This rule, of course, does not apply to special students, who are received at any time.

Quoting from a brochure sent out by the school, the requirements for entrance into the violin, piano and organ departments respectively are:

Candidates for entrance to the freshman class in the violin department will play before the faculty a Kreutzer etude, a Rode or Viotti concerto and all scales and arpeggios. All candidates for the diploma must pass the piano examination into the freshman grade.

Candidates for admission to the freshman year in the piano department are required to play in a satisfactory manner before the faculty, one of Bach's two part inventions, a movement from one of the Haydn, Mozart or early Beethoven sonatas, a modern composition of medium grade, scales and arpeggios, and an exercise in sight reading.

Candidates for admission to the freshman class in the organ department are expected to play a short prelude and fugue by Bach, a hymn tune at sight with and without pedals, a modern composition, scales and arpeggios. A well grounded piano technic is taken for granted as a necessary prerequisite.

There will also be lectures upon the history of music, covering the Egyptian, Arabic, Hebrew and Greek music, music of the Middle Ages, the development of church music and folksong, the beginning of operatic music and the life and influence of the modern composers to the present day.

Among the other requirements of the school is a stipulation that all students taking the regular work are required to pass a satisfactory examination at the end of each school year. All candidates for a diploma must give a recital before graduation and every regular student will appear in public at least once each year under the auspices of the school.

For more detailed information, address the Kohler-Williams School of Music and Art, Majestic Theatre Building, Erie, Pa.

Both Mr. Kohler and Mr. Williams are closely associated with the musical development of Erie, and their endeavors in the realm of pedagogy have been marked with success.

Each is an artist in his line, Mr. Kohler being a violinist and Mr. Williams a teacher of voice, and their splendid work in connection with the Erie Festival last spring demonstrated their excellent executive ability. Under such auspices the school should prove a decided success.

Mme. Hudson-Alexander in Song Recital.

Caroline Hudson-Alexander's song recital in Aeolian Hall, New York, Thursday evening, October 29, was well attended by an appreciative audience.

The soprano's program was made up of four groups: Old airs and songs, Bach, Spohr and Mozart; German classics, Schubert and Schumann; modern French songs, Cesar Franck, Amhurst Webber, Debussy and Chaminade; modern songs in English, Chadwick, MacFarlane, Rogers, Foote and Henschel.

That intelligent use of her voice, which has always characterized this singer's work, was in evidence throughout each number, and her unquestionable musicianship, as usual, proved a no small asset to her singing.

Mme. Hudson-Alexander's audience gave evidence of much pleasure throughout all her numbers, but particularly following the Debussy "Il pleure dans mon Cœur," "La lune paresseuse," Chaminade; Roger's "Ecstasy," which had to be repeated, and Henschel's "Spring," also repeated.

Caroline Hudson-Alexander's vocal work is so well known not only in New York, but throughout the United States, that detailed comment on this program is superfluous. As an oratorio and concert singer and as a prominent church soloist, particularly at St. Bartholomew's Church, New York, and at Plymouth Church, Brooklyn, her present position, she has established an enviable reputation for herself. Her Aeolian Hall recital served to prove her versatility as a successful and artistic interpreter of songs.

Arthur Hyde was at the piano.

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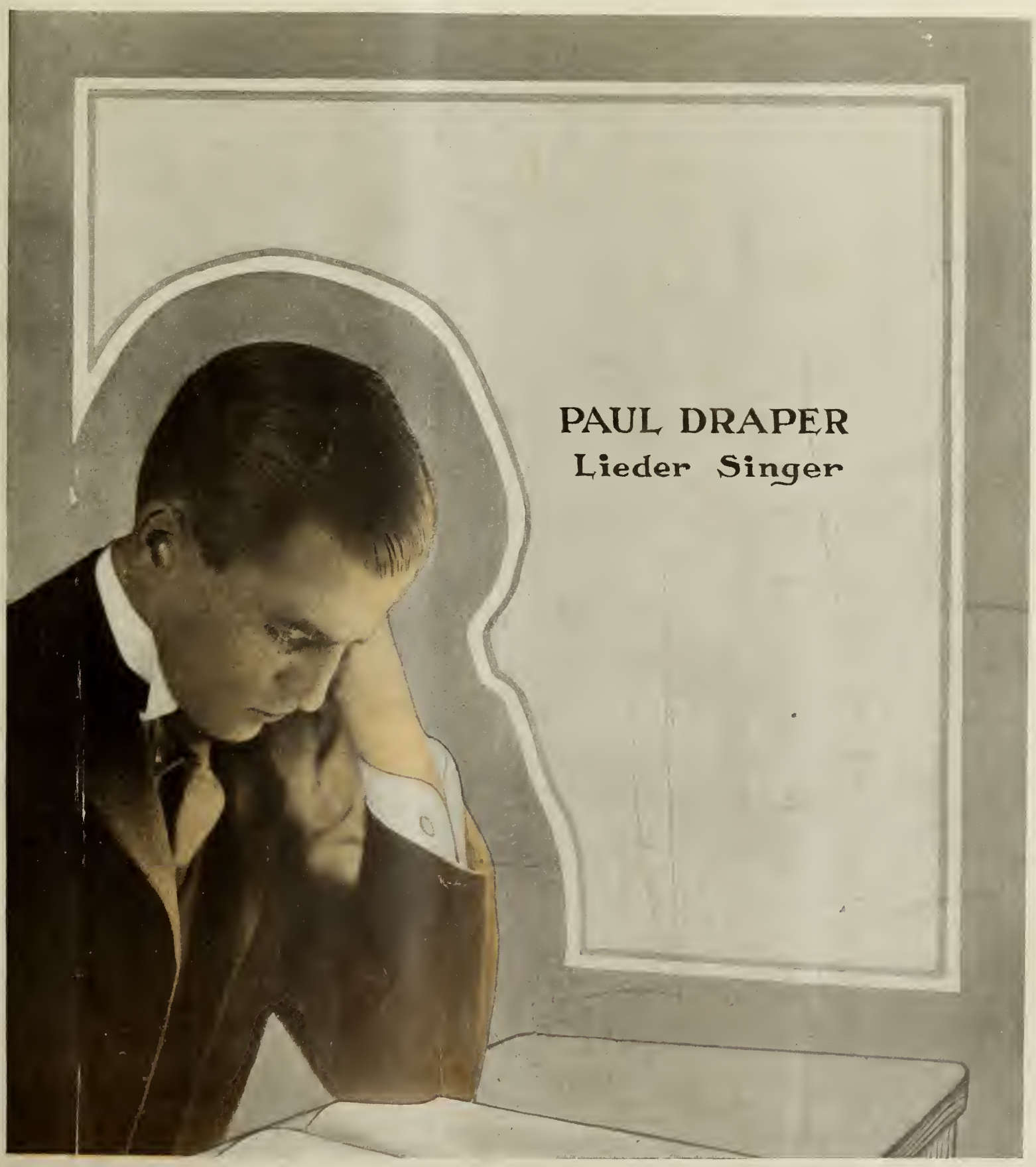
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MUSICAL COURIER

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MUSICAL EVENTS IN THE KAISER'S CAPITAL.

Concerts Continue to Draw Large Audiences—King Clark's Passing—Choral Success—Augusta Cottlow Plays MacDowell—Needy Musicians to be Fed—Serato No Cafe Player.

Jenaer Str., 21,
Berlin, October 10, 1914.

King Clark, the vocal instructor, passed away here last aturday, October 3, after a very serious illness of nine eeks. Those who knew him well were not surprised, for ey were aware that Clark had been in a very precarious ondition for the past three years. Accompanied by Mrs. lark the deceased went to Lausanne on July 24 with the xpectation of spending his vacation in the Alps. In Lauanne, however, he was stricken suddenly, and for weeks hovered between life and death. He finally rallied, owever, sufficiently to be brought back to Berlin, but Mrs. lark and the physician and nurse knew that there was no ope of recovery. Clark's death was the result of a general breakdown brought on by overwork and by an unygienic mode of life. He taught all day and took absolutely no exercise.

In the death of King Clark, the musical world has susained a severe loss, for he was one of the ablest and most uccessful singing teachers of Europe. Since he came to rlin four years ago Clark had been singularly successful in placing his pupils in the German opera houses, where ey invariably gave great satisfaction. It is sad that this nial man should have been taken away at the age of ty-three, for he had a real mission to fulfill. However, splendid work done by King Clark during the thirteen rs that he was active as a pedagogue in Paris and Berhas already borne rich fruit and will continue to do so many years to come.

The Berlin American colony has lost in King Clark one its most prominent and influential members. King rk was a man who commanded the highest respect ong all who knew him well. Genial, kind-hearted, adminded, magnetic, generous to a fault, he had a kind d and a hearty handshake for everybody. His strong, gnetic personality was irresistible.

The funeral services were held at his house on Tuesday rnoon, Judge Gerard, the American ambassador, and of the prominent members of the colony attending. A istian Science service was held by Mr. Gerst, the husd of Augusta Cottlow. The body was cremated here in lin.

rs. King Clark is, of course, so crushed by her hus-l's death that she is unable to go to America, so that concert tour, which was anced for this season, under ison's direction, will have to be poned. For the present Mrs. k will remain in Berlin with her her, Mrs. Oakley.

Ochs Choir Sings.

he first concert of the famous harmonic Choir under Siegfried s, which occurred at the Philonie on Monday evening, drew an immense audience. Ochs will his regular series of four even- and four matinees during the er, and the gross receipts of all concerts will go to the War f Fund. Ochs opened his pro- on Monday with the German nal hymn, "Heil dir im Siegerz," which was begun by a boys' , followed by the tenors, nos and so forth, and finally g with the full chorus, orchestra organ, making a tremendous . The entire audience joined in final verse. Wilhelm Berger's die grossen Toten," for mixed s and orchestra, a beautiful, se- work, was admirably presented. After this Fritz Feinhe Munich baritone, whom you have heard at the Metitan, sang lieder with piano accompaniment. Feinhals een called into the army, and when he appeared on the spick and span in his new gray field uniform, he was given a rousing reception. Of great interest were seven old German folk songs, arranged by Siegfried Ochs for à capella mixed chorus. Quaint, charming old songs they were, one of them dating back as far as 1477. The



FRANK KING CLARK,
One of the leading voice teachers in the world, who died at Berlin on October 3.

celebrated chorus and its unique conductor were in excellent form throughout the evening.

Blüthner Concerts Open.

First of the Blüthner Orchestra's popular concerts was that given at Blüthner Hall on Sunday evening under Oskar Fried's baton. The attendance was much larger than it ever was at these concerts in times of peace. As two-thirds of the regular personnel of the Blüthner Orchestra have been called to arms it was virtually a new band of musicians that played on Sunday. The ensemble was surprisingly good considering this fact. With the "Peer Gynt" suite in particular Fried scored a great success. Nicolas Lambenon, the concertmaster, gave finished performances of the two Beethoven romances.



AN INTERESTING TRIO OF PIANISTS.
Teresa Carreño, Alberto Jonas, Marie Gabrielle Leschetizky. The others in the group are Dr. Bernhard Pollack, the distinguished amateur pianist of Berlin, and Mme. Carreño's daughters.

Augusta Cottlow Scores.

Augusta Cottlow's concert for the benefit of poor musicians, which was given at the Singakademie on October 7, was a pronounced success. Supported by the Philharmonic Orchestra under the leadership of Ferruccio Busoni, our brilliant young countrywoman played the Beethoven C minor and MacDowell's D minor concertos and Liszt's "Spanish Rhapsody" in Busoni's arrangement for piano and orchestra. Miss Cottlow was in splendid form throughout the evening, but in the concerto of MacDowell, in particular, she rose to really great heights, giving a magnificent performance of this beautiful, interesting work. Miss Cottlow grows and matures from year to year. She has made astonishing strides during the last twelve months. Such a round, full, singing tone, and fluent, clear, pearly, reliable technic are possessed by but few women. Busoni supported Miss Cottlow with ideal accompaniment. The house was well filled, so that a considerable sum must have been turned over to the relief fund.

A Brahms Program.

A very successful piano recital for the same good cause was given on the previous evening at Scharwenka Hall by Walter Petzet, who now is principal assistant of Xaver Scharwenka at this master's school for piano playing. Petzet is a remarkably gifted and versatile man. As a critic he wields a trenchant and forceful pen; he is a very successful pedagogue, and he is an excellent ensemble player. All this is well known, but as a piano soloist he surprised me. His program was a most exacting one, consisting of the three Brahms sonatas. Petzet played them all from memory, and his performances were characterized by technical finish, masterly tonal handling of the piano and a refined, thoroughly musical interpretation. The pianist scored an emphatic success.

Large Audiences.

It is surprising where all the audiences come from, particularly as no free tickets are to be had for concerts this season. To be sure, the prices of admission are about half of what they are in ordinary times. Nevertheless I always am astonished at the full houses. A concert given by the Berlin Liedertafel in the Cathedral drew out an immense audience. To be sure, one of the soloists was Frieda Hempel, who possesses exceptionally good drawing powers. Works for male chorus, organ, soprano and contralto made up the program.

Meals for Musicians.

A kitchen, called "Die Künstlerküche," for musicians who are in absolute want has been founded here by the Union of Concertizing Artists of Germany. It is situated at Meier Otto-Strasse 10, and consists of two dining halls, which are connected with a large kitchen. The institution will be open all winter, and poor musicians are to be fed there daily. A plain but wholesome dinner can be had at twenty pfennigs (five cents) between 12 and 2 o'clock, and a supper for ten pfennigs between 6 and 8. The cooking and the service are entirely in the hands of the wives and daughters of musicians, all volunteers.

Flesch Replaces Busoni.

Busoni's Bach recital has been postponed to October 10.

as was announced; his place will be taken by Carl Flesch, who will be heard in the Beethoven concerto.

JONAS' PICTURE.

Alberto Jonas by this time doubtless has reached New York. He is unquestionably one of the most gifted piano instructors of the day and made a brilliant name for himself during the eight years he taught in Berlin. Many of his pupils made successful appearances here with the Philharmonic Orchestra and in other important German cities with the local orchestras. As his name is well known in America he will no doubt find in New York a congenial field of activity. Of interest is the photograph on page 5 showing a trio of celebrated pianists—Theresa Carreño, Alberto Jonas and Gabriel Leschetizky, which now is published for the first time.

VIOLIN PRIZE AWARDED.

The Mendelssohn prize for instrumentalists was awarded by the Royal High School last week to a young violinist named Rothschild, a native of Cologne. This prize consists of 1,500 marks.

SERATO NOT IN A CAFE.

Arrigo Serato will leave Berlin the coming week for New York via Naples. The report that recently appeared in a New York paper to the effect that Serato was playing in a Berlin café is wholly without foundation. Serato has never played in any café.

ARTHUR M. ABELL.

Hambourgs Draw Sold Out Houses.

Jan and Boris Hambourg have just started their fourth season of Hambourg Concert Society Concerts in Toronto. They have a big list of subscribers among the fashionable as well as the artistic world of Toronto. A special advantage is given to the students of all institutions in a nominal rate of admission, which has resulted in practically sold out houses. The Buffalo series opened October 20 before a large and representative audience, with Ethel Newcomb at the piano. The piece de resistance on this occasion was the Rachmaninoff trio, which made a deep impression and has to be repeated at a later concert by request. The following day a patriotic concert was given in Hamilton, Ont., before an audience of nearly fifteen hundred people, and resulted in an immediate reengagement by a prominent musician of that city for a series of concerts next season.



JAN AND BORIS, THE GIFTED HAMBOURGS.

Incidentally, the following letter was received recently by the Hambourg Conservatory of Music (Toronto) at which Jan and Boris Hambourg are directors and instructors:

Just a few lines to tell you how much I appreciated the pupils' recital on Saturday afternoon. Little scraps of information regarding Professor Hambourg's method of teaching the piano had reached my ears from time to time, but I did not fully comprehend what his method really led to until I attended a Saturday afternoon pupils' recital at the Conservatory Hall. I went quite expecting to be bored, as was my experience at similar affairs; but, on the contrary, I was thoroughly interested from the first number to the last. The recital being given by pupils from the age of six to the advanced pupil teachers of the institution, allowed the different stages of the Hambourg method to be fully demonstrated. After the style or name of piece was announced, each pupil went to the piano and without a note of music before them introduced the subject in a clear, lucid and definite manner that left no doubt in your mind but that each pupil understood exactly what was expected of them. Each note, chord and phrase had life, color, atmosphere about it. It made no difference how small the child or how simple its message, it was given in a clear and concise manner. There was no hesitation, no uncertainty regarding the subject; it was basic. There is something strong, something defined and fixed in the system of work taught by the professor, a system of teaching that forms its very foundation and has a definite purpose involved. The pupil is not kept rambling along in an aimless fashion for years, until some one suddenly discovers he has ability, temperament or perhaps genius, but from the very beginning every faculty the child possesses is developed and none more thoroughly than that of concentration as in this school. It must be an absolute faculty, for music from the very first is made so vital a thing that you must live in it to produce it and it therefore becomes a force absolute.

A Soprano New to America.

Alice Verlet, the Belgian coloratura soprano, who is about to start on a concert tour under the management of M. W. Hanson, will be a decided addition to the musical life of America this season. No artist has won higher praise from the critics of Europe, especially of Paris and London, in each of which cities Mlle. Verlet is equally well known and equally popular. She is a regular member of the staffs of the Paris Opera and Opera Comique, and is also frequently heard at the Gaite Lyrique in the same city. In London Mlle. Verlet is perhaps best known as a concert singer, although she has also been heard there in opera. She has appeared in concert in London with great frequency and always with brilliant success. Her last appearance there before coming to America was in a joint concert with Kubelik.

Marie Morrisey's Recital.

Songs in Italian, German, French and English were represented on the program which Marie Morrisey sang at her recital in Aeolian Hall, New York, Monday evening, November 9. Elsie T. Cowen at the piano assisted. Bruno Huhn's new song cycle, "Love's Triumph," accompanied by the composer, was sung for the first time. As this recital occurred too late for an extended review, on account of the paper going to press, a full account will follow in the November 16 issue of the MUSICAL COURIER.

Henriette Bach with Haarlem Philharmonic

Henriette Bach, the young violinist, has been engaged as soloist for the December musicale of the Haarlem Philharmonic Society, of New York. Miss Bach was heard with much success last season in concert with John McCormack, also at a Metropolitan Opera House Sunday evening concert. Miss Bach, who is coming to the front rapidly, is engaged for a series of concerts in the West this season. She is a young violinist who takes her art seriously.

Alice Shaw's Engagements.

Alice Shaw, the Cleveland contralto, accepted a position as soloist with the choir of the Jewish Temple of that city recently. This is one of the best choir positions in the Ohio city.

Mrs. Shaw sang on October 27 before the Hudson Club and on the following day she appeared in a concert before the Presbyterian ladies of Marion, Ohio. At both these appearances Mrs. Shaw met with success.

Samaroff to Play Here.

Olga Samaroff, the pianist, after an absence of three years from the New York concert platform, will make her re-entree in a piano recital to be given in Carnegie Hall on Saturday afternoon, November 28.

"Falstaff" (Verdi) has always been rather unfortunate so far as London is concerned, and I am afraid that it is too late now to hope that it will ever achieve that popularity with the public at large which was once anticipated for it. But to the musician Verdi's wonderful score will always be a joy. The season ends at Covent Garden on Tuesday next.—London Truth.

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*HANS TANZLER, tenor, Royal Opera, Karlsruhe.
CAVALLIERE MARIO SAMMARCO, baritone, formerly Metropolitan Opera Co. and Covent Garden.
PUTNAM GRISWOLD, basso, formerly Metropolitan Opera Co., Berlin Royal Opera and Covent Garden.
*MARGUERITA SYLVA, Carmen in the guest performance of Caruso at the Berlin Royal Opera.
MARGARETHE MATZENAUER, mezzo-soprano, Metropolitan Opera, New York.
*HELENA FORTI, soprano, Dresden Royal Opera.
MARY CAVAN, soprano, Hamburg Opera and Chicago Opera Co.
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Sue Harvard Writes from Dresden.

Sue Harvard, the Pittsburgh contralto, who is studying in Dresden with Leon Rains has written the MUSICAL COURIER interestingly of her life abroad.

She says: "There is no war excitement in Dresden and no trouble or danger is anticipated here, hence the rea-



SUE HARVARD AND LEON RAINS IN THE LATTER'S STUDIO IN DRESDEN.

son I stay. My voice has improved wonderfully, and I think Leon Rains is a marvelous teacher."

Miss Harvard continues as follows:

Having at last received papers from home I now clearly understand why so many inquiries were made for me through the American Embassy in Berlin. Since the European war began—with the exception of the first week when the city was crowded with thousands of soldiers and the inhabitants were greatly agitated—I have witnessed none of the excitement experienced in other cities, therefore I have decided to remain in Dresden the entire winter and continue my studies with Leon Rains, returning to America next spring with my oratorio repertoire greatly increased as well as many arias and songs, which I shall use for concert and recital work in the fall.

In a way this war has been rather an advantage than a detriment to students studying here, at least I have found it so. There is very little going on, the people being in no state of mind for pleasure of any sort, many of their dear ones being in the field as well as many already sacrificed, therefore one can devote his entire time and attention to study. I am more than pleased with the progress I have made since I began working with Leon Rains—who by the way is an American, and who is considered in Germany a great authority on vocal culture. When I came abroad it was my intention to stay six months, but my enthusiasm has grown to such an extent that I shall remain the full year with my present teacher." I have received an excellent offer to go into opera, but as I have established myself as a concert singer in America I shall continue along that line.

Living expenses here I find about the same as in America, with the exception of New York, which, of course, is more expensive.

I had the good fortune to attend the Wagnerian festspiele at Bayreuth in July, which alone was well worth my trip to Europe.

Last week, during my stay in Berlin, I had the pleasure of singing in the home of Emil Paur, formerly conductor of the Berlin Royal Opera, Pittsburgh and Boston Symphony Orchestras, and from whom I received the greatest encouragement. So my European stay—and my first trip abroad—up to the present writing has been a real joy to me. However, when my year of study is at an end I shall no doubt be quite ready to sail back to dear old America, where I can derive the benefit of my hard work as well as greet my dear family and many friends.

Miss Harvard is seen in the accompanying picture with Mr. Rains in the latter's studio.

Sam Trimmer Has Returned from Berlin.

Sam Trimmer, the American pianist, returned recently from Berlin, where he has been studying with Teresa Carreño for three years.

Mr. Trimmer, who has played a great deal in private, both



SAM TRIMMER.

in Europe and in America, is now booking engagements for his present American tour.

He expected to concertize in Europe this season, but the war prevented this.

Paterson Club Engages Anderson Artists.

C. Mortimer Wiske has engaged Marie Kaiser, soprano; Rebecca Davidson, pianist, and Albin Antosch, cellist, through their manager, Walter Anderson, to appear with the Paterson Orpheus Club at its concerts on December 7 and January 11.

Florence Hardeman Plays.

Florence Hardeman, the violinist, gave a recital on November 1 at the Jewish Settlement in Cincinnati, and scored an exceptional success according to all accounts. A num-



FLORENCE HARDEMAN.

ber of prominent women on the concert committee of the organization, headed by Mrs. Adolph Klein, urged Miss Hardeman to give a public professional recital in Cincinnati, and the artist probably will do so early in December. Other engagements in the Middle West are pending for Miss Hardeman, and several Eastern managers at present are negotiating for her exclusive services. At her recent Cincinnati appearance Miss Hardeman's numbers were Vitali's chaconne, a Sarasate Spanish dance, Lalo's "Symphonie Espagnole," and short numbers by Tschaikowsky, Schubert and Kreisler-Charpentier.

Mme. Genovese Has Opened a Studio.

Nana Genovese, the Italian soprano, who was booked to appear in grand opera in Florence this season, has cancelled her engagement owing to the present uncertainty of musical affairs abroad, and she has preferred to postpone her return to Italy indefinitely.

Mme. Genovese has opened a studio at 1425 Broadway, New York, where she is prepared to take a few pupils.

During November and December, Mme. Genovese is to appear in concert in New York and Pennsylvania. After the first of the year, she will go on a Western tour.



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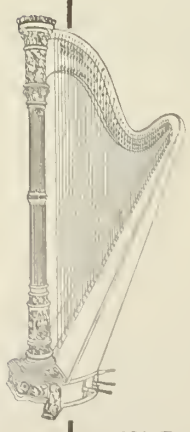
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MINNEAPOLIS ORCHESTRA HEARD IN TWO CONCERTS.

Appears At Young People's Concert and Sunday Afternoon "Pop."

Minneapolis, Minn., November 3, 1914.

The opening concert of the fourth season of the Young People's series by the Minneapolis Symphony Orchestra took place in the Auditorium, Friday afternoon, October 30. The entire seating capacity was sold and many people were turned away. Over two-thirds of the audience were children. Tickets for this series are on sale in all the public schools for fifteen cents. The music supervisor of the schools has these programs long in advance and he sees that all the children are given an idea of the story of each overture and the principal themes are played, so that the young folks have a good idea of the music before coming to the concert. The Thursday Musical Club has helped in this, too, by sending its members to the schools to play piano (four or eight hand arrangements), giving the leading themes of the music under discussion. Thus the children come properly prepared to hear these concerts. In his introductory talk, Emil Oberhoffer made the statement that he believed that Minneapolis children were better versed in this respect than children in any other city in the United States. He likened the symphony orchestra to the musical canvas upon which the pictures were to be drawn. He gave a short resume of the legend of William Tell and illustrated, on the piano, the chief themes, and then the orchestra, under his direction, gave a splendid rendition of this overture. The solo cello passages, played by Cornelius Van Vliet, were most enjoyable. Since the entire program was made up of compositions founded on legends, the second number was the tone picture of "Zorohayda," by Svendsen, founded on the Spanish story of the princess who would find peace when she was baptized. These themes were beautifully played and the atmosphere of the Alhambra seemed to prevail. The next number changed the color to East India and the overture told well the story of the Princess Sakuntala as Carl Goldmark imagines her.

Wagner's "Flying Dutchman" was given a most interesting reading. The program closed with the symphonic poem, "Mazeppa," by Liszt. These programs are very little over an hour in length. Mr. Oberhoffer uses a minimum of time in explanations, so that he can give a maximum of music. The second concert will take place on November 13 and will be devoted to music that is founded on fairy tales.

One hundred and fifty women, forming the Women's Club, are the backers for this series of concerts. They are so well patronized that the club will never lose money, and they are to be thanked and congratulated upon this worthy undertaking.

Much interest centered about the appearance of the new second cellist of the Minneapolis Symphony Orchestra when he played a solo at the popular concert on the afternoon of Sunday, November 1, in the Auditorium. With the engagement of Cornelius Van Vliet the orchestra claimed to have the "finest cellist in the land," and now the cello section is much strengthened by Paulo Gruppe, the Dutch cellist. Mr. Gruppe played Boellmann's "Symphonic Variations" and Bruch's "Kol Nidrei." His tone is deep and sonorous and he is particularly effective in legato passages. He played two encores, "The Swan," by Saint-Saëns, and "Tarantella," by Herbert. The program was opened with a colorful and dashing interpretation of Halvorsen's "Triumphal Entry of the Bojars." Brahms' "Academic Festival" overture followed. Next came two movements of the D major symphony of Svendsen, played with great sympathy and a beautiful tone. Richard Lindenhahn beautifully intoned the French horn themes in the "Mignon" overture, by Thomas. The string section distinguished itself in a splendid rendering of the intermezzo from "Naila," by Delibes. The program closed with the "Magic Fire" music, from "Walküre."

Northwestern Conservatory Notes.

On November 13, at 8 o'clock, in Studio 510, Elizabeth Brown-Hawkins, of the Conservatory voice department, will give the first of the informal musicales which have been a feature of her work for the last five years.

A new feature of Conservatory work has been inaugurated by Margaret Daugherty, head of the piano normal department. Miss Daugherty's advanced pupils, who are to graduate in June, will coöperate with the committee of the Young People's Symphony concerts. Brief talks will be given at grade schools on the Wednesday and Thursday preceding the Auditorium concerts. Louise Bayha and Henrietta Groth are to play the piano arrangement of the "William Tell" overture, besides other numbers, at the Webster and Logan schools on November 28 and 29.

The first of a series of faculty recitals to be given in the city high schools by members of the Conservatory faculty was held at South High School, Thursday morning, October 29, when Gladys Conrad, violinist; Robert Fullerton, tenor, and John Beck, pianist, gave an interesting, enjoyable program. Ruth Anderson.

Vida Llewellyn's Program.

Saturday afternoon, November 14, Vida Llewellyn, the young American pianist who has won laurels in Germany, will make her New York debut at Acolian Hall, playing the following program:

Toccata and fugue, D minor	Bach-Tausig
Andante in F	Beethoven
Capriccio, B minor	Brahms
Intermezzo, op. 117, No. 2	Brahms
Carnival	Schumann
Stimmungsbilder, op. 9	Richard Strauss
Intermezzo, op. 93, No. 5	Hugo Kaun
Waldesgespräche, op. 78, No. 4	Hugo Kaun
Echo de Vienne	Emil Sauer

Daniel Beddoe at Mozart Verein.

Daniel Beddoe, the Welsh tenor, was a prominent soloist at the recent Mozart Verein diamond celebration in New York.

Below appear two laudatory references to his singing:

The tenor, Daniel Beddoe, thereupon aroused the audience to stormy applause with the "Preislied" from Wagner's "Meistersinger." Those present had another opportunity to admire Mr. Beddoe, in a duet for soprano and tenor from the "Meistersinger," which he sang with Miss Hodge. Both artists this time also won enthusiastic applause—(Translation) Abendblatt, Staatszeitung, October 26, 1914.

Miss Hodge sang next the aria with Daniel Beddoe, the eminent tenor, who also gave a wonderful rendition of Walther's "Preislied" from "Die Meistersinger."—(Translation) Herold (Abendblatt), October 26, 1914.

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Reuben Davies Plays in Kansas.

Reuben Davies, the young American pianist, gave a concert at Hiawatha, Kan., on Friday, October 30. Ruth Hendrickson, soprano, assisted. The following program was performed:

Piano, Chaconne in D minor ..... Bach-Busoni
Soprano, Nymphs and Fauns ..... Bemberg
Piano, Sonato ..... Beethoven
Soprano, Elsa's Dream ..... Wagner
Piano—
The March Wind ..... MacDowell
Concert Etude, op. 36 ..... MacDowell
Polonaise in F (sharp) minor ..... F. Chopin
Soprano—
Remembrance ..... Mary Turner Salter
Her Love Song ..... Mary Turner Salter
Come to the Garden, Love ..... Mary Turner Salter
Piano, Concert waltz in E major ..... Moszkowski

The October 28 issue of the Hiawatha Democrat commended Mr. Davies' performance as follows:

The managers of the musical course deserve great praise in bringing the class of talent which was presented here last Wednesday night. The cultured people of Hiawatha are supporting this course in a commendable way. Reuben Davies, head of the music department at the Academy, graciously played his way into the hearts of the Hiawatha people. He is the possessor of a true artistic temperament, and was at his best. He produces wonderfully beautiful tones and played a balanced and finished program.

His opening number was the chaconne in D minor by Bach-Busoni. Mr. Davies plays this number with great precision and beautiful tone coloring. The Beethoven sonata, op. 37, was warmly received and an encore was insisted upon. The beautiful little musical gem with which he so graciously responded was "Meditation," composed by the musician himself. The concert waltz in E major, by Moskowski, was rendered without fault.

Belle Gottschalk To Make a Tour.

Since her arrival from abroad, where she has appeared in opera and concert with a considerable degree of success, Belle Gottschalk, the young American soprano, has been preparing for a tour under the management of Antonia Sawyer.

Few American girls have won more fame abroad than Miss Gottschalk. With the advantage of study under such notable teachers as Frank King Clark and Etelka Gerster, who also taught Julia Culp, Miss Gottschalk was, at the



BELLE GOTTSCHALK.
Soprano.

beginning of her career, well on the way to being a finished artist. Outside of a small circle of friends, Miss Gottschalk has yet to make a name in her native land, but if she is received with the same enthusiasm as she was received in such musical centers as Berlin, Breslau, Lodz and other cities, Americans will doubtless give her a warm welcome.

She will begin her tour some time this month, her first bookings being in Pennsylvania.

Rebecca Davidson's Re-engagement.

Rebecca Davidson, the young pianist of Pittsburgh, was a soloist at the Pittsburgh Exposition on Thursday evening, October 15, with the New York Symphony Orchestra. This appearance was a re-engagement, her playing with the same organization last season having been very successful. Miss Davidson was heard in the Liszt E flat concerto, scoring a marked success with the orchestra, the conductor and the audience, which was large in spite of the inclement weather.

Miss Davidson is a young artist who is rapidly advancing in her profession, being a general favorite with the music lovers of those cities where she has appeared.

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PAUL DRAPER, LIEDER SINGER, WILL GIVE NEW YORK RECITAL.

Gifted Tenor Returns From Study and Concertizing Abroad—Was Obliged to Cancel European Tour On Account of the War.

Paul Draper, American tenor and singer of lieder, will be heard in a song recital at Aeolian Hall, New York, Tuesday afternoon, November 17. This will be his first appearance in a New York recital, as he has only recently returned from London and from several years of study and concertizing abroad through Austria, Germany, Italy and England. Of the interpretation of the German lied he has made a special study.

Mr. Draper's season was fully booked for concerts in England, Germany and France, but the turbulent conditions abroad forced him to give up these appearances and return to New York, which, by the way, is his native city.

Braggiotti was Mr. Draper's teacher in Florence for two years. The tenor followed this period of study with four years of study with Raimund von Zur-Mühlen, whom he considers to be one of the greatest lieder singers of his time.

The tenor confines his programs for the most part to the classical German lieder and to works of the most important modern writers. In his estimation Schubert is the greatest of all song writers.

He will include in his Aeolian Hall program: "Gesänge des Harfners" (Schubert), "Dichterliebe" (Schumann), "An Kleine Mädchen," Christkindlein's "Wiegenlied," "Bestimmung" and "Einsiedel," by Karol Szymanowski. These last four are new songs by the modern Polish writer, whom Mr. Draper estimates to be the most interesting and important composer now living.

Mr. Draper made his debut in Munich, when he sang "Die Winterreise" cycle (Schubert). He includes Bach and Brahms on his programs to a great extent.

Mr. Draper's attractive appearance and interesting personality assist materially in the presentation of these recital programs. Note should also be made of his thorough musicianship, and of the fact that he is a pianist of merit.

London press criticisms, which are given below, show that the English critics estimate his art highly:

If pure, unconcealed art were that upon which the art loving world were to subsist then indeed would Mr. Draper be sent to minister to a long suffering public.—Daily Telegraph, October 9, 1913.

Mr. Paul Draper showed himself as a singer of parts and a versatile interpreter in his recital at Bechstein Hall last night. His voice is well under control and at the service of poetical insight and musical intelligence. The singer made an excellent impression.—Daily Chronicle, May 22, 1913.

Paul Draper, new to London, was refreshingly independent in the choice of his songs and in their interpretation. Groups of songs and airs by Bach and of folksongs from the collection of Brahms are not often found in recitals. A singer's powers of expression are taxed still further when he adds to these a number of fine dramatic and lyrical songs by Schubert. He attains not only variety of effect, but also of sentiment, creates a lively interest and exercises persuasive and convincing force.—Star, May 22, 1913.

He is more than a singer, he is a musician, whose taste is shown not only in the choice of songs, but in the singing of them.—Illustrated London News, October 18, 1913.

The favorable impression made by his singing a week ago was sustained and deepened by his performance last night. The extremely vocal character of his songs, combined with a pronunciation which was refreshing, clear, and especially the liquid consonants attractive to listen to, roused considerable enthusiasm in the "Dichterliebe" and in Mahler's "Ich hab' ein glühend Messer." A fine song received a fine interpretation.—Times, October 17, 1913.

In intelligence, fine and clear power of enunciation and an entirely individual method of interpretation which never for a moment conceals the intention, Mr. Draper possesses all those requisites which permit an acknowledgment of him as an artist as distinct from the singer. The program was excellent and included items from Schubert's "Winterreise" and lieder of Schumann and Brahms.—Observer, October 12, 1913.

Mr. Draper is also already booked for recitals in Philadelphia and Boston.

Memphis Beethoven Club Opens Season.

Again taking precedence in the musical life of Memphis, the Beethoven Club opened its twenty-sixth season on October 24, when the first monthly free matinee concert was given at the Goodwyn Institute, which was filled to overflowing. The program was arranged by the president, Mrs. David L. Griffith, and was most attractive. Giordino Pellonari, the young tenor in whom Memphians are deeply interested, sang several numbers and displayed rare talent.

The officers for 1914-15 are as follows: Mrs. David L. Griffith, president; Mrs. Eugene B. Douglass, first vice-president; Elizabeth Mosby, second vice-president; Mrs. Ben Goodman, third vice-president; Mrs. H. H. Fairfax, treasurer; Mrs. Richard A. Street, recording secretary; Mrs. F. Faerhmann, corresponding secretary; Mrs. A. Denny Du Bose, federation secretary; Mrs. George Gunther, auditor.



MRS. DAVID L. GRIFFITH.

Blanche Goode's Recital.

Blanche Goode's recital in Aeolian Hall, New York, Wednesday afternoon, November 4, introduced a young and attractive pianist to the New York audience, a pianist who apparently takes her art very seriously.

Her program included the Schubert A minor sonata, three intermezzi and rhapsodie, op. 119, Brahms, and six etudes, op. 10, Nos. 3, 8 and 7, and op. 25, Nos. 2, 9 and 12.

Miss Goode showed a marked degree of technical proficiency, which included a firm touch, facile runs, clearness and strength in chords and arpeggios and a fine sense of rhythm.

Plentiful applause and numerous handsome floral tributes testified to the popularity of the pianist with her audience. Encores at the conclusion of each group were furnished, and as the writer left the hall, the audience was still applauding for a second encore at the conclusion of the program.

Dubinsky Heard in Quaker City.

David Dubinsky, violinist, was heard in recital at Griffith Hall, Philadelphia, on October 27. His program was made up of four groups, his opening number and first group being the Brahms sonata in G major, op. 78. In this Mr. Dubinsky displayed his excellent technic and broad tone. This number was followed by the concerto in A minor, op. 37, by Vieuxtemps, all three movements being played with a careful regard for the interpretation. The third group was composed of the Tartini sonata in G minor and Kreisler arrangements of selections by Martini, Couperin, and Boccherini. Tschaikowsky's "Melodie" and Sarasate's "Spanish Dance" completed the program. Mr. Dubinsky plays with a sureness of touch and a sonority of tone which mark his thorough musicianship. In addition he is an earnest student and ever ambitious in his chosen profession.

Edith Mahon supplied the accompaniments in a sympathetic manner, adding greatly to the enjoyment of the evening.

A large audience assembled on this occasion and was most enthusiastic in its praise and lavish with applause.

Piano Pupils at Long Beach, Cal.

Abby de Avirett presented the following piano pupils at the Hotel Virginia, Long Beach, Cal., on Friday, October 23: Isabelle Becker, Olive Powers, Madeline Lupher, Pauline Farquhar, Charlotte Gooding, assisted by Dorothy Hess, violinist, and Mrs. Bert Ensminger, mezzo-soprano. An interesting program was rendered, all of the works being selected from the best of the classical composers. There was a large and enthusiastic audience, and the Long Beach Daily Telegram speaks of "careful preparation," "artistic finish," etc.

Dorothy Hess, whose work was much appreciated, is a pupil of Mrs. Thilo Becker, of Los Angeles.

Two Gescheidt Tenors.

C. Judson House, the rising tenor of the Miller Vocal Art Science, who is under the instruction of Adelaide Gescheidt, made a decided success in the rendition of Rossini's "Stabat Mater" in the New York Avenue M. E. Church, Brooklyn, N. Y., October 25. He sang the "Cujus Animan" with great ease, breadth of expression and beauty of tone. His portion in the entire work was superbly rendered, showing fine capabilities as a singer of oratorio.

Another pupil of Miss Gescheidt, Vernon T. Carey, soloist of the First Dutch Reformed Church, Brooklyn, sang in "Elijah" with marked success on October 11. His resonant and sympathetic tenor voice impressed his audience deeply, his interpretation being intelligent and expressive.

Anne Stevenson News Items.

Anne Stevenson, the soprano, sang with success before a large and fashionable audience at a benefit concert given for the West Hoboken (N. J.) Day Nursery, October 28. Miss Stevenson, as usual, delighted her hearers with her great charm and the perfect control of her exquisite voice. Frederic Dixon accompanied the singer with finesse.

The special auxiliary classes in English diction, etc., at the Anne Stevenson studios have started with an unusually large attendance. The privilege of these classes under most competent instructors is enjoyed by Miss Stevenson's pupils without extra charge.

Jean Vincent Cooper at Shubert Theatre.

One of the numerous artist-pupils of Sergei Klibansky, who is becoming very well known, sang at a violin recital at the Shubert Theatre, New York, October 30. This was Jean Vincent Cooper, the contralto, who was heard in an aria from "Trovatore" and songs by Ronald, MacFadyen and MacDowell. Following both her appearances she was encored. Mme. Nordica's former well known accompanist, E. Romayne Simmons, was at the piano.

Thuel Burnham's Engagements.

Thuel Burnham, the pianist, who is touring America this season under the management of Harry Culbertson, of Chicago, announces three New York recitals, to be given on March 2, 16 and 30. Mr. Burnham will also be heard in New York on January 16 with the Rubinstein Club and at the Sherry-Bramhall salon in February.

Wittgenstein Announces Piano Recital.

Victor Wittgenstein, pianist, who met with favor on the occasion of his New York debut last winter, will give a recital in Aeolian Hall, Friday evening, November 20, playing compositions of Brahms, Scarlatti, Beethoven, Cesar Franck, Chopin, Goldmark and MacDowell.

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MRS. F. H. SNYDER
Founder and Director

Accredited Vannini School of Singing in St. Paul

Mrs. Snyder, Favorite Pupil of the Maestro, Carries His Method to the Middle West



MAESTRO VANNINI
Florence, Italy

MRS. F. H. SNYDER, one of America's distinguished voice teachers, is opening an Italian school of Music in St. Paul, Minn. To Americans who cannot go to Italy for study she will bring intact the vocal method originated by Vincenzo Vannini, of Florence, Italy—a method of voice development that has been marvelously successful, and to which he has devoted his life.

Mrs. Snyder has long been at the head of musical affairs of the Northwest as impressaria and teacher. Her experience as a voice teacher extends back over a period of twenty-seven years. It is a quarter of a century since she first began to study with Vannini, and she has returned to him frequently during all that time, pausing last season while on a trip around the world to gain new inspiration and knowledge in his Florentine studio, which she kept fresh during winter in China by teaching singing to the princes and princesses of the Orient.

"The great advantage of my new American school," says Mrs. Snyder, "is that it brings the best method in the world into a part of the country that produces the finest voices. There is no voice in the world so vitally beautiful as the voice of the Middle West, but, in order to get the best results with it, we must have it early.

"I have watched young voices unfold from tight little buds into full and brilliant vocal flowers in a few months, even a few weeks when there were no complicated errors to overcome.

"The Vannini method is different from all others, for it puts the horse, which was for so long behind the cart, squarely before it. First the tone and then the breathing—that is the order in which they come in the Vannini studio. And it is true that the pupil, taught to sing a proper tone, will presently breathe properly, and the breathing muscles will strengthen more rapidly than in those cases where all the attention is devoted to deep breathing and the tone developed afterward. Tone placing and the division of the registers follow naturally.

"In the new school we are to have three original Vannini pupils besides myself. Mrs. Mabel Durose, who has just returned from a summer with the great maestro, will be one of the head assistants; also Miss Martha Rogers, of New York. Mrs. Durose and Ina Grange, the foremost accompanist and coach of the Northwest and for four years assistant in Mrs. Snyder's studio, will prepare pupils in St. Paul for Mrs. Snyder's studio, while in Minneapolis Mrs. Cochran and Kathleen Hart will give the preparatory work. Miss Hart has studied abroad and is an exponent of the Vannini method; she is booked for a tour with Rosa Olitzka for this season.

Mrs. Snyder's absolute fidelity to the teachings of Vannini is proven by the maestro's own letters, one of which is herewith published and which was written about twenty-one years ago.

FLORENCE, Italy, April 3, 1893.
Via Del Moro, 11.

DEAR MRS. SNYDER:

Tomorrow you will leave Florence to go back to America, and it is difficult to say if I will ever have the pleasure to see you again. It is true that you promise me to come back not before long, and it is true that you have the habit to keep your promise, but who knows (dear Mrs. Snyder), something may happen in spite of your decision may prevent your coming here, or coming, you may find me no more, so let us have a talk about our beloved profession. Let me remind you what are the most important things to be observed. Let me give you some advice. Let me praise you in what you deserve to be praised. Looking this morning, by chance, in my album in which I have my pupils write their names, it happened to me to see the one of an old pupil of mine, and under it the date of 1870—twenty-three years ago—yes, twenty-three years ago—and he was not my first pupil. So I do not exaggerate when I say that it is more than twenty-five years that I have been teaching singing. I was very young then. Twenty-five years of work has been a constant battle that I have fought against prejudices—that I do not remember to have had a moment of blessedness. I went ahead always with the Latin motto, "*frangar non flectar*," but I did not either break. I am surprised myself to speak the truth of the success obtained in this world of prejudice in which we live. A man who has not any ought not really to succeed, so I repeat that I am surprised. I do not understand it. Sometimes I think that, perhaps, I am mistaken, imagining that we live under the kingdom of prejudice, superstition and nonsense. But it is the allusion of the moment, then why my success,, and the success of those that try to follow my ideas? The evidence of the facts or the fascination of the truth, the facts would not, perhaps, have the force to convince the stubborns, but the fascination of the truth is the one that does the *miracle*, that is the only explanation for me. You, dear Mrs. Snyder, that besides the intelligence, have the force of character to continue to follow me in my ideas, don't give up; please do not give up, even for a second, and do *fight*, do *plead against* the old *silly breathing* and *tongue down* theories, try to explain and convince people that the position of the tongue is not a fact to be considered of capital importance, but a secondary fact. Teach that the position of the tongue is simply a consequence of the way we produce the voice. Teach that it is simply an effect, and not a cause, and that they may work the whole life to cure that effect with no use, because as long as the cause remains there is nonsense in curing the effect. Teach, too, that if with the work of patience people may succeed sometimes to hold down the tongue, is an illusionary success. As long as the contractions that did create the wrong position of the tongue will still remain? Do please let know that there exists some cases of people that cannot hold down the tongue, and they must neither try. The conformation of the roof of the mouth causes sometimes that necessity. This is natural law that must be respected, and none *can attempt to break*.

About breathing, teach to your pupils as wrote the celebrated teacher, Mr. Panofalka, that to breathe is to live, and every one knows how to breathe, and it is only necessary not to lose the head, but to keep calm (cool down, as I always say), and not try too much. Say to them that an intelligent laziness is the best food for a singer to prevent wrong breathing, wrong position of the tongue and all contractions. Illustrate, please, this idea with the way that I use; continue to have always the same faith that you have now in them, and inspire them to your pupils, with the same ardor that I inspired them to you. This is, dear Mrs. Snyder, a mission and nothing but a mission.

About the production of the voice, you know my principles, and I will not write a word about them. It would be impossible to explain them. It would take too much time without a good result. It would be necessary to write one hundred volumes or perhaps simply one page. You know how difficult it is. I do not despair to find, before I die, the way to transcribe those principles, and it is a long time I am working at it. When will I be ready? It is so difficult. It is very difficult to write about it, and is easy, *very easy*, to be misunderstood. Anyhow, I suppose you will never forget what you have learned by me, and you will transmit to your pupils as I do, partly speaking, partly showing it with your voice. I hope you will remember to say to them, after learning the fundamental rules, it is necessary not to try *too much*, and that it is quite wrong to try hard to put the sound in the right place, while it only would be necessary to let it go where must be. To try hard means simply to work against the right production of voice.

What I wrote in this letter is only what I said to you many, many times, but anyhow I felt that it was my duty to repeat it to you once more, and so I did. Is that a question of need with you? I don't think so, if I must judge from the work that you have done in a very short time (about two months) this winter with that young lady you prepared for me. Not a fault to find, not a lack of reproach, nothing that could not be but satisfactory. Brava! Brava! Mrs. Snyder. Then if it is not a question of need, why did I say all this to you? I said it because an artist who loves his profession feels that he never says too often, that he never says too much what is of capital interest. Go ahead, dear Mrs. Snyder, if you will continue to work in the way I see you have done here the success will be with you.

Sincerely yours,

V. VANNINI.

V. VANNINI
II, VIA DEL MORO
FIRENZE

I hereby authorize my pupil Mrs Fred. H. Snyder, of St. Paul Minnesota, to teach my method of voice production, as in the course of the past twenty years I have had many opportunities of hearing the work of her pupils and I have therefore seen that she thoroughly understands my method of teaching. She has also returned several times during these past years for further study and instruction, always with the happiest results.

I can sincerely recommend her as a true exponent of my method.

V. Vannini

November the seventh - 1913.

Mrs. J. A. Ryan will have a branch of the Vannini School in Dubuque, Iowa. Mrs. Ryan was for four years a favorite pupil of Vannini and has been a most successful teacher for a number of years, having had most remarkable results with her pupils.

Celebrated for a brilliant side career as an impressaria, Mrs. Snyder is a woman whose influence has permeated the Northwest. With more work behind her than most persons accomplish in a lifetime, she is now at the beginning of a work that is soon to be laid down by the great Italian voice teacher. Very soon it will be given to her alone to hold the responsibility that has for so long been his, and it would not be surprising if young people came all the way from musical Italy to learn of her the true Vannini method. Maestro Vannini, now about seventy years of age, declares that only Mrs. Snyder has kept intact his method and is able to give it to posterity as he conceived it long ago. By examining voices sent him from time to time by Mrs. Snyder, Vannini has gained absolute confidence in her ability to get results equal to his own, most notably the flawless tone and natural registration.

In addition to her mastery of the Vannini method, Mrs. Snyder possesses a natural aptitude for imparting vocal knowledge—the aptitude that comes of an intimate understanding of what constitutes the singing voice.

At home almost anywhere in the world, her influence upon the Middle West is an intensely cosmopolitan one. Among the great artists who are her friends through their admiration of her work and of her magnetic personality are Melba, Eames, Emma Nevada, Gadski, Sembrich, Fremstad, Geraldine Farrar and Paderewski, together with hosts of others. She has been confidante and counselor to a legion of younger singers and has given many of these a lift on the pathway to success.

In her school of music, which is to be named and organized this season, and will occupy its own building in St. Paul next year, Mrs. Snyder is merely co-ordinating the various parts of a work that has been growing for a quarter century. The success of the new undertaking is assured because it is built upon the sure foundation of the old.



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St. Paul, Accompanist



MRS. MABEL DUROSE
St. Paul



MARTHA ROGERS
Of New York



MRS. BESSIE COCHRAN
Minneapolis Branch



MRS. J. A. RYAN
Dubuque Branch



KATHLEEN H. BIBB
Minneapolis Branch

Philharmonic Programs.

Julia Culp, who was to have sung at the next pair of New York Philharmonic Society concerts on November 12 and 13, having been detained a week or two longer in Europe, her appearances with the Philharmonic will be postponed till the next pair of concerts. Consequently the program will be changed and a Tschaikowsky program given. The "Romeo and Juliet" overture is to open the program, followed by the "Pathétique" symphony, the tragic swan song of the composer. The lighter part of the program will consist of the "Variations on a Rococo Theme," for cello and orchestra (the solo part played by Leo Schulz), and the "Italian" caprieeio. The following Sunday's program will have as soloist Arrigo Serato, who will play the always popular Mendelssohn concerto for violin, Weber's "Oberon" overture, Schubert's "Unfinished" symphony, the two "Elegiac Melodies" of Grieg for strings, Rimsky-Korsakoff's "Spanish" capriccio and the three familiar excerpts from the "Damnation of Faust."



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Mme. Melville-Liszniewska Coming to America.

Pupils of Marguerite Melville-Liszniewska who had planned to study with her in Vienna during the coming winter, as well as those whose work was so suddenly interrupted in the summer by the breaking out of the war, will, no doubt, be glad to hear that Mme. Liszniewska is



MARGUERITE MELVILLE-LISZNIEWSKA.

contemplating a visit to the United States in November. She is coming to America to complete arrangements for her tour in 1915-16, and having cancelled her European engagements, she will remain a few months in America. During this time she will teach twice a week at Steinway Hall, New York, and also once a week in Boston. Mme. Liszniewska had first engaged passage on the steamship Cleveland, of the Hamburg-American Line, from which she transferred to the Holland liner Rotterdam. Now the latest developments in the North Sea have decided her to start from the safer port of Genoa.

Reception to Alda.

A reception was held on Monday afternoon, November 2, 1914, in the rooms of the Musicians' Club of New York, 62 West Forty-fifth street, in honor of Frances Alda.

It will be remembered that Mme. Alda contributed greatly to the building fund of the club by singing at the concert given last spring for that aim.

Among the two hundred present were Alexander Lambert, Elinor Comstock (with some of her pupils), Miss Butler, Efrem Zimbalist, Alma Gluck, Rubin Goldmark, W. O. Gorski, Mr. and Mrs. Hallette Gilberte, Fay Foster, Charles Gilbert Spross, Dr. and Mrs. J. Christopher Marks, Homer N. Bartlett, Hamish MacKay, Mme. Von Klenner, Mrs. T. Vivian, Mrs. Conrad Kimball, Eduardo Marzo, J. M. Priaulx, Frederick Gunther, John M. Fulton, Walter L. Bogert, Thomas H. Thomas, Florence Foster Jenkins, Sadie Harrison, Helen Crane, Jules Wellens, Dewey Richards, Florence Loeb, Mrs. Hallam McLewee, Mrs. Roland Philips and Charles H. Harding.

A Fanning Tribute.

In the Pueblo (Col.) Chieftain, October 4, 1914, appeared the following tribute to the ability of Cecil Fanning, the baritone:

Cecil Fanning, the young baritone, is undeniably one of the greatest artists of today. His voice was a revelation to us last Monday evening at the Centennial Auditorium, when, assisted by H. B. Turpin, his accompanist and teacher, Fanning presented a wonderful song recital.

The program was exceptionally well selected, ranging from the prologue of "I Pagliacci" to German lieder, folksongs and modern compositions. It takes an artist of Mr. Fanning's strong personality, and endowed with his rare gifts and amazing versatility, to go successfully through such an exacting program and hold his audience spellbound throughout the entire evening.

It is most difficult to analyze Cecil Fanning's voice. In the first place, it is an organ of unusual purity, perfectly balanced and evenly rounded. His tones are mellow, with the underlying softness of velvet, and he sings absolutely without effort. The quality of the voice is naturally beautiful; it is rich, full sonorous, gloriously blended. His fortes are tremendous and his pianissimos are exquisite. Dramatically, Fanning is unsurpassed. His interpretations of Loewe's "Erlkönig" and "Edward" from Percy's "Reliques" stand out supremely tragic and intensely gripping. In direct contrast are the old French and English folksongs, in which Fanning is incomparable. With inimitable art he brings out every delicious detail, every bit of tender humor, and is altogether delightfully clever.

Fanning's singing of the famous prologue from "I Pagliacci" was wonderfully dramatic, and it is quite safe to say that he will probably eventually become one of the finest operatic singers of today.

It would be hard to signal out any particular song on the program and say this was the best or the most pleasing. Everything Fanning did was supremely well done. His interpretations of the Schubert, Liszt and Loewe lieder, down to the modern group of songs by Sidney Homer, Marshall Kernochan, Harriet Ware, Maude White and Liza Lehmann, though widely different, were all marvelous examples of perfect artistry. The singer was enthusiastically applauded, and responded generously with several encores. Mr. Turpin's accompaniments were especially fine.

We are indebted to Theo. Fisher, of Colorado Springs, and the Scott's School, of this city, for this rare musical treat. Those present will never forget this perfect concert. Following is the resume of the most interesting program:

Prologue, "I Pagliacci," Leoncavallo; "Der Wanderer," "Wohin?" Schubert; "Die Lorelei," Liszt; "Der Erlkönig," "Henry the Fowler," "Edward" (Percy's "Reliques"), Loewe; "Le Petit Bois d'Amour," "Le Cycle du Vin," old French; "Dame Durden," "No, John, No," old English; "The Last Leaf," Sidney Homer; "Smuggler's Song," Marshall Kernochan; "Mammy's Song" (written for Mr. Fanning), Harriet Ware; "To Mary," Maude P. White; "The Mad Dog," Liza Lehmann.—Pueblo Chieftain, October 4, 1914.

Eleonora de Cisneros Makes a Record.

Eleonora de Cisneros, who is touring America this season under the management of Antonia Sawyer, gives the following list of the noted opera houses of the world in which she has sung. It is certainly a remarkable record:

AMERICA.

Metropolitan Opera, New York, debut.
Manhattan Opera, New York, two seasons.
Chicago Opera Company, Chicago, three seasons. Company sang in St. Louis, St. Paul, Minneapolis, Cleveland, Cincinnati, Dallas, Los Angeles, San Francisco. Metropolitan Opera House, New York.

SOUTH AMERICA.

Lyric Theatre, Rio de Janeiro, Brazil.

EUROPE.

Teatro Alla Scala, Milan, Italy, two seasons.
Teatro Del Verme, Milan, Italy, three seasons.
Teatro San Carlos, Naples, Italy.
Teatro Reggio, Parma, Italy, four seasons.
Teatro Reggio, Turin, Italy.
Municipal Theatre, Modena, Italy.
Municipal Theatre, Ferrara, Italy.
Municipal Theatre, Faenza, Italy.
Alighieri Theatre, Ravenna, Italy.
Royal Opera, Covent Garden, London, England, four seasons.
Waldorf Opera (Russell season), London, England.
Imperial Opera, St. Petersburg, Russia.
Conservatorium, St. Petersburg, Russia.
Imperial Opera, Vienna, Austria.
Municipal Opera, Trieste, Austria.
San Carlos Royal Opera, Lisbon, Portugal.
Theatre des Champs Elysees, Paris, France. (Saisa Anglo Americaine.)

AUSTRALASIA.

His Majesty's Theatre, Melbourne, Australia.
His Majesty's Theatre, Sydney, Australia.
Concert tour (sixty concerts) leading cities of Australia, New Zealand and at Honolulu, Hawaii.

Engagements cancelled by the war include Berlin, Madrid, Barcelona and Chicago.

Gabrilowitsch Joint Concert.

An appearance of unusual interest will be a joint recital in Aeolian Hall, New York, Wednesday afternoon, November 25, by the Russian pianist, Ossip Gabrilowitsch, and his wife, Clara Clemens Gabrilowitsch, mezzo-soprano. Mme. Gabrilowitsch, well remembered as the daughter of Mark Twain, has become well established as a lieder singer during her years of residence in Germany. Gabrilowitsch has not been heard in this country since 1909, when he made an extended American tour. During the last few years he has been heard as conductor as well as pianist. One of his noteworthy achievements was a series of Berlin and Munich concerts at which he played nineteen concertos, illustrating the development of the concerto from Bach to the present time.

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"Tales of Hoffmann" at the Century.

"The Tales of Hoffmann," which was given with so much success last season at the Century Opera House, New York, was repeated there with no less effect during the past week, and this Offenbach fantasy has found much popular favor.

In the role of Hoffmann, Gustaf Bergman and Orville Harrold alternated, and both of them gave strikingly effective performances of this German story teller's character. Kathleen Howard repeated her excellent rendering of last season in the role of Nicklausse. Bettina Freeman was an attractive Giulietta and sang the music well. Lois Ewell as Antonia did a rather effective piece of acting.

Louis Kreidler in the three roles, Coppelius, Dapertu to, and Miracle was excellent, especially as Dr. Miracle. His singing and fine acting fit him particularly well for all three of these roles.

Frank Phillips was amusing as Cochenille, Pitichinaccio, and Franz; and the roles of Crespel and Spalanzani were adequately interpreted by Alfred Kaufman and Louis D'Angelo.

Florence Macbeth, a newcomer at the Century Opera, was cast in the part of the singing doll, Olympia, and made a strong impression, scoring an immediate popular success. Miss Macbeth looked the part and acted it with realism, merging her own personality entirely into that of the automaton, and her actions were not only graceful but also realistic. She sang the part with beauty of tone and her coloratura was flexible and clear cut.

The performance as a whole was decidedly better than last season. The work of the chorus and the stage management were excellent. The opera was conducted by Josiah Zuro.

Musical Courier Service.

Sabetha, Kan., November 1, 1914.

To the Musical Courier:

In this small town of two thousand people we have a public library, and on its reading table the MUSICAL COURIER can be found each week. This fact should interest you, when it is considered that such a small community as ours brings here such an artist as Josef Lhevinne, and many believe we have been made ready for this effort by reading the MUSICAL COURIER. We believe we are among the first of the small towns to handle a really great artist. The editor of our local paper does our advertising gratis, and will get out a special "Lhevinne Edition" just before the concert. This editor was for four years editor of the Kansas City Weekly Star. That speaks for itself.

This town had a girls' orchestra of twenty-six members, all home girls. They played such unusual instruments (for women) as saxophones, clarinets, flutes, trombone and harp. We have two $2,500 pipe organs and a municipal chorus of seventy-five members. This last was organized last year. All of them read the MUSICAL COURIER.

Had we a music school or college we could do more, but the MUSICAL COURIER has done much.

Respectfully,

MRS. MURDOCK.

A Gadski Recital.

Mme. Gadski will give her annual song recital in Aeolian Hall on Wednesday afternoon, November 11. The prima donna, who will be assisted by Walter G. Charmbury at the piano, is to sing a long list of German lieder and several songs in English. The program follows:

Widmung	Schumann
Stille Tränen	Schumann
Wenn ich früh in den Garten geh'	Schumann
Mondnacht	Schumann
Frühlingsnacht	Schumann
Der Neugierige	Schubert
Litanei	Schubert
Who Is Sylvia?	Schubert
Nachtstück	Schubert
Hark! Hark! the Lark	Schubert
Willkommen mein Wald	Franz
Für Musik	Franz
Es hat die Rose sich beklagt	Franz
Von Ewiger Liebe	Brahms
Wiegenlied	Brahms
Meine Liebe ist grün	Brahms
In dem Schatten Deiner Locken	Wolff
Auf Flügeln des Gesanges	Mendelssohn
Die Nacht	Strauss
Ständchen	Strauss

An Arthur P. Schmidt Catalogue.

Arthur P. Schmidt has just issued a most excellently compiled catalogue, the complete title of which is "Portrait Catalogue of Schmidt's Educational Series, with Biographical Notes." The portraits are splendid and have an especial interest, many of them representing composers and musicians whose appearance and history are entirely unfamiliar to the average musician. This catalogue will be sent to readers of the MUSICAL COURIER on request. Address: Arthur P. Schmidt, 120 Boylston street, Boston, Mass.

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Florence Hinkle's Recital.

Florence Hinkle gave her annual New York recital in Aeolian Hall, Monday afternoon, November 2.

Miss Hinkle, already known throughout the United States as one of the leading sopranos in oratorio, can easily lay claim to being a recitalist of first rank. Since her recital of last year, she has even broadened in her art and technic and her voice has become more limpid and controlled. It was noticeable that at the close of her program her voice sounded as fresh, pure and clear as in the very first numbers.

Her consistently arranged program offered, as will be seen from the following, a pleasing variety of better and less known numbers: "Dal sen del caro sposo," from "Vologeso," R. da Capua; "Amor che cieco sei," from "La Gerusalemme liberata," V. Rhingini; ariette, "Il regardait mon bouquet," from "Le Roi et le Fermier," Monsigny; "Du bist die Ruh'," Schubert; "Auf dem Wasser zu singen," Schubert; "Meine Rose," Schumann; "Der Kukuk," Loewe; "Wiegenlied," Hans Hermann; "Schlagende Herzen," Richard Strauss; "L'Oasis," Foudrain; "Serenata Francese," Leoncavallo; "Jardin d'amour," Chansons populaires, Vuillermoz; "Les trois princesses," Chansons populaires, Vuillermoz; "Le Baiser," Goring Thomas; "All in the April Evening," Diack; "Life and


FLORENCE HINKLE.

Death," Coleridge-Taylor; "The Hour of Dreams," Ward-Stephens; "Under the Lindens," Marschal-Loepke; "A Pretty Ducke," Old English; "Sing to Me, Sing," Sidney Homer.

Miss Hinkle sang with equal ease in the four languages, Italian, German, French and English, and in each her diction was especially commendable, it being marked that she sacrificed neither beauty of tone for clearness nor distinction of enunciation for tone.

Her mood creations and her easy transitions from one mood to another, highly artistic throughout, gave the listeners no opportunity to lose interest. She not only interested immediately, but held the attention to the end. In fact, the entire delivery of her program was a continual revelation of her atmosphere creating versatility. Both lyric and dramatic were delivered with effect. In all of this, her understanding of how to color, with an adequate technic and tone always limpid and pure at her command, impressed the listener strongly. After the first numbers one had no doubt as to the ultimate success of each succeeding one. Her subtle suggestion and piquant delivery were never overdone, and there was at no time any noticeable striving for effect.

It is difficult to say in which of her numbers Miss Hinkle succeeded most, for each number had a particular message and received enthusiastic applause. The Hermann "Wiegenlied" seemed to carry an especial appeal and a repetition was given; Goring Thomas' "Le Baiser" gave great satisfaction; Coleridge-Taylor's intense "Life and Death" was a strong number and was likewise repeated.

Prominent New York vocalists were noted in the good sized audience.

The writer overheard an enthusiastic admirer of Miss Hinkle say:

"You would know she was an artist just to look at her," and Miss Hinkle's personal appearance was indeed worthy the remark.

To listen for one and one-half hours to such a satisfactorily rendered program by an artist of such winning and wholesome personality is indeed not only a pleasure, but an inspiration as well.

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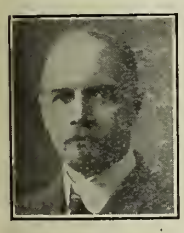
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Granberry Piano School Schedule.

Since September 30 the pupils and teachers at the Granberry Piano School, situated at Carnegie Hall, New York, have been busy with lectures, concerts, recitals, and other instructive and interesting affairs, as will be seen from the following list:

Wednesday, September 30, at 10.30 o'clock, Methods-Lecture, "The First Music Lesson," Mr. Granberry.

Saturday, October 3, at 11 o'clock, Interpretation Lecture-Recital, Dr. Elsenheimer, in this program: Prelude and fugue in D minor, from Well-tempered Clavichord, Bach; sonata in F, op. 54, Beethoven; Sea Pieces, op. 55, MacDowell.

Saturday, October 3, at 12 o'clock, History of Music, Dr. Elsenheimer.

Wednesday, October 7, at 10.30 o'clock, Methods-Lecture, "First Lesson in Reading and Memorizing," Mr. Granberry.

Saturday, October 10, at 11 o'clock, History of Music, Dr. Elsenheimer.

Saturday, October 10, at 12 o'clock, private recital in the lecture room of the school.

Saturday, October 10, at 2.30 o'clock, public recital in the Wanamaker Auditorium.

Wednesday, October 14, at 10.30 o'clock, Methods-Lecture, "Major and Minor Five Key Studies," Mr. Granberry.

Wednesday evening, October 14, at 8.15 o'clock, public recital in Chamber Music Hall, Carnegie Hall Building.

Saturday, October 17, at 11 o'clock, History of Music, Dr. Elsenheimer.

Saturday, October 17, at 12 o'clock, Musical Pedagogy, "The Music Teacher's Equipment," Mr. Granberry.

Wednesday, October 21, at 10.30 o'clock, Methods-Lecture, "The First Studies in Rhythm," Mr. Granberry.

Saturday, October 24, at 11 o'clock, Interpretation Lecture-Recital, Dr. Elsenheimer, in this program: Prelude and fugue in C sharp minor, from "Well-tempered Clavichord," Bach; sonata in F sharp major, op. 78, Beethoven; "Fairy Pictures," op. 3, Ehrich Korngold.

Saturday, October 24, at 12 o'clock, History of Music, Dr. Elsenheimer.

Wednesday, October 28, at 10.30 o'clock, Methods-Lecture, "The Music Alphabet and Its Mutations," Mr. Granberry.

Saturday, October 31, at 11 o'clock, History of Music, Dr. Elsenheimer.

Saturday, October 31, at 12 o'clock, private recital in the lecture room of the school.

Bispham Not Interested in Moving Pictures.

David Bispham is so busily engaged with his professional work this season that he has been obliged to sever his connection with the moving picture concern that recently announced him as its president.

The eminent American baritone has just returned from a Western trip after a series of very successful appearances. During this two weeks' tour Mr. Bispham sang nine times before large audiences. Most of the halls in which he appeared had a capacity of between 1,500 and 2,000 people, and in Springfield the hall holding 2,600 people was almost completely filled. Mr. Bispham was in admirable voice everywhere, one writer describing his voice as "opulent with richness and unsounded depths of volume, spontaneity and eager, temperamental force," which is a fine descriptive criticism. In several places Mr. Bispham's concerts were second in the series opened by Mme. Schumann-Heink, and in one of these a writer ended his notice of the baritone's recital thus: "There are many great singers the country ever, but from Hell Gate to Golden Gate there are few who equal this pair in popularity."

Mr. Bispham has been engaged for a return to Galesburg, Ill., in December. This college town is well known for its appreciation of good music and is a fine example for many other college towns where the value of music as an educator and mollifier is less recognized.

Mr. Bispham's next series of concerts will be given in Philadelphia (University Extension Series), November 11; New York (Columbia University), November 13; Wilson College, Chambersburg, Pa., November 14; Philadelphia (sacred concert), Sunday evening, November 15, and at the Belasco Theatre, Sunday evening, November 22.

Gittelson's New York Recital.

Frank Gittelson, the young American violinist, who made his New York debut last Sunday, will give his first recital in Aeolian Hall on Monday afternoon, November 23. This week, on November 13 and 14, he will be the soloist with the Chicago Symphony Orchestra.

Second Borwick Recital.

Leonard Borwick, the English pianist, will give his second recital in Carnegie Hall on Tuesday afternoon, November 24.

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Louisville Applauds Myrna Sharlow.

Myrna Sharlow, the young American soprano, who is making her first concert tour under the management of the Concert Direction M. H. Hanson, gave a recital in Louisville, Ky., on Thursday evening, October 29, under the auspices of the Woman's Club there. Her great success is told in the following notices culled from the Louisville press:

Surely Fate, like other givers, gives twice when she gives quickly. Myrna Sharlow is in her early twenties, yet she sings, as she did not last year, with the assurance of past successes, with the confidence of continuous experience in opera, of training with Clement in Paris. And yet how true it is that Fate knocks at those doors whose steps are garnished and whose latches are made ready. When Melba was suddenly indisposed on that night of opera in Boston, which Louisville still memorializes, why was Myrna Sharlow chosen to substitute and why was the audience delighted with the performance? Those who attended the concert at the Woman's Club last night are in a position to explain. The two arias from "La Boheme," sung in costume, revealed a charming Mimi who interpreted by voice, look and gesture the dramatic story and the flowing music which clothes it. Miss Sharlow's versatility enables her to present successfully even so widely varied a program as that of last evening, but she interprets some things better than others, and those that she sings best she sings exquisitely. In everything that was sung last night there was the evidence of an admirable technic. Her breath control is beyond criticism, her tone ample, her execution confident, easy. Every detail has been prepared and polished; there are almost no flaws. Some were more highly polished, more brilliant than others and some were sung with greater inspiration, and among those were the Puccini arias.

It would be difficult to find an Antonia to give the "Turtle Dove" song with daintier or more poetic effect than did Miss Sharlow. Her



MYRNA SHARLOW.

personality and her style, as well as her youth, aid in the appeal to the imagination. Back of all this is that sure technic, holding her tone firm and ample, her legato secure, so that the difficulties of that tricky aria vanish and only its beauty, its arresting grace, appear.

The prayer from "La Tosca" was sung by Miss Sharlow in her previous recital here and she gave it last night. It showed, as did the entire program, again in confidence, in spirit, in subtle shading. Not that Miss Sharlow failed to please on the previous occasion, but she has developed naturally, if rapidly. The former promise has been fulfilled, the slight stiffness has become ease, the erstwhile pale passages are coleur de rose. These fulfillments were most apparent in the arias mentioned, in certain recondite discoveries in the form of folksong, in such modern gems as Campbell-Tipton's "The Spirit Flower," Rachmaninoff's "Lilacs," Laroux's "The Nile." The hearty, homely sentiment of "Mein lieber Schatz" was unexpectedly congenial to Miss Sharlow, who gave it with the gusto of a Schumann-Heink in German humoresque. The "Maman, dites moi" of Weckerlin was delicate, tripping, naive, dainty—all, in short, that it should have been.

The group of American songs included Frank Bibb's "Rondel of Spring," new, interesting and a little Mrs. Beachey; Walter Kramer's "Allah," with a fine climax for Miss Sharlow's splendid high tones; Frank la Forge's engaging love song, "To a Messenger," and "The Year's at the Spring," delightfully, thrillingly sung.

It was an unqualified triumph for Miss Sharlow, even trailing Bostonian clouds of glory. The audience was large, representative and responsive; they loved the singer—their singer—glowing in young pleasure and sweetness. No wonder the Bostonians were willing to forego Melba.—Louisville Courier-Journal, October 30, 1914.

In a widely varied program, which not only afforded scope for unusual talents, but put versatility to a severe test, Myrna Sharlow at the Woman's Club last night proved fully equal to the difficult task which she had set herself and rendered her selections with such consummate artistry that her hearers were moved to the highest pitch of enthusiasm. It was a distinct triumph for Miss Sharlow, for it not only revealed the heights which she has already attained, but it opened a new and far away vista of possible achievements in the future. Her audience was responsive to an unusual degree and at the conclusion of the brilliant recital the gifted little singer, scarcely beyond girlhood's years, was acclaimed an artist who had "arrived" in the fittest sense of the word. So flawless was her technic and so confident and charming her manner that her hearers forgot that they were listening to what might be called "a slip of a girl."

In the "Turtle Dove" song Miss Sharlow realized every phase of its poetic beauty, touched every finer vibration with something of her own sympathetic soul. Youth and imagination infused the whole rendition, which was exquisite. She repeated the prayer from "La Tosca," a number which she sang in her previous recital here, and gave it with even more delicate shading and subtle interpretation. The two arias from "La Boheme" were given in costume and revealed a dramatic poise, a mastery of effect, which was truly superb.

Miss Sharlow was especially happy in the group of modern selections, embracing Campbell-Tipton's "The Spirit Flower," Rachmaninoff's "Lilacs," Laroux's "The Nile" and "Mein lieber Schatz." The offering of American songs included Bibb's "Rondel of Spring," Kramer's "Allah" and La Forge's "To a Messenger" and "The Year's at the Spring."—Louisville Times, October 30, 1914.

(Advertisement.)

Augstein Endorsed by King Clark.

American pupils of the late Frank King Clark, of Berlin, will be pleased to know that Wilhelm Augstein, the vocal teacher who was connected with the King Clark Berlin studio, is now located at 1425 Broadway, New York. Already some of these students are pursuing their studies under Mr. Augstein, who had the advantage of being associated with King Clark for four years and is now imparting the King Clark method.

Herewith is appended a splendid encomium of Mr. Augstein by Frank King Clark:

Wilhelm Augstein has had an unusual opportunity to learn my system of teaching voice. He has been for a long time connected with my studio and has applied himself diligently and successfully to his work. Besides being well prepared as a voice teacher, he is a thorough musician, and I feel sure he will duplicate in his new field the success he has always enjoyed.

McCormack's Second New York Concert.

John McCormack, the Irish tenor, will give another concert in Carnegie Hall, New York, Sunday afternoon, November 22. This will be his only appearance in New York, prior to his departure for the West, where he is booked for an extensive tour.

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Yvonne de Tréville's Costume Recitals.

Yvonne de Tréville introduced a unique form of recital to New York music lovers, when she appeared in a costume song recital in Aeolian Hall, Friday afternoon, November 6. The complete ensemble showed Mlle. de Tréville to be a thoroughly artistic personality. The French garden setting, the gowns worn by the soprano and her accompanist in this "Three Centuries of Prime Donne" program, each denoted her to be a refined and discriminating artist, even had she not sung at all. Months have been spent by Mlle. de Tréville in the preparation of this program. She has delved into eighteenth and nineteenth century literature, seeking to make the historical setting without anachronism. She herself made numerous illustrations for her costumes and those of her pianist, before deciding upon the ones which she wears and even the minutest detail of her entire recital has been the product of the versatile resources of Mlle. de Tréville.

As Mlle. de Maupin, the soprano opened her program, the first part of which was devoted to the Louis XIV period. Lulli's "Menuet Chante" proved a quaintly charming and pertinent number with which to begin. Martini's archly rendered "L'Amour est un Enfant Trompeur," followed by the two final period songs in English, "Phillis" (Anthony Young) and "Pastorale" (Henry Carey), disclosed the well schooled coloratura of the soprano.

Part II brought Mlle. de Tréville to the stage as Jenny Lind in a group of Scandinavian folksongs and the "Mad Scene" from the "Camp of Silesia" (Meyerbeer), the last with flute obligato, composed for Lenny Lind. This group disclosed an admirable legato and especially rich tones in the middle and lower register, unusual in a coloratura, and it also emphasized the florid style of singing, delightfully illustrated by Mlle. de Tréville.

Mlle. de Tréville's atmosphere-creating ability was gratifyingly combined with a well grounded technic and a musicianship which is equalled by few artists on the concert stage today.

In the guise of Mlle. de Maupin, Mlle. de Tréville presented an alluring picture, as Jenny Lind she was indeed winsome and attractive, but as herself in the final group, Part III, which represented the twentieth century, she was perhaps more appealing and the most satisfying of all. The air from "Louise" was an exquisite interpretation of that much sung aria. The audience would have liked to hear it again. Her delivery of Charles Wakefield Cadman's "Thistledown" and Frances Wyman's "Song of Spring" (composed by these American composers and dedicated to Mlle. de Tréville) was given hearty endorsement by the audience. "Chanson Provençale" has been arranged for Mlle. de Tréville by the composer (Dell' Acqua), which the soprano interpreted with characteristic piquancy and to which she added the Gounod "Chantz Tujours," sung to her own harp accompaniment with flute obligato. This made an unusually strong appeal to her listeners, not only to the ear but to the eye, for Mlle. de Tréville, singing to her own accompaniment, was not only picturesque and charming, but fascinating. "Auf der Bleiche" (Bungert-Carmen Sylva), arranged for Mlle. de Tréville by her Majesty, Carmen Sylva, Queen of Roumania, and Richard Strauss' aria from "Ariadne auf Naxos" (first performance in New York) gave evidence of the artist's ability to enter into the spirit of the German and showed that she was as thoroughly conversant with the "Stimmung" of the German as she had previously proved herself to be in the French chansons and the English and Scandinavian songs. Her German diction impressed by its purity and her French was particularly delightful.

This was a recital which appealed to the artistic eye as well as to the artistic ear, and offered throughout a wide variety of enjoyment. Mlle. de Tréville is a musician through and through, which, combined with a lovely voice, unusually refined and intelligent interpretations and a keen artistic sense in everything, make her recital a complete success. Mlle. de Tréville played her own piano accompaniment in the encore sung at the end of the second group. She was her own harp accompanist in the encore numbers. The artistry of Yvonne de Tréville cannot be overemphasized, for her finished delivery, whether it was a matter of fine technic, a subtle suggestion in interpretation, a movement, or facial expression, continually aroused the admiration of her listeners and combined to impress them with the the harmonious completeness of the afternoon's program.

A good sized and appreciative audience listened intently throughout, and contributed much spontaneous applause and beautiful floral tributes.

An artist of Mlle. de Tréville's caliber should be heard often, not only in costume recital, but in the more conventional ones, for hers is a refined art and she is an artist with a distinct musical message. She offered the same program in the Brooklyn Academy of Arts and Sciences course, on Wednesday evening, November 4, at the Brooklyn Academy of Music, and was likewise welcome there.

Mlle. de Tréville has met with unusual success throughout the West and South in this unique program, and her Aeolian Hall and Brooklyn appearances warrant equal success throughout the East.

Kotlarsky Returns.

Sergei Kotlarsky, the young Russian violinist, whose appearances as a boy at several Sunday night concerts at the Metropolitan Opera House during Conried's regime, and as soloist on tour with Caruso on his first and only American concert tour, are well remembered, has just returned from abroad, after having concertized through France, Mexico and Cuba.

Kotlarsky is just out of his teens and returns to New York with considerable success abroad as a conductor, as well as soloist. He will give a violin recital at the von Ende School of Music on Thursday evening, November 12, having studied exclusively with Herwegh von Ende, director of the school, for ten years. He is to play Bruch's D minor concerto, Lalo's "Symphony Espagnole," Paganini's "Witch's Dance," and a group of smaller pieces. He will be accompanied by Maurice Kisner, Kocian's accompanist abroad for several seasons.

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Ada Soder-Hueck Entertained.

In the beautiful pine forest of Oberhof, Thuringen, during the latter part of August, Ada Soder-Hueck, the German contralto, spent a few very pleasant weeks with the great German composer, Max Bruch, and his wife. Both were greatly grieved over the present conditions in Europe, and expressed an earnest desire to see the war quickly settled.

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Louis Cornell Will Concertize in America.

Louis Cornell, Rudolf Ganz's only assistant in Berlin during the past four years, has returned to America on account of the European war. "During my six years of study and living in Germany," said Mr. Cornell recently, "I have become a sincere admirer of German life in general, the culture of the Germans and their form of government, and I deplore exceedingly any existent feeling against that nation." He was an active assistant of Mr. Gerard, the American ambassador in Berlin, at the outbreak of the war.

Mr. Cornell is well and favorably known throughout Germany, having many successful recital and orchestral appearances to his credit. He was booked for concerts throughout the season in Europe, but the war made this impossible.

His Aeolian Hall, New York, recital will occur February 26. In January he will play in Chicago. Other important engagements are pending.

Charles L. Wagner will manage Mr. Cornell's concerts in New York and the East.

Mr. Cornell also will devote some time to teaching. His studio is located at 645 Madison avenue, New York.

D'Aubigné in New York.

By the time this notice appears, L. d'Aubigné, the singing teacher of Paris, will be on the ocean, on his way from Marseilles to New York. Mr. d'Aubigné's Paris class, a large number of the members of which are now on this side of the Atlantic offered him such an excellent guarantee for the coming teaching season that he decided to abandon his original plan of remaining in Nice during the winter, doing such teaching as came to hand and enjoying a half rest from the strenuous labors which he has been obliged to undertake during the last few years in Paris.

Mr. d'Aubigné, it will be remembered, is the teacher, among others, of Felice Lyne, formerly of Oscar Hammerstein's forces, and Lois Ewell, of the Century Opera House.

Any communications regarding lessons, etc., should be addressed to his secretary, Martha Greason, 506 West 111th street, New York.

Hertenstein in Lima.

Lima, Ohio, November 4, 1914.

Marie Hertenstein, the Columbus, Ohio, pianist, who made her American debut here last night as soloist with the Russian Symphony Orchestra, left for Indianapolis today, where she is to appear at the Murat Theatre in conjunction with Francis Macmillen, the violinist. Rarely has an artist appeared in this city who achieved such instant success as that accorded Miss Hertenstein, although she was little known here. Lima musicians were led to look for something out of the ordinary in this modest young American, and they heard it. That Miss Hertenstein more than came up to expectations was evinced by the burst of applause which followed the completion of the Saint-Saëns concerto, her principal number of the evening. She was recalled again and again and responded to several encores.

GALVIN.

Flonzaley Quartet's New York Concert.

The Flonzaley Quartet will open its New York subscription series with a chamber music concert in Aeolian Hall, Monday evening, December 7.

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Julia Claussen Delights Denver Audience.

Julia Claussen is shown in the accompanying snapshot standing alongside the poster outside of the Auditorium in Denver, Col., where she opened the Philharmonic series on October 15. The following culled from the Rocky Mountain News of October 16 will give an idea of her success:

Mme. Claussen has every attribute that is required in making a great singer—superb presence, perfect poise and sympathy with her audience—and possesses the greatest quality of the true artist, which is reserve. One marvels at the flexibility of her voice, its absolutely correct placement.

While the program last night did not call for any wonderful exhibition of brilliancy from the standpoint of vocal pyrotechnics, it was one which certainly displayed the best qualities of Mme. Claussen's wonderful voice and was by no means lacking in contrast.

The opening number, Saint-Saëns' "Amour Vien Aider," was given with superb dignity and charm and phrased with an authority which left no doubt as to the capabilities of the artist.

Mme. Claussen responded to an insistent demand for an encore with Isolde's "Liebestod." In this she reached her greatest height, filling the auditorium with her rich, wonderful voice. Quite unwilling to let her go, the audience clamored for another selection, and she closed the program with Wagner's exquisite "Traume."—Rocky Mountain News, Denver, October 16, 1914.



JULIA CLAUSSEN IN DENVER.

Francis Rogers' Program.

Francis Rogers' annual song recital will be given in the Little Theatre, New York, Thursday afternoon, November 12. The baritone, who will be assisted by Isidore Luckstone at the piano, will sing a varied program of songs in Italian, French, German and English, as follows:

Vittoria	Carissimi
Nina	Pergolesi
Bois Epais	Lulli
Vive Henri IV!	Old French
L'Amour de Moi	Old French
If Though Thy Heart Wilt Give Me	J. S. Bach
Si, tra i Ceppi (Berenice)	Handel
Das Veilchen (Goethe)	Mozart
Ein Ton	Cornelius
Aufenthalt	Schubert
An die Nachtigall	Brahms
O liebliche Wangen	Brahms
Cradle Song of the Peasant	Moussorgsky
Love Song of the Idiot	Moussorgsky
Field Marshal's Death	Moussorgsky
Folksong	Greek
The Sally Gardens	Irish
The Banks of the Daisies	Irish
Turn Ye to Me	Scotch
Skye Boat Song	Scotch
The Hundred Pipers	Lady Nairne

Zimbalist's New York Program.

Efrem Zimbalist's program for his violin recital in Carnegie Hall, New York, Saturday afternoon, November 14, is announced as follows:

Sonata, E major	Handel
Adagio	Grazioli-Liebersohn
Les papillons	Couperin-Liebersohn
Musette	Rameau-Liebersohn
Vivace	Haydn-Auer
Chaconne (for violin alone)	Bach
Aria	Goldmark
Le petit Berger	Debussy
Valse	Glazounoff
Berceuse	Arensky
Tambourin Chinois	Kreisler
Faust Fantasie	Gounod-Wieniawsky

Surely it should please Kreisler to realize how many people were glad to hear he had been wounded, so long as it took him out of the danger zone without injuring his capacity to play the violin.—Boston Budget.


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CINCINNATI SYMPHONY SEASON IN OPERATION.

Orchestra's Plans Show Decided Activity—Conservatory Orchestra Concert—Matinee Musicale—College of Music Concert

Cincinnati, November 5, 1914.

The symphony season, which opened so auspiciously October 30, now is in full swing with three series of concerts coming, just one week apart. This plan was found necessary owing to the extra concerts to be given this year. The third week of the orchestral season will see Dr. Kunwald and his men on tour, playing in Springfield, Columbus, Zanesville, Cleveland and Toledo, Ohio. On Sunday, November 22, there will be inaugurated the first of the popular concerts in Music Hall, and the advance sale has been extremely good, orders for season seats pouring into the orchestra office by every mail, some enthusiasts even bringing their orders in person with requests for their usual seats.

Carl Friedberg, the German pianist who is making his first American tour, will be the soloist this week playing the Brahms concerto in B flat. The other numbers selected by Dr. Kunwald for this concert are the "Akademische Fest" overture of Brahms and the Schumann symphony, No. 2, in C.

Conservatory of Music Orchestra.

An ambitious program and an audience that any visiting artist might have been glad to attract, were salient features of the first concert by the Conservatory of Music Orchestra last Thursday night. Under the leadership of Pier Adolfo Tirindelli the orchestra scored a triumph. Reenforced by a number of horns, woodwinds and double bass from the Cincinnati Symphony Orchestra, the fifth symphony of Tschaikowsky was given, a notable achievement for any student body. The concert opened with the prelude "Dalibo" (Smetana). Marguerite Stegemiller sang the aria, "Vissi d'Arte, Vissi d'Amore," from "Tosca," with good effect. In the "Siegfried" idyl the volume and brilliancy of the violin choir showed the professional standards set for these young musicians. One of the most enjoyable features of the concert was the playing of Bristow Hardin, a student under F. Shailer Evans, who was heard in the concertstuck in F minor, op. 79, by Weber, for orchestra and piano.

The Matinee Musicale.

The Matinee Musicale, which opens its season December 15, will present two artists at each concert this year, instead of the customary one artist. This is due to the plethora of funds in the treasury, the club having had a very successful season last year. Cornelius van Vleet, principal cellist of the Minneapolis Orchestra, and Julia Culp, who has a large following in Cincinnati, are the artists engaged for the first concert. Later on Katharine Goodson and Christine Miller will be heard.

College of Music Concerts.

The College of Music Chorus and Orchestra gave the first of their annual series of concerts last Tuesday night at the Odeon, the event bringing out so many musicians and music lovers that the supply of tickets were exhausted days before the concert. The chorus was under the direction of Louis Victor Saar, and the orchestra under Johannes Miersch. All the solo numbers were presented under Albino Gorno with the exception of the violin concerto played by a pupil of Mr. Miersch under his direction. The violinist, Nell Gallagher, is a young and talented student who has made remarkable progress during her short time at the college. The pianist, Frances Berg, from the class of Albino Gorno, showed herself to be a brilliant and conscientious young musician. The vocalists included Walter Vaughn, tenor; Paul F. Sebring, baritone; Florence Hawkins, soprano, and Adele Goldkamp, contralto. In the tenor solo with orchestra the flute obligato was beautifully played by Ellis McDiarmid. Jessie Partlon Tyree.

New Haven Notes.

New Haven, Conn., November 4, 1914.

The first of the series of New Haven Symphony Orchestra concerts was given at Woolsey Hall yesterday afternoon. The orchestra was under the direction of Horatio W. Parker and Ethel Leginska, pianist, was the soloist. The Schumann, No. 4, D minor symphony headed the program. In Ethel Leginska, we heard a young, emotional artist who displayed an abundance of temperament and a delicacy of finish quite surprising. The orchestra accompanied admiringly. The MacDowell "Indian Suite" was the other orchestral number.

Sousa and his Band will appear here November 10, both afternoon and evening, under the auspices of Yale University. E. A. Leopold.

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THE MUSICAL COURIER EXTRA
Published every Saturday by Musical Courier Co.
Devoted to the interests of the Piano Trade.

Ysaye and his family have landed in London from Brussels, being forced to leave the latter city owing to lack of food supplies.

George Hamlin has come out with an offer of a prize of $200 for the best aria for tenor solo and orchestra written by an American composer.

Concert Direction M. H. Hanson is in receipt of a cable from Ferruccio Busoni in which the pianist-composer-conductor states that he will surely come to America this season to fill his engagements.

Leopold Godowsky arrived here from Europe last week. The distinguished pianist temporarily has given up his position as head of the Meisterschule at Vienna on account of the war. Godowsky will fill a number of concert engagements during his stay in the United States.

Some feverish person has started the rumor that Fritz Kreisler was not in a battle, but received his injury through the kick of a horse near which the violinist happened to be standing at mess time. As Kreisler published his battle experiences in a Vienna newspaper, it is very unlikely that he would undertake to hoax his fellow countrymen and to risk exposure on the part of his regimental comrades.

It is reported that there will be no dispute regarding the contract of Cleofonte Campanini with the Chicago Opera and that settlement in full will be paid the conductor for the season 1914-15. If this is true, the directors will face serious trouble with the other members of the company. Many of them already have informed the MUSICAL COURIER'S Chicago office that they intend to leave Europe shortly for Chicago.

Violin recital programs are built ordinarily upon such uniform lines and show so little initiative or originality of thought that it is a pleasure to record a departure from the orthodox whenever such a courageous move is made. Nikolai Sokoloff, at Aeolian Hall, New York, on November 20, will play a program consisting of Handel's D major sonata, Lalo's "Symphonie Espagnole," Chausson's "Poëme" and Saint-Saëns' "Havanaise."

Unique, artistic and exquisitely refined is the entertainment provided by Yvonne de Treville, who gave her New York recital last week, details of which will be found in another column. This cultivated soprano is a rare combination of vocal art and musicianship, and each one of her renderings was touched with imagination, interpretative finish and appeal of sentiment. No vocal event of recent years has pleased our metropolitan music lovers more than Yvonne de Treville's delightful ministrations last week. It is to be hoped that New York soon will have more of her recitals.

An all-Tschaikowsky program, to be played here tomorrow and Friday by the Philharmonic Society, brings to mind the fact that while many musical epicures claim to have passed the stage where the Russian's music gives them thrills, the general public remains faithful to the fervent Peter Ilyitch Tschaikowsky and continues to prefer his "Pathétique" to the "Eroica" and his "1812" to Brahms' "Tragic" overture. Tschaikowsky has been unduly criticized by oversensitive purist souls. As a matter of fact, he is a melodist of remarkable charm and an orchestrator of graphic skill and wide resource. Those are qualities which cannot be obliterated by shallow criticism directed toward his hasty workmanship and large output in his smaller compositions. As a matter of fact, Tschaikowsky did not hurry in his symphonic creation and took as much time to file and polish as did some of the greatest of the classical masters. Schubert is the shining example of how fine a man's music may be in spite of speedy and fertile production. Tschaikowsky will crown the Philharmonic concerts and the reactionaries will rave in vain.

Sousa and his band filled the Hippodrome last Sunday evening and the riotous enthusiasm of the audience when the ever popular conductor led his marches proved that when once the popularity of an American composer is established in his own country it is as permanent as it is genuine. Sousa represents in his music the tonal expression of America's optimism, pride, and power, and that is why it has reached so close to the hearts of his fellow countrymen. He is the most typically American composer of today.

There will be only two weeks more of Century Opera performances in New York, and then the organization will move on to Chicago, thanks to the indifference of our own city in the matter of good ensemble opera given at popular prices. Next week the Metropolitan is to begin its season here, and as the winter goes on we shall repeat the annual experiences of the sold out houses, the streets blockaded by ticket purchasers and the $2,000,000 of total receipts. This is a merry old metropolis and merry are those who help push along its musical well being.

The International Music Society of Leipsic has been dissolved because the war made it impossible to maintain the relationships necessary for its existence. Its most prominent members were Germans, French, English, Belgians, Russians. This year's annual meeting of the society was held in Paris, where Hermann Kretzschmar, the director of the Berlin Royal High School, was elected president. Kretzschmar recently resigned, and as all of the prominent German members followed his example the only thing to do was to dissolve the society—at least as far as Germany is concerned.

Distressingly out of tune was the playing of the violins in the accompaniment to Frank Gittleson's performance of the Bach concerto last Sunday afternoon by the New York Symphony Orchestra under Walter Damrosch. It was so confusing that the soloist seemed in doubt as to his own intonation and after each movement endeavored to find the pitch. It was not his violin that was out of tune nor his playing. Walter Damrosch should rehearse his first violins so that when a theme is presented unisono the players put their fingers on the exact fingerboard spot required. The cacophony at the concert last Sunday set one's teeth on edge.

Some heated professional commentators on New York musical affairs saw fit to chide Dr. Muck in the daily newspapers because the composers whose works he played at the Boston Symphony Orchestra concert in Carnegie Hall last Thursday are German—Beethoven, Weber, Strauss and Brahms. Dr. Muck was accused of being pro-German. What that sort of discussion has to do with music in general and with New York's symphony concerts in particular, is not quite clear to the cool and impartial observer of tonal doings in our city. Music in itself is neutral and as the war is not being fought out in the concert halls of our country (or of any other) we do not see how a conductor makes himself politically responsible by playing an all-German, all-Russian, all-English, all-French, or all-Austrian program in America. The audience attended the Boston Symphony concert in order to hear good music and apparently the only persons present who were at all exercised as to the nationality of the composers played, were those critics who had tried foolishly to meddle with politics. Aside from the absurdity of the proceeding, it showed exceedingly bad taste. Furthermore, Dr. Muck is a German citizen, and there seems to be no logical reason why he should not be pro-German in his opinions and sympathies if he so chooses.

SIDELIGHTS ON ART.

Carl Friedberg, at his first New York recital, played in a hall bathed in dim religious gloom, and the Tribune of this city said on November 3:

A poet is not proclaimed either by low lights or long hair, whether he speaks in words or in tones, but by his utterances; and it is a deserved, perhaps even a high, tribute to Herr Friedberg when it is said that he won recognition for his art in spite of the barriers which he placed against its recognition. It is an everlasting pity that the story ever became known that once in a salon in Paris when Chopin and Liszt were pitted against each other one or the other of them asked that the lights be extinguished. Since then every silly sentimentalist, at the piano or in the audience, has imagined that poetical pianists talk best in a twilight, and all intellectually and emotionally sane people have had to be half ashamed of their love of the art.

We agree with the general principle which the Tribune advances, that it is unpleasant to be compelled to sit in a semidarkness which obliges one to get out his strongest spectacles in order to read the program and which almost prevents an audience from being able to distinguish whether the artist has seated himself at the piano or not yet appeared upon the stage. There would be some reason in the proceeding if the lights were put out entirely, so that the hearers could not know how well acquainted the player might be with his keyboard by negotiating it successfully in the darkness, but this half light, this "Iolanthe" effect, this "Stimmungsdämmerung"—no, it is not for us. On this point we are in thorough agreement with the Tribune.

But we were firmly under the impression that, so far as the Tribune is concerned, there is only one pianist, a gentleman named Paderewski, and that this same Tribune is his prophet. Are we mistaken in our recollection that it was this artist who first introduced the custom—at least, to this country—of "candling" his programs? We do not recollect exactly what the Tribune said about Mr. Paderewski sparing the gas bill, but we are fairly confident that he was not referred to by that paper as a "silly sentimentalist," the delicate designation applied to Mr. Friedberg in the article quoted above.

Presumably it makes a vast difference over whose head the lights burn dimly. The better the pianist, the lower the light may be turned down, according to Tribune logic. We would suggest that an automatic attachment for the piano be invented, perhaps on lines similar to the apparatus which now is used in making the rolls for some of the reproducing pianos. This invention would be connected on one end with the keyboard and at the other with the gas meter or the electric dimmer, as the case might be, and by a delicate electrical adjustment, as the poesy, grandeur and magnificence of the performance varied with the temperamental emotional ebb and flood of the performer, the lights would increase correspondingly or diminish, thus giving to the audience an infallible index of the value of an artist's work, and one which, at the same time, would greatly simplify the labors of the Tribune critic and his fellows, including ourselves. This apparatus when perfected will be known as the "Critics' Friend." We already have applied for a copyright on this name and shortly shall send in our application for a patent on the completed invention.

It is the Tribune, too, which last week printed this cry of distress:

It will be the pious duty of the critical reviewer of musical incidents in the metropolis this season to permit a multitude of them to pass unnoticed out of consideration for the public, as well as the performers. The flood of singers, violinists and pianists, of which apprehension was expressed here some weeks ago, is upon us. Cheek by jowl with real artists, foreign and native, are the small fry, also foreign and native. For the former the European war has created a need, largely personal; for the latter (the small fry, both foreign and native), an opportunity, as they think. Paper is patient (that is a German saying), printers' ink indifferent, and reviewers are long suffering and indulgent; but no amount of patience and indulgence will be able to hold out against half a dozen "recitalists" a week during a campaign of six months if nine-tenths of them are mediocrities who have no better proclamation to make than half a hundred local men and women occupied with the same artistic handicraft could make if they were so disposed.

It will be better that many concert givers should content themselves with the applause of friends than that they should be measured by standards set up by duty toward real art and real artists. High merit is not likely to be overlooked by those capable of recognizing it.

Remarkable indeed is the proclamation just quoted, and one regards it with amazement, whether considered from the business or the artistic side. It is a tactless and insulting announcement.

To start with, the New York Tribune solicits advertising from musicians, and the musicians who advertise in that paper do so in the hope and trust that their public efforts will at least be noticed by the Tribune. There is nothing wrong in such an understanding. It is as honest for the advertising musician, no matter how "small" he is, to expect his concert to be noticed in the Tribune with a line or two, as for that paper to accept the musician's advertising. The questions that present themselves, as a consequence, are these: How will the Tribune critic be able to determine who is "small fry" and who is not, unless he goes to all the concerts? How does he recognize "large fry" before he goes to their concerts? Is an artist who makes modest newspaper announcements necessarily smaller fry than the one who plasters the town with three sheet posters and fills the journals with large type reproductions of his name? What is the Tribune critic's standard of measurement? Are not all artists "small fry" at some stage of their career, or did those whom the Tribune critic goes to hear, acquire fame at their birth? On occasions that gentleman has told an indifferent world that he considers it the critic's duty to seek for talent and to point out to public performers wherein they violate the tenets of musical art and of tonal aesthetics. Are not the "small fry" in more urgent need of that great critic's advice and suggestions than those artists who already have reputation and standing and whom praise cannot help but censure might harm? Is the Tribune critic constructive or destructive? If he is constructive, does it not become his first duty to listen particularly to the efforts of the struggling artists who are trying to obtain a hearing?

It would have been far more honest for the Tribune critic to write: "I am a comfortable sort of person. I do not care particularly to go out in all kinds of weather to attend whole battalions of concerts, good, bad and indifferent. When I do go, I prefer to be in one of the fashionable halls, with a number of well known persons, and to listen to a performance by well known musical forces. I like to write about those persons who have had the most publicity, as that will give added importance to my writings. It irritates me to have to report concerts by musicians with whose names the public is unfamiliar. As soon as the public has accepted an artist I dearly love to express my opinion about him."

FLESCH WILL BE HERE.

To set at rest all rumors concerning Carl Flesch, the violinist, Messrs. Haensel & Jones, his managers, beg to announce that they have positive assurance from Mr. Flesch that he will sail for America December 5, and that he will remain in America until May, filling all his engagements as booked, both with symphony orchestras and in recitals. Among the New York engagements of the violinist may be mentioned four appearances with the New York Symphony Society, two recitals in Carnegie Hall and at the Metropolitan Opera [illegible] day night concert, January 31.

MARTIAL MUSICAL CRITICISM.

Here are excerpts from a letter which appeared in the Liverpool (England) Echo of October 23, 1914. It is from Theodore S. Hill, who is, we are informed, a member of the famous London firm of dealers in violins:

We had an English school of music centuries before Germany existed, and our cathedral music, madrigals, etc., although sadly neglected, through foreign jealousy and long ruling of the roost here, are still without a rival. In the days of good Queen Bess no one was considered a gentleman unless he could take his part in a madrigal—a feat which would prove a "floorer" for many a musician today.

Our composers, from Purcell to Bishop, Smart, Bennett, Sullivan, Pearson, Elgar, etc. (when not under the shackles of Wagnerism, etc.), are unsurpassed with works of rich melody and fine harmonies, standing out in contrast to the ear-splitting noises of Strauss & Co. I attended an orchestral concert at the Philharmonic Hall some months ago when a composition of Strauss was given, and the row and discord were so horrible that I was obliged to stop my ears.

One of the performers informed me that at the rehearsal of this piece a second violinist played "The Sailors' Hornpipe" all the way through, and the conductor did not observe it—such was the din! Meantime the works of our composers, giving real pleasure to listeners, are allowed to collect dust on the shelves.

Surely now that our people are, at last, awake to what German-Assyrian "culture" really means, our concert programs will no longer be solely arranged for the benefit of foreigners. The works of the great English composer, H. H. Pearson, are still unheard. Could we not, at least, hear some of his great concert overtures? As to the so-called "German" masters, it is well known to many that these are mostly of Jewish origin.

"The stranger that dwelleth with you shall be unto you as one born among you, etc.," is a command which we have improved upon by favoring foreigners to the deep injury of our own people. Take our scientific and logical system of fingering X for thumb, and 1 2 3 4 for fingers, in contrast to the confusing German 1 2 3 4 5; they using 1 2 3 4 for the violin! Our dealers, in my opinion, for the sake of extra profit, push bad German instruments in place of good, sound English-made goods. "Least said, soonest mended!" Then take the case of our first-class artists and teachers; it is the same tale, namely—foreigners preferred!

What a delightful specimen of the fine art of letter writing. How true it is, indeed, that few "gentlemen" of today are capable of taking part in a madrigal, unless, perhaps, it be that famous old one which has come down to us from our forefathers and is entitled "We Won't Go Home Until Morning."

In the next paragraph how delightful to note the list of English composers—"Purcell to Bishop, Smart, Bennett, Sullivan, Pearson, Elgar, etc." How that name Pearson, unobtrusively intruded among the oft heard line of English composers, sticks out with the conspicuity of an absent tooth in an old comb. Then again farther on Mr. Hill calls upon the gods to produce, for him at least, some of the "great concert overtures" of that "great English composer," H. H. Pearson. We are not rich in these troublous times, but, at the same time, we should be inclined to reward with one dime in currency any reader who can sing, whistle, hum, or play for us offhand without the music any composition or any part of the "great concert overtures" of H. H. Pearson.

Almost pathetic is the reference to the dear old English fingering, when it is considered that Bach, the German, discovered the existence of the thumb as a finger.

Comment is unnecessary on the foolish and incorrect passage regarding the religion of the German masters. Bach, Mozart, Haydn, Brahms, Weber, Schubert, Schumann, Beethoven were not of Jewish origin, and if they had been, we do not see how that would affect the degree of their inspiration, the beauty of their melodies, or the resourcefulness of their counterpoint.

POPULARITY OF THE LOVE SONG

What is the subject matter of the most famous songs? Schubert's "Erlking" is a romantic ballad of the supernatural. The "Wanderer" is full of longing for home and native land. "Impatience" ("Ungeduld") and the "Serenade" are love songs. Schubert, in fact, wrote to all kinds of words, good, bad and indifferent. He seemed not to require the suggestions of the lyric to start his inexhaustible flow of melody. Schumann, however, was a more broadly cultured man with fine literary tastes. His songs, on the whole, have a more uniformly high class lyric than the songs of Schubert have. He may not have had Schubert's extraordinary facility, but he had a more impassioned utterance in his love songs.

"Du meine Seele, du mein Herz," is probably the most expressive and rapturous love song ever written, though it has not been praised so much by journalists and amateur writers on music as Beethoven's famous love song, "Adelaide."

There are so many great love songs to Schumann's credit that it is hardly necessary to do more than call the attention of our readers to the well known "Two Grenadiers," which has the distinction of not being a love song, and, also, of not being one of Schumann's best songs.

Wagner's erotic nature was admirably suited to the composition of love songs. In fact, the entire opera of "Tristan and Isolde" is one long uninterrupted song of love and passion.

Brahms, on the other hand, was of a distinctly colder type of man, though his best music glows with a genial warmth and a kindly sympathy. What are his most popular songs in the English speaking world? Are they not "Die Mainacht" and "Wiegenlied"?—both of which are devoid of that passion so essential to love songs? Compared with the emotional fervor and unreserved confession of Jensen's "Murmuring Breezes," Brahms' deeper utterances seem reflective and curbed.

None of Grieg's many beautiful songs has enjoyed the popularity of his early "Ich liebe dich," which is one of the most German works he ever wrote, and is quite unlike the Norwegian style he afterwards succeeded in putting into his music. The song's popularity was due to the warmth of passion Grieg expresses in the music for the passionate words.

Hugo Wolf and Richard Strauss can hardly be called popular song writers even in a limited sense of the word popular. A great artist here and there makes a success of some of Strauss' fine songs, but we are hardly justified in saying yet whether Strauss is at his best as a writer of love songs or of romantic and tragic songs. In the poetical songs of Wolf there is a good deal of the bitterness of disappointed love, but very little of the joy and glowing passion that fill Schumann's "Du meine Seele, du mein Herz," and Grieg's "Ich liebe dich."

One of the most popular songs Germany ever has given us is Bohm's "Still wie die Nacht," a love song pure and simple.

"O Happy Day," by Carl Goetze, is a love song; so is Jensen's languorous and sentimental "O Let Me Press Thy Cheek to Mine."

Lassen's "It was a dream," and Kjerulf's "Last Night" likewise are love songs.

Schumann, Liszt, Rubinstein and a host of lesser and later composers have set to music Heine's famous love lyric, "Du bist wie eine Blume."

But of all these German, Scandinavian, Russian love songs, Schumann's "Widmung" or "Du meine Seele" is without a doubt the finest.

When we turn to France, again, we find the love song taking precedence.

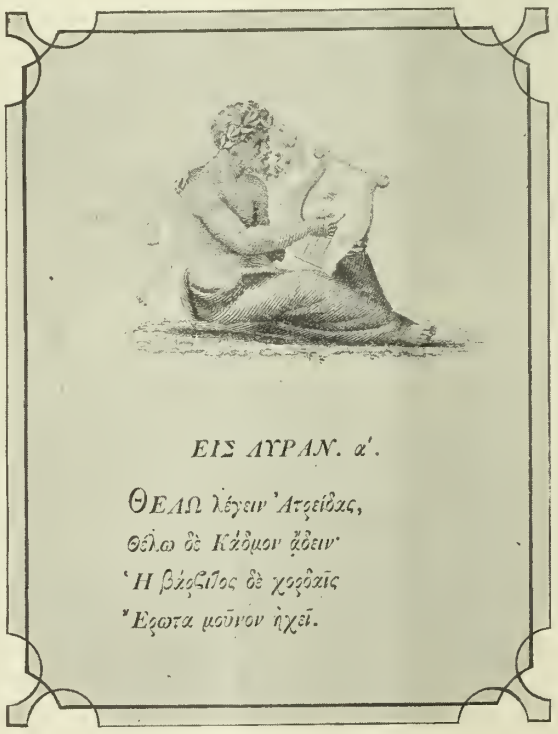
One of the greatest of French love songs is the grand opera air, "My Heart at Thy Sweet Voice," from Saint-Saëns' "Samson et Dalila." French operas, of course, contain many love songs, but few of them have become popular on the concert stage. There is the "Dwelling Pure and Lowly" from Gounod's "Faust," which used to be a famous concert air for tenors. Bizet's "Toreador" song from "Carmen" is not a love song, but its melody is known to all the world.

Apart from the operatic stage, however, there are few songs of French origin which are widely popular. Faure's "Palms" is a martial sort of song, although the words are religious.

Most of Debussy's songs are love songs, as anyone can see on examining a collection of this modern Frenchman's work. In America today probably the most popular of Debussy's songs is "Mandoline," which can hardly be called a love song, though Verlaine's words describe young couples serenading and courting by moonlight.

Bachelet, Bruneau, Chausson, Coquard, D'Indy, Duparc, Hue, Lalo, Leken, Leroux, Paladilhe, Vidal, and others of less merit, are popular to a certain extent, but are hardly known to the American public and need not detain us now.

Massenet was a successful exponent of love in music. Pierné's "To Lucette," and Widor's "Nothing I Ask Thee to Give Me" are certainly songs of love.



ANACREON AND HIS LYRE.

When we cross the channel from France into England we find an immense amount of songs and ballads, mostly about (a) love, (b) the sea, (c) religion. Few of these songs have any artistic value, and not many of them ever become known outside of the island kingdom.

Arthur Sullivan's only really famous song is of a religious nature, "The Lost Chord." Frederic Clay's "I'll Sing Thee Songs of Araby," and Goring-Thomas' "Night in June" are perhaps the most highly esteemed of English songs, and they are both love songs. There is a widely popular and famous love song, written to English words and composed in England by the Italian composer Tosti, which was one of the best selling songs ever published. We refer to "Goodbye."

"Love's Old Sweet Song" is another well known ballad from England.

What are the most popular songs by American composers? Unquestionably love songs.

Seldom have two songs had a greater reputation among the song lovers of the nation than De Koven's "Oh, Promise Me," and Nevin's "Rosary." The sale of these two love songs has reached up into the million mark.

It seems to be an established fact, therefore, that love is the most popular of all themes for song words.

Shakespeare's love-sick Duke Orsino says: "If music be the food of love, play on." We may justifiably say that love is the food of song. But if any young or inexperienced composer thinks that he can compose a successful song merely by choosing words of an amatory nature he will soon be disillusioned when he publishes his lucubration.

A successful song must have the warmth and passion in the music, no matter what the words have.

Where is the successful song of high, or low, art which does not owe its reputation primarily to the music?

One of the earliest recorded writers of love songs was Anacreon, the Ionian poet who lived in Athens twenty-five centuries ago. He tells us in his famous "Ode to the lyre" that he often tried to sing of heroes and great men of antiquity, but that his lyre refused to sound any note but that of love, no matter how he changed the strings.

Schubert has set a German version of this ode to music.

We reproduce the first stanza of the original Greek and the accompanying vignette from Forster's highly prized edition of the Odes of Anacreon, published by Bulmer, of London, in 1802.

There is a statue of Anacreon in Symphony Hall, Boston, Mass.

A PLEASANT FICTION.

It is always a pleasure to read of the achievements of great men, especially if the great men are musicians. Unfortunately, however, so much of what we read in histories, particularly ancient histories, is little better than the unconfirmed and unofficial war news which makes our daily papers sell. Even the upright and God-fearing John Evelyn, friend of John Milton and a worthy English gentleman of blameless life, got a false wireless message from "they-say-ville" into his diary. Writing from Rome in 1644, he has a good deal to say about Bernini, the extraordinarily popular architect and sculptor, who was then alive and in the height of his powers.

We learn that shortly before the arrival of John Evelyn in Rome, Bernini had arranged the public performance of an opera "wherein he painted the scenes, cut the statues, invented the engines, composed the music, writ the comedy and built the theatre." John Evelyn reported a report. He does not say that he saw Bernini's opera. Neither does John Towers say anything about an opera by Bernini.

Grove's Dictionary is likewise silent on the subject. We are forced to conclude that Bernini was not a composer, and that John Evelyn lent too credulous an ear to hearsay. We censor the message and set the seal of our official stamp upon it: "Unconfirmed; delayed in transmission."

When we looked up Bernini in a biographical dictionary we found that this reputed prototype of Oscar Hammerstein and Richard Wagner was merely an architect and sculptor whose fame has greatly waned during the last two hundred years. Several of his statues and groups are now to be found in Florence, and his magnificent colonades of pillars in a semicircle round the plaza in front of St. Peter's in Rome are known to all the world. But as for his music, we can find no more trace of it than Macbeth found of the air drawn dagger he attempted to clutch.

METROPOLITAN OPENING WEEK.

Monday, November 16, "Ballo in Maschera," with Destinn, Hempel, Caruso, Amato, Rothier, Segurola, etc.

Wednesday, November 18, "Lohengrin," with Gadski, Ober, Urlus, Braun, Weil, Middleton (debut), etc.

Thursday, November 19, "Carmen," with Farrar, Alda, Caruso, Amato, Rothier, Reiss.

Friday, November 20, "Rosenkavalier," with Ober, Hempel, Schumann, Goritz, Weil, Althouse, Reiss.

Saturday, November 21 (matinee), "Boheme," with Bori, Scotti, Didur, Segurola, etc.

Saturday, November 21 (evening), "Aida," with Destinn, Matzenauer, Martinelli, Amato, Rothier, Rossi, etc.

A WORD ABOUT THE CENTURY.

H. O. Osgood has been abroad for the MUSICAL COURIER during the past four or five years, and arrived in this city from London last week. With his foreign impressions fresh upon him, the MUSICAL COURIER commissioned Mr. Osgood to attend a Century Opera performance and report to the readers of this paper how that organization compares with the opera companies of Europe. Attached is Mr. Osgood's review:

"On Wednesday evening, November 4, I had the pleasure of seeing one of the regular performances of 'Boheme' at the Century Opera House, and in this case the expression 'had the pleasure' is no mere empty phrase, for it was a pleasure to hear the splendid rendering which was given. I do not believe the average American, who is constantly told about the excellence of opera abroad, has any idea of the splendid quality of work which the Century Company is doing—at least, as I saw it the other night in 'Boheme.'

"I have seen this opera at the Royal Opera in Munich, with a cast headed by Caruso and Marcella Craft; I have seen it at the Royal Opera of Vienna; I have seen it done by a little Italian company of unknown singers at the Volksoper at Budapest; I have seen it at the Opera Comique in Paris, and the performance at the Century stands comparison with any one of those just mentioned—in fact, for general, all round excellence, it exceeds any of them, except, perhaps, the performance which I have referred to at Budapest, which was really remarkable in every way. There was not one single weak point in the performance at the Century Opera. Everything was good. The soloists were, without exception, possessed of excellent voices, of a knowledge of how to sing and act, and gave a performance more evenly balanced than any I ever have witnessed. It was no case of one or two stars surrounded by many inferiors, but each artist, no matter what the length and character of his or her part, formed a complete, satisfactory and indispensable part of the whole ensemble.

"Aside from the singing, this was particularly noticeable in respect to the fine details of the action. Jacques Coini is certainly a genius at stage management. I never have seen on any stage the final scene—the death of Mimi—done so simply and, at the same time, so effectively and with so much tragic force. Then the conductor, Agide Jacchia, knew his score and its nuances thoroughly, and, what was more, he knew how to bring forth the effects that he wished both from the stage and the orchestra pit.

"The orchestra itself is an excellent one, fit to be compared, except in size, with the orchestra of any opera house abroad; in fact, as I have already said, there was in each detail an achievement of capable thoroughness, not excelled, as far as my experience goes, in any other opera house in the world.

"Formerly I was no believer in opera in English, but I must admit that the excellence of the diction at this performance, and at some which I heard in London before leaving that city, have converted me, and I am as willing to hear opera in English, when well sung, as in any other language. It is true that occasional phrases sound ridiculous, but that is absolutely true of other languages as well. One cannot conceive of anything sounding more grotesque than some of the phrases in the standard German operas.

"I am very willing to admit that the absolutely high standard of the performance surprised me considerably. I have been living in Europe for several years and am afraid that I had the idea that they did things of this sort better over there, but it is not so. Leaving out of consideration the Covent Garden Opera, which is not indigenous to England and cannot be reckoned as a product of the country in any way, there is absolutely no opera house in any city of Europe which, with its regular company, can produce a more finished, effective performance of 'Boheme' than I saw the other night done by an American company in an American city, and there are a great many of them who do not even approach the excellence of the production at the Century.

"It is most sincerely to be hoped that New York some day will become proud enough of this native organization to support it financially as it should be supported, for it most certainly deserves it."

THE BOSTON FIASCO.

The occurrence on Monday night, November 2, at the Boston Theatre, was the same sad old story of operatic failure which, pitifully enough, we have to hear far too often in our struggle for operatic establishment in the United States. The MUSICAL COURIER representative arrived at the theatre a few minutes before the performance should have started and found the lobby packed with a great throng of anxious looking ticket holders. Everyone was in total ignorance of the state of affairs existing behind the closed doors of the darkened interior. Reassuring announcements in the morning papers stated that this was to be the only opera company in Boston the present season and a very attractive cast for the evening's performance of "Traviata," including Miss Ardini as Violetta, succeeded in drawing a big crowd. The audience had not long to wait until announcement was forthcoming that there would be no performance , but that the management hoped to be able to open "within a very few days" and continue with its season throughout the balance of the originally proposed plan of twelve weeks. Money was refunded to all those holding tickets, and the throng dispersed in quick order, seemingly neither surprised nor particularly displeased at the outcome. Information of the approaching debacle, hinted at in a recent Boston letter of the MUSICAL COURIER, now is justified.

The Boston Theatre opera organization has not been a paying one since the time of its opening four weeks ago. As a matter of fact, the real cause for the closing, according to the MUSICAL COURIER Boston representative, was lack of sufficient funds to pay either principal singers, orchestra, chorus, or stage hands. The management had been hoping for the best for the past week or more while it, aided by Mayor Curley, kept up a vigorous appeal to the citizens of Boston for financial support. According to the Mayor, it was "a noble institution, enabling persons of moderate means to enjoy beautiful opera, beautifully given, and the question of opera or no opera for Boston this winter is but a matter of hours."

This eloquent stating of the case did not save the cause as apparently was expected. The Evening Transcript commented rather heartlessly on the Mayor's appeal, but since that paper in truth touched on facts of much value concerning the question of municipal subsidization of opera projects, the article is here in part reprinted. "Nor does he (Mayor Curley) show clearly why public spirited citizens should pay the bills of a company to the performances of which, however well intentioned or meritorious in their kind, the public that it would gain, has plainly shown itself indifferent. Admittedly, opera in America must be subsidized by those that are minded so to support it; but in the eyes of those that make its audiences, it must stand or fall on its appeal to them like any other pleasure of the theatre. Whatever may be the motives of those that subsidize opera of any sort, men and women go to it, as they go to any other entertainment, for the pleasure they expect to receive and not for any educational or communal end. And there is just as much reason for being sane about opera as about anything else."

OPERA STARS RETURN.

Neither European war, military conscription, nor oceans strewn with mines now will be able to prevent opera at the Metropolitan this winter, for last week witnessed the arrival here of Giulio Gatti-Casazza, Enrico Caruso—isn't that enough for a profitable grand opera season?—Toscanini, Polacco, Rosina Galli, Bori, Hempel, Destinn, Bada, Ober, Braun, Goritz, Urlus, Leonhardt, Amato, Didur, Ananian, Rossi. While all the operatic personages were full of war talk and political philosophy, the only one of their utterances which shall find room in the MUSICAL COURIER is that of Giulio Gatti-Casazza, who said: "There is enough war discussion disrupting the world without dragging these things into opera." Also the head of the Metropolitan announced that in January he will do Giordano's "Madame Sans Gene" and Leoni's "L'Oracolo" (founded on "The Cat and the Cherub"), and in March, Borodine's "Prince Igor." Beethoven's "Fidelio," Weber's "Euryanthe" and Bizet's "Carmen" are slated for revivals, and prove that the international operatic "balance of power" at the Metropolitan is most properly on a strictly neutral basis.

BURMESTER NOT COMING.

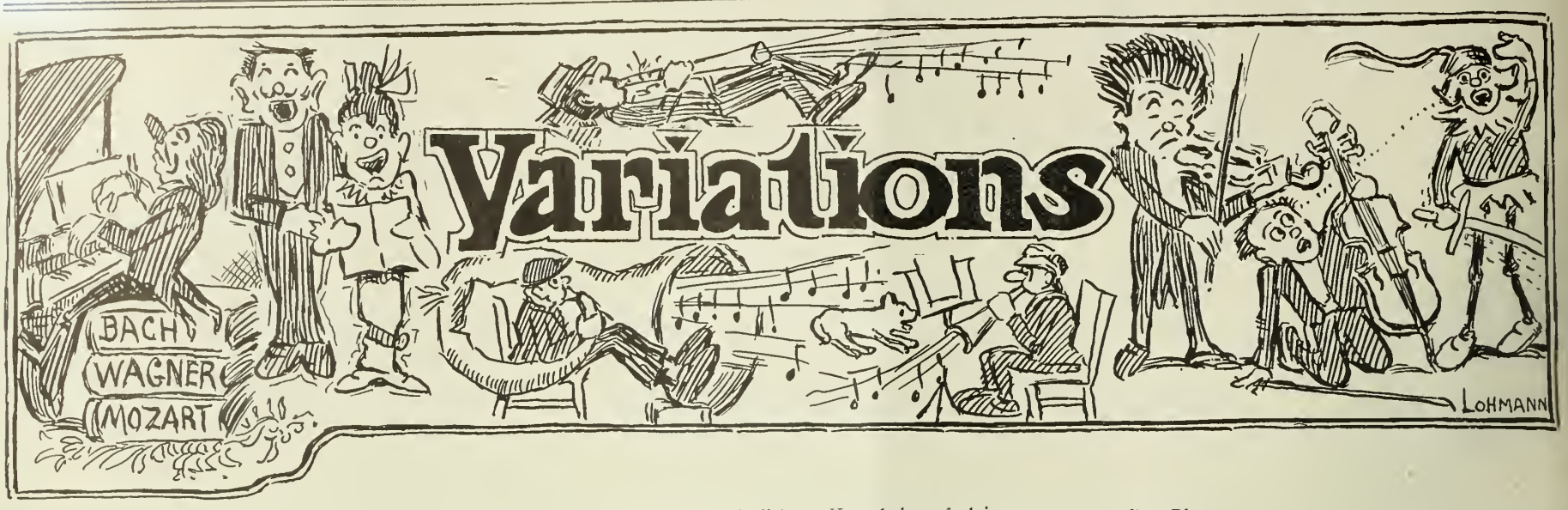
Willy Burmester has decided not to come to America this season. It is almost impossible to get passage by way of Italy at present, the Scandinavian boats have become doubtful, and as a German subject Burmester cannot go via England, so his only hope of transportation would have been the Holland-American Line via Rotterdam. But Burmester is too much afraid of the mines to risk going by this line at this late date. Furthermore, he is fearful of not being able to return to Germany, even if he should reach America, and there would be, as a matter of fact, danger of his being apprehended by the British authorities. At any rate, the famous violinist has decided to postpone his American tour. He will give about thirty concerts in Germany for the benefit of the Red Cross, the first of which occurred at the Philharmonie in Berlin recently before a sold out house.

A VIOLIN PRIZE.

Following the piano contest which resulted in the appearance at Orchestra Hall, Chicago, last week, of Pasquale Tallarico, of Wilton, N. H., several violinists of Chicago, reports our office in that city, have resolved to give a similar prize for violin pupils of teachers of Chicago and other cities. A committee has been appointed to select a work for violin and orchestra suitable for such a purpose. The Clayton F. Summy Company, of Chicago, agrees to publish the work chosen should it be in manuscript. American composers—that is, composers who are citizens of this country—are invited to send manuscripts to Herbert Butler, Kimball Hall, Chicago. The work selected will be performed in the fall of 1915.

BOSTON MUSICIANS' CLUB HOUSE.

The Musicians' Mutual Relief Association of Boston has just built itself a new club house and headquarters in Boston at an expense approximating $170,000. The building contains the conveniences and appurtenances of a modern club house, and in addition a very beautifully decorated and finely planned music hall seating 1,000 persons. About 2,000 musicians belong to the association. A Mason & Hamlin piano has just been purchased by the association for this hall and it thus becomes the official piano of this body of musicians. That is a compliment indeed for the tonal value of the Mason & Hamlin.



Why Some Persons Avoid Music.

Have you ever heard the Bach violin concerto in E major? And having heard it, have you ever thought about it? Do you know what it means? Are you aware of what Bach had in mind when he wrote it? Do you think it is merely music, written to be enjoyed as tune, harmony, rhythm, and symmetrical construction? To answer to yourself all the foregoing questions you must read what Sir Hubert Parry has to say about the E major violin concerto by Bach. Sir Hubert Parry has this to say—and for saying it, no doubt, was made a "Sir": "What was most probably in Bach's mind was to make the subject which is given to the basses a kind of text or psychological entity which recurred persistently in the manner of what the French call happily an 'obsession,' to which the violin solo constantly discourses in answer, as though arguing the contention of the basses from different points of view. The great fascination which such movements exercise over people who are not essentially musical (as well as over those who are musical as well as poetical) lies in the fact that the form is psychological rather than essentially musical. The form is of the spirit rather than the letter. Bach spent a great part of his life feeling his way in this direction, and never till his last days quite made up his mind whether the usual mechanical view of form (the view based on distribution of keys and themes), or the view which puts the psychological scheme in the forefront, was the right one. But it is in his wonderful slow movements that he reveals the actual intention to use music as the vehicle of psychological concepts, and touches the fringe of the question, which was due to excite so much attention a century and a half later, of program music. The adagio movement in the violin concerto in E is particularly illuminative in this sense, and has even a dramatic character, owing to the very definite manner in which the dialogue is carried on."

With Interest.

At the "Lilac Domino," Andreas Dippel's opera comique venture, a baritone named Douthitt holds a high tone for thirty-five seconds. The other night Howard Shelley, press representative of the Century Opera, heard the singer, and remarked laconically: "If he held that note any longer it would go to protest."

False Cadence.

Arthur Hartmann and his family, like other Americans, left Paris at a few hours' notice in accordance with the request of our Ambassador there, and nearly all the Hartmann belongings remained behind, including Thérése, the faithful nurse and housekeeper. Last week the violinist received from Paris a large package sent by express and heavily insured, for which he had to pay all the charges, which were considerable. Accompanying the bundle was a letter. It read as follows:

"My Dear Master—I have stored all the furniture of your apartment, but before doing so, I made a careful search through boxes and drawers to see whether I could find anything that you might need over there. And what think you? Oh, oh, the carelessness of artists. And you so hard pressed for money when you left, because the banks would not give you any. What think you that I found? You never will guess. I am sending it to you in this package; because I know that you will need it. I found it in the lower drawer of the escritoire in the salon, and the drawer was not even locked. Oh, oh, Mr. Hartmann, I have often told you to be more careful. But do you know what I found? It was money. And do you know how much? I counted it. It was $600. Here it is, and pray, do be more careful in the future. It is fortunate that I am honest. If those furniture movers had seen it—oh, oh, oh! Your devoted, Thérése."

Hartmann opened the package guiltily. It contained exactly $600—in Confederate money.

Versatility.

A "fine old Southern family," advertising in an Alabama newspaper, writes: "Wanted—A Music Teacher who can also make beds and wash dishes. Knowledge of plain sewing and lawn-mowing also desired."—Century Opera Magazine.

We Support Ourself.

"He is a genius."

"Who supports him?"—Philadelphia Ledger.

Effects of War.

H. O. Osgood has just returned from the troubled seat of war and therefore he should be pardoned for inquiring whether the six piccolo players who stand up and do the "Stars and Stripes" variations in the Sousa Band, might not properly be called "The Piccolomini."

"How the Sousa audience always chortles for joy within itself," adds Mr. Osgood, "when these piccolos, the seven cornets, and the half dozen trombones come up to the front to thunder out the theme of the trio, with the two polyphonic themes which accompany it. The conservative musician may look upon this as only a Sousa trick, but the great bandmaster is in good company in bringing his men forward for this special effect. It is a Bayreuth tradition,



ARRIOLA PADDLING HIS OWN CANOE.

followed also by the late Felix Mottl in the festival performances of Wagner in Munich, that in a certain passage in 'Siegfried' the four horns (unseen by the audience, of course, in the invisible orchestra) stand up and turn the bells of their instruments toward the audience in order to blare out a theme with special effect. Again, Gustav Mahler, in his eighth symphony, in the finales of both the first and second parts, calls for a brass orchestra of eight trumpets and eight trombones, the players of which stand up à la Sousa and thunder out their parts—so much so, in fact, that with the accompanying orchestra and full organ added, it is quite impossible to hear a single note from the chorus of over a thousand, who are doing their best to be heard above the instrumental racket."

Annotated Annotations.

In his program annotations written for the New York Symphony concert of last Sunday afternoon, Daniel Gregory Mason says that "the opening allegro of the Bach E major concerto is a solid piece in the contrapuntal style, all built upon the theme of three even notes (do, mi, sol) with which it starts." As far as we know the Bach E major concerto, it starts with E, G sharp, B, which would read mi, sol, si, in the Italian translation, but perhaps that is a minor point. However, the annotations should at least have made mention of the fact that the "Bach" E major violin concerto is a transcription by the revered Johann Sebastian Bach of a piano concerto by Vivaldi. Bach made no less than five of such adaptations.

Aiding President Wilson.

Of course there is only one thing to do this winter when Beethoven's "Emperor" concerto and Haydn's "Kaiser" quartet are played, and that is to play "God Save the King," the Russian anthem, and the "Marseillaise" between the movements of the Haydn and Beethoven works.

Accordion Bleats.

According to the Board of Appraisers at our Custom House, accordions are not toys under the existing American tariff laws. We always considered an accordion a weapon.

Retreat in Good Order.

So many German doctors of music have repudiated their English titles recently that—but you'll have to finish this paragraph for yourself. We thought there might be a joke in it, but blest if we can find any.

Chaconne á Son Gout.

Helen Ware was in a Western town last year when an earnest looking man crowded his way to the violinist's dressing room after her concert. "I'm a dance fiddler," he announced, "and I'm always looking for new tunes to play for fiddle alone. You're some musician. Do you know any tunes like that?"

"A dance tune for fiddle alone?"

"Yes."

"Bach's 'Chaconne' is the best one I know."

"Sounds a bit Dutch," remarked the Westerner, "but I'll give it a try." He jotted down the name carefully, which Miss Ware spelled for him.

"Is it a one step or a hesitation?" he asked.

"It will make them hesitate beautifully," was the reply.

This winter Miss Ware is to return to the man's town, and if he asks her for an explanation she intends to tell him that the chaconne is danced only in Philadelphia but she had forgotten to mention the circumstance.

Tired Business Man.

The foregoing reminds us of the naive auditor at the recital of a violinist who began his program with the Bach chaconne. After he had been playing for ten minutes or so, the naive one said: "Whew! I never before heard any one tune his fiddle that long."

Highest Education.

Teacher—How many make a million?

Pupil—Damn few.

Elevated Art.

Leo Slezak stands as high among the tenors as Max Pauer does among the pianists.

Berlin Humor.

When Germany was being overwhelmed with declarations of war in the early period of the present difficulties, a Berlin shoemaker, located in a rickety cellar establishment, scrawled a charcoal announcement over his door, reading: "Declarations of war received here."

What Did He Mean?

Harold Bauer brings back an amusing story from New South Wales. He says that at a reception given to him there the president of the local musical association made an address which he wound up as follows: "To those who have not heard Mr. Bauer, I would say that they should lose no time in doing so."

General Disability, Too?

Alberto Jonas will make our town more musical through his presence here. He is a pianist of parts and a teacher of rare skill. One of his best known pupils was little Pepito Arriola, who astonished this country a few years ago with wunderkind pianism of a diabolically advanced type. Mr. Jonas likes the peace and quiet which America is enjoying under President Wilson, and says that he left Europe solely because "that turbulent individual, General Uproar, is in supreme command over there just now."

Scraps of Paper.

To the white, orange, grey, blue and yellow papers issued by the various nations we now should like to see added a salmon pink paper put out by the Metropolitan Opera House explaining why "The Masked Ball" was dug out of its quiet and honorable grave in order to constitute the season's opening operatic attraction at the Metropolitan on November 16. Leonard Liebling.

The Only Sousa.

Despite the constant advocacy of numerous enthusiasts we have not gotten as far as the establishment of a national institution of music under public auspices, though we are the only large country of the world that has not; but if we have no public national institution of music we have a private one, very large and very important, nothing less than the best military band which exists—a band which knows how to play classical music as well as the ordinary poom-poom kind, and a band which makes a specialty of playing the most characteristic music which has yet been produced on this side of the ocean—the marches of John Philip Sousa. Certainly by this time the master leader and his band have every right to be regarded as a truly national institution.

Sousa's first New York concert of the season took place at the Hippodrome last Sunday evening, November 8. There was a big crowd and a tremendous amount of enthusiasm. There was a program, although at a Sousa concert one hardly needs to bother about the program, as the encores generally form the larger and more interesting part of the evening's music. However, on Sunday evening it was as follows:

Sixth Rhapsody ..... Liszt
Cornet solo, Neptune's Court (new) ..... Clarke
Herbert L. Clarke.
Suite, Impressions at the Movies (new) ..... Sousa
Soprano solo, The Crystal Lute (from The American Maid) ... Sousa
Virginia Root.
Picturesque scene, The Angelus ..... Massenet
Sheridan's Ride ..... Sousa
Shepherds Hey (new) ..... Grainger
March, The Lambs (new) ..... Sousa
Violin solo, Fantasie, Carmen ..... Sarasate
Marcel Gluck.
Overture to The Charlatan ..... Sousa

John Philip came upon the stage. Tremendous applause. The band started off with the inspiring measures of Liszt's rhapsody. Tremendous applause. "Hands Across the Sea." Tremendous applause. "Papa and Mama." Tremendous applause. Mr. Clarke played his new composition, "Neptune's Court," a melodious work, and, naturally, well calculated to show off his ability on his chosen instrument. Tremendous applause. Two more numbers from Mr. Clarke, the second the famous old "Carnival of Venice" variations. (One noticed it had been played so often that the card announcing it had all been worn away at the corner which the young negro takes hold of when he puts it upon the rack.) Then Sousa's new suite, "Impressions at the Movies," the second number of which, "The Crafty Villain and the Timid Maid," is a specially delightful thing, with the poignant and rugged two note theme descriptive of the evil doer. Tremendous applause. Two or three more encores. Tremendous applause. And so it went throughout the entire evening.

After the new march, "The Lambs," which promises to fill an honored place in the famous line of Sousa marches, the audience was not satisfied until they had had the "Stars and Stripes," "Manhattan Beach" and "El Capitan" in quick succession. A particularly ingenious thing was the fantasie on "Get Out and Get Under," played as an encore, in one of the variations of which there was, musically speaking, a most remarkably clever combination of this popular song with the best known of the Liszt rhapsodies, the second. By the way, the sixth rhapsody was described on the program as the "Pester Carnival." Not so. The "Pester Carnival" is the ninth of the rhapsodies.

As usual with Sousa, the soloists all were excellent in their respective way. Herbert L. Clarke, the cornet soloist, needs no new praise. Virginia Root has a very powerful and yet agreeable soprano voice and distinctly knows how to use it. Marcel Gluck is an accomplished violinist.

As for John Philip Sousa himself—to sum it up in three words, he is Sousa, and all the world knows what that means. All the old gestures are there and the results which they conjure forth from the splendid body of musicians who play under him are as fine as of yore, some of them even finer. There was, for instance, in Massenet's "Angelus" an effect produced on the clarinets in imitation of the staccato of the strings which was truly astonishing in its deceptiveness.

The great bandmaster surely had every reason to be highly delighted with the splendid reception which welcomed him back to New York at the beginning of yet another of his perennially successful seasons.

A Zoellner Quartet Medal.

Among string instrument quartets, one which does not fail to call forth spontaneous approval whenever it appears, is the Zoellner Quartet. This is, as press reports of its concerts from coast to coast unanimously verify, due to its excellent ensemble, intonation, attention to nuance, polished and temperamental readings.

This quartet is strictly a family organization, so far as its members are concerned, being made up of Joseph Zoellner, Sr., the father, viola; Antoinette Zoellner, first violin; Amandus Zoellner, second violin; Joseph Zoellner, Jr., violoncello, who is also a skillful pianist. Each of the Zoellners is likewise a soloist of a high order on his own particular instrument.



MEDAL PRESENTED TO THE ZOELLNER QUARTET BY THE COUNTESS OF FLANDERS.

With this article is reproduced a medal which was presented to the quartet by the Countess of Flanders, mother of the King of Belgium, who was herself a musician. It was made for the Zoellners especially and is of pure silver.

Percy Hemus' Courage.

Percy Hemus, the baritone, has a rooted conviction that many good songs are being turned out by American composers, and furthermore, he has the feeling that there is no reason why he should not sing them. Also Mr. Hemus appears to think that there is nothing criminal or even unethical in making up an entire program of such songs and performing them before a New York audience. If whole concerts are devoted to German music, Russian music, French music, Italian music, and Scandinavian music, why not an entire list devoted to American music?

The critic of the New York Sun differs from Mr. Hemus and in reviewing the concert given by that artist in Aeolian Hall, Friday evening, November 6, indulges in the appended ungermane and entirely superfluous reflections:

"Entertainments of this kind invite searching criticism, but there are reasons why comment, however, pointed it may be, need not be extended. In the first place, propagandism for American compositions is made most plentifully in ways which bring its sincerity into question. Hand in hand with such advocacy goes the repeated assertion that the hearer who cannot find it possible to commend all the twaddle which is published by native musicians is opposed to American genius and given over to the glorification of foreigners. Whenever opinion favors an American composition, it is right; when it condemns one, it is wrong.

"Obviously neither art nor patriotism can benefit thus. Nevertheless, whenever an American produces a really good work he is honored for it, for the excellent reason that in this country no one cares a farthing whence art comes so long as it is worthy. Mr. Hemus cannot ride into the sunlight of immortal fame by singing whole programs of American songs for two reasons, first, because so few of the songs are of the first rank, and second because the musical public cannot be aroused by such programs."

There is every reason why comment on a program of American compositions should be extended, particularly when they are as good as most of those rendered by Mr. Hemus at his fine recital. As his purpose was artistic and his intent sincere, why drag in references to the efforts of others who are not as idealistic in their views as Mr. Hemus? Propaganda always is to be commended when undertaken for a noble object and especially for one in need of support. If "no one cares a farthing whence art comes so long as it is worthy," why write two long winded paragraphs about the nationality of the works presented by Mr. Hemus? As a parting conclusion, one is forced to the belief that the Sun critic hardly can know whether or not Mr. Hemus will "ride into the sunlight of immortal fame" by singing the program he did.

Leaving aside the question of the sunlight of eternal fame, the fact remains that Mr. Hemus received splendid praise for his singing—even from the Sun critic—and pleased his hearers mightily. He is a baritone who has an unusual range of voice of exceptionally sympathetic quality, who obviously is familiar with the requirements of bel canto, and possesses before all things, reliable musicianship and a fine sense of interpretative values. He illustrated convincingly moods ranging from the lyric to the dramatic and accomplished also several incursions into the humorous, which met with a rousing response from the hearers.

As a matter of record, the Hemus program is given here in complete form:

Hail Ye Tyme of Holiedayes (Chrystmasse) ..... Gena Branscombe
There Was a King of Liang (from the Chinese) .. Gena Branscombe
I Am the God Thor (King Olaf) ..... Carl Busch
How Long and Dreary (from Sprays of Heather) . Edna Rosalind Park
There Was a Bonnie Lass (from Sprays of Heather),
Edna Rosalind Park
Invictus ..... Bruno Huhn
The Day Is Done ..... Chas. Gilbert Spross
The Pirate Song ..... Henry F. Gilbert
When I Bring to You Colored Toys ..... John Alden Carpenter
When to Sleep I Must ..... [illegible]
The Fiddler of Dooney ..... M[illegible]
The Forgotten Land ..... Harriet Ware
(Accompanied by String Quartet.)
Flower Rain ..... Edwin Schneider
The Drink of Life (MS.) ..... Mary Helen Brown
Mexicana (MS.) ..... Ward-Stephens
Identity (MS.) ..... Emil Hahn
Mother o' Mine ..... Arthur Claassen
(Accompanied by String Quartet.)
Alois Trnka, first violin; Gerard Reidy, second violin;
Bernard Schmidt, viola; Josef Gotsch, cello.
Con Amore ..... Fay Foster
Peace, Ye Martyred Ones (MS.) ..... Fay Foster
(Written for and dedicated to Mr. Hemus.)
I Dreamed and Wept Dreaming ..... A. Walter Kramer
Two trivial songs—
Wind and Lyre ..... Harriet Ware

In none of the foregoing numbers was there apparent any of the frantic striving for "modern" effects which one notices so often in the current output from abroad. Mr. Hemus' list of pieces nearly all had melodiousness and genuineness of expression to recommend them. The Branscombe creative vein is of agreeable caliber. Carl Busch handles his material like the master musician one knows him to be. Bruno Huhn's "Invictus" represents a lofty flight into the dramatic, with a tremendous climacteric support. Spross' and Carpenter's songs are of uncommon fineness in texture and sentiment. Harriet Ware long ago has established her position as a writer of melodic fecundity and subtle discriminativeness. Schneider's "Flower Rain" was encored, and deservedly so, for it is a remarkably delicate tonal lyric. Fay Foster's "Peace" revealed virile force and large imaginativeness.

Mr. Hemus made a profound impression upon his audience and, to judge by their unfailing applause, they endorsed him without stint in his desire to make known good songs—even though they may be written by those unspeakable culprits, the American composers.

Sears' Organ Recital.

On Monday evening, November 2, S. Wesley Sears, organist of St. James' Church, Philadelphia, gave a recital at Grace Church, Haddonfield, N. J. His numbers were as follows: "Marche Pittoresque," Kroeger; "Andante Grazioso," Smart; "Entr'acte Gavotte," Thomas; aria, "Lord God of Abraham," from "Elijah," Mendelssohn; "Cantique d'Amour," Strang; "Minuet," Beethoven; fugue in E flat, "St. Ann's," Bach; "At Evening," Kinder; intermezzo, Callaerts; baritone solo, "Babylon," Watson; largo, Handel; "Grand Offertoire de Ste. Cecilia," Batiste.

As was his due, Mr. Sears was received with enthusiasm, and his work on this occasion was in keeping with the high standard which he has set for himself. This enthusiasm was especially marked after the playing of the familiar largo by Handel, and the Beethoven minuet.

Henry Ullrich, baritone, assisted Mr. Sears, singing the aria, "Lord God of Abraham," from Mendelssohn's "Elijah," and "Babylon," by Watson.

Lennon Returns to Houston.

Emmet Lennon, the concert tenor, has returned to Houston, Tex., and will continue to give vocal instruction. Mr. Lennon specializes in preparing singers for church, concert and operatic work. His studios are located at Diehl's Conservatory, Rusk and Austin streets.



MARGARETE MATZENAUER, DRAMATIC SOPRANO OF THE METROPOLITAN OPERA COMPANY, AND HER HUSBAND, EDOUARD FERRARI-FONTANA, TENOR OF THE METROPOLITAN OPERA COMPANY, AND THEIR DAUGHTER ADRIENNE.

PHILADELPHIA ORCHESTRA GIVES FINE PROGRAM.

Zimbalist in Role of Composer and Soloist At Fourth Pair of Concerts—Other Quaker City Musical News

Philadelphia, November 7, 1914.

Efrem Zimbalist passed in review both as composer and violin virtuoso at the fourth pair of concerts of the Philadelphia Orchestra in the Academy of Music this week. Substituting for Mme. Stokowski, who is unfortunately indisposed, Zimbalist played Max Bruch's concerto in G minor, and two numbers from his own suite of national dances—the "Hebrew" and "Polish."

Zimbalist long ago won his laurels as a performer. If his contribution to this week's program is any criterion, he is predestined to still greater fame as a composer. Both pieces are gems of melody and bear the distinct racial stamp. Zimbalist exhibited quite as masterly and fluent technic in their composition as in their performance. Powers of an even higher order were revealed by the soloist, however, in the Bruch concerto. In the memorable adagio of this work—surely one of the wonder works of the last century—Zimbalist attained the loftiest heights of his art. He held his audience in a manner attained by few instrumentalists and made this supreme work of the Cologne master a thing of forceful meaning to many who have heard it but knew it not.

Zimbalist shows increased maturity every year and herein probably lies the explanation of his growing popularity. Technically, he is becoming each year more conscientious; his tone is warmer, fuller and capable of exquisite shading; his whole performance was clear, precise, impressive.

Schumann's symphony in E flat, the "Rhenish," was Stokowski's initial number. Entirely without the assistance of score (as usual), Stokowski gave an excellent reading of this entertaining work. With its brief periods, its easy melody, and the "modern" inclination of many of its harmonies, this work has ready at hand all the elements which go for making wide and lasting popularity. It was enthusiastically received at both concerts this week, and it was well played, particularly the solemn fourth movement.

In marked contrast were the tone poem, "Finlandia," of Jean Sibelius, and Tschaikowsky's "Marche Slav," which completed the program. The former composition was played here for the first time.

Amato With Boston Symphony.

Pasquale Amato, baritone of the Metropolitan Opera Company, was the soloist with the Boston Symphony Orchestra at its first local concert of the season at the Academy of Music last Monday evening, November 2. Amato sang the "Qui donc commande" aria from "Henry VIII" and "Ombra mai fù" from Handel's "Serse." These numbers of varying moods were sung by the distinguished baritone in forceful and appropriate style. The orchestral offerings were Beethoven's "Eroica" symphony, Strauss' "Don Juan" tone poem and Smetana's "Sold Bride" overture.

Philadelphia Notes.

Arthur Woodruff was last week chosen as conductor of the Eurydice Chorus for this season. Mrs. Leopold Stokowski has been made vice-president. It is also announced that the regular concerts of the organization will be given on January 13 and April 14.

It was with deep regret that Philadelphia musicians learned last week that Eugen Klee, for many years a well known choral director in this city, is to leave here to become director of the Arion Singing Society of Brooklyn. Mr. Klee is to take up his new work immediately.

An interesting novelty in the shape of Handel's overture to "Arminius" will be offered by Leopold Stokowski at next week's concerts of the Philadelphia Orchestra.

Frank Gittelson, the young Philadelphia violinist, who is entering upon an American tour which promises to be as successful as his European appearances, is announced by Charles Augustus Davis for a recital in the Academy of Music on November 10. On November 13 and 14 Gittelson is to play the Brahms concerto with the Chicago Symphony Orchestra.

Horatio Connell, baritone, and Mae Farley, soprano, will be the soloists at the Choral Society's presentation of "The New Life" under the direction of Henry Gordon Thunder at the Academy of Music on November 19.

John McCormack is to give a recital in the Academy of Music on Wednesday evening, December 2.

H. P. Quicksall.

Gittelson Plays Bach.

Frank Gittelson surmounted distressing obstacles last Sunday afternoon, November 8, at Aeolian Hall, when he played the Bach E major violin concerto against a surprisingly uneven and untuneful accompaniment, which might have appalled a performer less musical and less sure of himself. Pardonably nervous, the young artist became palpably more and more disconcerted when he felt the lack of harmony between his intentions and the execution of the leader and the orchestra, and at times the ensemble assumed dangerous instability, through no fault of the soloist, however.

Gittelson revealed the same facility of finger and bow which he had displayed in Philadelphia a week previous, when he rendered the Lalo concerto, and again his tone had decided sweetness, his phrasing was smooth and musical, and his temperament reflected warmth. Too much cannot be said in praise of his choice of the Bach concerto as his medium for the New York debut. It proved that he is willing to make his appeal on the most legitimate lines only and disdaining the easier path along which lie the sure triumphs that go with virtuoso compositions set forth with surface brilliance. Gittelson read his music with dignity, with fine regard for its scope and purpose, and with full appreciation of its violinistic content. He was rewarded with resounding applause and had to bow his acknowledgments at least half a dozen times.

The orchestra played Bantock's "The Pierrot of the Minute," which is a skillful and pleasing work; Schumann's "Rhenish" symphony, and Elgar's "Cockaigne," a work containing slow music, quick music, loud music, and soft music. The symphony was read in a manner too assertive for its simple and ingratiating content.

Bergman's Gennaro.

Gustaf Bergman's portrayal of the role of Gennaro in the recent production by the Century Opera Company of Wolf-Ferrari's "Jewels of the Madonna" is tellingly set forth in the following New York criticisms:

BERGMAN'S GENNARO A STRONG FEATURE OF CENTURY COMPANY'S PERFORMANCE.

Of the individual singers, highest praise belongs to Gustaf Bergman for a very impressive performance of the role of Gennaro. His excellence was due to a fine gift of characterization and a sincerity that kept his sense of the role always on firm foundation.

He was able to send across the footlights a very real conception of the shifting emotional state of the rather heavy witted blacksmith, caught up in a whirl of passion he does not quite understand and driven dazedly into a sacrilege his real self recoils from in horror. Altogether his was a performance that few tenors before this public could have equalled.—Times.



GUSTAF BERGMAN, OF THE CENTURY OPERA COMPANY, As Gennaro in Wolf-Ferrari's "Jewels of the Madonna."

BERGMAN ROYALLY GREETED.

. . . The big audience was alive from the start. It clapped Bergman's first entrance and his duet of the blacksmith with Miss Howard as the mother. . . . In simple Gennaro's death, Bergman was simply magnificent.—Evening Sun.

. . . Gustaf Bergman, only two or three days off the steamer, was a Gennaro not to be overlooked in any opera company as to voice and action.—Evening World.

Mr. Bergman resumed the role of Gennaro, in which he did so well last year. Mr. Bergman is one of the best artists the Century Company has numbered in its ranks. His vivid, powerful impersonation last evening was the feature of the performance.—Globe.

Bergman proved last season that he was ideally fitted for the part of Gennaro. . . . His Teutonic restraint and intelligence, combined with an Italian quality of tone make him an excellent representative of similar dual characteristics in Wolf-Ferrari himself. Bergman is unquestionably a great artist, and one from whom many a tenor, in more pretentious surroundings, might learn a valuable lesson. It has been a long time since we have had such a combination of singing and acting as he presented last evening.—Evening Mail.

As the moody, love-sick Gennaro, Mr. Bergman was most capable. This was his first appearance since his arrival from Europe, and his efforts were received with hearty enthusiasm.—Commercial Traveller.

Mr. Bergman, the tenor, whose Gennaro breathed life and truth, a role easily weakened or melodramatically exaggerated, must be named first. From a dramatic standpoint, uncommonly effective and affecting, vocally simply complete, it seemed as if the virile resonant voice of the singer had grown since last year, as if this art had grown in subtler finish.—Staats Zeitung (translation).

Gustaf Bergman, whose pleasing virile tenor, and whose forceful characterization suited the Gennaro, deserves highest praise. He rose with this delivery not only above his environment, but also above the average of opera tenors.—Abendblatt (translation). (Advertisement.)

Century Sunday Night Concert.

An excellent popular concert was heard at the Century Opera House, New York, on Sunday evening, November 8. An unusually large and enthusiastic audience was in attendance.

Maude Santley was heard to advantage in Braga's "La Serenata," with violin obligato played by Hugo Riesenfeld. "Caro Nome," from "Rigoletto," was beautifully sung by Florence Macbeth. This marked Miss Macbeth's first appearance at a Sunday night concert at this house, and she was received with hearty and spontaneous applause, and was forced to give two encores.

Orville Harrold sang Fay Foster's nocturne and "I'm Falling in Love with Someone," from "Naughty Marietta," scoring his unusual success. The fine bass voice of Henry Welden was particularly effective in the serenade from "Faust." Thomas Chalmers, feeling somewhat indisposed, sang Harriet Ware's "Boat Song" instead of "Largo al Factotum," from the "Barber of Seville," as scheduled. A duet, "Love and War," as sung by Hardy Williamson and Alfred Kaufman, had to be repeated, as did also the quartet from "Rigoletto," the singers being Florence Macbeth, Elizabeth Campbell, Thomas Chalmers and Hardy Williamson.

The opening number by the orchestra was the overture to "Oberon" (Weber) which was followed by the second Hungarian rhapsody by Liszt, the ballet suite from "Sylvia" completing the first half of the program. Johann Strauss' waltz, "Vienna Blood," began the second half of the program, and Berlioz's "Hungarian March" marked the finale of the evening's enjoyment. The conductors were Josef Pasternack, Hugo Riesenfeld and Alexander Smallens.

The last Sunday concert of the season will be given next Sunday evening, November 15.

Mme. Leblanc-Maeterlinck to William Thorner.

William Thorner, the vocal teacher, who recently arrived from Paris and opened his studio at 2130 Broadway, New York, counts among his pupils Georgette Leblanc-Maeterlinck, from whom he recently received the following letter showing the esteem in which this distinguished artist holds her master. The letter herewith reproduced is a translation from the original one in French, and is published by permission of Mr. Thorner:

Abbaye de St. Wandrille,
Seine-Inferieure, September 28, 1914.

My Dear Maestro:—How sorry I am to know that you are so far away. After having addressed two letters and a dispatch, and waiting for an answer, I became most anxious and telegraphed to your concierge. I received your New York address from him at once.

I understand perfectly that you could not remain in Paris, but why did you return to America when victory is so near? Then there will be in France a renewal of strength, vitality and art. Will you not come back? Must we abandon hope of again having the benefit of your unique instruction? I can never find adequate words to express my regret and disappointment.

Up to now, I have used my voice very little, as I depended upon you. I had occasion to sing before sincere friends of mine who marveled at the progress that I made with you. I shall try to continue following your principles of instruction, but you know that I attribute to you a "magnetic" power. Under your guidance one cannot fail. The change in my voice is especially noticeable in the three pieces which I studied with you, to such degree that I endeavor to imitate the sonority which I produced in the role of Iphigenie. But you know I still have need of you and I am hoping for your prompt return.

Au revoir, my dear maestro. M. Maeterlinck wishes to be most kindly remembered to you; and I beg you to believe in my profound and friendly appreciation.

(Signed) Georgette Leblanc-Maeterlinck.

MUSIC OF THE WEEK.

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NEW YORK.

Wed. 11. Aft.—Mme. Gadski, Aeolian Hall.
Thurs. 12. Aft.—Francis Rogers, Little Theatre.
Thurs. 12. Eve.—New York Vocal Quartet, Brooklyn.
Thurs. 12. Eve.—Julia Culp with Philharmonic, Carnegie Hall.
Fri. 13. Aft.—Philharmonic Society, Carnegie Hall.
Fri. 13. Aft.—David Bispham, Columbia University.
Sat. 14. Aft.—Zimbalist, Carnegie Hall.
Sat. 14. Aft.—Beethoven Society, Waldorf-Astoria Hotel.
Sun. 15. Aft.—Arrigo Serato with Philharmonic, Carnegie Hall.
Mon. 16. Aft.—Ethel Leginska, Aeolian Hall.
Mon. 16. Eve.—Dr. William C. Carl, First Presbyterian Church.
Tues. 17. Aft.—Mme. Schumann-Heink, Carnegie Hall.
Tues. 17. Aft.—Paul Draper, Aeolian Hall.

LEONARD BORWICK, Great English Pianist

Unequaled Success at his New York Recital. Comments from the New York Daily Press:

BORWICK HEARD IN PIANO RECITAL.

ARTIST AN EXCEPTION AMONG A TOO NUMEROUS CLASS THIS YEAR.

It will be better that many concert givers should content themselves with the applause of friends than that they should be measured by standards set up by duty toward real art and real artists. High merit is not likely to be overlooked by those capable of recognizing it.

Leonard Borwick, an English pianist, gave a recital in Carnegie Hall yesterday afternoon. He is a seasoned player and an artist, who caused a considerable expression of surprise among the knowing when he appeared here in the fag-end of the season two years ago. New York had acquired a habit of thinking that it knew by name, at least, every artist, foreign as well as native, that was worth knowing. Expecting little from the newcomer and receiving much, it received a shock of surprise, but a pleasant shock, for New York's interests and sympathies are not narrow or selfish. Yesterday Mr. Borwick received a dignified welcome and the kind of appreciation that a serious artist, who knows nothing of *ad captandum* tricks, is entitled to. He played an unconventional program, not one feature of which had been chosen to display a specialized quality or style, though, for students, it had an historical interest. There was at the opening a Bach fugue translated into the modern pianoforte idiom by the player; a rondo by Beethoven (in G, op. 51, No. 2), which spoke the language of tonal beauty in conventional phrase and essayed no emotional preachment; then three short pieces by Scarlatti, charming illustrations of the harpsichord style as developed in Italy, and valuable as showing how much volubility of finger and sense of symmetry was demanded of the harpsichord players of two centuries ago. Thus the old, the classic period in its best sense was closed. Then came the composition which Mr. Borwick had evidently chosen to be the center of gravity in his afternoon's work: Brahms' sonata in F minor, in which the spirit of classicism and the spirit of romanticism meet and embrace and are wedded in as noble a union as the post-Schumann art has yet disclosed. Finally there came Paderewski's theme and variations in A major, a serenade (op. 3, No. 5), by Rachmaninoff, and Liszt's "Concert Study" in F minor.

Mr. Borwick's playing is not sentimental, and in this and his disregard of sensuous beauty of tone he opens himself to the accusation of being an academic player. In a noble sense he was academic in Bach, Beethoven and Scarlatti; but he showed the Brahms poetic fibre in the sonata—strength, sincerity, tenderness. He may not be a player for schoolgirls; he is for men and women.—H. E. Krehbiel in New York Tribune, November 6, 1914.

Leonard Borwick, an English pianist of renown, who won hearty praise here for his playing in a recital at Carnegie Hall a year or two ago, gave a recital in that hall yesterday afternoon. Mr. Borwick's main offering was the Brahms sonata in F minor, and his performance of the work was one of the finest achievements by any pianist heard here in recent years. The physical qualities of tonal beauty and mechanical mastery were combined in it with a depth and warmth of feeling that made the reading one of those rare ones to which the term poetic can be applied without reserve. The andante and the intermezzo were in particular of surpassing loveliness. Mr. Borwick was heard also in pieces by Bach, Beethoven, Scarlatti, Paderewski, Rachmaninoff and Liszt. Throughout the recital his playing was uncommon pleasure to an audience which, if moderate in size, was gratefully appreciated.—New York Evening Globe, November 6, 1914.

MR. BORWICK'S RECITAL.

THE ENGLISH PIANIST REAPPEARS AFTER THREE YEARS IN CARNEGIE HALL.

About three years ago Leonard Borwick appeared in Carnegie Hall and gave a recital that surprised and delighted a handful of listeners, few of whom probably knew this English pianist even by reputation. For he came without any of the preliminary heralding that often announces the fame of lesser men. It appeared that he was on his way from Australia to England and gave his concert here as he was passing through. He passed on and was heard no more.

Mr. Borwick appeared again yesterday at Carnegie Hall, giving the first of three projected recitals, and again showed that he is a pianist of the highest accomplishment, an artist of singular individuality, gifted with poetic vision, but essentially sound and wholesome in all that he does. There is nothing to be allowed for the idiosyncrasies of virtuososhiip, for any obtrusion of the player's personality, in Mr. Borwick's performance. It is first and foremost an interpretation of the composer's meaning and intention.

The most significant feature of his playing is a certain vitality, a stimulating quality that charges it and gives it a ceaseless fascination, no matter what he undertakes. His program yesterday began with his own arrangement of an organ fugue in G minor by Bach—not the one that Liszt arranged—played with consummate clearness in the leading of the voices and with a finely felt molding of its former structure; Beethoven's rondo in G, op. 51, No. 2; three "harpsichord lessons" by Domenico Scarlatti, which he played in exactly the right spirit of debonair brilliancy, and Brahms' sonata in F minor, op. 5, a work whose beauty, poetry and true grandeur are not staled by the passage of years, and which stands forth today as one of his greater compositions, though one of his earliest. Mr. Borwick's performance of it was the crowning achievement of his recital. Some may have wished for a little more repose in the first movement, especially in its opening chords, and a little more definite composition of the rhythm there. But there were warmth of feeling, the pulse of life, an impulsive vigor, and in the andante and its echoing intermezzo a poignant tenderness of poetical feeling.

For his last group there were Paderewski's "Theme Varie," op. 16, No. 3; a serenade by Rachmaninoff, op. 3, No. 5, and Liszt's "Etude de Concert" in F minor.—The New York Times, November 6, 1914.

MR. BORWICK'S RECITAL.

PLAYING BY A PIANIST OF VIRILE AND ARTISTIC STYLE.

Leonard Borwick, an Australian pianist, who made his first appearance in this city in December, 1911, has returned and gave his first recital yesterday afternoon in Carnegie Hall. His program, as on the occasion of his debut, was by no means conventional. It consisted of a Bach organ fugue in G minor, arranged by Mr. Borwick; Beethoven's rondo in G, op. 51, No. 2; an allegro in B minor, tempo di ballo in D and presto in G by Scarlatti, the great F minor sonata of Brahms, Paderewski's "Theme Varie" in A, Rachmaninoff's "Serenade," op. 3, No. 5, and Liszt's concert study in F minor.

Here is a piano recital program without the Chopin group, which the typical artist regards as essential to popularity. Also it was a thoroughly interesting program, albeit the essence of its interest might have been lamentably diluted by playing of a less individual character than that of Mr. Borwick. This is a pianist who ought to grow in general favor and whose concerts ought to command the attention not only of connoisseurs of piano playing, but of music lovers in general.

Mr. Borwick's art is above all things sane and healthy, but this does not mean that it lacks true romantic quality or those charms of sensuous beauty without which piano playing becomes a dry proceeding. The highest qualities of Mr. Borwick's art were disclosed in the Brahms sonata. He interpreted this composition with dignity, with virility, with fine sentiment and with admirable beauty of tone and technic.

The brilliant proclamation of the first movement, instinct with power and passion, was paired with the nobly tender and sustained reading of the slow movement. The playing of the andante was one of those achievements which make the most potent appeal for the recognition of the piano as a means of eloquent musical utterance. It was in the sonata, too, that Mr. Borwick compelled the admiration of students of the instrument for the adequacy of his technic. Few pianists know as well as he how to evoke from the strings their deepest and richest sonority without approaching exaggeration. And clarity marches in company with all that he does.

In the Scarlatti numbers rapid, scintillating, complicated passages rippled in crisp showers, while every significant item in the counterpoint was perfectly brought out. It was always brought out just enough, and never too much. A fine sense of proportion is one of the striking traits of Mr. Borwick's musical organization. In short here is a man whose playing impresses the hearer by its splendid vitality, while at the same time it wins the most fastidious auditor by the thoughtful composition of its style, the judicious adjustment of details to the general interpretation, the presentation of nice balance in melodic voices to the end that principal and subsidiary thoughts are published fully and in their proper relations.

Doubtless the leaning of Mr. Borwick away from much of that which is accepted as emotional, but which is perhaps rather to be called lachrymose, will operate to make his friends few among the excessively sentimental; but among women who have not altogether too many nerves and men whose hearts are sound, whose vision is still good and whose breathing is normal, he ought to find great and lasting favor.—The Morning Sun, November 6, 1914.

BORWICK LEADS DAY OF BRITISH POETS.

With only the fleeting record of a day in New York on his way from Australia years ago, the English pianist, Leonard Borwick, came again around the world to Carnegie Hall yesterday afternoon and found those who remembered him. He is a great pianist, who looks and acts simply like a man. If he plays with a poet's heart and hand, his years of discretion date from a London Philharmonic debut in 1890, while his schooling goes back to six Frankfort years with Clara Wieck, widow of the composer Schumann.

Borwick began with the three B's, Bach, Beethoven, Brahms, interspersed with Scarlatti, Liszt, Rachmaninoff and Paderewski. The so called "little" fugue in G minor by Bach was Borwick's arrangement. After Beethoven's rondo, three "harpsichord lessons" of Italian Scarlatti were lessons indeed, as the Austrian Halpersen declared, "not to play them unless you played as Borwick can."

Brahms' sonata in F minor was a superb performance, marked by a crescendo in the "moonlight" passage from the poet Sternau that was like the flood of circled lamps from Carnegie's ceiling upon a dark stage below. After Paderewski's variations conjuring a vision of personality, Rachmaninoff's serenade of Oriental lilt and a Liszt concert study, Borwick gave as encores a quite unknown "Pedal Study" of Schumann and the "Spring Song" of Mendelssohn.—W. B. Chase in the Evening Sun, November 6, 1914.

A RECITAL BY LEONARD BORWICK.

A piano recital with Chopin left out seems almost an anomaly, but such a recital was given by Leonard Borwick, the English pianist, at Carnegie Hall, yesterday afternoon. Mr. Borwick studiously avoided any highly emotional music, so it is at present impossible to give more than a one sided estimate of his playing. Possibly at his next recital at Carnegie Hall, on November 24, his program will be made up entirely of romantic composers.

Three names of the romantic school did figure on his program: Paderewski, Rachmaninoff and Liszt, but no one of the three numbers was more than moderately emotional. Mr. Borwick's playing of all three was admirable. He has a beautiful tone, a splendid technic—nowadays this is practically taken for granted—and a highly intelligent and musical grasp of his work. It was a great pleasure to hear him play Paderewski's delightful Theme varie in A major. The finale is superb and suggests by its characteristic color Paderewski's later work, the "Polish Fantasie." Little by little, pianists are realizing that the great Polish pianist's works are valuable additions to their own programs, and such playing as Mr. Borwick's, yesterday, will certainly help to popularize Paderewski's compositions. Admirable, too, was his playing of the familiar, but always welcome, "Etude de Concert," in F minor, by Liszt; and Rachmaninoff's "Serenade" was equally interesting. This serenade is suggestive of Spain, but a Spain seen curiously tinged by Russian color.

The rest of Mr. Borwick's program comprised his own arrangement of Bach's organ fugue in G minor, the familiar rondo in G, by Beethoven, three "Harpsichord Lessons," by Scarlatti, and Brahms' F minor sonata. In the Brahms sonata Mr. Borwick's happiest moments were in the more poetic portions of the work, the andante and the intermezzo. The andante, which is built around the lines of a love poem, fails to convey the passion of the words, but Mr. Borwick made the most of its gentle phrases. The Bach fugue was built up to a fine climax, with splendid solidity. Of all this first part of the recital, the fugue, despite its somewhat antiquated form, was by far the most modern work. At the end of the concert Mr. Borwick added several encores.—New York Evening Post, November 6, 1914.

PIANIST DELIGHTS HEARERS.

LEONARD BORWICK GIVES EFFECTIVE RECITAL IN CARNEGIE HALL.

One of the least known of the great pianists, Leonard Borwick, who has not been heard here in three years, gave a recital in Carnegie Hall yesterday afternoon, and the audience expressed its approval emphatically. Mr. Borwick began his program with an arrangement of his own of Bach's organ fugue in G minor, and as Bach's arrangements go it was a good one. He was at his best in the Beethoven rondo in G, op. 51, No. 2, which followed. There is nothing obtrusive about his playing. Sensationalism is entirely lacking. He makes no use of long hair or dim lights to attract his hearers. A wide range of tonal effects and of dynamics, added to a highly developed finger technic, were disclosed in the way he played the Beethoven rondo. There also was a strong emotional element. Three brilliant harpsichord lessons of Scarlatti, an allegro, a tempi di ballo and a presto, closed his first group.

The most important number was Brahms' sonata in F monor, op. 5. Except in the hands of a real artist, much of the piano music of Brahms is pretty dull. But there was nothing dull in the sonata yesterday. Particularly beautiful was the reposeful playing in the andante movement. The interpretation always was clear. Wherever rapid fingering was used it was smooth and clear, and the melodies in the inner parts were brought out with unusual skill.

In the third and last group Mr. Borwick played Paderewski's theme varie in A major, op. 16, No. 3; Rachmaninoff's serenade, op. 3, No. 4, and Liszt's "Etude de Concert," in F minor. Altogether it was an interesting program, effectively played.—New York Herald, November 6, 1914.

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AMERICAN COMPOSITIONS HAVE A HEARING IN CHICAGO.

Works By Native Writers Performed Under Most Favorable Auspices—Chicago Symphony Orchestra Begins Series of Popular Concerts—Pavlowa Prize Won By Local Musicians—Blackstone Monday Musicales—Other Current Events and Mention.

Chicago, Ill., November 7, 1914.

The first American concert of the season given by the Chicago Symphony Orchestra, under the direction of Glenn Dillard Gunn, took place at Orchestra Hall on Monday evening, November 2. The soloists were Chris Anderson, baritone, and Pasquale Tallarico, pianist. The program included the overture to "Zenobia," by Coerne, and an aria from the same opera, sung by Mr. Anderson. On this occasion these two numbers had their first performances in Chicago. This was followed by a serenade for orchestra (also a novelty) by the Chicago composer, Eric Delamarter. Then Mr. Anderson was heard in a group of songs, including "Golden Eyes," by Freer, Kramer's nocturne, and the "Pilgrimage," by Arthur Dunham. After the intermission the MacDowell concerto for piano and orchestra in A minor was played by Mr. Tallarico. The orchestra was heard also in Hadley's "Angelus" and "A Southern Fantasy," by Humiston.

Mr. Gunn was the bright star of the night, and American composers of this and future generations will owe a debt of gratitude to this Chicago pianist, who, as much as any one else in the country, has helped the cause of American music not only by virtue of his pen and baton, but also for having many times gone out of his way to give lectures in the interests of American music. Looking over the program one is impressed by the many novelties presented, as nearly each number had on this occasion its first performance in Chicago, and at the next concert other novelties are promised. Thus the American composer will hear his work performed by one of the best orchestras in the world and under the direction of a very talented conductor. Mr. Gunn was, one or two years ago, a novice at the conductor's desk, but today he is a full fledged leader. His beat is decisive, his readings are sane and at all times he had his orchestra well in hand.

The overture to "Zenobia" was given a spirited reading and opened the program most auspiciously. This overture was received with spontaneous applause, yet the aria from the same opera which followed, impressed only moderately. It might be that Chris Anderson, a local baritone, who sang it, was somewhat responsible for its poor reception. Mr. Anderson is not the best exponent of American music that could have been selected, his enunciation of the English text being inaudible, at least to one auditor. Mr. Anderson's reading of this aria and of three other songs by American composers was in every respect artistic, but vocally he left much to be desired. The Delamarter serenade for orchestra, which is divided into four parts—a prelude, snapshots (burlesque variations), song and scherzo —clearly reveals the composer's keen sense of humor. Eleanor Everest Freer's "Golden Eyes" won much applause, being one of the best vocal compositions from the pen of the versatile Chicago woman, who has done so much for American music. The nocturne by Kramer had little to recommend it. Not so the Dunham "Pilgrimage," an exceptionally good song which should be inscribed on many programs. It made a deserved hit.

Pasquale Tallarico, pupil of Rafael Joseffy, was heard in the MacDowell concerto. Mr. Tallarico, who earned the honor of his appearance at this concert by winning the first prize in competition with thirty-five pianists from all parts of the country and who has received his entire training in America, was quite the hero of the night. Equipped with a facile and sure technic, Mr. Tallarico's playing is clear cut and velvety. He drew from his instrument tones of great beauty and played the concerto remarkably well. Such a performance would have been a credit to many a professional pianist, and the vociferous applause that shook the hall at the close of the number was fully deserved. The young artist was recalled to the platform time after time, and his future will be closely watched by all those who were present at his debut in Chicago.

The Hadley "Angelus," built on the same lines as Bizet's "Arlesienne," awoke but little enthusiasm; likewise the Humiston "Southern Fantasy," which closed the program.

As a matter of record, it might be added that the audience was large and included many of Chicago's leading musicians.

First "Pop" at Orchestra Hall.

The first of a series of six popular concerts given by the Chicago Symphony Orchestra, under Frederick Stock, conductor, took place in Orchestra Hall on Thursday evening, November 5. The house was practically sold out—this due to the coöperation of the City Club of Chicago and the Civic Music Association. Tickets for this concert were on sale during the two weeks at various settlement houses throughout the city. The program consisted of selections that are sure to find response from the music lovers and laymen alike. The first "pop" of the season presaged well for the five following, and it may be that in a year or so popular programs will be performed more frequently and that twelve concerts will be given during the symphonic season.

Chicagoans Win Pavlowa Prize.

As the Musical Courier announced recently, two Chicagoans have won prizes offered by Anna Pavlowa, the dancer, for modern ballroom music. One of them is Edward C. Moore, the music critic of the Chicago Journal. Mr. Moore won a $500 prize with a dance to be called "Pavlowana." The other Chicagoan, Harry R. Auracher, divides a $500 prize with H. B. Ackley, of Waukesha. The third prize of a similar amount was won by Philip I. Jacoby, of San Francisco. Two hundred and eighty-three composers entered the competition. Mr. Moore has been a member of the Chicago Musical College faculty for the past three years. He is a graduate of Yale University.

Harry Auracher, the other local prize winner, is a student of the Chicago Musical College, where he pursued his work in composition under the direction of Felix Borowski, a composer of international reputation.

Fannie Bloomfield-Zeisler's Twenty-fifth Year Under Neumann.

Fannie Bloomfield-Zeisler will be heard in a piano recital at the Illinois Theatre next Sunday afternoon, November 15, under the direction of F. Wight Neumann. This season will mark the twenty-fifth year that Mrs. Zeisler has given her Chicago recital under the direction of Mr. Neumann.

Amy Emerson Neill's Recital.

The violin recital of Amy Emerson Neill, at the Fine Arts Theatre, Sunday afternoon, November 1, was a delight to all its hearers. Miss Neill is a performer of exceptional talent, which she shows to have been developed along the very best lines. In the beginning of her program Miss Neill won the admiration of her audience by an excellent rendition of Mozart's concerto in D major. Her second number consisted of three selections, the last of which, "The Chase," by Cartier-Kreisler, deserves mention. The music is very suggestive of the title, but Miss Neill's dainty handling of the theme made it more so. A repetition was demanded. The closing number, Wieniawski's "Faust" fantasie, was excellently done, especially in Gounod's most beautiful strains where the playing was really inspiring. It is not often that a violinist so thoroughly pleasing is heard; she combines artistic playing with youth, charm and graciousness. She was very generous with encores.

Helen Ware-Marie Edwards Joint Recital.

Next Sunday afternoon, at the Blackstone Theatre, Helen Ware, violinist, and Marie Edwards, pianist, will be heard in a joint recital. On this occasion the sonata in A minor for violin and piano, by Akos von Buttykay, will be played for the first time in Chicago. The other numbers on the program are well arranged and the recital should prove an interesting event.

Harry Weisbach in Recital.

Harry Weisbach, one of Chicago's leading violinists, gave his annual recital last Thursday evening, at Orchestra Hall. His program consisted of numbers seldom heard here, the most pretentious of which were concertos by Vivaldi and Dvorák, and Beethoven's romance in G, which were capably rendered. These were followed by selections of a lighter vein, and varied enough to show Mr. Weisbach's versatility with his instrument. Yet the total unfamiliarity of the program seemed not fully to satisfy the audi-



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ence. One or two more popular selections for violin would have been greatly appreciated. However, Mr. Weisbach more than atoned for this lack by following up his program with a number of delightful encores. James Whittaker, at the piano, proved a very capable accompanist.

Metropolitan Artist Series.

The next recital in the Metropolitan Artist Series will be given by Helen Bright Bengel, contralto, with Edgar Nelson, accompanist. Ethel Burket Russell, pianist, will be the assisting artist.

Giuseppe Fabbrini to Give Recital.

Jessamine E. Allen, Western manager of the Henry C. Lahee Bureau of Music, will present the Italian pianist, Giuseppe Fabbrini, in a recital on Friday evening, November 13, at the Auditorium Hotel. He will be assisted by Iva Bigelow Weaver, soprano; Alberto Salvi, harpist, and Beatrice Baxter McClure, dramatic reader.

Concert of Amateur Musical Club.

At the 436th concert given by the Amateur Musical Club, in Assembly Hall, Fine Arts Building, on Monday afternoon, November 2, the program was furnished by Llora Withers Biggs, soprano. Fannie Bloomfield-Zeisler gave a very interesting little talk on "The Public and Its Attitude Toward the American Musician," and George P. Upton's elongated lecture on "The Song, Its Birth and Evolution" was also well received. Agnes Lapham, pianist, concluded the program with the Strauss-Tausig "Waltz Caprice." The president's reception followed, at which refreshments were served.

Monday Blackstone Musicales.

The fourth season of the Monday Blackstone Musicales will be inaugurated on Monday, November 9, and will continue every other Monday during the winter season at 11 o'clock a. m., in the Crystal Ballroom of the Blackstone. This year they will be given under the auspices of the Music League of America, which organization has its headquarters in New York City, with branch organizations being established in other large cities. The officers and directors of the Music League of America are as follows: Mrs. H. O. Havemeyer, president; Mrs. Willard D. Straight, first vice-president; Mrs. Otto H. Kahn, second vice-president; Mrs. Linzee Blagden, third vice-president; Mr. Dave Hennen Morris, secretary; Mr. Alvin W. Krech, treasurer. Directors: Malvina Hoffman, Mrs. John Henry Hammond, Mrs. W. K. Vanderbilt, Rawlins Cottenet, Rudolf E. F. Flinsch.

Among the subscribers to the last New York series of entertainments given by the Music League were the following well known New York people: Mrs. Otto H. Kahn, Mrs. Willard Straight, Dave H. Morris, Mrs. John Henry Hammond, Mrs. W. D. Sloane, Mrs. W. H. Harriman, Mrs. F. W. Vanderbilt, Mrs. Edward Harkness, Robert Goelet, John W. Frothingham, Mrs. Samuel Thorne, Mrs. John E. Parsons, Mrs. Henry Burden, Mrs. Douglas Robinson, Mrs. W. R. Thompson, Mrs. Arthur C. James, Gertrude Watson, Gertrude Parsons, Mrs. C. B. Alexander, Mrs. E. C. Converse, Mrs. W. B. Field, Mrs. Elliott F. Shepherd, Mrs. Frank Vanderlip, Mrs. George Leary, Miss Greer, Bernard Baruch, Mrs. Benjamin Guinness, Mrs. Jacob Schiff, Mrs. John T. Waterbury, Mrs. Lewis T. Wolff, Mrs. Gustav E. Kissel, Mrs. Whitney Warren, Mabel Choate, Mrs. B. Nicoll, Mrs. Charles Ditson. This list shows the character and support given to the work of the organization.

The Music League of America has on its rolls a list of musicians whose qualities and capabilities have been passed upon by expert musical judges, and whose work is now being recognized as of the purest and highest type of musical art offered to a discriminating public. The musicales, as outlined in The Blackstone announcement, bid fair to be of exceptional interest this year, and an additional incentive to the complete success of the first series of five is the announcement by the Drake Hotel Company that the surplus remaining after the payment of expenses (which will not be large, owing to the fact that no exorbitant and inflated prices are to be paid), will be given to the United Charities of Chicago to help the existing condition, due to the extraordinary situation which confronts everybody this year. Season tickets will not be sold, it being the purpose of The Blackstone management to make a popular admission fee ($2) for each musicale.

Marcella Sembrich's Appearances.

Marcella Sembrich will make only four public appearances in recital this season; two will take place in New York, one in Boston and one in Chicago, at Orchestra Hall, January 3, under the direction of F. Wight Neumann.

Allen Spencer and Glenn Dillard Gunn Recital.

Jessamine E. Allen, Western manager of the Lahee Bureau of Boston, will present, in a two-piano recital, Fine Arts Theatre, Sunday afternoon, November 22, Allen Spencer and Glenn Dillard Gunn. They will play, among other things, a "Benedictus" by Alkan and a concert piece by Ravel, which are new to Chicago. Marion Green will add to the program a group of songs new to local music lovers.

Annual Concert of Amateur Musical Club.

The Amateur Musical Club will present at its artists' recital next Monday, November 9, Charles W. Clark, baritone, and Amy Emerson Neill, violinist. The concert is given for the extension work which is devoted to the presentation of free concerts in public and charitable institutions by student members of the Amateur Musical Club, who are remunerated for their strvices from this fund and thus assisted in pursuing their studies and preparing themselves for greater artistic careers.

Mrs. Prindiville Scores in Recital.

Mrs. Thomas J. Prindiville, professional pupil of Herman Devries, met with marked success when she appeared before the Cercle de L'Amitie, Fine Arts Building, last Tuesday, November 3. Mrs. Prindiville sang an aria from "Lakme," "Faure Clair de Lune" and Debussy's "Mandoline." Herman Devries presided at the piano.

Concert at the Bergey Chicago Opera School.

Mr. and Mrs. Theodore S. Bergey, directors of the Bergey Chicago Opera School, have issued invitations for a recital to be given in their studios next Sunday afternoon, November 8. An interesting program will be furnished by Mae McMinn, soprano, and Leslie Voightmann, tenor, both pupils of Mr. Bergey, and Irving Engel, pianist, pupil of Mrs. Bergey.

The musicale given recently by Florence Benson, pianist, and George Simons, tenor, pupils of the Bergey Chicago Opera School, was repeated on Friday evening, November 6. The musicale was so successful that the Bergeys have had many requests for a repetition, which also met with the full approval of all those present.

THUEL
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Pupils of American Conservatory in Recital.

Advanced piano pupils of Heniot Levy, vocal pupils of Ragna Linne and violin pupils of Herbert Butler appeared in recital on Saturday afternoon, November 7, furnishing a well arranged program.

Glenn Dillard Gunn's Interpretation Class.

Glenn Dillard Gunn's interpretation class meets at his studios, 421-424 Fine Arts Building, and these weekly musicales are attracting a great deal of attention among the young pianists of the city. Last Saturday the program introduced Joseph Corey (aged eleven) in the Beethoven rondo "Rage Over the Lost Penny"; Jacob Fisher (aged eighteen) in shorter pieces by Grieg and Chopin; Corinne Frada (aged fifteen), Chopin etudes; Helen Leifeldt (aged sixteen), Chopin scherzo and fantasia; Harold Yates, in shorter pieces by Debussy, Paderewski and Chopin; Seneca Pierce, Brahms' "Hungarian" variations; Ernest Bacon, Schumann fantasie pieces; Belle Tannenbaum, pieces by Moszkowski and Schulz-Evler-Strauss; Ebba Noer, Chopin etudes, op. 25, complete.

Chicago Musical College News.

Students of the Chicago Musical College school of expression gave their first recital of the season in the Ziegfeld Theatre, Saturday morning, November 7. Thirteen students appeared on the program, and presented one of the most attractive and interesting entertainments thus far given this season in the regular series of Ziegfeld Theatre matinees. Felix Borowski's lecture covered the subject of "The Rise of Instrumental Music." Next week he will devote his talk to "Bach and Handel."

Saturday morning, November 14, students of the Chicago Musical College Orchestra will present, under the direction of Signor Sacerdote, acts from "Cavalleria" and "Rigoletto." A section of the college orchestra will play the accompaniments.

Matzenauer-Fontana Recital at Blackstone.

At the Blackstone Theatre last Sunday afternoon, November 1, F. Wight Neumann presented Margarete Matzenauer and Eduardo Ferrari-Fontana in a joint recital. Both artists were new to Chicago, yet their fame had preceded them and musicians were cognizant of Mme. Matzenauer's triumphs at the Metropolitan Opera House, in New York; likewise, Mr. Ferrari-Fontana by his striking creation in "L'Amore dei tre Re," presaged well for an interesting afternoon. The glowing reports were justified, as both artists scored a rousing success here with the discriminative part of the audience. Both Mme. Matzenauer and her husband have a thorough conception of the requirements deemed necessary for the concert platform. Their choice of numbers was most fortunate. Mme. Matzenauer's voice impressed by its wide compass and large volume. Mr. Fontana was in fine fettle and vocally came up to expectations fully.

Chicago Symphony Orchestra Program.

The Chicago Symphony Orchestra presented at its fourth pair of concerts on Friday afternoon and Saturday evening, November 6 and 7, Handel's concerto grosso in F major and Mahler's symphony, No. 1, in D major. Both selections were played with that finish expected from this organization under the able direction of Frederick Stock.

After the intermission the Schumann piano concerto was played by Josef Hofmann.

Rose Lutiger Gannon Much in Demand.

Rose Lutiger Gannon has been selected as the first soloist of the season to open the Sinai Orchestral concerts with Arthur Dunham as conductor. Mrs. Gannon will also sing at the orchestral concert given in the Art Institute on Sunday, November 8.

A Benefit Concert.

For the benefit of the family of the late N. B. Emanuel a concert will be given at the Auditorium on Sunday, November 15. The soloists will be Jenny Dufau, soprano, and Julia Claussen, contralto, of the Chicago Grand Opera Company, and Léon Marx, violinist.

Chicago Grand Opera Company Sued.

Last Saturday, in the Municipal Court of Chicago, Lena G. Humphrey placed her claim for compensation for service rendered by the plaintiff at the special intance and request of the Chicago Grand Opera Company, viz. procuring advertising matter for programs of said company at Chicago and Philadelphia and for damages to plaintiff on account of breach by the defendant of a certain contract for the services of the plaintiff for one year extending from April 26, 1913, to April 26, 1914. This is followed by the different claims which came to a total of $5,594.75. The suit was entered for $6,000, including lawyer's fees.

The First Ganz-Ware Recital.

Mankato, Minn., October 30, 1914.

Helen Ware and Rudolph Ganz have been booked for a number of joint recitals during this season; the first of these interesting programs was given in this city on October 30. Following the opening number, the Goldmark suite for violin and piano, both artists received on ovation from their enthusiastic audience. The ensemble playing of these two artists was remarkable in its musicianship and perfect harmony.

Mr. Ganz gave a splendid reading of his solo numbers, especially of his Chopin group, and compositions of his own brought out his eminent musicianly powers and distinguished judgment. He had to respond with many encores.

Helen Ware chose Hungarian and Slav compositions for her numbers; most fortunately indeed, for the overflow of youthful spirit and poetry and her thorough study and love for these soulful and stirring melodies have made her a master interpreter of Hungarian and Slav music. The advantage she has had in studying with the best masters of the Hungarian and Slav school has made it possible for her to penetrate into the very soul of these plaintive melodies, and therefore she gives them a dramatic declamatory interpretation that discloses their unique and fascinating characteristic traits.

These two artists will at all times be welcome in our city, for they have found a warm place in the hearts of our enthusiastic music lovers. M. C. H.

Frances Alda to Give New York Recital.

Frances Alda, soprano of the Metropolitan Opera Company, will give a song recital in Carnegie Hall, New York, Tuesday afternoon, December 1.

On this occasion Mme. Alda will be assisted by Frank la Forge, the pianist-composer.

Alma Gluck's New York Reci

Comment by the Daily Papers of New York, on Alma Gluck's Song Recital in Carnegie Hall, Saturday Af

(New York Times, November 1.)

MME. ALMA GLUCK'S RECITAL

The interest taken in Alma Gluck's song recital last season, when she had just returned from a period of study with Mme. Sembrich, was renewed and increased yesterday afternoon, when she appeared again in Carnegie Hall before an audience that filled that auditorium. It was a pleasure for her admirers to note how she had progressed in the finer and subtler qualities of her art. It does much credit to her intelligence and sense of the fitness of things that she should persevere in the strict schooling necessary for the mastery of the true art of song, which so few singers today attempt to reach; that, having shown at the opera that she possessed one of the most beautiful of soprano voices, a great natural endowment, she should realize how great were the responsibilities imposed by that endowment and how far she was from grasping all the secrets of vocal art, and should betake herself away from the easily won plaudits of enthusiastic opera goers to put herself under the severe tuition of the one perhaps best able to do her the most good.

Her singing yesterday afternoon did her the highest credit. The beautiful voice seemed never more beautiful in its native quality; and it had a certainty of poise, a smoothness and an evenness in all its ranges, a perfection of equality throughout that she has never reached before. The higher tones are more freely delivered than they were last season; they were produced more spontaneously and they had a fuller and rounder quality. There was a greater facility than she showed in the past in the few flowery passages occurring in Rameau's "Rossignols Amoureux" and in Mozart's "Zeffinetti Luisingheri" which came first on her program; though there will be still greater flexibility and ease in such passages if Mme. Gluck continues the improvement she has made, as there likewise will be a little more brilliancy and evenness in her trill.

These airs she sang with much charm, and so she did Haydn's ingratiating "Mermaid's Song," and the long-sustained tones that make Handel's air "Come, Beloved," from "Atalanta" so exacting were wholly admirable. This performance, in fact, was an achievement of unusual distinction that she was very properly called on to repeat. Mme. Gluck has gained further insight into the German lied. Her interpretations of the songs by Schumann and Brahms upon her program were something more than a disclosure of beautiful tone and its modulations and carefully studied phrasing. There was a pointed intimation of the character, the mood, the higher significance of each of these, and especially the tender grace of "Der Nussbaum" and the joyous uplift of "O Liebliche Wange" were there.

It cannot be said that Mme. Gluck has as yet found how to convey the deepest feeling in her voice, or that she often imparts to it a varied emotional coloring, matters more difficult of attainment in such an organ as hers than in others of a more robust sort; but what she did in this direction was not to be overlooked, as, notably, in the beautiful Little Russian folk song arranged by her husband, Efrem Zimbalist (which she sang in the Ruthenian language), and the sombre song of Charpentier, "La Cloche Felée."

Among the interesting new songs on a program in general admirably selected and contrasted were three by Max Vogrich, "Vaer Daer," "De ol Wichel," "Wenn Framme Kindlein Schlafen gehen," and three by Americans—Edward Horsman's truly musical and finely felt "Bird of the Wilderness," (which she repeated), Sydney Homer's setting of negro verses, "Long Ago," and Frank Lafarge's arch and clever "To a Messenger." It is necessary to add, however, that Mme. Gluck's enunciation, especially in English, was not all that it might be in clearness and purity.

After adding a charming and familiar song of Sinding's "Sylvelin" after her second group, and a French song after her French group, Mme. Gluck added several songs in English at the close of her program—songs that were not chosen with the fastidious taste evidenced in the printed list.

Her accompanist was Willy Spoor, who played in a delightfully sympathetic and musical style.

(New York World, November 2.)

SEMBRICH, TEACHER, HEARS GLUCK, PUPIL

Marcella Sembrich sat in a Carnegie Hall box yesterday afternoon listening to the singing of her recent pupil, Alma Gluck. The season's first song recital of marked importance, the event took on an added interest because of Mme. Gluck's popularity and the much-discussed fact that she had spent the summer coaching under one of the greatest artists the lyric stage has known.

No singer of intelligence could emerge from such advantages and not benefit thereby. On that account, to write that Mme. Gluck's singing yesterday was an improvement over that disclosed some six months ago is only what in the circumstances, one would expect to write.

The extent of the former Metropolitan Opera Company soprano's advancement, however, is quite another matter, and one likely to be freely argued in music circles for some time to come.

In general there was a degree of vocal repose in Mme. Gluck's phrases which she has not heretofore shown, excellent singer though she was before coming under the helpful shelter of Mme. Sembrich's artistic wing, and she realized certain elements of finish which at other times were only approached.

Mme. Gluck's voice, always most agreeable in quality, showed more velvetiness than ever. The florid phrases revealed an evenness not usual for the soprano to command, and she even trilled with some measure of success. Thus reinforced and greeted by an audience which manifested its friendliness at her first appearance, Mme. Gluck began well and finished her varied and musically splendid program even better.

The singing she provided for her hearers was restrained, and gauged for niceties of detail rather than for breadth of artistic sweep. And while the soprano revealed an admirable legato, a most commendable musical taste and fairly clear enunciation, her lack of vocal power prevented variety of tonal color and effectiveness in climax which many would like to have had supplied.

Some of the distinguishing traits of her illustrious teacher were seized for the occasion by Mme. Gluck, and one of them was the familiar Sembrich skip on leaving the stage which that artist never failed so naturally to indulge. All that the singer offered, however, was most acceptable to her auditors, who applauded and redemanded some of the compositions she interpreted with particular charm.

The program included songs by Rameau, Mozart, Handel, Haydn, Schumann, Brahms, Rachmaninoff, Glazounow, Massenet, Charpentier, Ravel, Vogrich, Horsman, Homer and La Forge.

(November 2.)

NEW YORK AMERICAN

Alma Gluck yesterday afternoon returned to the music activities of New York with a recital in Carnegie Hall. An audience that tested the seating and the standing capacity of the house greeted the young soprano. Seated in a conspicuous box and beaming on her cherished pupil was that other favorite soprano, Mme. Sembrich.

It was evident yesterday that the young American singer is gradually approaching that degree of artistic attainment that will ultimately entitle her to fill the place left vacant by the Polish prima donna. Her admirable voice has undoubtedly taken on new color and charm since its cultivation has been directed by Mme. Sembrich. Then, too, Mme. Gluck has, unconsciously or otherwise, adopted so many delightful mannerisms of her gifted tutor, mannerisms that ornament and enhance each selection presented.

(New York Press, November 2.)

ALMA GLUCK GIVES SONG RECITAL HERE

Lovers of song turned out in full force yesterday afternoon for Alma Gluck's first recital of the season.

There were few empty seats in Carnegie Hall, so great had been the onrush of students and teachers, many of whom, no doubt, were anxious to gather some information regarding Marcella Sembrich's methods.

Up in one of the first tier boxes, accompanied by her husband, the amiable Herr Stengel, and by Frank La Farge, sat the great Polish soprano herself. On her as she watched eagerly over the fortunes of her pupil almost as many opera glasses were leveled as on the charming singer below.

Surely Mme. Gluck never appeared before a more critical gathering of listeners.

Contrary to the belief held by many, Alma Gluck has not reaped the benefit of instruction from Mme. Sembrich for a long time. To judge from yesterday's experience, however, she made marked progress during the few months of study last summer in Switzerland, a fact that reflects great credit on her famous teacher.

It was evident repeatedly, to be sure, that the soprano had not quite rid herself of the shortcomings she is trying to overcome. Almost invariably, for instance, her high G assumed a guttural quality that seemed in marked contrast to the normal beauty of her tone production, and often her breathing left something to be desired.

On the whole, however, she was heard to better advantage distinctly than at a recital the writer attended three months ago in London.

Her voice had greater volume, greater carrying power, and the emission of her high tones generally was noticeably clearer and less constrained.

There seems to be no reason to doubt that Alma Gluck may approach close to perfection as a representative of bel canto singing. Her voice is one of rare lyric charm, and she has plenty of ambition and perseverance.

It is hard to avoid a certain skepticism, however, regarding her capacity as an interpreter of lieder. Her performance yesterday of such songs as Schumann's "Intermezzo," in which she gave expression to mournful instead of rapturous feelings, of the same composer's "Nussbaum," which she sang with a bland regardlessness of sentiment and of Charpentier's "La Cloche Felee," the poetic content of which she seemingly quite failed to grasp, suggested that Mme. Gluck lacks entirely the gift of probing into the inner meaning of a song that falls outside the limitations of her personal experience. Even when she succeeds in giving outward expression to feelings that lie below the surface the impression she makes is that of one imitating others rather than drawing upon her own resources.

Mme. Gluck was heard to advantage in a folk song of Little Russia by her husband, Efrem Zimbalist; in Rachmaninoff's effective "Fruehlingsfluten," in Glazounoff's "The Nereid," in Massenet's "Crepuscule," which proved to be decidedly one of her best contributions, and in Frank La Forge's "To a Messenger."

Her program included a group of classical numbers, three lieder by Brahms, Ravel's "Tout-gai," two songs in Plattdeutsche, by Max Vogrich; Edward Horsman's "The Bird of the Wilderness," which she repeated, and Sidney Homer's "Long Ago."

Among her encores may be mentioned Sinding's "Sylvelin," Paladilhe's "Psyche," Homer's "Way Down East," Chadwick's "My Love Is Like a Red, Red Rose," and Rimsky-Korsakoff's "Chant Hindou." Willy Spoor played the piano accompaniments.

(New York Tribune, November 1.)

SONG RECITAL BY ALMA GLUCK

The serious and observant lover of song and song-singing has found a pleasant occupation at intervals during the last few years in noting the development of the one among all the young singers of the day who promise to take the place which Mme. Sembrich shall vacate when she retires from the concert-room as she, in the fullness of her powers, retired from the operatic stage.

That singer is Alma Gluck, who in a recital in Carnegie Hall yesterday afternoon gave an audience that crowded the great room exquisite delight, not only by the quality of her voice and art, but also by recalling the voice and art of her illustrious exemplar who listened to her with evident pride and pleasure in one of the boxes. There was a suggestion of Mme. Sembrich in every feature of the affair, except, perhaps, in the selection of songs which made up the final group on her program and those which were given post festum. First, there came examples from the historical period of bel canto: Rameau's "Rossignols Amoureux," Mozart's "Zeffiretti lusingheri," Handel's "Care selve" and "The Mermaid's Song," by Haydn—all from Mme. Sembrich's list except the exquisite air from Handel's opera "Atalanta," which is a worthy companion of "Oh, Sleep," which Miss Gluck sang in Mme. Sembrich's manner last year. Then a second part, composed of gems from the treasure houses of Schumann and Brahms—"Intermezzo," Er ist's," "Der Nussbaum," "Botschaft," "Sonntag" and "O liebliche Wange." Three songs by French and Slavic composers, with a folksong admixture, in the first of which (a combination of two songs from Little Russia arranged by Mr. Zimbalist) there was an echo of Mme. Sembrich's epoch-making folksong recital, "O susida chata bila." The last song in this group was an arrangement of a modern Greek folksong made by Maurice Ravel, which was comparatively ineffective, largely, we fancy, because of Miss Gluck's misconception of its tempo. There were new offerings in the concluding group—two Low German songs ("Vaer daer" and "De ol Wichel"), and a German song, "Wenn fromme Kindlein," set by Max Vogrich, an English song, refreshingly effective, because of its freedom from affectation and its pure feeling of aspiration; "The Bird of the Wilderness," by Edward Horsman; Sidney Homer's "Long Ago" and Frank La Forge's "To a Messenger." Mr. Horsman's song won a repetition; after the second group Miss Gluck added Sinding's "Sylvelin"; after the third, Paladilhe's "Psyche," and after the fourth, Sidney Homer's poetically conceived "Way Down South," "My Love Is Like a Red, Red Rose," by Rawlins Cottenet, and two or three more. Thus the record of the affair is completed.

Miss Gluck has put on a pretty pair of seven league boots since she sang last in New York, and made tremendous strides onward technically, intellectually and emotionally. The few clogs in her tone production which were commented on a year ago have been put almost wholly aside, and her voice, unimpaired in its limpid beauty is almost completely at the service of the lofty things in musical interpretation. Emotionally there are still depths which she has not sounded that can be reached without sacrifice of the purely sensuous beauty for which she strives successfully with an art that conceals the striving, and therefore shows appreciation of a high ideal. Her enunciation is exquisite, and so is her diction for all those who conceive the term to mean only phonological clearness. But in her declamation there is still merely surface sentiment. She sends no plummet into the soul depths of such songs as those by Schumann and Brahms, which she sang yesterday, Rachmaninoff's "Frühlingsfluten" and Charpentier's "La Cloche Felee." But the warmth now lacking in a measure will come; and soon. An innovation was Miss Gluck's singing of two of the Vogrich songs in the original Low German dialect, a proceeding which no doubt caused some bewilderment yesterday. The touchingly naive poems by Klaus Groth, with their homely folk-song sentiment and form, though more intelligible to the many, would have lost charm in the translation. There is a sweeter note of music in the Low German poet's "Quickborn" than in Heine's lovely lyrics.

(New York Herald, November 2.)

NEW MME. GLUCK DELIGHTS HEARERS WITH NEW ART

Enthusiasm was evoked yesterday afternoon at Alma Gluck's song recital in Carnegie Hall in a way which seldom is duplicated by artists who appear here. It was the singer's first appearance here since she became Mrs.

viewed by the Daily Press

31, as herewith reproduced, demonstrates that she is one of the Foremost Sopranos now before the public

Efrem Zimbalist, and it was the first time she had sung here since she went abroad to study with Mme. Sembrich. Mme. Sembrich sat in a box yesterday and applauded her to the echo.

When Mme. Gluck appeared a whisper of admiration swept over the feminine portion of the audience, for she wore a cloth of gold jacket with a blue filmy skirt that was simply tier upon tier of flounces, and a chic black hat topped by a blue plume. It was a striking effect, both in color and line.

But what Mme. Gluck wore soon became a secondary consideration to her singing. It was soon made clear to her hearers that since her last recital here she had made tremendous strides. Her voice ever was beautiful, even when she sang in the Metropolitan Opera House, but she lacked variety, and this she has gained. There was no monotony in her interpretation yesterday. Her tones were charged with the freshness and fullness of youth, and marked with exceptional beauty. Her high notes simply soared upward into the spaces of Carnegie Hall. Her phrasing, save at rare moments of nervousness, was admirable, and her enunciation was a model of clarity. She indulged in few exaggerations, and never was inartistic. It was no wonder the audience demanded encores and stampeded to the platform at the end of the concert and remained there until the lights were lowered in the hall.

Mme. Gluck sang in French, German, Russian and English—a most catholic program, and she is deserving of comment on the exquisite manner in which she sang Handel's "Come, Beloved"; the tremendous temperamental expression which she put into Russian folksongs, which had been arranged by her violinist husband, Mr. Zimbalist; the fine repose in her interpretation of songs by Brahms, and the remarkable singing of a group of American composers, songs, chief among which was Edward Horsman's "The Bird of the Wilderness," which had to be repeated and which is a brilliant example of song writing.

Willy Spoor played the singer's accompaniments in a most sympathetic, artistic manner. In fact, everything combined to make the recital a triumph for the young singer, to which even the wealth of flowers sent her seemed gladly to contribute their share.

New York Sun, November 1.)

ALMA GLUCK HEARD IN SONG PROGRAM

The song recital given by Alma Gluck yesterday afternoon in Carnegie Hall was of more than common interest. When this soprano returned to the local concert stage in January last after a short term of study with Mme. Sembrich it was evident that her studies with the famous mistress of the art of bel canto had not proceeded far enough. Her upper tones, always insecure, were still badly attacked. Her voice was uneven in its upper scale and she was unable to evoke from its medium the fullness and rich sensuous beauty which seemed rightly to belong to it.

Furthermore, in interpretation the young singer had nothing to offer but imitations of her teacher. Mme. Sembrich had taught her how to deliver the songs, and she carefully observed her instructions. That Miss Gluck had little of her own to give was made all the more conspicuous by the long established fact that temperament had never been one of her large assets. And her singing, often elegant and even at times exquisite in its externals, had always lacked the impact made by a commanding personality.

Yesterday's recital demonstrated that the singer since her second sojourn abroad had developed into an artist demanding serious consideration. In the first place it seems not only permissible, but even obligatory, at this moment to make one of those inclusive assertions which judicial comment is loath to employ. But it must be said that as Miss Gluck's voice now stands it is the most beautiful lyric soprano before the public. Nature gave her a notably fine organ, and its resources have at last been brought fairly, if not completely, under her command.

Her medium and upper middle tones are now not only ravishing in quality, but they have a splendid fullness and vigor. Her upper scale is now generally well attacked and cleanly delivered, and she has been initiated into the school of all perfect equalization, to wit, the emission of head tones and the art of carrying them down. Miss Gluck sang sonorous, flutelike high tones yesterday which last January would have been half strangled in her throat and would have been without quality.

Her technical equipment has gained too in the clearness of its colorature, though this does not promise to be one of the most effective factors in her art. But it is commendable, if not brilliant, and certainly not slovenly. The only element of her delivery which now falls far below the general level of merit is her pronunciation, which is not at all what should be heard from a singer of her accomplishments.

Those who take note of the mechanism of singing will gather from these comments that Alma Gluck is a very well prepared singer. The truth is that she must be accorded a position among the best young sopranos of this time. If she has not eloquence of utterance, she has much finish, much taste, much delicacy. If she is wanting in archness, infectious gayety and playful humor, she possesses in no ordinary measure the power to communicate sentiment, gentle feeling and the varying moods of reflection and mediation.

She sang "Come, Beloved," from Handel's "Atalanta" with authority of style and with broad, reposeful delivery and finish. "Der Nussbaum" was perhaps not deeply moving, but it was tender and sensitive. She was weakest in her group of three Brahms songs, for which she has not the needed penetration of imagination. Folk songs of Little Russia, arranged by her husband, Efrem Zimbalist, she sang delightfully. She sang also very beautifully Charpentier's "La Cloche Felee" and Massenet's "Crepuscule." Unfamiliar numbers on her list were three songs by Max Vogrich and "The Bird of the Wilderness," by Edward Horsman, a local composer of taste. A carelessly made, even thoughtless, attack threw the singer off the pitch at the beginning of Schumann's "Intermezzo" and ruined the whole song. Eternal vigilance is the price of safety in song, as well as in some other things.

(November 1, 1914.)

NEW YORK STAATS-ZEITUNG

Alma Gluck, whose swift comet-like career offers a telling proof of unlimited possibilities, which are possible to American artists here, in so far as they have the elements of success in themselves, had the satisfaction yesterday afternoon to see the spacious auditorium of Carnegie Hall filled with an elegant and representative public, which willingly was captured again by the charm of the artist. Vocally the sympathetic artist at present has reached her zenith. Scarcely ever has her unique voice, which incidentally reminds one of the glitter of a costly jewel, sounded so sweet, so full, so resourceful and untiring, as yesterday. Only in the highest tones was a certain harshness observable at times; over against which in the middle register was a more caressing and a softer sound than I have heard in it earlier. The legato of the lady has progressed in fine restraint, her mezza voce has become rounder, her breathing more harmonious and her piano singing won in intellectuality.

Under such conditions the ample and well made program of the artist brought forth much of the beautiful. The first division: Rameau, Mozart, Händel and Haydn, found her not entirely sure and at her ease. On the contrary, she was entirely ready in the second group vocally. Unfortunately only vocally and purely technically, for the German singing of lieder is the weak side of the lady, and will always remain that. She does not succeed in getting hold of such a delicate soul-song to bring it out with feeling, to create the atmosphere. These Schumann and Brahms lieder are in the mouth of the singer little more than a succession of well graded pianissimo and fortissimo, and that is really not much. The third and fourth groups brought almost unalloyed pleasure. How the "exotic" songs, so soft and graceful and so fine and piquant, fell from these lips. Soft tear-veiled sadness was embodied in a small Russian folksong arranged by Mr. Zimbalist, the husband of the singer. Charpentier and Massenet songs (namely, the fanciful "Crepuscule" of the latter), especially a rhythmical and modulated and uncommonly fascinating Rabel song, "Tout gai," allowed the fine art of the artist to appear at its best.

From the last division I should call "The Bird of the Wilderness," by Edward Horsman, an effectively declaimed song of modern art, which had to be repeated, and Homer's "Long Ago," one of the best songs of the talented American, which through simplicity and force captures. Naturally, Mme. Gluck did not omit the "encores" which assumed the form of a broader chain of successes. In addition there were flowers, flowers, and again flowers. The natural charms of the artist were no small asset in her success. Again and again she had to appear to the public the cry seemed to ring out, "Alma, Sweet Alma, Where Do You Live?" (Translation.)

(New York Evening Post, November 2.)

RECITAL BY ALMA GLUCK

That Alma Gluck is a popular favorite was once more thoroughly demonstrated by the size and enthusiasm of her audience at Carnegie Hall on Saturday afternoon. She is young, charming to look at, she has a lovely voice, she is musical. What more could one wish? Her gifts include still one more, however; namely, intelligence. The fact that she has this gift, necessary beyond all others, for the making of a real artist, is conclusively proved by her continued study with Marcella Sembrich and the consequent improvement in her singing. For a popular artist, who is already well launched in her career, to have the brains and courage to continue earnest study, is a phenomenon infrequently witnessed. Let us hope that Alma Gluck will continue in this straight and narrow path until her voice is cleared of all its slight imperfections, until her high notes are always equally beautiful, until the scale is a perfect instrument from one end to the other of its range. It is above all important that she should realize that, for the present at least, her voice is a purely lyric organ and should be treated as such. The highest art makes it equally necessary, perhaps more so, to know what one cannot do, as what one can. Songs which call on the deeper emotions, on the darker tones, are now beyond her range, may be so forever, but at present they are a constant danger to the purity of her tone and the perfection of her breathing. Saturday the intake of her breath was altogether too noticeable during the early part of her concert—doubtless from nervousness, as this

From the point of view of taste and beautiful singing, two numbers on her program, "Come Beloved," from Handel's "Atalanta," and an exquisite Russian folksong, arranged by Mr. Zimbalist, were above everything else. The Handel number must have completely satisfied Mme. Sembrich, who was in the audience, for it was along the lines of purity and vocal beauty which she herself has so often demonstrated. Mme. Gluck sang the Russian song with touching simplicity and pathos. The wild little middle part, contrasting like the czardas's second movement with the first, was a delightful piece of local color. Many in the audience woud have welcomed a repetition of this number.

As a song, Charpentier's "La Cloche Felée" does not amount to much. It suggests in part Saint-Säens' "La Cloche," but the imitation of the bell's clang-tint is much less effective than in the Saint-Saëns song. Mme. Gluck was here beyond her present emotional depths, and failed to give even a shadow of the tragic meaning of the words. The next song, Massenet's "Crépuscule," fitted her much better. She was likewise successful with her Schumann songs, especially "Der Nussbaum," and three by Brahms. Max Vogrich's three songs suited her also.

She concluded her program with the now inevitable group of American songs, one by Edward Horsman, once a critic and organist, now a happy business man; one by Sidney Homer, the best song by him which the present listener remembers to have heard; and the third, "To a Messenger," by Frank La Forge, a dainty bit which Mme. Gluck sang archly, as befits its droll words. Mr. Horsman's effectively dramatic song had to be repeated, and the singer added a number of other encores, among others Sinding's "Sylvelin" and Paladilhe's "Psyche," a charming song.

(November 2.)

NEW YORK EVENING WORLD

Alma Gluck, by her recital at Carnegie Hall on Saturday afternoon, won the right to be classed with the best of lyric sopranos. She has made amazing strides in a year. Her always beautiful voice, that is distinguished by a unique quality—there is none other just like it—has grown in compass and refinement and expression. A veteran lover of music said to me: "This is the loveliest recital that it has been my good fortune to attend for many years." And that, manifestly, was the impression made upon the great audience. Mme. Gluck's program ran from the eighteenth century Rameau to our own Sydney Homer and Frank La Forge. Her enunciation, no matter in what language, was a delight. Not the least pleasing number was an arrangement of "Little Russia Folk Songs" by her husband, Efrem Zimbalist, the violinist.

(New York Evening Sun, November 2.)

NEW YORK DISCOVERS A PRIMA DONNA TO THE WORLD

"How many New Yorkers," asked a woman today, "do you suppose would have stopped their automobiles in the streets a few years ago for a little Rumanian immigrant girl, the very same who kept 200 limousines blocking the crossroads two hours last Saturday while she sang in Carnegie Hall?" We suppose not one. The plain fact is that this old town had cause for excitement. It had given the world a new prima donna, as surely as it once discovered Malibran and made all creation a present of Patti.

Alma Gluck sprang into fame in a night at the New Theatre on November 16, 1909, when the little Sophie's song in "Werther" revealed a voice in a thousand. She was more of a prima donna then than all the flaccid and gaseous heroines—we quote a famous critique—imported in years from Europe. Today the most admired young artist anywhere on view, she has stolen all Sembrich's secrets except those of the soul. The profounder intelligence and depth of feeling will come with time and work under the same wise guidance.

Clad in a slim short gown that might have been wished on her in its seven decks of green gauze ruffles, with an Oriental military jacket of gold brocade and a tiny cap cocked on one side like a bird's crest by the airy weight of a single feather, the singer held New York in the hollow of her hand. Monday afternoon is too late to name over the songs she sang. But how she sang them, with the "equal" voice that ran the scale like a flute distantly heard in cool airs, was a thing to remember.

It was a Sembrich program from the first repeated Handel air, recalling "He Shall Feed His Flock," to the limpid beauty of a redemanded Horsman-Tagore "Bird of the Wilderness," as modern as tomorrow. There were Russian folksongs by her husband, Zimbalist, in the Ruthenian tongue and two in Low German dialect by Max Vogrich. After a procession of flowers to the stage, where Gluck in despair left them lying by the footlights, she added Sinding's "Sylvelin" and on the next pause Paladilhe's "Psyche."

The rush of people to the stage after La Forge's "To a Messenger" brought four encores. Homer's "Way Down South," Cottenet's "My Love's Like a Red, Red Rose," with its Rosary garlands of colorature, then Rimsky-Korsakoff's "Chant Indoue" and Cadman's "Land of the Sky-blue Water." The biggest concert audience of the new season marked a triumph unique in New York in twenty years.

NEW YORK PHILHARMONIC SOCIETY VISITS BOSTON

Noted Orchestra Enthusiastically Received In the Hub—Wilbur Theatre Sunday Evening Concerts—Notes.

11 Boylston Road, Fenway,
Boston, Mass., November 6, 1914.

The first Sunday afternoon concert of the season at Symphony Hall brought the New York Philharmonic Society, Josef Stransky, conductor, and Efrem Zimbalist, the Russian violinist, as soloist, to a well filled house. Visiting orchestras perform at a great disadvantage here in consequence of the understandable loyalty existing among Bostonians for their home organization. Dvorák's "New World" symphony was a fine bit of orchestral virtuosity, and the audience had to grant due acknowledgment to conductor and players. The Strauss "Don Juan," the "Sorcerer's Apprentice," and Stravinsky's "Feuerwerk" were likewise performed in brilliant manner. Zimbalist was the soloist of the afternoon. His playing of the Bruch "Scotch" fantasy showed fluency in technic, refinement in tone, and breadth in interpretation. The reception was most warm, but the much desired encore was not forthcoming.

WILBUR THEATRE SUNDAY EVENING CONCERTS.

The first of a series of Sunday evening concerts at the Wilbur Theatre, held last Sunday, November 1, had Florencio Constantino, tenor, as principal soloist. He was assisted by the Grieg Trio composed of Marguerite Pearson-Moss, violinist; Edith Soden, cellist, and Mina G. Del Castillo, pianist. These concerts apparently will prove a success, as the house on this occasion was well filled with Boston's leading society element. A more charming and ideal location for concerts could not be desired. The Wilbur Theatre has been open about three months; its artistic design and appealing atmosphere make it one of the most suitable concert rooms in Boston for smaller musical affairs. Besides the tenor solos, the program included the first movement of Mendelssohn's trio, op. 49; an arrangement for trio of Chabrier's "Espana"; trio pieces by Maerchner and Ruebner; cello solos, prayer from "Jewels of the Madonna," mazurka by Popper; piano solos, "At Sundown," Hopekirk; "The Maiden's Wish, Chopin-Liszt, and the violin solos, "Meditation," from "Thais," and Kreisler's "Caprice Viennois."

FRANK GITTELSON'S RECITAL.

Frank Gittelson, the new violinist, that is, new in America, had his first Boston appearance here in recital at Steinert Hall on Friday afternoon, November 6. The young artist had a splendid reception. His program consisted of the Nardini E minor concerto; the Bach chaconne for violin alone; a group of three characteristic national dances representing the composers Dvorák, Sarasate and Brahms; and the d'Ambrosio concerto in B minor. In the first concerto the player was immediately stamped as a master of his instrument. His individuality makes his playing doubly interesting. His own cadenza was played in the Nardini number and showed a marked degree of musical ingenuity in its construction. The chaconne was played with as much ease and assurance as the simplest phrase in the opening concerto. Gittelson's left hand technic is surprising, the double stopping being remarkable for its clearness. His tone is powerful and rich in color and his bow arm has wonderful sweep. The closing concerto also was well played and drew such applause from his auditors as broke all bounds. Several encore numbers had to be given. A return engagement in Boston is positively assured.



DR. KARL MUCK (LEFT) AND CARL STASNY EN ROUTE TO AMERICA ABOARD THE STEAMER RYNDAM, OF THE HOLLAND-AMERICAN LINE.

STASNY RESUMES TEACHING.

Carl Richard Stasny, the Boston pianist and instructor, one of the few living pianists who studied with Liszt at Weimar, has resumed his teaching activities at the New England Conservatory of Music, and finds that this season has proven, thus far, one of the busiest he has ever experienced in America. Mr. Stasny was abroad during the summer on a visit with relatives in Frankfort and looking up old colleagues in the music world. The war situation brought its troubles to Mr. Stasny, as it did to many other musicians, but he finally succeeded in booking passage on the steamship Canopic, together with Dr. Karl Muck, and is now congratulating himself on his safe arrival on real neutral soil. During the three years from 1879 to 1882 he was a devoted pupil of Liszt at Weimar. During 1878, before studying with Liszt, he made a concert trip through Russia, and after finishing his work at Weimar he went on a second tour through Russia. In intermediate years between this second Russian tournee and the time of his coming to America in 1891 to accept a post in the New England Conservatory of Music, concert tours all over Europe were made, some of them in conjunction with other artists such as Patti, David Popper and Emile Sauret, but most of them were carried on alone.

NOTES.

Julia Culp was to have appeared in the Sunday afternoon concert, November 15, with Olga Samaroff, but as she will not be in America by that time Reinald Werrenrath, the New York baritone, will take her place in assisting Mme. Samaroff.

Sousa and his Band will be here Sunday, November 15, at the Colonial Theatre. VICTOR WINTON.

Stoeving Coming.

29 Blenheim Road, Abbey Road, N. W.,
October 26, 1914.

To the Musical Courier:

In consequence of the violent antiforeign trade propaganda and fear of espionage in this country my professorship at the Guildhall School of Music, which I held for sixteen years, has been withdrawn from me, and this, together with the subsequent loss, for the same reason, of other valued work, has decided me to seek a new field of activity in one of the large Eastern centers of the United States. I expect to sail by the steamship St. Paul for New York next Saturday, October 31, and should be very much obliged if you would kindly announce my coming to America in your reading columns, and, if possible, lend me your help by any suggestion as to the best means of placing my talents at the service of the American musical public.

Some of your readers may know my name as that of the author of the "Story of the Violin," "The Art of Violin Bowing" and other books which have had a large sale in America, as well as in England and Germany.

In addition to my professorial and literary labors, playing chamber music and conducting, I have been interested in the philanthropic aims and efforts of the National Union of School Orchestras and the Morley College for Working Men and Women, which make it their object to carry the love of music and music making into the homes of the industrial classes. These are taught in class forms, ranging from six to fifteen and more people; and it has been my experience, even under such conditions, that the violin can be taught with success on strictly artistic lines.

Yours sincerely,
PAUL STOEVING.

Gadski Program.

This afternoon (November 11) Johanna Gadski is to give her recital at Aeolian Hall, and the vocal fraternity and song recital public are looking forward to hearing the attached program: "Widmung," "Stille Thränen," "Wenn ich früh in den Garten geh'," "Mondnacht," "Frühlingsnacht," Schumann; "Der Neugierige," "Litanei," "Who Is Sylva?" "Nachtstück," "Hark, Hark, the Lark," Schubert; "Willkommen mein Wald," "Für Musik," "Es hat die Rose sich beklagt," Franz; "Von Ewiger Liebe," "Wiegenlied," "Meine Liebe ist grün," Brahms; "In dem Schatten Deiner Locken," Wolf; "Auf Flügeln des Gesanges," Mendelssohn; "Die Nacht," "Ständchen," Strauss.

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BOSTON NEW YORK

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Boston Symphony Concerts.

Our orchestral visitors from the Hub, the Boston Symphony players, opened their Greater New York season with concerts at Carnegie Hall on Thursday evening, November 5, and Saturday afternoon, November 7, and in Brooklyn on Friday evening, November 6.

The first of the New York programs presented the "Eroica" symphony, Brahms' variations on a Haydn theme, Strauss' "Don Juan," and Weber's "Euryanthe," while the second list comprised Brahms' second symphony, Chadwick's "Symphonic Sketches" and Sibelius' "Finlandia."

There was no novelty in the foregoing programs so far as New York was concerned and, therefore, no extended comment upon them is necessary.

The orchestra played with its usual polish and authority, and it was not apparent that the new blood in the body had in any way shaken its customary excellent ensemble. Refined tone, technical accuracy and musical dignity still are the outstanding virtues of the Boston players, even if they are surpassed by the virility and temperamental impetus of our own Philharmonic Society. Dr. Muck conducted with all of his former keen artistic insight and conscientious regard for the tenets of good taste in the matter of dynamics, phrasing, and accentuation.

To be accurate, the opening concert last Friday night of the annual series played by the Boston Symphony Orchestra, at the Brooklyn Academy of Music, was not as satisfactory as those given in New York. It was not the fault of the Brooklyn audience, which appeared in large numbers and in smart clothes; it was not the fault of the orchestra, which played with all its traditional skill; it was not the fault of Pasquale Amato, a most capable artist, who can always be depended upon to do anything he undertakes in a thoroughly finished manner, but it was most conspicuously the fault of Dr. Karl Muck if, as one must presume, the program was his choice and arrangement. It was as follows: Brahms' second symphony, Saint-Saëns' aria, "Qui donc commande quand il aime?" from "Henry VIII," Sibelius' "The Swan of Tuonela" and "Finlandia," Handel's air. "Ombra mai fù," from "Serse," and Weber's overture to "Euryanthe."

This program has no focus. Read the list of composers, one after the other, Brahms, Saint-Saëns, Sibelius, Handel, Weber, and its faults are at once apparent. The climax is reached when it is scarcely begun in the third and fourth movements of the Brahms symphony, and after that it dawdles along in a carelessly assorted series of rather uninteresting and unimportant numbers, ending with the good old circusy "Euryanthe."

The only genuine enthusiasm of the evening was roused by the soloist, Pasquale Amato. The Saint-Saëns number, not particularly valuable in itself, afforded him, however, a splendid opportunity of displaying the extraordinarily effective range of his voice and his magnificent vocalization. The "Ombra mai fù" was delivered with great dignity and breadth. It is evident that the excitement connected with the war and the trouble of getting here has happily had no effect on Mr. Amato's art, even for a moment, and he is sure to be the same great favorite with his audiences as for the last several years. This was proved again Friday night by the tremendous applause which greeted him on his appearance and which compelled him to return time after time to bow his acknowledgments after each number.

There is no need of praising the playing of the orchestra further than to say that everything was up to the usual standard. Little bits which show how high this playing standard really is are, for instance, the coda of the first movement of the Brahms symphony and the little recurring prestos in the second movement. The Sibelius tone-poems, with their intricate orchestration, were done with beautiful clarity and precision, especially on the part of the strings. How often these rather uninteresting works smack of Wagner, particularly in the handling of the orchestra. In parts of "Finlandia," for instance, one could imagine himself listening to "Lohengrin." Dr. Muck conducted with precision and great clearness.

Mme. Brocks-Oetteking in New York.

Johanna Brocks-Oetteking, the soprano, who has located in New York, will be heard in concert during the season. Prior to coming to New York Mme. Brocks-Oetteking gave several recitals in Buenos Ayres, South America. The Deutsche Plata Zeitung says of Mme. Brocks-Oetteking: "The firmness of her voice in all its registers, the ease of her coloratura, the energy and soulfulness of her expression, strongly impressed the audience."

Oratorio Society in "Gerontius" December 9.

Correcting the erroneous report in last week's issue of the MUSICAL COURIER to the effect that "Elijah" was to be given, it is announced that Elgar's "Dream of Gerontius" is to be performed December 9, at Carnegie Hall, by the Oratorio Society of New York, full orchestra, and the following soloists: Gervase Elwes, tenor, who has sung the name-part a hundred times, and comes from England especially for this performance; Mildred Potter, contralto, and Frank Croxton, bass.

It is also announced that Bossi's "Jeanne d'Arc," planned for the third concert, is to be performed as scheduled, the publishers sending word that the score and parts are on the way.

Myrtle Elvyn Appreciated.

The following letter sent to her manager will show the esteem in which Myrtle Elvyn is held in Arkadelphia, Ark.:

Harry Culbertson, Chicago, Ill.:

MY DEAR MR. CULBERTSON: I want to tell you how much we enjoyed Miss Elvyn at Ouachita College on Friday evening. It was a great treat to the students, and her gracious manner of shaking hands with all the young ladies and the concert will be a memorable event in the lives of these young musical aspirants.



MYRTLE ELVYN.

Before Miss Elvyn left the auditorium all the students assembled on the stairway and gave the college yell for the renowned pianist.

We are looking forward to my dear friends, the Zoellners. . . .

Wishing you a glorious season, I beg to remain, my dear Mr. Culbertson, Respectfully,

(Signed) A. HOSKEN STRICK.

Helen Bixby Wetzel Sings on Shipboard.

Helen Bixby Wetzel is depicted in the accompanying snapshot on board the steamer Saxonia during a recent storm.

The concert on the steamer at which Miss Wetzel gave a scene and lullaby from the opera "Dinorah," on an improvised stage, was the occasion for an ovation tendered the young artist from the four hundred passengers present. For an encore she sang the "Ah non giunge" aria, from "Sonnambula."



HELEN BIXBY-WETZEL BRAVING A STORM AT SEA.

Miss Wetzel was an accomplished pianist prior to taking up her operatic work and speaks Italian, French and German fluently, as well as reads the classic literature of these three languages. The writings of Dante, Voltaire and Mme. de Maintenon are all included in her reading. Miss Wetzel is unusually talented along artistic lines, having modeled statuettes of Anna Pavlowa and Michael Mordkin and painted scenes from Dante and Beatrice.

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The Year's at the Spring.....John W. Nichols, Tuscaloosa, Ala.
The Year's at the Spring.....Georgia Ward, Clinton, Ia.
Ah, Love, but a Day!.....Mrs. Emory Nonnast, Chicago
My Lassie.....Elias Blum, Walla Walla
I Send My Heart up to Thee....Mary T. Bradshaw, Duluth, Minn.
I Send My Heart up to Thee.....J. Edmund Skiff, New York
My Star.....Hazel Terwilliger, Newburgh, N. Y.
Ecstasy.....Hazel Terwilliger, Newburgh, N. Y.
Ecstasy.....Florence Pettinger, Chicago

Gena Branscombe

Hail, Ye Tyme of Holiedayes!.....Reed Miller, Hamilton, Ont.
Hail, Ye Tyme of Holiedayes!....Nevada van der Veer, New York
Hail, Ye Tyme of Holiedayes!..Esther E. Dale, Northampton, Mass.
Hail, Ye Tyme of Holiedayes!.....Percy Hemus, New York
Hail, Ye Tyme of Holiedayes! (Arr. for Women's Voices), Toronto Conservatory of Music
A Lovely Maiden Roaming.....John T. Read, Chicago
A Lovely Maiden Roaming..Emma Dawdy-Sessoms, Tallahasee, Fla.
The Morning Wind.....Mrs. Arthur B. Chapin, Holyoke, Mass.
The Morning Wind.....Eugen Haesener, Lindsborg, Kans.
In Arcady by Moonlight.....Mrs. Arthur B. Chapin, Boston

G. W. Chadwick

The Daughter of Mendoza.....Lucille Stevenson, Chicago
The Danza.....Anna Miller Wood Harvey, Galt, Cal.
O Love and Joy!.....Margaret Denelsbeck, Trenton, N. J.
Northern Days (folksong)....Anna Miller Wood Harvey, Galt, Cal.
Allah.....Lillie Carpenter, Dayton
Nocturne.....Thomas M. Phillips, New York
When Stars Are in the Quiet Skies, Mrs. Ross Hall Maynard, Boston
Sings the Nightingale to the Rose..Julia Sinel, Morgantown, W. Va.
The Rose Leans Over the Pool.....Helen Hinkle, Cincinnati

Arthur Foote

The Nightingale Has a Lyre of Gold..Eva Emmet Wycoff, New York
An Irish Folksong.....Mary H. Howe, Atlanta
An Irish Folksong.....Betah Reeder, Columbia, Mo.
I'm Wearin' Awa'.....Josephine Jones, Evanston, Ill.
I'm Wearin' Awa'.....Alice Wheeler, New York
Autumn.....Josephine Hewins, Boston
In Picardie.....Anna Miller Wood Harvey, Galt, Cal.
Memnon.....Anna Miller Wood Harvey, Galt, Cal.
Memnon.....Mme. Castlereagh van Duyn, New York
Go, Lovely Rose.....Ruth Monroe, Chicago
Love Me if I Live.....Ruth Monroe, Chicago

G. A. Grant-Schaefer

The Sea.....Christine Miller, Jacksonville, Ill.
The Sea.....Eva Emmet Wycoff, New York
The Sea.....Jessie Lynde Hopkins, Chicago
The Sea.....Josephine Jones, Danville
The Eagle.....Josephine Jones, Chicago

Bruno Huhn

Invictus.....Conrad Murphree, Monteagle, Tenn.
Invictus.....McCall Lanham, New York
Invictus.....Brabazon Lowther, London, Eng.
Invictus.....Donald A. Chalmers, Norfolk, Conn.
Invictus.....W. Bridge Jones, Bellingham, Wash.
Invictus.....Harold Wilson, London, Eng.
Israfel.....Robert C. Reed, Providence
How Many Thousand Years Ago? Merle Tillotson-Alcock, Allenhurst, N. J.

Edward MacDowell

Thy Beaming Eyes.....Rose Bloch Bauer, New York
Thy Beaming Eyes.....Beatrice McCue, New York
Thy Beaming Eyes.....Royal Dadmun, Clarksburg, W. Va.
Thy Beaming Eyes.....Katherine Elterich, New York
To a Wild Rose.....Lillian Morse, Boston
To a Wild Rose.....Elsa Greve, Dayton, Ohio
To a Wild Rose.....Katherine T. G. Wales, Philadelphia
A Maid Sings Light.....Bechtel Alcock, London, Eng.
A Maid Sings Light.....J. Edmund Skiff, New York
Slumber Song.....Lucille Stevenson, Chicago
Idyl.....Eloise Holden, New York
Long Ago, Sweetheart Mine.....Arthur Turner, Springfield, Mass.

W. H. Neidlinger

The Gardener.....Edith Stodder, Campello, Mass.
A Song of Spring.....Mabel W. Merrill, Sioux City, Ia.
My Heart and the Rain.....Miriam Southwick, Auburndale, Mass.
Sometimes.....Maerose C. O'Neil, Lowell, Mass.

Ward-Stephens

The Rose's Cup.....Mme. Gadski, Chicago
Hour of Dreams.....Horatio Connell, New York
Be Ye in Love with April-tide?.....Horatio Connell, New York
Devotion.....Edna F. Arnold, Trenton, N. J.
Summertime.....Florence Hinkle, New York
Summertime.....Roma D. Hempsted, New York
Amid the Roses.....Florence R. Fletcher, Trenton, N. J.

(Advertisement.)

Connell and Tollefsen in Joint Recital.

Horatio Connell, the baritone, appeared in a joint recital with Mme. Schnabel-Tollefsen, pianist, at Aeolian Hall, New York, on Wednesday evening, November 4. Mr. Connell opened his half of the program with the pathetic song by L. Mililotti, the "Heart-broken Mariner," which he sang with mournful cadence in excellent imitation of the moaning of the waves and the wind. His next number was in an entirely different vein, being the aria, "Triumph Now Is Mine," from Bach's cantata, "I With My Cross-staff Gladly Wander." Two German songs by Brahms completed this group. Mr. Connell's rendering of these selections was particularly appreciated because of his good diction and interpretation. The audience apparently would have greatly enjoyed more songs of this nature.



MME. SCHNABEL-TOLLEFSEN.

His second group consisted of four songs, "If That Angel of Shiraz" (Ghazel from the Divan of Hafiz), by Granville Bantock, the "Song of Boscosel de Chastelard," by Fini Henriques, and two charming selections by Ward-Stephens, "Hour of Dreams" and "Be Ye in Love with April-tide?" Regarding the two first ones, Mr. Connell made some explanatory remarks. Hearty applause followed this group and testified to the enjoyment of his audience.

"Weary, So Weary," from Wolf-Ferrari's "The New Life," opened his third and last group, the other numbers being three songs by Roger Quilter, "April," "A Last Year's Rose" and "The Song of the Blackbird."

Throughout his entire program Mr. Connell displayed his versatility and his command of various moods. The clarity and sonority of his tones were particularly noticeable, while each number was characterized by a thoughtful interpretation.

Ellis Clark Hammann was the accompanist for Mr. Connell and as such added greatly to the enjoyment of the evening. Mr. Hammann is an artist in his line and his services are in great demand, which is as it should be. At all times his playing of the accompaniments was sympathetic and in keeping with the interpretations of Mr. Connell.

Mme. Tollefsen's opening number was Grieg's G minor variations on a Norwegian air, which she interpreted beautifully. Her other numbers included selections by Moszkowski, Mrs. H. H. A. Beach, Chopin, the Strauss-Tausig waltz ("Man lebt nur einmal"), MacDowell's "Witches' Dance" and the second Hungarian rhapsody by Liszt. Mme. Tollefsen's excellent interpretative powers were in evidence throughout her numbers. The charm and grace of her playing were nowhere more prominent than in Moszkowski's "Etincelles," which was truly delightful. These same qualities were also in evidence in her playing of Mrs. Beach's "Le Fee de la Fontaine."

Fiqué's Fifth Lecture Recital.

Assisted by Katherine Noack-Fique, Carl Fique gave his fifth lecture-recital on the works of Richard Strauss in the Brooklyn (N. Y.) Academy of Music, Tuesday evening, November 3. Regarding this, the Brooklyn Eagle says:

Carl Fique gave his fifth lecture-recital on the works of Richard Strauss at the Academy of Music on Tuesday under Institute auspices. The program was devoted to miscellaneous instrumental compositions and songs, and Mr. Fique explained and played some of the composer's earlier works, such as the suite for wind instruments and the largo, in which the influence of Beethoven and Schubert is in evidence. Played also were the "Episode from Fire Famine," which shows Strauss in his highest mood, and the "Traumerei," in his most poetic.

The Strauss songs were interpreted by Katherine Noack-Fique, soprano. To interpret a Strauss song requires not only a good voice and fine command of vocal art, but also keen interpretation and high musicianship. They are technically enormously difficult, both vocally and in the accompaniment. Mme. Noack-Fique made her audience love the Strauss songs. Her singing of "All Souls' Day" was full of tender pathos. "Tomorrow" was a dramatic recitative, to which "Queen of My Heart" formed a happy and melodious contrast, while "Dream Through the Twilight" was sung with expression. Other songs were "Devotion," "Serenade" and the brilliant "Lover's Pledge," all of which were given with characteristic enunciation and the atmosphere of high art which Richard Strauss requires. The sixth and last recital by Mr. Fique, on November 10, will be on "Elektra."

Malkin Engages Malkin.

Manfred Malkin, director of the music school of that name, 26 Mount Morris Park West, New York, announces the engagement of his brother, Josef Malkin, as cello teacher. Mr. Malkin's tour in America (season 1909-1910) left a lasting reputation for this superior virtuoso. He also has pupils of renown, among them Gesella Trau, Paulo Gruppe, Joseph Ullstein, Jacques Lundendoen and others. Director Malkin feels very happy in having secured the services of his celebrated brother. This raises the standard of the string department very greatly. Josef Malkin comes to this country as first cellist of the Boston Symphony Orchestra.

Borwick's Impressive Art.

One of the most satisfying and thoroughly uplifting experiences which a sincere music lover may experience is to attend a piano recital by Leonard Borwick, and those who were at Carnegie Hall last Thursday afternoon, November 5, to hear the English player found him in one of his finest executive and interpretative moods.

His status as a real artist had been established here some years ago on the occasion of his single appearance in the metropolis, but last week's performances raised Borwick to an even higher plane of importance than hitherto in the estimation of New York's discriminative critics and professional keyboard sharps.

One of the first things that immediately impresses the visitor to a Borwick recital is his freedom from conventionality in the makeup of his program. At the concert in question the usual Beethoven sonata was substituted by that of Brahms in F minor (and placed in the center of the program, and not at the beginning) and Chopin's name was not among those of the composers represented. Also the transcribed G minor organ fugue by Bach was not a Liszt arrangement, but the player's own adaptation, and the concert failed to wind up with a Johann Strauss waltz or any resounding piece of dynamic display. The closing group consisted of Paderewski's very interesting A major variations (they are not, however, as good as his earlier variations in A minor), Rachmaninoff's "Serenade" and Liszt's ever lovely F minor study. Other numbers on the list were Beethoven's G major rondo, and three Scarlatti pieces.

A fine air of authority, felt in everything which came from under Borwick's fingers, is the result of the man's exquisite musical culture and finely balanced artistic perceptions. He is steeped in the most dignified and elevated musical traditions, and good taste, refined utterance and faithful adherence to the composer's wishes and ideals ever have been to Borwick the main achievements to be striven for rather than the exploitation of self in the larger sense and of individual accomplishment in a technical way or a bid for popular favor through the appeal of personality.

Borwick's nature is essentially that of a student and a thinker, but his readings are leavened by a subtle poetical sense and true temperamental expression, so that everything he does reveals form and finish in structural and artistic outline and yet has the added charm of being thoroughly heartfelt and human. He is in touch with all that in piano art which makes for the highest in spiritual expression. His presentation of the Brahms sonata, for instance, has not been surpassed here for profundity of feeling, bigness of drawing, power of musicianship, and versatility of lyric and dramatic resource. It was a masterful proclamation, and had Borwick done nothing else all afternoon the sonata would have stamped him indelibly on the minds of the listeners as one of the unquestionable giants of the piano. The andante and the scherzo, as Borwick did them, still are being talked about enthusiastically in local keyboard circles.

Borwick's Bach transcription is an impressive piece of workmanship, reverent, exhaustive, effective. He played it with a marvelous revelation of its inner structure and its musical beauty. Beethoven's G major rondo and the Scarlatti morceaux were delightful examples of that crisp touch, unfailing digital dexterity, and directness of sentiment which Borwick knows so well how to apply to his instrument.

Rare imagination and ability to paint picturesquely in tone were reflected in the Paderewski performance, while the ear was ravished with lovely sound and delicate finger technics in the Liszt etude.

There is in the Borwick art something so lofty in ideals, so impressively masterful in purpose and execution and so convincing as to the thoroughness of the musical knowledge and general culture which inspire the player, that no doubt as to his real significance is possible after hearing him deliver even a few dozen measures. He is a truly fine and sensitive pianist, and the warm applause he received from a singularly representative audience demonstrated the high esteem in which he is held here by the elect.

Mme. Schnabel-Tollefsen in Concert.

Augusta Schnabel-Tollefsen first came to the notice of the musical public when she was but eight years of age, and such progress did she make in her art that her talent attracted the attention of the Princess of Hesse and the Rothschilds, who took an active interest in her welfare. As a child she was heard in Germany, Switzerland and Belgium. At the age of fifteen she returned to this country from Frankfort and made a tour of the Middle West. After continuing her studies with Paolo Gallico, she made her debut with the New York Symphony Orchestra on November 25, 1906.

Mme. Schnabel-Tollefsen takes her art seriously and is continually meeting with marked success therein, as may be seen from the following press notices, which refer to a recent concert appearance:

Mme. Tollefsen, who had established her reputation as a pianist with the Tollefsen Trio, showed that as an individual concert artist also she possesses unusual powers.—New York Evening Mail.

Mme. Schnabel-Tollefsen, after she had played Grieg's ballad in G minor, a set of variations on a Norwegian air, devoted herself almost wholly to pieces of a light and brilliant character. These she played correctly in a neat and sparkling style.—New York Times.

Her playing was sparkling and brilliant and the applause evoked being well deserved.—Brooklyn Citizen.

Mme. Schnabel-Tollefsen played Grieg, Chopin, Moszkowski, Liszt and Mrs. Beach. Her gift is pronounced and her powers emphatic.—New York Morning Telegraph.

The deftness and grace of her playing came out with particularly charming effect in things like Moszkowski's "Etincelles" and Mrs. Beach's "La Fee de la Fontaine."—New York Globe.

Mme. Tollefsen's numbers included Mrs. Beach's "La Fee de la Fontaine," a study in A flat, and Grieg's variations, all played pleasingly.—New York Evening World.

Mme. Tollefsen made a decided hit in the Liszt Hungarian rhapsody, No. 11.—Brooklyn Standard Union.

Mme. Tollefsen opened the program with Grieg's ballad. She gets a good tone and has developed her technic sufficiently for most needs. Her best playing was in such works as Moszkowski's "Etincelles."—New York Herald.

There was hearty recognition for the efforts of Mme. Tollefsen, a pianist of pleasing methods.—New York World.

Mme. Schnabel-Tollefsen looked the part of a highborn, charming artist. She began with Grieg's ballad in G minor and she gave to it lofty meaning, a singing beauty of tone, and a facile technic. The Liszt number was made gorgeous, though it has not the fireworks motive in it to startle an audience; its sparkling quality was made highly effective.—Brooklyn Daily Eagle.

Miss Schnabel, or Mrs. Tollefsen now, has played in a well known trio and showed to advantage in compositions by Mrs. Beach, MacDowell and Moszkowski.—New York Evening Sun.

Mme. Tollefsen had selected a program from Grieg, Chopin, Moszkowski, Strauss-Tausig, Mrs. Beach, and in them the lady disclosed a wealth of purling finger technic.—New York Staats Zeitung.

Seagle in Colorado.

Oscar Seagle, Gordon Russell Thayer, of Colorado Springs, and Frank Bibb, Mr. Seagle's accompanist, are



SNAPPED IN THE ROCKIES.
Left to right: Oscar Seagle, Russell Gordon Thayer, Frank Bibb.

shown in the accompanying snapshot, caught in the wilds of the Rockies during Mr. Seagle's October tour of the West.

George Sweet Pupil Gives Musicale.

Florence de B. Allen, a pupil of George Sweet, gave a musicale at her New York studio, on Thursday, November 5. Music was furnished by Mr. and Mrs. Bechtel Alcock, Frank Warner, David Talmage, Gladys Allen, Frederick Whyte and Samuel Brown.

Tina Lerner Charms.

One of the most welcome of New York's many interesting pianistic visitors from Europe is petite and dainty Tina Lerner, "the tiny woman with the big technic and wide musical understanding," as a leading musician remarked after he had heard her play Liszt's B minor sonata at her Aeolian Hall recital, Tuesday afternoon, November 10.

It was a surprise to her admirers here when Miss Lerner put the massive Liszt work on her program, as it is not a composition ordinarily chosen for performance by women, and also her pianistic style as demonstrated in this city previously seemed to point rather to the lyrical than to the poignantly dramatic. But those who wondered at Miss Lerner's selection of the Liszt leviathan sonata had reckoned without the tremendous intellectual and musical development which has gone on in the young artist's mind and soul for the past few years, and whose rich flowering was revealed so strikingly at her latest New York appearance. She did not approach the colossal piece of writing in an experimental spirit, nor was there apparent in any part of her reading the mere surface victory of technical command. The musicianly dissection and analysis of the score, as shown in the Lerner version, her sure penetration into Liszt's moods, now deeply introspective and again assertively eloquent, her freedom from all temptation for external display, her exceptionally virile technical grasp, and the refreshing air of sincerity and conviction with which she projected the epical musical pages, all combined to prove that Tina Lerner must no longer be reckoned among the promising talents of the piano, but should be accorded a position in the ranks of its most telling exponents. There is no other way to express the impression she made in the sonata than to say that she filled her hearers with amazed delight and aroused them to demonstrations nothing short of fervent.

The same remarkable expansion of the Lerner art was noticeable in the Martini minuet and rondo, and the Sgambati old style gavotte, in which uncommon repose, limpid clarity of tone and absolute reproduction of the archaic spirit that invests them, were outstanding features. Grateful to the ear and delicately adjusted as to dynamics and rhythmic nuances were the Busoni transcriptions of Beethoven's "Ecossaises." A melodious G minor prelude by Rachmaninoff, Tscherepnine's humoresque, and a scherzo by Balakireff, had dash, piquancy and tonal appeal in their presentment.

Chopin always was one of the composers who found especial sympathy in the Lerner repertoire, and so his A flat impromptu, F minor nocturne, etudes Nos. 8, 6, 9, from opus 251, and the polonaise fantaisie, received full due from the player. Her unexcelled rapidity of finger movement, her fine ear for tonal and pedal effects, her versatile exposition of the morbidezza as well as of the whimsical moments in the Polish composer, and her ability to draw sentiment from the keys as well as to build her tone into climaxes of ringing power, fit her to voice the works of Chopin in the fashion which has been acknowledged to be the most characteristic of his music and its manner.

From first to last the audience showered Miss Lerner with marks of its favor and compelled her to add three additional numbers at the end of her program. She never has been more successful in New York and her future looms imposingly.

Paul Althouse Sings at Norwich.

Norwich, N. Y., November 6, 1914.

Paul Althouse, tenor, whose rise to fame in a very short period is a matter of record, gave a song recital of fifteen numbers in the Monday Evening Musical Club course, on November 2. Mr. Althouse, who sang Italian arias, American and English composer's songs and a group of German lieder, greatly pleased his large audience. He had their attention from the very first, and admiration for his singing and his wholesome personality increased with every number. Mr. Althouse might be called a cosmopolitan singer, for he sings Italian street songs with genuine Southern spirit, and his German songs are rendered as only a real German can sing them. His songs by American composers were as follows "Before the Dawn," Chadwick; "If I Were King of Ireland," Fay Foster; "In After Days," Chadwick; "Here on the Brae," Jordan; "Love Song," Haesche.

Following each of his groups of songs, Mr. Althouse was obliged to sing an encore. At the close of the program prominent musical people of this very musical town crowded forward to meet the singer, who proceeded to Portland, Me., to sing on the next evening.

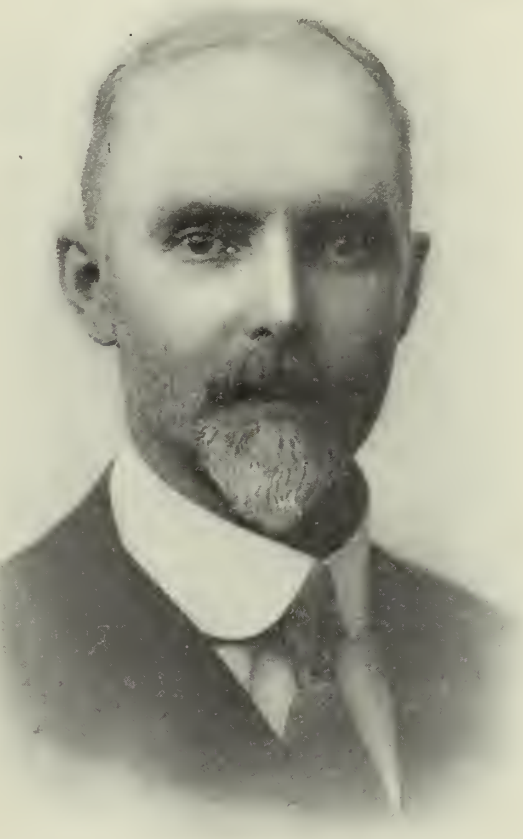
This is the native town of F. W. Riesberg, who was accompanist for Mr. Althouse. Both gentlemen were the recipients of pleasant social attentions during their stay.

Norwich is now the youngest city in New York State, having been recently incorporated. Much of its musical progress is due to the deceased Dr. Linn Babcock, who as early as 1870 taught music here and founded the well known piano firm of L. & A. Babcock. It is the only city in New York State having a "graduation course" in piano, which is charge of Sophia Tefft. The Monday Evening Musical Club, Kathryne A. Lee, president, and Ethel Jewel, treasurer, is doing much for the cause of music, bringing splendid artists here every season. More of the doings of this club anon.

Florence Austin, violinist, is to be here with her own company February 1, 1915. H. R. F.

Dr. A. Madeley Richardson's Activity.

Dr. A. Madeley Richardson, who came to America several years ago after occupying prominent positions in England as organist, choir director and conductor, is much in demand as organist and director of the Calvary Grand Choir, at Calvary Baptist Church (now known as the Rockefeller Church), etc. Dr. Richardson says: "This choir is coming ahead finely." The organization as formed by the lamented E. M. Bowman is continued. Bessie Bowman-Estey, and Mrs. Bowman, remain as interested in the choir as ever. There are nearly one hundred singers, and an examination of the church programs shows the performance of such choral numbers as "The Heavens are Telling," Beethoven's "Hallelujah" chorus, excerpts from Dvorák's "Stabat Mater," etc. Besides Mrs. Bowman-Estey, the remaining soloists of this choir are Miss Remington, soprano, and Messrs. Ormsby and Bushnell, tenor and bass, respectively.



DR. A. MADELEY RICHARDSON.

Dr. Richardson is also on the staff of the Institute of Musical Art, where he teaches theory, and of the Trinity School of Church Music, where he has a large class of young organists. He spends one day weekly at St. Mary's School, Peekskill-on-the-Hudson. This is a flourishing private school under Episcopalian auspices. Beside these connections, he has many private pupils. The present writer had opportunity to observe his method of vocal coaching, and found it admirable in all respects.

Dr. Richardson's various books upon church music and other subjects have a wide and constant circulation, and considerable interest is being evinced in the forthcoming publication by Schirmer's of his latest work, "The Choir-trainer's Art."

Thursday evening, November 5, there was a musicale, address, choir parade and installation of officers of "The Order of Macintosh," the choir organization of Calvary Church, as follows:

Grand Macintosh, Milburn C. W. Spalding.
Chief, Division I, Jane A. Pendergrass.
Chief, Division II, Ida Smelt.
Chief, Division III, Fannie Russell.
Chief, Division IV, Carrie Lockwood.
Secretary, Division I, Edythe I. Kells.
Secretary, Division II, Pauline Hagood.
Secretary, Division III, Wilhelmina Hinck.
Secretary, Division IV, Ethel Russell.

Dr. Richardson is pleasantly located in a Riverside Drive apartment, overlooking the Hudson River and the Palisades, and thoroughly enjoys his work in America, so widely divergent in character from that pursued abroad.

Hamish MacKay's Recital.

A song recital with some unusual features was given by the Scotch baritone, Hamish MacKay, assisted by Fay Foster, American pianist and composer, at the New York debut of the former in Aeolian Hall, Thursday evening, November 5. A striking innovation was the appearance of Mr. MacKay in full Highland dress for the group of Scotch folksongs, which concluded the program. The costume, copied from that of "Bonnie Prince Charlie," was very handsome, and was worn with distinction, so the novelty was agreeable.

The program was made up of English and Scottish art songs by composers who, with few exceptions are unknown here, a group of Irish folksongs, and the Scotch songs before mentioned, arranged by present day composers.

Mr. MacKay sang all these with considerable taste, charm and excellent enunciation, particularly in the dialect songs. His voice has a warm, sympathetic quality and the pianissimo is effective. He did good work in the art songs, notably in the dramatic "Ethiopia Saluting the Colors," "Son of Mine" and a powerful song by Miss Foster, "The King," which was enthusiastically received. An extra number was added to this group. The Irish songs were well liked, the quaint "Cuckoo Madrigal" being redemanded.

But it was in his singing of the Scotch folksongs that Mr. MacKay distinguishes himself. He has instinctive feeling for the exquisite tenderness and humor that characterize them, and they are well suited to his voice. The Jacobite song, "Johnnie Cope," was given with satiric gaiety, "The Braes o' Balquidder" with charming sentiment, and the delicious "Skye Milking Song" had to be repeated. After this group the artist gave "Loch Lomond" by request, and showed fine feeling for its pathos. Mr. MacKay prefaced the Scotch songs with some remarks on his and his compatriot's purpose of raising the standard of Scotch music and making it more widely known. These beautiful folksongs, well loved by those who know them, are unfamiliar to he general public; Mr. MacKay's efforts to make them better known are most praiseworthy.

A very enjoyable feature of the recital was the exquisite accompanying of Miss Foster. Before the last group of songs she played three Scotch dances by MacCunn, with sure, clean touch and much interpretative charm. Both she and Mr. MacKay were warmly applauded by an audience of fair size.

Gemünder Items.

The October issue of the Violin World, issued by the long established firm of August Gemünder & Sons, contains many articles of suggestive interest. Some of the captions of these articles are as follows: "Do You Think While You Are Practising?" "Concerning Old Masters," "Are Musicians 'Freaks'?" "Maud Powell's Practice Rules for Violinists," etc.

The advertising in this little publication is also interesting. Here is Gemünder's own advertisement:

No Matter
Who Made Your Violin
We Can Improve It
in Responsiveness
and Tone Quality
Without interior alterations, and the cost is only $5.00.
Send same by prepaid Express.
AUGUST GEMUNDER & SONS,
Expert Violin Adjusters,
141 West 42nd Street, New York.

Another article begins thus: "Since moving into our new home we have had a very steady increase in our violin string trade. This division of our business is growing rapidly. We are constantly aiming to improve and perfect our strings," etc.

Goetzl and "Lilac Domino."

Anselm Goetzl, alluded to by New York critics as "A real find for Dippel," is creating warm admirers with every performance of the Cuvillier operetta, "The Lilac Domino," now on the boards of the Forty-fourth Street Theatre. Here he wields the baton with surety and clearness, so that not only orchestra, chorus and principals understand, but the general public also obtain a clear conception of real conductorship. There are no posings or affectations in Goetzl's leadership; everything is as crisp and direct and understandable as if it were spoken speech. Particularly do the ensembles go well, when this musical general handles his forces with precise military effect; what he wants he gets, and that is the highest conductor-art. Of particular charm is the musical intermezzo, with Kinemacolor pictures. Dr. Goetzl has himself written operettas which have had successful production in Germany, and it is rumored that one is to be produced here ere long, with a libretto by Leonard Liebling.

Werrenrath in Boston.

Reinald Werrenrath, the baritone, is to appear with Olga Samaroff, the pianist, in the Ellis series at Symphony Hall, Boston, Sunday, November 15.

Alda's Press Tributes.

Frances Alda, soprano, of the Metropolitan Opera Company, opened her concert season at Newark, N. J., where she sang on October 20. Following this she appeared in concert on October 26 at Hartford, Conn. In both cities she met with instantaneous success, the audiences being unusually large and very enthusiastic, as may be seen from the opinions of the music critics on the Newark Evening Star and the Hartford Post, which are quoted herewith:

Rarely has the pleasure been accorded to me to listen to such exquisitely beautiful tones as came last night with nightingale-like ease from the throat of that wonderful prima donna, Frances Alda, soprano of the Metropolitan Opera Company.

Oh, for a pen capable of picturing in words the emotions those divine notes aroused in my bosom! What a pity that the art of writing—not only the little of it which I possess, but even that of the greatest writers—should straggle so far behind the art of music as to be unable to conjure up such visions as fill the mind while an Alda is pouring forth her soul in song!

The Graces, no less than the Muses, were kind to Mme. Alda. She is as beautiful in form and feature as she is gifted in song. And her smile is something memorable. She seemed to radiate cheer, joy and happiness when she entered upon the stage. Her smile captivated the audience; and every nod and every gesture was fraught with a grace and elegance which stamped her at once as a true denizen of Parnassus.

As is customary in all concert singing, she remained almost motionless; and yet her entire frame seemed vibrant with the varying emotions called forth by the successive phrases of the songs.

With your eyes closed you might have fancied you were in Elysium listening to the "harmony of the spheres"; with your eyes open, you had the added pleasure of beholding the enactment of a drama. For there were life and fire in every movement, even though barely indicated rather than actually carried out.

It were hard to conceive any gesture more graceful or gracious than that with which at the conclusion of three songs Mme. Alda each time indicated that Frank la Forge, who accompanied her at the piano, was their author.—Newark Evening Star.

. . . Mme. Alda, the principal vocal soloist of the program, was to me a charming and delightful revelation. With a personality radiant with intelligence, a voice of brilliant melody, a method as simple in appearance as it was effective and a dramatic perception that lent conviction to every syllable she uttered, she presented an elaborate and varied program, ranging from Dr. Arne's foolish little "Polly Willis" to the prayer from Puccini's "Tosca," with the rarest skill of a finished artist and the convincing appeal of an honest heart.

It was a performance that found without effort an abiding place in the memory of its hearers and won for Mme. Alda the lasting friendship of our Hartford audience.

Mme. Alda's upper register has the singing quality of a violin and the inexhaustible volume of Caruso's crescendos in contradistinction to the usual tempie racking stridency of the ordinary feminine vocalist. . . . It was a most enjoyable concert, and I don't remember any vocalist who ever responded to encores in quite such a spirit of gracious comradeship. I hope she sings in Hartford again soon. Hartford Post. (Advertisement.)

Bogert Sings Before MacDowell Club.

At the request of the board of directors, Walter L. Bogert gave his program, "Folk Songs of Germany, Ancient and Modern," before the MacDowell Club of New York on Election Day, Tuesday, November 3. There was a large and appreciative audience, among whom were Mrs. Edward MacDowell, Charlotte Babcock, Adele Baldwin, Miss de Ahna, Mrs. Smock-Boice, Heinrich Meyn, Clarence Dickinson, F. Morris Class, Lewis M. Isaacs, and others.

This was Mr. Bogert's seventh recital since October 1.

The program was as follows:

ANCIENT.

Thirteenth to Sixteenth Centuries.

Hildebrandslied	Historic Folksong
All' mein Gedanken sind bei Dir	Minnelieder
Ach Elslein	Minnelieder
Es steht ein' Lind' in jenem Thal	Minnelieder
Es taget vor dem Walde	Minnelieder
Das Maidlein	Minnelieder
Sommerlied	Neidhart (Minnesinger)
Lied eines Fahrenden	A Traveling Minstrel's Song

MODERN.

Der Weihnachtsmann	Children's Christmas Song
Die Auserwählte (The Chosen One)	1828
Spinnerliedchen (Spinning Song)	1836
Alles ist hin (Everything's Gone)	1799
Schwäbisches Volkslied (The Lantern)	1771
Doctor Eisenbart (Doctor Irongray)	——
Der Tannenbaum (The Fir Tree)	1709
Lorelei	F. Silcher (1837)
Treue Liebe (True Love)	1840
Die Wacht am Rhein	Carl Wilhelm (1854)

Steinberg in Boston November 15th.

Bernhard Steinberg, the cantor of Temple Beth El, New York, has been booked for a number of Hebrew Temple music concerts. The first of these concerts will take place at Symphony Hall, Boston, Sunday evening, November 15.

Owing to the splendid educational value of his work, and the many interesting musical features which Dr. Steinberg is so well fitted to embody with his magnificent voice, in addition to the high position he occupies as the cantor of one of the foremost temples in America, an unusual demand has been created for these concerts.

They will be of unique interest to the Gentile as well as to the Jew, for even the former race hardly realize in its entirety the exquisite beauty of the music which has been in vogue in the synagogues from time immemorial to the present day.

NEW YORK BREVITIES.

Max Jacobs' Engagements—William Nelson Burritt's Booklet—John Finnegan Busy—Noble's Program—Margaretha Kirpal—Notes.

New York, November 9, 1914.

Max Jacobs, violinist, leader of the quartet of that name, and conductor, has already booked eight engagements for this month, as follows: November 7, Hotel Astor, International Art Club; November 9, Brooklyn, N. Y.; November 11, Newark, N. J.; November 12, Christ Lutheran Church; November 13, Mineola, N. J.; November 14, Beethoven Society, Waldorf-Astoria; November 21, Murray Hill Lyceum; November 29, Bronxville Labor Lyceum.

BURRITT BOOK.

William Nelson Burritt, the voice specialist and repertoire builder, announces the publication of the eighth edition of his practical guide for the training of the voice, "A Process of Vocal Study." Those who know Mr. Burritt will find in his book the reflection of much material which he uses in his teaching. Those who do not know Mr. Burritt, but are interested in his methods will do well to order this booklet, which is for sale at all music houses.

JOHN FINNEGAN.

John Finnegan, who made such a hit as soloist at the Maine Festival last year, writes that he is unusually busy, with engagements coming in every day. He expects to have a very active season. He says: "The war is not going to bother me." Of his various appearances throughout the United States and Canada, readers of the MUSICAL COURIER will hear more later.

NOBLE'S NOVEMBER 15 PROGRAM.

T. Tertius Noble plays the following "international program" at his next Sunday evening organ recital at St. Thomas' P. E. Church, Fifty-third street and Fifth avenue, November 15.

Sonata No. 1	Borowski
Barcarolle	Sterndale Bennett
Two Woodland Sketches	MacDowell
Madrigal	Lemare
Andante and Passacaglia	Rheinberger
Finale symphony pathetic	Tschaikowsky

All of the selections are by composers residing in or descended from residents of different countries, Poland, England, America, France, Germany and Russia being on the list.

MARGARETHA KIRPAL.

Margaretha Kirpal, teacher of singing, having studios in Flushing, L. I., and at 235 East Fifty-second street, New York, is a great believer in deep breathing. A circular from her says: "It makes new red blood. It makes muscle tissue. It builds up your body." Some of her pupils sing in New York City choirs, and her annual recital at the Hotel Plaza shows the results of her practical teaching.

NOTES.

Lalage Fletcher, soprano, was the vocal soloist at the Country Life Permanent Exposition musicale, October 31. She sang songs in French and English in a clear and true soprano voice, with a good deal of taste. Her enunciation, especially, is to be commended. Miss Fletcher is a sister of Mrs. Fletcher-Copp.

Mathilde Hallam McLewee will give an afternoon of songs, in which she and various other well known artists will take part, on Sunday, November 15, at her handsome residence-studio, 21 West Sixty-ninth street. Songs of Hallet Gilberté form an important feature of the program.

Maarten Spies, the Hollandish pianist and teacher, for three years professor at the Stern Conservatory, Berlin, assistant to Breithaupt, is now in America. He studied with Leschetizky.

Abram Roy Tyler, formerly organist in Brooklyn, now professionally active in Detroit, Mich., is giving a series of recitals at Temple Beth El, Detroit. He calls these a "Quiet Hour of Music," and this is his third season. On the program are various modern and classic works with a solo singer assisting.

The New Assembly concert of November 19, 3 p. m., at the Hotel Plaza, will be given by the Cosmopolitan Quartet, composed of Grace Northrup, Mabel Beddoe, Melville W. Barton and R. Norman Jolliffe. The solo pianist will be George Halprin, and the accompanist Harry Oliver Hirt. Belle Ranske is the founder, David Bispham the honorary president, and Rudolph Ganz the honorary vice-president of the New Assembly.

Five members of the Lachmund family gave an evening of music, including national character dances, in Yonkers, October 30. Little Anita is apparently the most talented of the three children. She played the piano, danced, and gave a musical monologue, all in charming fashion. There were clean playing and good style in Marjorie Gleyre Lachmund's playing. Arnaud Lachmund played with power and effectiveness. "Five Minutes with Liszt" was an address given by Mr. Lachmund, Sr., and this, in which were incorporated some of the personal experiences of Mr. Lachmund (who was a Liszt pupil, proved very interesting to the large audience. Mr. Lachmund's New York studio is at Steinway Hall.

The Women's Philharmonic Society of New York, Amy Fay, president, gave the first concert, November 7, in the Chapter Room, Carnegie Hall, the program being selected from compositions by Benjamin Lambord. These were the artists concerned: Benjamin Lambord, pianist; Clementine Tetedoux-Lusk, soprano; Robert Maitland, baritone; Laura Tappen, cellist; Edward Manning, violinist. Mr. Lambord accompanied all his compositions. Of the artists, Robert Maitland, baritone, is a new arrival from England. He sang the following songs with rare finish: "Remember or Forget," op. 1, No. 1; "Lehn' deine Wang'," op. 7, No. 1; "Mir ist's nun ich dich habe," op. 7, No. 2; "A Health to King Charles." Mrs. Tetedoux-Lusk was chairman of the committee. At the next musicale, November 28, 4 p. m., compositions of Hallet Gilberté will be performed.

Isabel Franklin Longbotham is a pupil of Christine Adler, and possesses a beautiful voice and good style in singing. She has a repertoire consisting of the standard oratorios, operatic arias and songs, all of which she has perfected under Mme. Adler. A very pleasant appearance is also one of her assets.

May McGibeny's singing has won warm admiration from Dr. Henry T. Fleck. This soprano was soloist on November 1 at the concert given by the City Orchestra, under Dr. Fleck's direction, at East Side Forum. She sang the following: "Ave Maria," with violin obligato, Gounod; "Sing, Smile, Slumber," with flute obligato, Gounod; "Where Blooms the Rose," Clayton Johns; "Frühlingsfluten," Rachmaninoff. Mrs. McGobeny pleased her audience to such an extent that she was obliged to sing encores after each appearance.

Edwin Orlo Bangs, tenor of the Mehan Studios, will give a recital at Milbank Chapel, Columbia University, Wednesday afternoon, November 18, at five o'clock. Mrs. Mehan will play the singer's accompaniments.

"I have a great idea for a musical comedy!" exclaimed one manager.

"Something in the way of a plot?"

"No. But I know how to get a letter of introduction to a man who might put up money to run the show."—Washington Star.

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New York Recital, November 14th
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High Schools and Good Music.

The wonderful possibilities that lie within the reach of the supervisors of music in smaller cities has been clearly demonstrated by Miss H—— in a city of only 50,000.

This city was known for many years past as a "cemetery" for any high class musical entertainment that ever dared to risk a performance in its opera house. Things went from bad to worse, for once the outside musical artists ceased coming little by little the local musical activities diminished, until outside of a few picnics given by the German music societies no other attempt was ever made to cultivate good music.

What Miss H. Did.

Such were the prospects when Miss H—— struck town. After studying the situation for a while, this energetic little woman set about to concoct the remedy. It was not long before she organized a high school orchestra, and after a few successful "home talent" musical entertainments, she pointed out to the Board of Education the absolute necessity of bringing professional musical artists to the city in order to educate the children to the appreciation and cultivation of the best music.

"You can, if it pays," was the laconic answer.

Miss H—— at once engaged her artists and without delay set about to prove to the Board of Education that such things as concerts could be made to pay, even at popular prices.

As soon as she received a program she requested the children to "read up" on the lives and accomplishments of the composers, and, nolens volens, they were all compelled to take interest in her work, for she requested essays to be written by all the children in the higher grades.

Her next step was to deliver lectures on the mission of good music, and again she compelled the children to write essays on that subject.

Bringing Music Home.

She did not stop at this, for Miss H—— realized that only if she should carry the message into the home would her campaign prove a success. This was accomplished in a very simple manner. Miss H—— requested very strenuously from the pupils that all those essays must be read by the parents, and their aid was sought in correcting the papers before submitting them to her. It all worked like a charm; the parents who heretofore never had given a passing thought to what good music meant to their children, these very parents, without their knowledge, were being recruited into the ranks of enthusiasts for the cause of better music.

Other Factors.

A phonograph was brought into the high school auditorium and illustrated lectures were given, at all times bringing forth the "human interest" forces in the compositions, and in the life of their composer.

This incessant campaign was kept up to the night of the concert. The press reached out its helping hand and through its liberal contribution of interesting reading matter, perfected the crusade.

The result was that 1,320 people jammed the hall to the doors and hundreds were turned away.

That first concert opened the eyes of every intelligent person in the city I mention. The sceptics who spoke of lack of appreciation of good music in days gone by were not to be found anywhere after the concert.

The next concert was given in the largest theatre; the price of admission ranged from 25 cents to $1, for Miss H—— did not intend to make money—her only aim was to give the best available talent for the least money and to the majority of the people.

There are hundreds of cities all throughout this country that are in sore need of a brave woman like Miss H——, but as long as they cannot all win her services and fine spirit for their cause, why not adopt her methods?

Managerial Jottings.

These paragraphs are not written in the spirit of competition, but that of co-operation with Laszlo Schwartz's "Managerial Maxims," recently published in the MUSICAL COURIER:

Advertising is similar to matrimony—easy to get into, but difficult to get out of.

It is one of the satirical tricks of that Moloch, Publicity, to exact the greatest sacrifices from young artists when they can least afford them, and to help the artists without remuneration at a period when they could best afford to bring their offerings.

Most artists who believe they are playing "over the heads" of the audience are playing over their own heads.

You cannot play too much Bach at home for your own benefit, but too much Bach in public harms the box office and may harm you.

Show me your reëngagements and I will tell you how long your career will last.

Artists decry "commercialism in art" when it does not pay, but forget about its evils when the season ends with a goodly balance in profits.

The press agent is the scout of the artist who can point the way to victory, or hasten his downfall.

If patience is a virtue, some musical artists and their managers who are awaiting developments may be considered angels.

It takes a good press agent half a lifetime to learn what to say, and a whole lifetime to learn what to eliminate from his publicity.

The so called "short cut" in a musical career often is the longest way to the goal.

To be talented is a credit to your Maker, but to prove the value of your talent will be the making of yourself.

If you have cancellations, keep them to yourself, but let every rooster crow about the successes of your artist.

If critics knew what the artists don't know, and the artists knew what critics don't know, peace would forever reign in the ranks of both.

The difference between the poet and the press agent is just this: The poet does not care whether his dreams are published or not; the press agent sees that his are.

NEMO.

Kathleen Howard as Carmen.

Kathleen Howard's achievements in the title role of "Carmen" when that opera was given at the Century Opera House, New York, have already been chronicled in these columns. The originality and charm of Miss Howard's impersonation of this role as seen by the critics of the leading New York dailies are shown by the following press notices:



KATHLEEN HOWARD AS CARMEN.

The whole theatre rippled with applause every time Kathleen Howard whirled across the stage in a series of costumes and poses like pictures of Spain's modern painters come to life. For sheer personality and theatric instinct Miss Howard has no rival among American singing actresses since Mary Garden.—New York Evening Sun.

As the fascinating gypsy girl, full of moods and fancies, Kathleen Howard fairly outdid herself in the role of Carmen. Not a quirk or gesture, not a look or tone did she miss, and the [illegible] plause brought her before the curtain many times.—New York Press.

As the Spanish gypsy Miss Howard has been heard on previous occasions with success, and her interpretation is one that is graphic with action and artistic effect.—New York American.

Kathleen Howard presented an interesting conception of the gypsy cigarette girl. In this as in every character that Miss Howard impersonates, there is an underlying intelligence that compels respect.—New York Evening World.

The one person on the stage last night, principal or chorister, whose make-up conveyed any atmosphere was Miss Kathleen Howard, the Carmen of the cast. But then Miss Howard has shown before that she knows the importance of looking a part. Her make-up last night was distinctly valuable. Miss Howard also sang in the second act better than I have ever heard her sing. Dramatically, her impersonation was intelligent and painstaking. She realizes that the Spanish gypsy is a mobile animal.—New York Globe.

Kathleen Howard's interpretation of the title role is already familiar to Century patrons. Vocally and dramatically it is a careful piece of work, consistent with the traditions of the part.—New York Evening Mail.

Miss Howard sang her role in good taste and in a voice of wide range and pleasant timbre.—Brooklyn, N. Y., Eagle.

Her Carmen is certainly not orthodox, but it is a strong and moving interpretation, and must convince as being replete with realism and artistic verity. Miss Howard has done much to introduce the genuine spirit of the Spanish cigarette girl with this role, and hers is a strong and impassioned impersonation.—Musical Courier.

(Advertisement.)

Notes on Alexander Bloch's Recital.

Alexander Bloch, the violinist, gave a recital recently in Aeolian Hall, New York, as already chronicled in these columns. His success is shown by the following excerpts from the New York daily press:

It was comparatively quiet in the concert world yesterday. There were only two entertainments, both in Aeolian Hall.

The concert of the evening was that of Alexander Bloch. This violinist was heard here last season and gained some favor. His best qualities were disclosed in the first number on the program, the sonata in G major, op. 96, of Beethoven, for violin and piano. In this the violinist had the assistance of Blanche Bloch (presumably his sister) at the piano, and it can be said without hesitation that the two gave real pleasure.

Mr. Bloch is a pupil of Sevcik and of Auer, and in the Beethoven composition he showed the value of their training. There was a restful finish in his performance that promised well for his future. Miss Bloch played her part with excellent touch, rhythm and taste.—New York Sun, October 29, 1914.

Alexander Bloch, who unobtrusively gave a violin recital in New York a year ago, as unobtrusively gave another last evening in Aeolian Hall. He showed himself to be imbued with a fine artistic spirit, a delicate and sensitive feeling for musical beauty, and a technical equipment which is in many respects soundly and healthily developed.

What Mr. Bloch distinctly can and cannot do was illustrated by the first two numbers of his program: Beethoven's exquisitely dreamy and introspective sonata for piano and violin, op. 96, he played delightfully, preserving its fragile outlines and filling them with quite the right mood and spirit, being extremely well seconded therein on the piano by Blanche Bloch. Paganini's D major concerto he played, on the whole, competently, though with some evidences of labor in certain of the more elaborate passages; but with very little of the dash, brilliancy and fire that alone make the thing worth while—if they do make it worth while—and that are about the sole reasons for its being. Mr. Bloch's tone is full and sympathetic, his bowing sufficiently vigorous and elastic, and his left hand ready to meet all but transcendent demands upon it. He plays with poise and with an innate refinement of style, and it is evident that his disposition is toward the really artistic things in music.

Besides these two major pieces his program contained arrangements of Chopin by Auer, of Brahms by Joachim, of Wagner by Wilhelmj—so poor apparently is the violinist's repertoire—and Sgambati's "Serenata Napoletana" and Wieniawski's D major polonaise. Of Blanche Bloch's accompaniments much praise is to be uttered.—New York Times, October 29, 1914.

Alexander Bloch gave a recital in Aeolian Hall last night, and to show his quality in a variety of styles, as is now the custom, he played a sonata for violin and piano (Beethoven's in C major, op. 96), the Paganini concerto in D and a group of short pieces, including transcriptions by Auer, Joachim and Wilhelmj.

Since there was no revelation in the music itself, attention was centered upon the player. Mr. Bloch is a local musician, one, we believe, who has lifted himself out of the ranks of the city's numerous cultivated amateurs. His later studies were made with the Russian, Auer, to whose devotion to sound musical taste this pupil, at least, does large credit.

Mr. Bloch seems well grounded in refined musicianship. He sacrifices nothing to a desire to display mere technical skill. He shows an effectionate appreciation of tonal beauty and of elegance in style. He is not especially virile, but neither is he effeminately sentimental.

His playing of the sonata with Miss Blanche was sweet and sane, pleasant to hear, free from affectation, and his mastery of the difficulties of the concerto highly creditable, though without suggesting anything calculated to cause wonder. His was a delightful musical entertainment in the best sense.—New York Tribune, October 29, 1914.

(Advertisement.)

Leginska Recital November 16th.

An all Chopin program will be played by the young pianist, Ethel Leginska, at her recital in Aeolian Hall, Monday afternoon, November 16, 3 o'clock. She will play the twelve etudes, op. 10, the B flat minor sonata, op. 35, and twelve etudes, op. 25.

PLANS FOR TRI-CITY FESTIVAL UNDER WAY.

Four Soloists for May Concerts Announced—Second Rehearsal of Gigantic Newark Chorus Causes Pleasing Comments—List of Singers Increasing Daily—Officers of Jersey City Advisory Committee Elected—Large Body of Singers to be Organized—Chorus to be Established in Elizabeth.

Newark, N. J., November 9, 1914.

Some time—and if predictions come true the date is but a year or two distant—New Jersey will be able to boast of a gigantic tri-city music festival such as has never been given before in any State in the Union. So tremendous a scheme may seem almost impossible to the local musician or music lover, especially so because of the lack of enthusiasm and coöperation in the past. The belief that it might be accomplished, however, is sufficient ground upon which to start the foundation of such an enterprise. Once started, present encumbrances will rapidly disappear and time alone will tell how soon Newark, Jersey City and Elizabeth—and perhaps Paterson and Trenton, too—will join hands in giving the public an annual music festival so enormous in its proportions that it will be a subject for comment all over the world.

The first step toward such an accomplishment has already been taken. After years of experimenting, during which labor, time and money have been spent by enthusiastic musicians without material results, the music loving public of these cities has begun to realize the possibilities of such an undertaking, both in a commercial as well as a cultural way. The educational point of view alone has won back many a discouraged music lover, and the business men and women have been convinced that such an enterprise is well worth financial support should such be necessary.

Great interest is now being centered in the gigantic chorus which has been organized by the Newark Music Festival Association for the three-day music festival to be given in the First Regiment Armory on May 4, 5 and 6 next. The original plan to form a chorus of one thousand voices has been materially enlarged. With the prospects of a Jersey City chorus of five hundred voices, and the probable addition of two or three hundred singers from Elizabeth, this number should be increased to a much larger figure. Both in Jersey City and in Elizabeth the chorus will meet weekly, all of the singers meeting in Newark once a month with the central body for a combined rehearsal. With these three choral bodies grouped together, it is believed that a chorus of far greater size than was originally planned or ever dreamed of will be ready next spring for the Newark festival.

Pasquale Amato, the noted baritone; Anna Case, the soprano, and Paul Althouse, tenor, all of the Metropolitan Opera Company, and each one well known the world over, have been engaged as soloists for "Opera Night." The contralto who will complete the quartet has not yet been decided upon. One of the choral numbers to be sung on this occasion is the aria from the second act of "Aida," when, in addition to the above named quartet, a chorus of over one thousand voices, an orchestra of one hundred members, and even the trumpeters will be features of the evening.

For "Wagner Night" Herbert Witherspoon, also of the Metropolitan Opera Company, and well known to Newarkers, will be one of the soloists. A soprano and tenor soloist will also be selected for this program.

For "Concert Night," May 6, it is expected that both a vocalist and instrumentalist will be secured in addition to the young local soloist to be decided upon by competition some time in February.

A meeting of the advisory committee of the Newark Music Festival Association will be held on Thursday afternoon, November 12, at 4.30 o'clock at Lauter Hall, 593 Broad street. Every organist, chorus and choir leader and music teacher is invited to become a member and to be present at this time.

The Newark chorus held its second rehearsal last Wednesday evening, November 4, in the Central High School auditorium, one of the most beautiful halls in the city. The large increase in the number present was particularly noted, and the enthusiasm displayed by all even surpassed the remarkable demonstration shown the week before. During the intermission a chorus committee was appointed to arrange for a musical program to be given on the last rehearsal night of each month, the participants to be chosen from the choral body; on these occasions the rehearsal will take up the first hour of the evening, the concert occupying the remaining hour. The chorus committee is composed of Lydia Koehler, Dianne Cobb, Mrs. Spaulding Frazer, Florence Bucklin Scott, Claude Velsor, Sidney A. Baldwin, Charles Ashmun and J. E. Joyner.

The next rehearsal of the Newark chorus will be held on Wednesday evening, November 11, in the Central High School auditorium, corner High and New streets. Singers who have not yet received their membership cards are asked to apply at the office of the association, 593 Broad street, Newark, as soon as possible, so that music can be prepared for them. Applications sent by mail must include the name, address, part sung, and whether voice is high or low must be stated. The office of the association is open from 9 a. m. until 5 p. m.

Jersey City Advisory Committee Elects Officers.

The advisory committee of the Jersey City Festival Chorus, which is a part of the gigantic body of singers organized for the coming festival, met on Thursday evening, November 5, at the Lincoln High School, Jersey City. A representative number of prominent musicians were present and plans for the organization of the Jersey City singers were thoroughly discussed. Moritz E. Schwartz, director and supervisor of music in the Jersey City public schools, was elected chairman; Prof. Joseph B. Ferry, director of music in the West Hoboken public schools and also an organist, was made vice-chairman, and Jessie B. Lockhart was selected as secretary.

Some time ago it was planned to organize in Newark, Jersey City and Elizabeth an advisory committee which would be composed of the organists, chorus and choir leaders and music teachers of those respective cities. The object of these committees is twofold: First, it is believed that by bringing the musicians in each city together in such a body a great deal of work, as well as cooperation, could be counted upon in the carrying out of this gigantic festival scheme; second, the influence of their names means a great deal toward the increase of the chorus itself.

It is planned to have the different choruses meet in Newark once a month to rehearse as one body. All the singers will study the same music under the same conductor. C. Mortimer Wiske, the director, will rehearse the Newark singers every Wednesday evening, and the Jersey City members every Thursday evening. If the present plans mature he will rehearse the Elizabeth singers every Friday evening.

This year the festival will be held in Newark. Next year it is planned to divide the concerts, holding three in Newark and two or three in Jersey City. Later on it may be decided to divide the concerts between Paterson, Newark, Jersey City, Elizabeth, and possibly Trenton. The combined choruses would sing at all of the concerts. With the addition of a large orchestra and world renowned soloists can one doubt but that New Jersey could then be able to boast of the greatest music festival in the country?

Last Thursday evening in Jersey City the enthusiasm among the musicians was most evident. Every one present expressed an earnest desire to assist in the carrying out of this proposed plan. The cooperation of the most influential musicians and business men of Jersey City was promised and work has begun toward the bringing together of at least five hundred singers from Jersey City.

The advisory committee of the Jersey City Festival Chorus is composed of the following members:

The following are members of the Jersey City Advisory Committee: Raymond Lattlel, James P. Dunn, Prof. Joseph B. Ferry, Emil Mueller, Mr. De Mauris, Jessie G. Fenner, Miss M. Sniffen, Miss S. S. Paddock, Mrs. B. C. Blauvell, Cornelia Bradford, Jessie B. Lockhart, Rev. Geo. D. Hadley, Rev. Thomas Hyde, Moritz E. Schwarz, Eugene Hicks, Leffert G. Carroll, Howard Z. Long, William Pagdin, William Till, Roy K. Falconer, Benita Earl, Mr. and Mrs. D. H. Bender, Miss Bender, Mr. and Mrs. Eli Edgecombe, Mrs. Carl Willenborg, of Hoboken; Mrs. Edward Laterman, Lucy Nelson, Miss S. A. Culver, Miss E. Bauer, Mildred Pill, Mrs. Slocum, Mrs. M. E. French, Mrs. Lederhans, of Hoboken, and Edward I. Edwards.

Every organist, chorus and choir leader and music teacher is invited and urged to become a member of the advisory committee of the city in which he or she lives. The Newark Music Festival Association is desirous of making this festival of civic interest, and the cooperation of every musician is needed to make the concerts a success.

A meeting of the advisory committee of the Jersey City Festival Chorus, which has been organized in conjunction with the Newark body, will be held on Thursday evening, November 12, in the Lincoln High School Auditorium. It is expected a large number will be present.

Applications for the Jersey City chorus should be sent to Jessie B. Lockhart, 17 Brinkerhoff street, Jersey City.

Music Notes.

The Newark Musicians' Club will hold the second meeting of the season on Wednesday evening, November 11, at 772 Broad street. An attractive musical program has been arranged for.

T. W. Allen.



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ADDITIONAL JERSEY CITY NEWS.

A club which has recently come into existence is the Musicians' Society, of Jersey City, organized with a membership of sixty-six, consisting of teachers of vocal and instrumental music, lecturers, critics and lovers of the art. The constitution, as adopted, commits the club to the legal standardization of music teaching. At a meeting held in the charming studio of the Misses Earl, James P. Dunn was elected president; Franziska Hopf, vice-president; Henrietta Foster-Westcott, secretary, and J. Belle Bolwood, treasurer. The Board of Governors are: Mrs. D. H. Bender, Bula C. Blauvelt, Mrs. Frederick Bennitt, Benita Earl, Jessie G. Fenner, Mary L. Lockhart, Flora R. Wittpenn, Leffert G. Carroll, William Pagdin, Ernest G. Russell. The governors will meet October 29 to arrange a program.

A Red Cross Benefit Concert.

A program arranged for the Red Cross fund and given in the Jersey City Woman's Clubhouse, was made up of excellent numbers and gave pleasure to an audience that filled the auditorium of the clubhouse. Mrs. Daniel H. Bender delighted her hearers with a group of songs, "Love in the Wind," "Ah, Love, but a Day" and "Yesterday and Today." Charles Harrison sang "The Cross," "Reveries" and "Ishtar," and received hearty applause. The other selections on the program were well received. The other performers were Franziska Hopf, Clara Krause, Florence Carrick and Irma Hayden.

Leffert G. Carroll at Parmly Church.

Leffert G. Carroll has assumed the directorship of the choir of Parmly Church. Louise L. Pottle is the soprano soloist, Grace Westerfield, the contralto; Martin W. Naughton, the tenor; Harry Brodwin, the bass, and Paul W. Schlorff, organist.

Music Notes.

The Mozart Male Quartet—Williams St. John, first tenor; Charles B. Morse, second tenor; Leffert G. Carroll, baritone, and Ernest R. Whitney, bass, are to appear twice on the course of public school lectures. Mr. Carroll will talk on "English Melodies in Many Lands," illustrated by the quartet.

Henrietta Foster-Wescott will give her American Indian costume program at the Rahway public school, on November 4. On November 6 she will appear in her costume recital program in Orange; other dates are still pending.

The Schubert Glee Club announces its first concert of the season for December 8 at the Dickinson High School, the largest auditorium in the city. The soloist for the concert will be Frank Croxton, bass, who has many admirers in this city; the Marsh String Quartet will also assist. The club has about sixty members.

For information or notices for the Musical Courier regarding Jersey City, address Jessie Bruce Lockhart, 17 Brinkerhoff street.

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Mozart Society's Opening Musicale.

At the first musicale of the season given by the New York Mozart Society, at the Hotel Astor, New York, Saturday afternoon, November 7, the greater part of the program was furnished by Anna Case, the popular young American soprano of the Metropolitan Opera Company. Miss Case sang in German and English with delightful enunciation. Since last season her style has broadened considerably and her always beautiful voice has gained decidedly in technical efficiency. Members of the Mozart Society gave her a warm reception.

George Dostal, tenor, was also heard in two groups, in English and Italian. Mr. Dostal appeared to be suffering from a stubborn cold. Despite this he made a favorable impression, both as to the good quality of his voice and to his ability to sing most interestingly.

Charles Gilbert Spross, accompanist for the Mozart Choral Club, was heard in two groups of piano numbers.

The large attendance indicated the active interest of the members of the New York Mozart Society in its club, also the large number of new members admitted.

Walter Henry Hall, the newly elected director of the Choral Club, was presented to the members on this occasion.

Mrs. Noble McConnell, the energetic president of the New York Mozart Society, presided in her usual charming and interesting manner.

Success of Another Badham Preyer Pupil.

Margaret Hellar has sung with marked success throughout the Middle West with the Denver Symphony Orchestra. This singer is a great favorite with her audiences, winning them immediatcly with her beautiful soprano voice and charming personality. She has many engagements booked which will take her throughout the United States this season. Her specialties are old French songs and songs of the "Sunny South." Miss Hellar is the gifted pupil of the New York vocal teacher, Caroll Badham Preyer.

"Key Note Waved Wing Clavier."

Pilar Morin, the actress and pantomimist, after seven years of steady work, has copyrighted her scientific discovery, the "Key Note Waved Wing Clavier" for breath, speech and action, which she claims to be of great importance, as it visualizes to the mind's eye the form, balance and rhythm of breath, producing visualized control and fundamental power and color to voice, as well as close relationship to actions.

This discovery is reported to have been accepted already and pronounced as wonderful, medically and scientifically, by such eminent people as Thomas Edison, Dr. F. Miller, Dr. L. Curtis, Charles H. Meltzer, Ella Wheeler Wilcox, H. Hess, and many singers, and will be reviewed fully later on.

A Master Pianist.

Harold Bauer made his first appearance this season in New York last Saturday afternoon, November 7, giving a recital at Aeolian Hall.

As a general thing, it may be considered rather questionable taste for a manager to attach an adjective to any artist in announcing him, but certainly Loudon Charlton has every right in the world to employ the phrase "master pianist" as he does when giving notice of Harold Bauer's appearances in this and other cities. The program alone shows in an instant that no one but a great master of the piano would dare to offer an extended series of works so serious, without the slightest relief, for the consideration of a New York audience. The works played by Mr. Bauer were Bach's toccata and fugue in C minor; Beethoven's sonata in F sharp major; Brahms' variations and fugue upon a theme by Handel; Bach's two part inventions in B flat and F, and three part inventions in F minor, B flat, G minor, A major and B minor, and Beethoven's sonata in A flat.

Even the strictest purist in music hardly could demand a program built of more solid and serious music; it was made with an eye to the artistic side only and without a single idea of pandering to the public taste for a bit of lighter music in the course of an afternoon. When Mr. Bauer began—and he did so promptly, an example highly to be commended to all artists great or small—the hall was filled nearly to the last seat and the people who came in after the first number filled up the remaining gaps. It was an appreciative audience; it was an audience enthusiastic in advance; it was an audience very friendly to Mr. Bauer. The moment he stepped on the stage a great burst of handclapping broke forth, which must have warmed his heart, assuring him, as it did, that the few months of absence from the city have in no way dimmed the hearty respect and admiration for him of his large New York following. The decisive way in which Mr. Bauer comes in, takes his seat and squares himself before the piano shows at once, even before a note is played, that here is an artist who knows the instrument with which he deals.

The Bach toccata and fugue was laid out in truly masterly fashion and performed with that tremendous breadth of treatment and, at the same time, that scrupulous regard for niceties which always are so characteristic of Mr. Bauer's playing of Bach. Indeed, as a Bach interpreter, he has no superior and few equals at the present day.

This was followed by the beautiful F sharp major sonata which begins with the exquisite adagio cantabile, the lyric portions of which, in particular, were rendered with unusual beauty of tone and subtleness of shading, making it a bit of playing long to be remembered. In the final allegro there were dash and fire, thorough grasp of the musical content, and a most manly and virile interpretation.

A magnificent interpretation was given of the Brahms number. If there is one quality among so many other good ones which is preeminent in Mr. Bauer's playing it is a tremendous respect for rhythm—the rhythmic details and nuances of each composition which he plays—and in the Brahms variations this quality came supremely to the fore.

In the Bach inventions which followed Mr. Bauer again proved himself to be the born Bach interpreter, and his work was distinguished especially by the absolute clarity with which the various polyphonic voices were differentiated, this characteristic being noticeable also in the great fugue of the Beethoven sonata, which closed the program.

One is ever at a loss in hearing Mr. Bauer play to know what to admire most. There are so many good qualities—an impeccable staccato, an almost violinlike legato, the most delicate whisper of pianissimo, the great strength of fortissimo—all alike are at his fingers' ends and controlled by a musical intelligence most remarkable in itself.

And the piano which aided him in his work—a magnificent Mason & Hamlin grand—certainly merits a line all to itself, for it was an instrument of surpassing beauty of tone in the soft passages and, at the same time, capable of responding to Mr. Bauer's loudest fortissimo without sounding in the slightest degree harsh.

Needless to say there was enthusiasm galore and repeated recalls after each number must have made Mr. Bauer very proud of his reception.

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"Possesses a voice of undeniably attractive quality and an abundant musical intelligence."—Felix Borowski in the Chicago Herald, October 26, 1914, after Mr. Lindquest's concert appearance in Orchestra Hall, Chicago.

The New York Philharmonic Orchestra
Has just returned from its annual visit to Boston
What some of the Boston music critics think of the Orchestra:

SYMPHONY HALL
"The Philharmonic Society of New York heard. Large audience applauds the work of Mr. Stransky, the Orchestra and Zimbalist. We hope the time may not be far distant when this superb Orchestra may feel sure of attracting overflowing audiences without the aid of a soloist, however famous; relying upon a revelation of its varied artistic qualities, drawn from ample resources of virtuosity and flawless ensemble. The Philharmonic . . . is an instrument wonderfully responsive to Mr. Stransky's baton. It has warmth and sonority of tone, and is broadly vigorous and virile in its playing. The concert was heard by a large and enthusiastic audience, which would not cease applause until both Orchestra and Conductor bowed acknowledgment."—Boston Daily Advertiser, November 2, 1914.

"The orchestral compositions were well tried and proven war horses, a pleasure to everyone when so brilliantly performed. . . . In all of these compositions an increase in technical finish and brilliancy and euphony of orchestral tone, over any previous visit of the New York Philharmonic, were noticeable. . . . . Dvorák's symphony, admirably played, is still a work of freshness and beauty. An entertaining program . . . presented with exceptional spirit and technical excellence."—Boston Post, November 2, 1914.

"The program was a popular one and was enthusiastically received. The Philharmonic players have never before been heard to such advantage in this city."—Boston Traveler, Nov. 2, 1914.

"The Orchestra is admirable and well proportioned."—The Boston Herald, November 2, 1914.

Felix F. Leifels, Mgr., Carnegie Hall, N. Y.

Hudson-Alexander's New York Notices.

Caroline Hudson-Alexander, the soprano, gave a recital on October 29, in Aeolian Hall, New York. As soprano soloist at St. Bartholomew's Church, New York, and at Plymouth Church, Brooklyn (two of the best church positions in Greater New York), Mme. Hudson-Alexander has become known to a large number of music lovers in and near the metropolis. In addition to her church work Mme. Hudson-Alexander has frequently been heard in recital and concert, where her charming personality and splendid vocal attainments have made her a special favorite. Mme. Hudson-Alexander is also in great demand as an oratorio singer.

The New York daily papers had the following to say regarding Mme. Hudson-Alexander and her work at her recent recital in Aeolian Hall:

Caroline Hudson-Alexander, a soprano who is not new to New York audiences, although she has not appeared on the concert platform recently, gave a song recital last night in Aeolian Hall. Her program comprised a group of old songs, one of Schubert and Schumann lieder, some modern French songs and a concluding group of songs in English by contemporaneous composers. Her singing after the first two numbers was always agreeable and the quality of her voice excellent, though perhaps of the kind to which brilliance and power come more readily than warmth and sweetness. It is a well schooled voice, and the singer uses it with matured intelligence and judgment. Arthur D. Hyde was a skillful and tasteful accompanist.—New York Times.

Caroline Hudson-Alexander gave a song recital last night in Aeolian Hall to the evident enjoyment of an appreciative audience. Her performance included Bach's "My Heart Ever Faithful," Spohr's "Rose, wie bist du reizend und mild," Mozart's "Zeffiretti lusinghieri," lieder by Schubert and Schumann, Cesar Franck's "Le Procession," Amhurst Webber's "En Avril," Debussy's "Il pleure dans mon cœur," Chaminade's "La Lune Paresseuse," and a group of modern songs in English.

Mme. Hudson-Alexander revealed qualities, vocal and interpretative, worthy of more attention than the exigencies of a day overcrowded with musical incidents permit.—New York Press.



CAROLINE HUDSON-ALEXANDER.

Caroline Hudson-Alexander was heard in a recital last evening in Aeolian Hall before an audience that apparently numbered many friends. Her program was made up of songs in German, French and English.

Mme. Hudson-Aleander's greatest asset is her apparent feeling for the content of the song and her attempt to give the emotion expression. Her voice is big and powerful, and she sang with style, charm and confidence.—New York World.

Last evening's second audience in Aeolian Hall heard Caroline Hudson-Alexander, a soprano with a high, clear voice, legato style and a real pianissimo. With Arthur Hyde at the piano, she sang in four languages, from good old Bach's "My Heart Ever Faithful" to some modern French, for which royalty was paid to the Society of Authors, still active in war.—Evening Sun.

Caroline Hudson-Alexander, soprano, who has been heard here in oratorio, gave a song recital last night in Aeolian Hall and her voice and method were worthy of a larger audience.

Her program ranged from Bach, Spohr and Mozart to the modern French and American composers, and with most of the songs she was more than moderately successful. She has a voice of great power and flexibility. After Bach's "My Heart Ever Faithful" and Spohr's "Rose, wie bist due reizund," she sang Mozart's "Zeffiretti," which was one of her most successful numbers. In a group of German lieder from Schubert and Schumann, she displayed a good knowledge of lieder singing, particularly in the quiet "Nacht und Traume" of Schubert and Schumann's "Mondnacht."—New York Herald.

Haarlem Philharmonic Society.

The Haarlem Philharmonic Society of New York, Mrs. Rastus Seneca Ransom, president, will open its twenty-fourth season with a reception at the Waldorf-Astoria Hotel, on Thursday, November 12. Enid Watkins, interpreter of the chants, ceremonials and dances of the Zuni Indians, will entertain at the reception.

At a concert of November 19, George Dostal, the Bohemian tenor, and the Trio de Lutice will be heard.

Schumann-Heink Program.

The program selected by Mme. Schumann-Heink for her song recital in Carnegie Hall, New York, on Tuesday afternoon, November 17, is made up of classics almost to the exclusion of modern compositions. As her opening group she will sing Bach's "My Heart Ever Faithful," an aria from Mozart's opera "Titus," Beethoven's "Ich liebe dich" and Schubert's "Die Allmacht." Part two will be given over to Robert Schumann's cycle of eight songs, "Frauenliebe und Leben," while part three comprises eight songs by Liszt, Brahms, Rubinstein, and three songs to be sung in English.

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Rudolph Reuter An American Pianist.

Although first heralded in Europe as one of the leading pianists of the younger generation, Rudolph Reuter is an American by birth. Eight years were spent abroad in study and concertizing, and upon his return to this country in 1913 he was immediately engaged by some of the leading organizations, including the Chicago Symphony Orchestra, the Chicago Woodwind Quartet and the Kneisel Quartet. His appearances with and without orchestra and in



RUDOLPH REUTER.

chamber music concerts have at all times proved to be unqualified successes. For the season 1914-15 Mr. Reuter has been re-engaged by several of the country's leading musical organizations. During the season 1913-14 his Chicago appearances alone numbered over twenty-five.

Mr. Reuter's engagements are secured through his sole representative, Marguerite Easter, of 552 Oakdale avenue, Chicago, Ill.

Ciccolini Acclaimed on Two Continents.

Guido Ciccolini, the tenor, has become, in the few performances at which he has already appeared with the Boston Theatre Italian Opera Company, the idol of the Boston opera fraternity. His splendid voice and remarkable artistry have evoked praise from critics and musicians. Appended are a few of the comments on his spirited portrayal of the Mario Cavaradossi role in Puccini's "Tosca," which he sang last week. Further comments are also added concerning the tenor's brilliant European success won before coming to America.

The tenor, Ciccolini, was heard first here last week as Rodolfe in "La Boheme," and then won instantaneous success by the clarity of his tone, the essentially sweet quality of his voice and a prepossessing stage presence. This admirable equipment he brought to the role of Mario Cavaradossi, and his success was, of course, complete. It is agreeable to see in the role a tenor of so romantic bearing.—Boston Advertiser.

M. Ciccolini was a fiery and romantic young Mario. He managed the scene of the painter's release from torture, the swiftly passing and antipodal emotions of fury at Tosca's revelation, Angelotti's hiding place, and his mad exultation at the news of victory disturbing to Scarpia, with an instructive sense of the actor. His voice was at its best in the third act, in the opening air of desolate farewell and the following scene with Tosca. His tone was more manageable and expressive. It showed him an interpreter of warmth and intensity of feeling.—Boston Globe.

Mr. Ciccolini appeared as the artist, Mario. In the purest lyrical passages he was at his best. His dramatic accompaniment was intelligent and there was the spirit of youth and virility.—Boston Herald.

Mr. Ciccolini was an ardent and temperamental Cavaradossi. The freshness and the natural beauty of his voice have at no time been more apparent in this city, and his stage business was very original and well conceived.—Boston Post.

A few of Ciccolini's European criticisms are as follows:

At yesterday evening's performance at the Theatre of the Champs Elysees, the delightful tenor, Ciccolini, obtained a well deserved triumph in "Lucia di Lammermoor."—Echo de Paris, Paris.

With Mme. Barrientos in "Lucia di Lammermoor," the Italian tenor, Ciccolini, whose splendid voice is so warm and taking, did wonders especially in the last scene, which is so dramatic. He was well and deservedly applauded.—Excelsior, Paris.

At the first performance of "Lucia di Lammermoor" at the Theatre des Champs Elysees, the house did Monsieur Ciccolini honor. His charming and beautiful toned voice did wonders, full of fire and elan, and with most expressive feeling he carried off the air of "Marriage" and the final scene with such warmth and passion that the enthusiastic public wildly applauded him. He was repeatedly recalled at the fall of the curtain. It was a very great success for the young and gifted tenor.—Figaro, Paris.

In the role of Edgard, Tenor Ciccolini achieved great success, especially in the last act.—Corriere Della Serb, Milan.

Tenor Ciccolini was a magnificent singer and a very smart actor. His voice and personality were quite fitted for the sentimental part of Conte Riccardo.—Secolo, Milan.

The tenor, Ciccolini, made a very refined personage of Conte Riccardo, the arduous part entrusted to him. By means of his clear,



GUIDO CICCOLINI AS MARIO IN "TOSCA."

sonorous and beautiful voice he was able to give to the character not only a perfect diction, but also that smart and correct interpretation necessary to the character he personified.—Gazzetta di Venezia, Venice.

At his first appearance in grand opera in St. Petersburg, the Italian tenor, Mr. Ciccolini, achieved great success in the role of Edgard in "Lucia di Lammermoor"; his delicious voice was very agreeable to the audience.—Novve Vremie, St. Petersburg.

In the role of Don Jose in "Carmen" the tenor, Ciccolini, had a most brilliant success. He showed to the audience, hearing him for the first time in this part, his beautiful qualities, both as a singer of rare ability and a very ingenious actor.—Novve Vremie, St. Petersburg. (Advertisement.)

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To be the exponent of a thoroughly tested vocal method, to have an especial gift for imparting, to be cultured and refined, and to possess a personality pleasing and confidence inspiring, seem to have been the qualities which have brought about the success of a vocal teacher well known to New York musicians. This teacher has been instrumental in placing before the public vocalists prominent in church, oratorio, concert and opera, who have again and again proven the value of her method of instruction. Teachers have come from all parts of the country to "brush up" with her and have gone away with a broader concept of vocal teaching and with renewed inspiration.

Recently she established a school in New York, which, because of continually increasing attendance, she has been obliged to move to more spacious quarters.

For the foundation of this "school of singing, which sets



HELENE MAIGILLE.

the standard in vocal art," namely, "the Helene Maigille American School of Bel Canto," all the credit is due to that progressive vocal authority to whom this entire article refers—Helene Maigille.

Pavlowa Pleases.

Pavlowa made her first appearance this season at the Metropolitan Opera House, on Tuesday evening, November 3, to a house filled with enthusiastic admirers of this great terpsichorean. Pavlowa introduced some new features on this occasion, besides a number of modern dances. She has surrounded herself with a large and artistic ensemble and presents some startling scenic effects. The entire entertainment was one of unalloyed pleasure.

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Virgil Students Give Recital at York, Pa.

A remarkably fine piano recital was given at York, Pa., under the management of Florence Hinkle, a prominent teacher of that city. The players were Modena Scovill, of New York, and Ethel Leese, of Trenton, N. J., artist students at the Virgil Piano Conservatory of New York.

Exceptional playing marked the program throughout, which included numbers from MacDowell, Debussy, Schumann, Chopin, Henselt and Liszt. While the execution of difficult pieces was admirable, still more surprising and delightful were the capable and inspirational interpretations given by these talented players. Their teacher, Mrs. A. M. Virgil, was present, and made some very interesting remarks on the subject of piano practice. She explained that these pupils had used a practice keyboard and through this had been enabled to make a remarkable progress in execution and in gaining a mastery of the keyboard.

The patronesses of this concert represented many of the leading families of York society. They were: Mrs. R. S. Cannon, Laura Ebert, Mrs. Nathan Lehmayer, Mrs. Carey E. Etnier, Mrs. George W. Williams, Mrs. Smyser Williams, Mrs. Edward Leber, Alexander E. McLean, Mrs. C. Elmer Smith, Mrs. O. H. Lucas, Nettie B. Frysinger, Mrs. J. St. Clair McCall.

Lily Strickland on Negro Folk-Song.

Lily Strickland, the young Southern composer, in a recent interview said: "Negro folksongs furnish the richest and most romantic field open to American composers. Negro melodies, when transcribed directly from the mouths of the rhythm intoxicated cotton picker or cheerful plowman or convict or the ever songful domestic servant, have a primitive, distinctly racial flavor and original charm not to be had from another source in this country.

"The negro, long repressed in slavery, learned to express his every mood and emotion in song. A negro will sing under any condition except when angry, and then he will hum."

Miss Strickland goes on to say that negro folkmusic is the only original source in America, with the exception of a limited field of Indian music, from which the modern composer may get inspiration.

Perhaps few composers have had better opportunity of knowing the charm and value of real negro music. Mrs. Strickland has gathered an interesting collection of these melodies which she has acquired in person and under circumstances both amusing and pathetic.

Among Miss Strickland's published negro music is "Mammy's Prayer," "Pickaninny Sleep Song" and "Negro Melodies of the Old South," a part song for male voices.

Gittelson Scores in Pittsburgh.

On October 23, in Pittsburgh, Pa., Frank Gittelson, the young violinist, who has recently returned to this country from Europe, appeared in joint recital with Carl Friedberg, pianist. Although both these artists were "entirely unheralded," as the Pittsburgh Gazette-Times remarks, "in the future both will be courted visitors." These are Pittsburgh opinions of his playing:

As to Mr. Gittelson, there is something absolutely magical in the beauty of his tone—fascinating, sentimental and, above all, pure and artistic. He gave a thrilling performance of a violin concerto by D'Ambrosio, in which the perfection of technical passages, especially in the final allegro, aroused his hearers to hearty applause. For his next number he played Dvorák's "Slav Dance," A major, and praeludium and allegro by Pugnani, overcoming the difficulties in the latter with consummate mastery. As an encore, Mr. Gittelson played "Orientale" by Cui most exquisitely; such tender, ingratiating playing is seldom to be enjoyed.—Pittsburgh Despatch, October 24, 1914.

His tone is of unusual beauty—firm, warm, pure and at times of a rare delicacy; and we may say of the quality of tone what Portia says of the quality of mercy. It is not constrained, but a gift of heaven. With such a gift, coupled with a technic so proficient and a sincerity so obvious, this young man should make himself a power in the musical world. His readings may not have the profundity and eloquence that must be associated with more advanced years, but his avoidance of the sensational gives one confidence that he will not himself stand in the way of further development.—Pittsburgh Gazette-Times, October 24, 1914. (Advertisement.)

David Hochstein's Press Tributes.

David Hochstein's success abroad in concert has won for him a place in the violin world such as an artist could well be proud of. This young artist's virtuosity has been exhibited on the Continent and in England during an extensive tour through the principal cities the year following his graduation from the Meisterschule at Vienna. Following are a few excerpts from the Continental papers, speaking of the London, Vienna and several of the Finland concerts:

A young violinist, David Hochstein, astonished his audience by the wonderful beauty of his tone, his flawless technic and emotional playing. In Bach's solo sonata his broad classical style revealed the thorough, serious musician. The Bruch D minor concerto and



DAVID HOCHSTEIN EXPLAINS THE COMPLICATED FINGERING AS IT SHOULD BE.
(Snapped in the Saxon, Switzerland.)

several smaller numbers gave this gifted artist the opportunity of displaying his great talent and versatility.—Vienna Montags Courier.

For Bach's masterpieces, an art which is both understood and spiritually realized is required. Hochstein's rendition of the G minor sonata was a pure joy. Anyone who possesses the divine gift and ability to reveal to his audiences the wonderful beauties of these musical treasures as Hochstein did, may well be reckoned among the few great artists of his time.—Vienna Tagblatt.

David Hochstein, the best graduate of the Vienna Conservatory, played a program at Bechstein Hall which served to display his command of a brilliant quality of tone, particularly in passage work, and a clean and confident technic. His interpretations of Bruch's D minor concerto and Bach's sonata had great intelligence and tonal beauty.—London Times.

After his appearance at Queen's Hall with the Queen's Hall Orchestra the Strad said

Hochstein, the winner of the Austrian government's prize, proved to be the possessor of a highly developed technic, which he displayed to great advantage in the Paganini concerto with Sauret's immensely difficult cadenza. He further gave a very finished and musical reading of the Beethoven concerto.

Bruch's Scottish fantasy was masterfully played by David Hochstein, a violinist new to Finnish audiences. His beautiful elegiac tone made a profound impression in the slow movements, and he played the warlike finale with a freshness and vigor which only youth can give. After his marvelous playing of Saint-Saëns' rondo capriccioso, he was compelled to add three numbers which were not on the program.—The Sanomat, Finland.

The purity and facility of his technic disclosed wonders of violin playing. Hochstein's splendid interpretations, combined with his serious dignified bearing, provoked such storms of applause as have rarely been heard in our concerts, and the audience unwillingly quieted down only after many encores had been granted.—Usui Aura, Finland. (Advertisement.)

Return of Wager Swayne.

Wager Swayne, the Paris piano teacher, who has made an enviable name for himself during the last few years in his specialty of preparing pianists for public performances, arrived in New York last week and will teach here until conditions of the war will allow him to return to his fine home in the French capital. His studio will be at 326 West Ninetieth street, corner of Riverside Drive, in the beautiful mansion known as "Mrs. Parsons' house."

Mr. Swayne's work has already begun and indications point to the fact that he will be as busy here as he always has been in Paris.

Affiliated Lyceum Bureaus to Meet.

During the week beginning November 16 the Affiliated Lyceum Bureaus of America will hold their annual meeting in New York at the McAlpin Hotel. At this meeting the list of talent for the season of 1915-16 will be made up, and if it is at all in keeping with the list for 1914-14 it will be an excellent one. Besides many well known singers, its list includes well known orators, senators, actors, writers, preachers, professors, impersonators, etc.

Gadski Honored.

To the Musical Courier:

I have been requested by Sigma Alpha Iota to notify you that Mme. Gadski was initiated as an honorary member into that society, in Ann Arbor, on October 27.

Very truly, LOUISE R. HEWLETT,
Corresponding Secretary.

Christine Miller Returns from Europe.

Christine Miller, the American contralto, arrived from Europe on the steamer Potsdam, November 3. Miss Miller departed immediately for a tour of ten days.

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MUSICAL COURIER

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BURMESTER PLAYS GERMAN ANTHEM AT BERLIN CONCERT.

Violinist's Concert Interrupted By News of Antwerp's Fall—He Furnishes Patriotic Obligato to Singing of Audience—Nikisch Concert Has Flesch as Soloist—Busoni Gives a Bach Program.

Jenaerstr., 21,
Berlin, October 16, 1914.

Notwithstanding war times Burmester drew a large audience to the Philharmonie on Friday. Like Busoni and Scharwenka he also offered his services for his needy colleagues. He played to the accompaniment of the Philharmonic Orchestra, Bach's E major and the Mendelssohn concertos, both with supreme mastery. Numbers of his own arrangement of small classical pieces with piano accompaniment followed. These classical pieces have become great favorites throughout the fatherland, and not satisfied with the long program, the public demanded numerous encores of a like nature. Toward the end of the concert the news was telephoned to the Philharmonie that Antwerp had fallen. Burmester announced this to the audience and then played on his violin: "Deutschland, Deutschland über alles," the entire audience joining in. This is a favorite proceeding here now. After frequent recalls Burmester once more returned with his fiddle and began "Heil Dir im Siegerkranz," in which the audience again joined. The public was wild with enthusiasm.

Six Nikisch Concerts.

There are to be only six Nikisch concerts this winter instead of the usual ten. With the matinees this makes twelve performances. The program of the first concert consisted of Beethoven's "Egmont" overture, Beethoven's violin concerto, which was given a masterly rendition by Carl Flesch, and Brahms' fourth symphony, which has always been a favorite with Nikisch, and which was interpreted wonderfully. Flesch's reading of the concerto was finished to the last degree. His tone was rich, round, full and penetrating, and his attitude toward the composer was classical without being pedantic. Both Flesch and Nikisch received ovations.

Busoni's Bach Program.

Busoni's Bach program was of special interest, since it consisted chiefly of novelties for Berlin. All of the numbers performed were in Busoni's own arrangements and elaborations. The Goldberg variations, twenty of which Busoni has made use of, although they have generally been considered inappropriate for the concert hall, proved most effective under Busoni's magic fingers. The great pianist's transcription of the capriccio: "Die Abreise des vielgeliebten Bruders," a song of a postillion with variations, the original of which was written for the cembalo,



JULIA CULP AND HER HUSBAND, ERICH MERTEN.
In front of Mme. Culp's villa at Zehlendorf, near Berlin.

proved to be most interesting, particularly the charming fugue on the post horn theme. But it requires a pianist with the wonderful tonal nuances of a Busoni in order to play these works effectively. The prelude, fugue and allegro in E flat, which is quite unknown, proved to be a pearl for Bach lovers. Busoni held his listeners spellbound throughout the program. The Singakademie was well filled, and a handsome sum must have been turned over to the Relief Fund for poor musicians.

Scharwenka's Concert.

Xaver Schwarkenka's concert given with the Blüthner Orchestra at Blüthner Hall on Tuesday evening, was for the same worthy purpose. Busoni conducted for his distinguished colleague, and never have I heard a more perfect ensemble; soloist and orchestra formed one homogeneous whole. Scharwenka seemed rejuvenated and played with a finish and a youthful fire that astonished his friends. He felt inspired because of the magnificent way in which Busoni supported him with the orchestra. Scharwenka played his first and fourth concertos. Busoni opened the program with a rousing performance of Weber's "Jubel" overture. At the opening bars of "Heil Dir im Siegerkranz," orchestra and audience stood up and the entire public joined in singing the national hymn. Busoni also figured on the program with his "Geharnischte Suite" for orchestra.

Julia Culp in Recital.

Julia Culp's recital, although not given for any of the war charities, was largely attended, thus proving the great drawing power of this unique lieder singer in Berlin, for to draw out a full house in these times, unless the appearance be for charity, is quite a different matter from doing so in times of peace. And this was Mme. Culp's third concert within a month. She was heard in a Brahms' program. She was in glorious voice and in splendid form musically and temperamentally also, so that her singing was an unalloyed pleasure. As a Brahms interpreter Julia Culp stands among lieder singers on a plane all by herself, and focuses on her work a rare combination of voice, method, musical feeling, intelligence and temperament. Songs of themselves not effective—the "Sapphische Ode," for instance—scored great successes as sang by her. Mme. Culp roused her audience to the highest pitch of enthusiasm.

Arthur M. Abell.

KANSAS STANDARDIZATION FOR TEACHERS.

Wichita, Kan., November 11, 1914.

The move to standardize all private music teachers and music schools in the State of Kansas, so that an accredited teacher or school shall be eligible to issue credits to high school students for music study outside the school, has brought about the following outline, which was adopted by the State executive committee at its recent meeting in Wichita:

1. Accredited teachers must possess a certificate or diploma, issued by a music school of good standing, accepted and approved by the Kansas State Music Teachers' Association.

2. Or shall have the privilege of taking the examinations at any one of the approved music schools of the State, which shall have the power, as sub-examining committees, to examine candidates and submit the examination papers, and report to the executive committee of the State association for confirmation and approval.

Music Schools.

Accredited music schools shall have not less than three accredited teachers, one of whom must be accredited to each the theoretical branches; such schools must possess State charters and conform with the following:

(a) Must have a course in sight singing and ear training extending over not less than one year.

(b) Must have a course in harmony extending over not less than one year.

(c) Must have a course in musical history extending over not less than one year.

The course of study to be approved by the Kansas State Music Teachers' Association.

PIANO STANDARD (For schools as well as private teachers).
Bach inventions, suites and well tempered clavichord. Cramer studies, Clementi Gradus ad Parnassum, Czerny, op. 299 and op. 740, Chopin studies, or their equivalent. Sonatas by Haydn, Mozart, Beethoven, up to difficulty of op. 57. Representative works of Schubert, Schumann, Weber, etc., including a ballade or scherzo of Chopin, or the equivalent. Several works of modern composers. One of the standard concertos.

VOICE STANDARD (For schools as well as private teachers).
Breathing exercises, voice placement.
Studies: Concone, Lutgen, Marchesi, Bordogni, etc. (or their equivalent).
Repertoire: Songs and arias of old Italian masters.
Songs and ballads of American and English composers.
Songs by Schubert, Schumann, Brahms, Rubinstein, Grieg, etc.
At least one complete oratorio solo part, and not less than six oratorio arias from standard works.
At least four arias from standard operas.
Must have studied sight singing and ear training, and be able to play simple accompaniments.

VIOLIN STANDARD (For schools as well as private teachers).
Exercises for left hand and bow technic. Scales and arpeggios through three octaves, all major and minor keys.
Studies:
Kreutzer, Fiorillo, Rode, etc.
Concertos by Viotti, De Beriot, Rode, etc.
Repertoire:
Selections by Wieniawski, Hubay, Sarasate, Vieuxtemps, etc.
Sonatas by Handel, Mozart, Beethoven, Grieg, etc.
At least one year ensemble or orchestra experience.
One or more movements from one of the standard concertos.

THEORY OF MUSIC (For schools as well as private teachers).
Harmony: The subject of harmony complete.
History: Complete as outlined by standard authorities.
Sight Singing: Any one of the standard text books, supplemented by one of the standard theoretical works.

Graduates from accredited music schools holding diplomas dated after January 1, 1915, will not be required to pass examination for State credit. Well known and experienced teachers may be accredited by the State committee without examination. All private teachers, as well as all teachers in music schools, must file application blanks provided by the State executive committee.

These blanks cover a wide range of information, for the association and applicant must give names of schools, length of study in each, under what teachers, specialty subjects, course studies, and also inform the association as to the number of years the applicant has taught, how much time is devoted to teaching, rates of tuition, and submit two or more credential references (preferably from Kansas) that speak intelligently of the qualifications of the applicant.

The applicants will be required to answer fully all of the following questions in the department for which they desire to qualify:

PIANO—
State briefly what are in your estimation the main principles governing the following subjects and how you teach these subjects: (a) Technic; (b) Touch; (c) Phrasing; (d) Expression; (e) Pedal; (f) Rhythm; (g) Memorizing; (h) Practicing.

VOICE—
State briefly what are in your estimation the main principles governing the following subjects and how you teach these subjects: (a) Breath control; (b) Voice production; (c) Diction; (d) Phrasing; (e) How do you classify voices (viz: soprano, contralto, etc.) and by what means do you so distinguish them? (f) Give an outline of the work for an entirely new pupil of average ability, that might be covered in the first year of study.

VIOLIN—
State briefly what are in your estimation the main principles governing the following subjects and how you teach these subjects: (a) Left hand technic; (b) Bow technic; (c) Scales and arpeggios; (d) Shifting; (e) Chord playing—three or more tones simultaneously; (f) Attack; (g) Memorizing; (h) Practicing; (j) How do you conduct and organize ensemble classes.

THEORY OF MUSIC—
Give a brief outline of how you teach one or more of the following subjects: Harmony, History of Music, Sight Singing and Ear Training, Public School Music.
Note—The applicant must have some teaching experience.

This outline is given as the one passed by the executive board, and will no doubt be discussed at the meeting in

December at Wichita. Many of the members at Wichita already have signified their intention to refuse to fill out the personal application blank. This can be done in Wichita, as the high school board has agreed to accept the local committee's approval of teachers (and is now doing so), irrespective of the State association's action in the matter. There promises to be no little contention and some friction in the matter. Some members of the association say that the executive committee has taken too much power in putting through a drastic standard and special requirements before submitting them to a general discussion before the general association. E.

Piano Music For Sale.

The piano music collection of Jessie Shay, the gifted pianist who died a few years ago, is for sale, altogether or in part. The collection includes piano concertos with full orchestral score. Details can be secured from Mrs. G. C. Shay, 515 Lexington avenue, New York City.

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New York Press Praise for Tina Lerner.

Tina Lerner's New York recital in Aeolian Hall, Tuesday afternoon, November 3, aroused unusual enthusiasm. A few reviews from the New York daily press appear herewith:

It would be difficult to imagine a more straightforward, satisfying and skillful proceeding than the recital given by Tina Lerner, pianist, yesterday afternoon in Aeolian Hall. Her program, of rather heroic proportions, was generous and well selected and called forth applause which well might be called an ovation. Flowers so many that she could not carry them also attested to the appeal of this gifted Russian player.

A group of light pieces, including a Minuet and Rondo of Padre Martini, dating from the early eighteenth century, a Sgambati Gavotte and the Beethoven-Busoni "Ecossaises," were the first numbers. In these Miss Lerner demonstrated to the full her deliciously airy "legerete" and a most delicate pianissimo.

But her real triumph came in the tremendous Liszt B minor sonata, so seldom heard. Of this sonata, which, by the way, is not written in the accepted sonata form, but in one part, Wagner wrote Liszt, "The sonata is beyond all conception beautiful, great, lovely, deep and noble—sublime even as thyself."

That Miss Lerner fully was aware of the wonderful content of the work no one who sat spell-bound through its unusual length could doubt. The "unconventionally developed themes" were brought out with extraordinary clearness and with the best use of all the resources at the player's command. One felt, indeed, that it is "of astonishing unity and originality."

Apparently not at all feeling the strain of the sonata, Miss Lerner next played a Chopin group, which included the A flat Impromptu, the F minor Nocturne, three etudes, op. 25, Nos. 8, 6 and 9, and



TINA LERNER.

the Polonaise Fantasie, op. 61. The dainty "butterfly etude" had to be repeated.

A Rachmaninoff prelude in G minor, a humoresque by Tscherepnine and a scherzo by Balakireff completed the program.

Three encores—the "Campanella" etude of Liszt, the "Gnomen Reigen" etude, by the same composer, and another Chopin etude—were given before the diminutive pianist escaped to the artists' room, to be congratulated by scores of friends and admirers.—New York Press.

Mme. Tina Lerner gave her first piano recital of the season at Aeolian Hall yesterday afternoon. The feature of the occasion was her performance of the great B minor sonata of Liszt. Mme. Lerner played that singularly difficult composition with a technical accomplishment that was fairly colossal, with delicacy or with power as the mood demanded, with a feeling for its rhapsodic quality, at times with grandeur. . . . The audience, which was of good size, rewarded her performance with spontaneous applause and many recalls. On her program also were pieces by the Padre Martini, Giovanni Sgambati, Beethoven (as arranged by Busoni), Chopin, Rachmaninoff, Tscherepnine, and Balakireff. Her playing in general was of a kind to give keen pleasure, but one should point out especially her fascinating treatment of a minuetto by the Padre Martini and the wonderful tempo at which she took, and the wonderful smoothness with which she delivered, the troublesome thirds of the Chopin etude, op. 25, No. 6.—New York Globe.

Admirers of exceptional piano playing who attended Tina Lerner's recital yesterday afternoon were well repaid. . . .

There was a large audience and in it a plentiful number of professional pianists. Before an assemblage of this exacting character Miss Lerner had need of her fullest resources, and she, doubtless, was gratified to find them at her ready command.

Always a pianist whose attainments invited profound respect, this gifted European gave her hearers two Martini numbers, a Sgambati gavotte, the Beethoven-Busoni "Ecossaises," a Chopin group and three Russian bits of which the Rachmaninoff G minor prelude was the most pretentious.

But the Liszt B minor sonata was the work in which Miss Lerner appeared to her highest artistic advantage. The pianist's sound musicianship and well molded interpretativeness never seemed better than in this composition, where her variety of color, her expressive qualities and fluent technic were of an order that came only from an artist.—New York World.

. . . She has matured into an artist of the first rank, and yesterday she was a revelation to her audience.

Her program offered a wide variety, beginning with old and new Italian compositions, proceeding through Beethoven and Liszt to a splendid group of Chopin numbers, exquisitely played, and ending with the compositions of three Russians—Rachmaninoff, Tscherepnine and Balakireff—New York Evening Mail. (Advertisement.)

Kansas City Season Opened.

Kansas City, Mo., October 23, 1914.

Rudolph Ganz and Alice Nielsen, in joint recital, opened the concert season yesterday at the Shubert Theatre. This was the first concert of Myrtle Irene Mitchell's series for this season. Mr. Ganz began the program by a masterful interpretation of the Bach-Busoni chaconne. No such performance of this spellbinding composition has been heard here since Busoni gave it first to this public some years ago. A subtle intimacy with all the rich and varied moods of this piece was obvious throughout. The whole performance was a decided satisfaction. The D major sonata by Haydn also proved a delight. These gems of classicism deserve a wider recognition from student, teacher and artist.

Miss Nielsen gave a great deal of pleasure to her home folks, as was evidenced by the spontaneous applause following each number. Particularly beautiful and impressive was she in "Un bel di," from "Madama Butterfly"; "Leaves and the Wind," by Leoni, and the "Fairy Pipers," by Brewer, which were given by an individual inimitable grace all her own.

ORGANISTS' RECITAL.

Kansas City's Association of Organists presented Clarence Eddy to a large and enthusiastic audience of organ music lovers on Tuesday evening. The aim of this organization is to foster a larger public appreciation for the great organ music. Mr. Eddy played with his usual rare ability and finish, a varied and interesting program. A great height was reached in the rendition of A. Walter Kramer's concert prelude, in D minor. Also the fugue in E flat, by Porpora, and "Melodie Plaintive," by Ferrata. excited keen interest and were splendidly interpreted by the distinguished organist.

NEW STRING QUARTET FORMED.

Local music lovers welcome another musical organization, called the Kansas City String Quartet. Henri Shostac, the new concertmaster of the Kansas City Symphony Orchestra, is the inspiration of this new asset to the musical life of Kansas City. Associated with him are Mrs. Henri Shostac, Hans Peterson and Alfred R. Buch. Mr. Shostac and his talented wife are among the new comers, who expect to make this their permanent home. They have been abroad eight years seeking the best expression of violin playing. Mr. Shostac was concertmaster of the Dresden Symphony Orchestra for six years.

Dan Beddoe Tributes.

A few press opinions of Dan Beddoe's singing in "Elijah," Verdi's "Requiem," and "Aida" are given herewith:

"ELIJAH."

Mr. Beddoe, who has no rival in voice or style, was thrilling in the delivery of his opening aria. Each time he sang he evoked great applause.—New York Evening Mail.

Mr. Beddoe's beautiful voice being particularly effective.—New York Tribune.

Dan Beddoe, whose singing throughout the evening was beautiful, sincere and intelligent.—New York American.

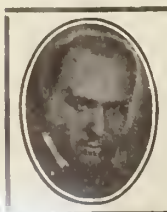
"REQUIEM," VERDI.

There is much lovely music for the tenor soloist in this composition, and it was most agreeably sung last night by Dan Beddoe, one of the greatest of the oratorio singers.—Schenectady Gazette, Schenectady, N. Y.

"AIDA."

Mr. Beddoe gave the famous "Celeste Aida" at the opening of the opera with considerable success. The declamatory recitative with its martial trumpet calls (admirably played, by the way) was sufficiently vigorous, and the beautiful melody which follows was well managed. There were many moments in the score when the splendid quality of his voice made itself felt, notably in the fine quintet in which he bore his part nobly. At such times he caught the fire of the music and gave it adequate expression.—Nashua Telegraph.

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THE CONSTRUCTION OF A CHORAL PROGRAM.

BY OTTO TORNEY SIMON, MUSICAL DIRECTOR,
The Motet Choral Society of Washington, D. C.

A musical program, well arranged, might be considered an intellectual scheme for presenting to an audience a dignified art.

In order to impress profoundly, it should neither fatigue through a colorless monotony, by a low mediocrity of material, or by its length. It should lead through a series of allied or contrasting emotions to a climax of the highest psychological interest, and then cease.

A great program arouses the intellect from its usual lethargy and indifference; it will change weariness and somnolence to an ever increasing interest and will quicken and freshen the slumbering appreciation for beauty as it touches the inner, sensitive fronds of the imagination. It reaches out with its quivering tentacles to the depths of the human heart.

This gripping super-language of music awakens an inner vision.

The mood of an audience presents many elements of conflict. The surface is rough and uneven and reveals facets in which are reflected the individual disposition, turbulent or opposing, negative or indifferent, gently receptive or passionate in immediate appreciation.

A great art will, first of all, obliterate this unevenness of superficial moods.

It will conquer opposition and create an eager receptiveness. It is as if many spurious metals were placed in a crucible and by some fine fusion were poured out in a glittering mass, the surface of which perfectly reflects a continuous and a greater art.

The mighty bulwarks of choral programs are those of the heroic oratorio school, and the form of the mass. The first still impresses by its nobility and ponderous weight. The mass, the requiem mass, grips human affection and interest by its gentle service for the dead, and by its welded texts of power and pathos. The words, "Requiem aeternam dona eis domine, et lux perpetua luceat eis" are of unfading beauty and consolation.

So, the B minor mass and the "Passion" of Bach, the "Missa Solemnis" of Beethoven, and "The Messiah" and "Israel" of Handel, remain the flamboyant beacons of the highest choral art. To these should be added the motets of spiritual significance.

Less inspirational works of a similar class should be, in this age, hardly tolerated. Texts of local significance, or a theology obsolete or impliable, no longer interest. We are not living in an age of narrow Calvinism. The devil and his tail have long since disappeared, and the cries of the damned no longer ring in our ears. One may still admire the great sweep of some of these choruses, and the facile and musical skill of their contrapuntal weavings. They are, however, like heroic armor of the past, fashioned from massive plates and clanking chains, archaic, and no longer serving the purpose for which they have been made.

To be avoided also on programs are the the dolorous cantatas of superficial workmanship and saccharine flavor, much encouraged by the clergy of the Protestant churches about the time of Easter.

The Church, as an organization, has encouraged good music. This cannot be said, however, of many of the clergy. As a class, with individual exceptions, they have, either from lack of greatness of vision, or from lack of culture or training, failed lamentably to recognize the spiritual significance and possibility of music as an art, and to use it as such in the service. Too frequently, with realization of their own spiritual impotence, they have had recourse to sensational types of music that are false and destructive. The clergy, with unusual opportunity for presenting and aiding a beautiful art, have been found wanting.

To be avoided further are the vapid programs of miscellaneous choruses, loosely strung together, those deceptive shallows of musical composition that debase the art and corrupt the public taste.

The combination, of humorous text with music should be eliminated on all programs. Greatness in art is founded on sorrow, and is never suggested by the fool or harlequin in cap and bells, dancing along the paths of superficiality and levity.

In contradistinction to the rugged school of choral music in which tonal sonority and breadth of rendition are the important features, there exists another, a more fragile and delicate art, in which delight is found in the finished and polished phrase.

Such an art suggests the aura rather than the object. It veils itself in atmosphere and lingers in the shadow, the early dawn and the starlight. It is shy, repressive, unobtrusive, far from vanity and ostentation, and evokes rather than compels the mood. Music of this description is the especial feature on the programs of the Motet Choral Society.

Such an art requires a definite technic.

It is a technic that prepares the necessary instrument and encourages a subjective quality of exquisite proportion and refinement. It suggests a scheme of color tints that corresponds to the delicate grays, blues and mauves of the painter's art.

Beauty becomes appealing through repose and repression.

The objective school, the dominant school of [illegible] Handel, would be typified more by the brilliant [illegible] reds, the purple, the deeper blues.

Such an art suggests power through action.

A program should not be confined to one tonal color. It should move in a proportionate scale of color and intensity. Equality and stability suggest monotony, as variety and motion will always stimulate the interest.

A program, broadly speaking, should progress from brilliancy to shadow, or from shadow to brilliancy.

It should, if possible, have a principal theme and a correlation of texts. The usual sources of inspiration in sacred texts are the words of the requiem mass and those texts associated with the great celebrations of the Christian Church, the Nativity, the Crucifixion, the Resurrection, the Redemption. Of the secular texts, the more important ones are those embodying the idealization of nature and of earthly love.

The material for such programs may be found in the choral music of many different schools and countries.

The judgment and selection of such a program will require spiritual discernment, combined with the knowledge and the finest taste of the musician.

On December 9, the Motet Choral Society will give the following program in Washington:

Two choruses of death—
Death on the Hills (from the Russian of Maikov).....Elgar
In Thy Loving Arms (Motet in five parts).....Franck
Two choruses of night—
Evening Scene (words by Coventry Patmore).....Elgar
Hail, O Moon (from the Kalevala, Finnish folksong)....Sibelius
Two choruses of morning—
The Dawn .....Matthews
Sunrise (from the Russian of Feodor Tiutchef).....Taneyef
Four choruses of Christmas—
Unto Us a Son Is Born (Messiah).....Handel
Three Kings Have Journeyed.....Cornelius
Heil'ge Nacht (German Christmas song arranged by Damrosch).
Hallelujah Chorus (Messiah).....Handel

New York Harpist Heard in Recital.

In the Indianapolis News, October 26, appeared the following, which tells of Mildred Dilling's appearance in recital in the Western city:

Miss Dilling opened the recital with the playing of a group of numbers that included a bouree and a prelude by Bach, a "Tambourin," by Rameau, all of the sixteenth and seventeenth centuries; a "Menuet d'Amour" of the eighteenth century, arranged by Massenet, and a "Chanson de Guillot Martin," of the fifteenth and sixteenth centuries. Miss Dilling is not only a graceful figure at the instrument, but she understands all the intricacy of its mechanism, and she brings forth from its strings the most exquisite music in a multitude of tonal and technical effects such as only artist harp players can produce.

In the final group by Miss Dilling, the audience was so delighted with a patrouille by Hasselmans that a continued applause brought a repetition of the number. The playing of the Chopin prelude No. 20 brought out new beauties that the pianist can not give, and each composition showed some new possibility of both the instrument and the player. "Les Lollet," by Hasselmans; an arabesque, by Debussy, with the patrouille, were played with skill and style, and the group was concluded with an impromptu caprice, by Pierne, played by request. This, however, was not the end of the music, for the applause was so loud and long continued that in response she gave a "Spanish Patrol," by Tdeschen, that was exquisite.

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"You wish me to tell you something interesting about myself?"

Florence Hinkle, the soprano, was speaking to a MUSICAL COURIER representative.

"There is really very little of interest to tell about myself"—Miss Hinkle is exceedingly reticent. "My days are filled with work"—reflectively—"work with my accompanist at home or in study while en route.

"How do I manage this on the road? I simply try to visualize the page of music, to remember just how the printed page looks.

"For the past two years I have been coaching with Herbert Witherspoon"—the Metropolitan Opera basso—"and I am most enthusiastic about his work, most enthusiastic"—with special emphasis.

"There really is little time left me for social diversions, and I love opera, the theatre, and all other phases of social life," she resumed, without, however, giving other than an impression of complete enjoyment in her devotion to her work, and that she finds sufficient compensation for this giving of her best self to her art in the wonderful success which she enjoys wherever she appears.

"Wouldn't you like an operatic career?"

"When I hear opera I think I would, but the recital, concert and oratorio field quite satisfies me. I am a great admirer of Mme. Sembrich and Julia Culp."

The soprano came to New York only a few years ago—six, to be accurate—to take the place left vacant by Anita Rio at the West End Collegiate Church. She was then comparatively unknown, but concert and oratorio engagements came to her, and have continued to come, to such an extent that now it is a question if any singer can boast (only Miss Hinkle never boasts) of a more sincere and discriminating musical clientele throughout the United States.

This season alone she is to appear with this country's principal orchestras, except the New York Symphony, with which latter she sang last season. These include six appearances with the Boston Symphony Orchestra, December 18 and 19 in Boston at the regular concerts; two with the Philadelphia Orchestra, one of these in Philadelphia in the regular series; two with the Cincinnati Symphony Orchestra in Toledo and Cincinnati, and with the New York Philharmonic Orchestra in North Adams, Mass.

Miss Hinkle's Cincinnati success at the Cincinnati Festival last season brought about her engagement for the orchestral appearances.

Miss Hinkle left on Monday, November 9, for a three weeks' tour, which includes appearances in Battle Creek, Mich.; St. Louis, Chicago, Danville, Louisville, Ky.; Greenville, Toledo, Ohio; Vinton, Ia.; Minneapolis, with the Minneapolis Symphony Orchestra at the Beethoven Festival, an unusual honor. Miss Hinkle has appeared in Minneapolis often before, but never with orchestra. From Minneapolis she will go to Superior, Wis., and will then return to New York. All of this shows but one phase of the demand for her singing.

"But how can you keep up your church work, with all these other engagements?" the writer asked in the conversation above mentioned.

"Why not? I love my church work, and the people at the West End Collegiate Church have always been most kind to me." This with enthusiasm, for she was not now speaking of herself.

"No, I never appear in recital without feeling a bit nervous" (she was referring to her recent Aeolian Hall recital), "and I am greatly interested in the American composer. I do feel that every American singer should render American compositions."

That the writer has not overestimated the appreciation and admiration of the musical public for this versatile soprano, the numerous press tributes which have from time to time been reproduced in the MUSICAL COURIER substantiate.

Johannes Sembach With Metropolitan.

Johannes Sembach, the new German tenor of the Metropolitan Opera Company, arrived in New York last week, on board the steamship Duc d'Aosta. He is scheduled to make his American debut at the special Thanksgiving Day matinee in the title role of "Parsifal." Mr. Sembach



JOHANNES SEMBACH.

is only about thirty years old, but despite his youth has already done excellent work on many of the large German stages, including the Royal Opera at Dresden, the Royal Opera of Berlin, the Imperial Royal Opera of Vienna, and the Bayreuth Festspielhaus.

A Pittsburgh Teacher's Good Fortune.

James Stephen Martin is a vocal teacher of Pittsburgh, Pa., who has won marked success as a pedagogue. Nearly fifty of his pupils are occupying church positions, many of which include the best choirs of Pittsburgh and surrounding cities. His pupils, whether singing in church or concert work, are accorded a prominent position by the press and the public. Great interest is evinced in his monthly recitals, his artist pupils' recitals and annual concerts.

In addition to his work as a teacher, Mr. Martin is the leader of the Pittsburgh Male Chorus of eighty voices, and has directed the Tuesday Musical Club of about sixty-five voices since its organization, twenty years ago. Mr. Martin is also the director of the choir at the Second Presbyterian Church.

"Are you a music lover?"

"Yes; I always dine at restaurants where there is no orchestra."

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BALTIMORE CONCERTS.

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Baltimore, Md., October 29, 1914.

The Melamet Opera Class gave its opening concert of this season Thursday night at Lehmann Hall, before a warmly enthusiastic audience. Four choruses were sung, with the usual aplomb and finish that characterizes the work of this organization. Solos were sung by Margaret Kennard and Ida Shaw, sopranos; Anna G. Baugher and Mrs. Henry Franklin, contraltos; Clarence R. Tucker, tenor, and R. Fuller Fleet, basso, all of whom may fitly be characterized as artist-pupils. Special mention may be made of Miss Baugher, whose rich and melodious voice, coupled with the finish of her work, made her singing a notable feature. The duet by Messrs. Pickering and Gerhold was very enjoyable, and the final quartet, by Misses Sauerwein and Shafer, and Messrs. Pickering and Cromer, was well sung. It was a concert which reflected much credit upon David S. Melamet, whose pupils compose the class. The delightful accompaniments of Mrs. Melamet made a fitting background for the songs. She is a true artist.

ROBERTA GLANVILLE IN RECITAL.

Roberta Glanville, soprano, gave her annual recital at the Woman's Club of Roland Park on Wednesday afternoon. Miss Glanville is a great favorite at the club and is always warmly received. Her accompanist is Frederick D. Weaver.

BALTIMORE NOTES.

The New York Symphony Orchestra gave a concert here on Tuesday night. Brahms' second symphony opened the program, followed by the Bruch G minor violin concerto, delightfully played by Efrem Zimbalist, the soloist of the occasion.

The November convention of the American Musical Fraternity, which was secured for Baltimore, at the last meeting, by Delegate August Hoen, has somehow slipped through our fingers and gone to Philadelphia. A vast amount of mystery surrounds the whole affair.

D. L. F.

A Woman Composer's Activities.

Mrs. H. H. A. Beach's activities have been numerous since her return to Boston. This American composer has, in addition to her strictly professional labors, been honored at a number of social functions on which occasions her talents have been exploited to a considerable degree. She was the guest of honor at a luncheon given by the Professional Women's Club of Boston on November 12. After the luncheon she played several of her own compositions to the delight of her hostesses. Next week Mrs. Beach will be tendered a reception in Boston by the MacDowell Club and on December 16 she will give a concert of her own compositions at Steinert Hall, Boston, assisted by the Hoffmann String Quartet.

The composer has settled in Readville, Mass., for the winter and at the beginning of the new year she will undertake a concert tour that will take her to the Pacific Coast. Mrs. Beach has recently written two new songs for Mme. Schumann-Heink, a song for George Hamlin, and a song for a friend, Marcella Craft, which Miss Craft will sing for the first time on November 22 in San Francisco.

Wolle in Scranton.

Dr. J. Fred. Wolle, the organist, gave a recital at the Church of the Good Shepherd, Scranton, Pa., November 5. Regarding this recital the Scranton papers had this to say:

The possibilities of the superb new organ recently installed were never more cleverly revealed than last night under the magic touch of Dr. Wolle. . . . From a musical standpoint last night's concert was altogether delightful.—Scranton (Pa.) Daily News.

Dr. J. Fred Wolle, the famous exponent of Bach music, afforded pleasure with his sympathetic, inspiring and artistic work. From the opening number, a Bach prelude, followed by the exquisite "Little Post-Horn Air," to the closing duet, his playing was a delight.—Scranton (Pa.) Tribune-Republican.

Philharmonic Programs.

Julia Culp is to be the soloist at the New York Philharmonic concerts of Thursday evening and Friday afternoon, November 19 and 20. She will sing the "Lament of Ariadne," from "Arianna," by Claudio Monteverdi. The orchestral numbers will be the Bach suite in D major, Beethoven's fifth symphony, the "Bartered Bride" overture, and Hadley's tone poem, "Lucifer" (its first performance in New York).

There is to be a series of four Saturday evening Philharmonic concerts, at popular prices, on November 21, January 16, March 13 and March 28. The first one will be a Wagner program made up of favorite selections from six of the operas and music dramas. Alma Gluck will be the soloist at the second of the series.

PITTSBURGH NEWS OF INTEREST.

Pittsburgh, Pa., November 12, 1914.

Ever since October 1, Christine Miller, Pittsburgh's contralto, has been en route from Berlin. She is now in the United States, having arrived from abroad on Election Day.

Dr. Little's Conservatory of Music at Beaver, Pa., has opened a branch at the Schenley Hotel. Max Shapiro, formerly a member of the Pittsburgh Orchestra and last summer the concertmaster of the Festival Orchestra, will be the head of the violin department.

Under the direction of James Stephen Martin, the Pittsburgh Male Chorus gave a concert at Knoxville (Pittsburgh) on Thursday evening, October 22. The opening concert here will be given on the evening of December 4 at Carnegie Hall.

Marjorie Keil Benton, soprano soloist at the First Baptist Church, returned recently after a fourteen weeks' tour throughout Minnesota, Iowa and Missouri. During this time Miss Benton appeared at eighty-eight concerts.

A series of chamber music concerts will be given by the Saudek Ensemble during the season at the Twentieth Century Club.

A unique feature of the first recital this season at the Bissell Conservatory of Music, Marie H. Sprague, directress, was the singing of the national Japanese hymn by Mrs. Kei Takano, a pupil of that school.

During this season Dallmeyer Russell, the pianist and teacher, will play several attractive programs and also expects to introduce one and perhaps two new piano concertos to the Pittsburgh public.

Frank Brosky, director of the Brosky School of Music, formerly known as the Luigi von Kunits School of Music, and of which Mr. von Kunits was director, teaches the Sevcik method in his violin department. Mr. Brosky heads this department.

John Lawrence Rodrigues, one of Pittsburgh's most successful teachers, has many pupils now appearing in concert and opera throughout the country.

It is reported that the Pittsburgh Conservatory of Music, Beveridge Webster, director, has an unusually large registration list for this season.

Geraldine Damon, the well known vocal teacher, has opened a downtown studio at 431 Wood street. Miss Damon will divide her time between this and her studio in the Wallace Building.

William Stevenson has accepted the directorship of the vocal department of the Brosky School of Music.

Sue Harvard, who is now in Dresden, studying with Léon Rains, will remain abroad in spite of the unfortunate conditions prevailing in Europe. For this reason Miss Harvard will be obliged to cancel many engagements in the United States during the present season.

May Beegle, local manager of the Ellis series of concerts, announces that in addition to the recent appearance of Olive Fremstad and Pasquale Amato in joint recital (October 27), the following artists will be heard here: Julia Culp, lieder singer, and Harold Bauer, pianist, in joint recital on November 24; Fritz Kreisler, violinist, and Elizabeth van Endert, soprano, in joint recital on January 12, and the Boston Symphony Orchestra on January 27.

The Gamble Concert Party continues to meet with fine success. This past summer was one of the busiest the party has ever enjoyed, and their appearances brought about many re-engagements for next summer.

Many singers holding attractive church positions are the pupils of Frank Milton Hunter, the vocal teacher.

Rebecca Davidson, the young pianist, scored heavily recently when she played at the exposition. This was a re-engagement, as she appeared there last year.

May Marshall Cobb announces that she is under the management of May Beegle, the local manager.

It is understood that Lucille Miller is planning to continue her work in the concert field.

Hollis Edison Davenny is arranging some very interesting programs for the choir and chorus of the First Baptist Church, where he is the director of music.

Anne Griffiths, the instructor of voice, has an unusually large list of pupils this season.

One of the leading members of the casts of the Aborn Opera Company is Zoe Fulton, the contralto, and it is understood that she will be heard here again next summer. This re-engagement is due to her success in various roles with this company during the past summer.

William R. Gardner, the voice teacher, is now residing at Dormont, where he teaches a few hours each week.

It is understood that Richard Knotts will give a recital for some of his artist-pupils, the date to be announced later.

The Pittsburgh Ladies' Orchestra, of which Albert Leifeld is director, returned recently from a satisfactory tour in the Middle West.

Walter C. Earnest, tenor, is one of Pittsburgh's busiest musicians. In addition to his church work and his teaching, he is constantly being called upon to fill engagements in concert and recital. He is a great favorite throughout the Middle States.

Carl Bernthaler, conductor of the Bernthaler Festival Orchestra, announces a tour for that organization, the itinerary of which will be announced in a forthcoming issue.

Anthony Jawelak, the blind boy, is continuing to make excellent progress as a pianist under the guidance of Caspar P. Koch.

Martha Steele, dramatic soprano, who acts as her own manager, secured numerous engagements as a result of her business trip throughout Ohio, Michigan and Illinois

Rose Leader, who is the contralto soloist at the Shadyside Presbyterian Church, is a leading pupil of Frank Milton Hunter.

Grace Hall Riheldaffer, the soprano, has been on tour since October 1, and will remain away until December 10.

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Mme. Peocock's Program.

Eleanor Hazzard Peocock, the American lieder singer, will give a song recital in Peru, Ind., on Wednesday evening, November 25. The following will be her program: "The Mermaid's Song," Haydn; "Three Fishers," Old English; "I've Been Roaming," Old English; aria, "O Sleep, Why Dost Thou Leave Me?" "Semele," Handel; "Allelujah," motette "Exultate," Mozart; "An die Musik," Schubert; "Die Forelle," Schubert; "Das Mädchen Spracht," Brahms; "Auf dem Kirchhofe," Brahms; "Der Gartner," Hugo Wolf; "Das Elfenlied," Hugo Wolf; aria, "Il est doux, il est bon" ("Herodiade"), Massenet; "Invocation to the Inn God," Zuni Indian; "Moanin' Dove," negro spiritual; aria, "One Fine Day" ("Madame Butterfly"), Puccini; "The Sea," MacDowell; "Across the Dee," Coombs.

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Jenny Dufau at Raleigh, N. C.

Jenny Dufau, prima donna of the Chicago Grand Opera Company, is meeting with success after success on her extended concert tour, thus showing that she belongs to that rare class of artists who are capable of transforming themselves in accordance with the exigencies arising on the operatic as well as the concert stage, and attaining in both a high degree of perfection.

Miss Dufau is now on a tour which, to judge from the success recorded by her so far, will make her one of the best-known and best-liked recitalists throughout the country.

The following note shows how she was received in Raleigh, North Carolina, a few days ago:

One of the most enthusiastic audiences, which has ever assemhled in St. Mary's Auditorium, greeted Jenny Dufau, the coloratura soprano of the Chicago-Philadelphia Grand Opera Company, at the opening concert of the Peace-St. Mary's series, Friday night. In a program which contained songs and arias from the seventeenth century down to the present day the singer held the audience enthralled, and was compelled to respond to five or six encores.

Miss Dufau appeared very much touched by the ovation tendered her hy the Peace-St. Mary girls, and after the older members of the audience had gone Miss Dufau was surrounded hy the girls, and she very graciously sang still another song for her youthful admirers. The old Italian air of "Paradise" ("Quel ruscelleto"), which opened the program, proved that Miss Dufau is a legato singer of high attainments. The voice is, by nature, a hrilliant, high coloratura, but Miss Dufau, hy the resources at her command, is ahle to color the quality and create actual "tone pictures" which add infinitely to her success in concert. It is rather amazing to find a soprano who can infuse such a wealth of variety into her tones and into her interpretation, hut anyone who heard Miss Dufau sing the rollicking cadenzas of Delihes' "Filles de Cadix," and almost in the next breath give utterance to so dignified and beautiful a reading of the haunting Solvejg song of Grieg, with its restrained and almost melancholy charm, must admit that she is a singer who must figure importantly in American concert affairs in the future. The "Wiegenlied" of Humperdinck, and the "Und Niemand hat's gesehn" of Loewe, proved that Miss Dufau's ability to sing these delicate little German songs with just the proper spirit, and her songs in English might be a good lesson for many American singers, so clear and crisp was the diction. Throughout Miss Dufau's recital there was a "sureness" and a refreshing freedom from effort and straining for effect, and the charming and unaffected personality of the artist had much to do with the undisputed success which was surely hers.

A word must he said for the exquisite accompaniments of Charles Lurvey, who plays with rare understanding. Those in charge of the Peace-St. Mary's artist course have reason to feel proud of their first concert of the season, for it was a success of the most emphatic sort.—Raleigh News and Observer, October 19, 1914.

Thanksgiving Program by Florian Pupils.

Agnes Florian, vocal instructor, whose studio is on State street in Brooklyn, N. Y., announces a Thanksgiving recital to be given shortly before that day by a number of students who are members of her private classes. These private classes are composed each of six singers, who, under the efficient guidance of Mme. Florian, develop tone production, interpretation, vocalization and sight reading. Owing to this novel plan, this recital will be awaited with interest.

Lennon Returns to Houston.

Emmet Lennon, tenor, has returned to Houston, Texas, where he will continue to give vocal instruction, specializing in preparing singers for church, concert and operatic work.

Piano Teacher—How many fugues did Bach write?
Young Pupil—About a million, it seems to me."

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New York Press Estimate of Friedberg.

A consensus of the New York daily press opinion of Carl Friedberg's American debut recital in Carnegie Hall follow:

Another pianist of first rank was introduced to New Yorkers yesterday afternoon in Carnegie Hall, when Carl Friedberg made his debut in this city before a representative audience of music lovers. There were no tumultuous demonstrations to record, no hysterical outbursts of enthusiasm, and it is quite likely that more than a few persons entirely failed to appreciate at their full value the musical qualities of the man.

But it would be far from true to say that the audience was cold and listless. Connoisseurs recognized in Friedberg a musician of fine sensibilities, of strong individuality, of poetic insight, and they enjoyed his playing all the more, as they showed in their applause because it did not fall into a conventional rut.

Friedberg is not prone to lay undue stress on detail. His principal aim is to expose clearly and eloquently the musical structure of the works he understands how to interpret, and in throwing essential points into prominence he is even willing at times to blur the background.

Evidently he reaches out to the loftiest goal, thoughtless of personal display, inspired solely by the passion to serve as an interpreter, and he brings to his work a remarkable sense of balance and proportion, a finely expressive and varied touch, the taste of a true artist, who scorns all clap-trap, and a very unusual amount of individuality. To listen, even if it must be semi-darkness, to a musician who not only plays the piano so well, but penetrates so deeply into the spirit of the composer, is a pleasure indeed. Among pianists who have visited America in recent years, Friedberg must count as one of the most interesting.—Press.

An exposition of poetic piano playing was given yesterday afternoon in Carnegie Hall by Carl Friedberg.

Although his list of selections included works of such dignity as the Bach-Liszt fantasie and fugue in G minor, and a Beethoven sonata, it was in the Chopin and Brahms pieces that Mr. Friedberg's art was most attractive.

That he is an artist of high attainments and ideals, there can be no doubt. His touch was always absolutely precise and accurate, his tone pure and clear, with a singing cadence unutterly charming. He played four pieces by Chopin with a full appreciation of their romantic significance, while in the Brahms group he demonstrated an ability to interpret colorful, rhapsodic music that was commendable and gratifying.

His audience was of good size, and in response to insistent applause after the printed list had been exhausted, he added a Chopin etude and a valse in B flat by the same composer.—American.

Carl Friedberg, of Cologne, showed the way to pianistic newcomers yesterday by making a success of his American debut in Carnegie Hall. He did it seriously, like the serious-minded musician he seems, and made many friends among the audience.

In Cologne, where he is a professor of the conservatory, Mr. Friedberg is almost as highly regarded as a symphony orchestra conductor as he is as a pianist.

The program could not have been better constructed to provide a test for Mr. Friedberg. Beginning with the Bach-Liszt fantasie and fugue in G minor, it progressed to Beethoven's E major sonata and thence to the symphonic etudes of Schumann.

A Brahms group, including the G minor ballade and E flat major intermezzo, followed. Chopin was chosen for the closing, the G minor ballade, the C sharp minor valse and the polonaise in F sharp minor being the chief numbers.

A sympathetic singing touch and a fine legato were qualities quickly apparent. There was a mixture of scholar and poet in the pianist's interpretations, which made those of Chopin almost as well presented as those of Beethoven. If not the most interesting performer heard here in recent years, Mr. Friedberg is one whose attainments and unaffected methods command admiration.—The World.

Through a semi-gloom, artificially created in Carnegie Hall yesterday afternoon, Carl Friedberg emerged into the ken of some few hundred New Yorkers as a pianoforte virtuoso; or better since he proved himself worthy of designation, as an artistic player upon the pianoforte. . . . He can give a pure and high pleasure by his playing. He reads his music aright, and he knows how to make his vehicle eloquent. He does not outrage it in an effort to astound, nor degrade it through a desire to make it contribute to mere "lascivious pleasings." He has a good opinion of the virility of Bach, Beethoven, Brahms and Chopin, these were the composers whom he undertook to interpret yesterday, and he knows that the three immortal B's do not always necessarily speak in the voice of the furor teutonicus, nor the Gallicised Pole, in the accents of the female boarding school. First of all, he knows the capacities of the pianoforte—its dynamic powers and their limitations—and the sensuous beauty of its voice. Euphony, clarity of utterance, nice gradation of dynamics marked the mechanical part of everything from the Bach-Liszt fantasie and fugue in C minor to the last of his Chopin pieces, the large intermediate steps being Beethoven's sonata in E major, op. 109, and Brahms' ballade in G minor; also a deep feeling for their emotional conceits as well as their aesthetic beauty.—Tribune.

There are many attractive qualities about the piano playing of Carl Friedberg, who made his first appearance in New York at Carnegie Hall yesterday afternoon; there is a feeling for tonal beauty and for tonal coloring, . . . a technic that gives him delicacy, clearness and independence of articulation, and a sensitive feeling for some of the finer nuances. . . . There are pianists who especially affect the pianissimo; they are usually wise enough to limit their repertoire accordingly. Beethoven's elegiac and introspective sonata in E major, op. 109, lends itself to the kind of treatment that Mr. Friedberg gave it, and his performance had much beauty. His playing of Liszt's arrangements of Bach's G minor organ prelude and fugue was clearly and soundly set forth. . . .

Mr. Friedberg played also three of the later piano pieces by Brahms and a group of Chopin numbers.—Times.

Mr. Friedberg started with Bach's G minor fantasie and fugue, with Liszt's dressings, and followed this with Beethoven's E major sonata, op. 109, which no one has yet decorated. Then came Schumann's etudes symphoniques, Brahms' G minor ballade, E flat intermezzo and E flat rhapsody, and a group of Chopin numbers, including the G minor ballade. This program was what the British might call "a tall order." . . . This pianist is an artist. . . .—Sun.

We have not had the pleasure in many years of making the acquaintance of a pianist of such amazing charm and gifts as yester-

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day, in the person of Carl Friedberg. German critics have heralded this artist, who has rapidly reached the very zenith of fame as a "poet of the piano," not without reason, as he proved yesterday when he gave his first recital in Carnegie Hall.

Assuredly he is a poet of the piano, and a decidedly lyric one at that. German temperament, a gentle deliberation, and occasional dreaminess, which, however, was entirely wholesome and musical in conception, characterized his interpretation, in which an exquisite sense of values, a splendid restraint and a noble simplicity were conspicuous.

Friedberg played in a darkened hall, "There shall be light when my star shines forth," but Friedberg's art has nothing in common with night, it is luminous with the light of poetry. . . . And what a gracious way of playing Bach, what an apostle for the popularization of the much feared master!

Beethoven sonata, op. 109, received an incomparably, poetic and significant interpretation. In the first movement a sweet seriousness alternated with a high light of joy; the second was instinct with whirling breathlessness; while into the last movement Friedberg infused the vision of the most exalted heights to which the human mind can attain.

Schumann's symphonic etudes, glowing in a blaze of splendid virtuosity, received a poetic embodiment in Friedberg's rendition which made of the long composition, which so easily appears pedantic and heavy, a thing of sheer joy.

He reached the highest pinnacle of his art, however, in playing the three compositions by Brahms. The ballade in G minor, op. 118, was played with overwhelming beauty; the exquisite intermezzo, op. 117, was phosphorescently bright, and the imposing rhapsody, op. 118, E flat major, created the impression of a blood red Northern light. I admit frankly that I have never heard these three pieces played with such towering majesty and beauty.

A group of Chopin compositions concluded the program. Friedberg played a ballade in G minor, an etude, the famous waltz in C sharp minor with fascinating polish and subtlety, infusing into them a dreamy wistfulness at times and then again an ascending glory.

The audience fell entirely under the charm of Friedberg's magnificent art, and accorded him a reception which, before the final number had been played, had become an ovation.—Staats-Zeitung.

We hear so much mediocre and commonplace music in our concert halls that it is delightful occasionally to hear an artist of really extraordinary merit, a past master of a resplendently perfect technic, who combines with a mature musical understanding an admirable feeling for style, who, furthermore, injects intelligence and art into every tone and who, last of all, uses all the splendid equipment merely as a means to an end in order to reveal to the sympathetic listener art's holy of holies; such an extraordinary artist, upon whom the divine fire has descended, is Carl Friedberg, who was heard at Carnegie Hall yesterday for the first time in New York. The artist headed his program with the fantasie and fugue in G minor by Bach-Liszt. In the rendition of the fantasie, in spite of the artist's delight in color, nothing was sacrificed in the way of concentration, and in his wonderful execution of the fugue, the phrasing of which was perfect, he attained a crystalline, overwhelming forcefulness. In the Beethoven sonata, op. 109, the artist had occasion to infuse his entire wealth of emotion. Dreamily beautiful was the adagio intermezzo, and an impassioned profundity informed the prestissimo with its sharply progressing basses and its stormily ascending theme, while the theme of the andante breathed a gentle brooding peace until the work closed in regions of delicate, dreamy beauty.

A heart and soul aflame with a sense of beauty were evidenced by the artist's plastic interpretation of the romantic material found in Schumann's symphonic etudes. A flood of tonal beauty, enriched by depth of sentiment, marked Friedberg's playing of the three compositions by Brahms, op. 117, 118 and 119. Full of fascination was the Chopin ballade in G minor, deeply poetic the etudes, op. 10, No. 4, and full of glittering magnificance the polonaise in F sharp minor by the same composer.

The enthusiastically demanded encores were Chopin's etude in G flat major and Chopin's valse in A flat.—Deutsches Journal.

. . . In the course of a group of Brahms numbers the personality of Carl Friedberg asserted itself more and more strongly, until in the concluding Chopin numbers, the completeness of his interpretative genius was manifested beyond the shadow of a doubt. . . . In his large grasp of all that is best in the literature of the pianoforte, Carl Friedberg made good his claim to greatness. And by his choice of representative and familiar compositions he successfully challenged comparison with the most renowned of his contemporaries.—Evening Mail.

. . . In the Beethoven and Brahms numbers, he was at his best, playing them with sympathetic insight and loving attention to details. From the intellectual point of view his playing was all that could be desired.—Evening Post. (Advertisement.)

Mme. de Pasquali's Program.

Bernice de Pasquali, coloratura soprano of the Metropolitan Opera Company, will give a varied and interesting program at her only New York recital of the season at Aeolian Hall, Sunday afternoon, November 22. Italian, German, French and American composers figure prominently on the program. These are the numbers: Grand aria e scena "Hamlet," A. Thomas; classics of the fifteenth, sixteenth and seventeenth centuries, "Buona notte," G. Selvaggi; "Non dar piu pene" ("La Rosaura"), A. Scarlatti; "Patron," J. S. Bach; "Andenken," Von L. Beethoven; "La Calandrina," Iomelli; "O Dolce Contento" (air from "Magic Flute"), flute obligato, Mozart; ode from "Anacreon," V. M. Vanzo; "Rispetto," No. III, E. Wolf-Ferrari; "Le Papillon," Felix Fourdrain; "Plus de tourments" ("Le Cid"), Massenet; "Konnen wir wandeln," P. Cornelius; "War ich nicht ein Halm," "Auf Frischem Wiesengrund," P. Tschaikowsky; "Spirit Flower," Campbell-Tipton; "The Last Dance," Harriet Ware; "Persian Serenade," J. Francis-Cooke; "Nightingale Cadenza," written especially for Mme. de Pasquali; "Spring Singing," A. MacFadyen; "Eco," waltz song, Ernesto Kohler; flute obligato, written for Mme. de Pasquali by Prof. de Lorenzo.

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Albert Spalding's New York Encomiums.

Albert Spalding, the American violinist, won sincere admiration from conservative New York critics in his recent metropolitan recital at Carnegie Hall. The following reviews from the New York daily press tell the story:

The chief event of musical interest yesterday was the appearance of Albert Spalding at Carnegie Hall. Mr. Spalding is an American, and there are, therefore, those who will insist that he deserves special consideration in order that we may show our patriotism and our courage. At his recital yesterday he proved himself an artist of fine sensibilities, a musician of insight and understanding, a virtuoso who has no reason to fear comparison with any of the younger Europeans.

In Porpora's sonata in G, in the Bach adagio and fugue in G minor, and in Mozart's concerto in D major, he showed yesterday his delight in and understanding of the classic style. His bowing was broad and unaffected, his tone round and warm. Technically his playing was faultless. In the group of lighter pieces at the end of the program, two of them by himself and one Edwin Grasse's whimsically delicate "Waves at Play," he displayed a really delicious grace, and the audience rewarded him by its insistent demands for encores.—Tribune, October 30, 1914.

Albert Spalding, one of the foremost American violinists, gave a recital in Carnegie Hall yesterday afternoon. It was his first appearance here in two years, and without airs he gave a large audience an enjoyable entertainment.

Everything about the recital had an air of refinement. His playing had dignity, and he played at all times in tune and with due regard to the execution of the minutest details.

The program began with Porpora's sonata in G, which was followed by Bach's adagio and fugue in G minor for violin unaccompanied. It is extremely difficult to play unaccompanied numbers so



Photo by Matzene, Chicago.
ALBERT SPALDING.

that they are interesting to any one but a professional violinist, but Mr. Spalding succeeded well.

Mr. Spalding's reposeful, accurate style is particularly well suited to works of a quiet, dignified nature. The andante cantabile movement was especially enjoyable.—Herald, October 30, 1914.

Mr. Spalding is much in earnest; he has made that evident in his public performances from the beginning, and his attitude toward the public has always been one of unostentatious dignity and seriousness, with no thought of personal display and with no yielding to the temptations that beset the virtuoso.

Such an artist as he, is one to be reckoned with seriously, and is a credit to American art.

He played yesterday a sonata by Porpora, a fine specimen of the eighteenth century school, with the simplicity and directness that it calls for, with finished style and with breadth in his conception of it.

In Bach's unaccompanied sonata in G minor, his playing was an admirable piece of work, and still better in Mozart's D major concerto, which followed, and in which he attained much of the charm, the urbane geniality and grace that are of the essence of the music.—Times, October 30, 1914.

He gave evidence yesterday afternoon in Carnegie Hall of powers of interpretation that were masterly. Not only has he become an exemplary technician, but he also expresses himself with both eloquence and noble style.

His opening numbers consisted of works by the older writers—Porpora, Bach and Mozart. In these he revealed his highest qualities as a musician.—American, October 30, 1914.

Albert Spalding, an American violinist, who has steadily grown in favor, gave the first of his recitals this season at Carnegie Hall yesterday afternoon after a tour in Europe. That he purposes to sustain the high level on which his concerts have always stood was proved by the character of his program.

Mr. Spalding is an artist who commands respect. He pursues the beautiful and seriously studies his art. He keeps good music before his hearers. As in the instance of Mr. Grasse's composition, he knows how to pay a graceful tribute to a local performer on the violin.

In respect to dignity, little is wanting in the playing of Mr. Spalding. His tone is good and his technic showed the result of continued hard work. There are both taste and intelligence in his performances. Mr. Spalding plays like a gentleman and a scholar.—Sun, October 30, 1914.

Albert Spalding, American violinist, gave a recital in Carnegie Hall yesterday afternoon. The occasion was in the nature of a "welcome home," for since he was last heard here he has been displaying his talents on many European concert platforms.

From time to time reports have come across the water of the remarkable success the American player was meeting abroad.

Mr. Spalding yesterday justified his return to his home concert field. His art has plainly broadened and he has grown in musicianship. His reading of Mozart's D major concerto especially gave his listeners much pleasure. In the main he caught the Mozartian spirit. The andante movement was done beautifully.

Throughout, the player's intonation was of the finest, and he performed his task in a dignified and sincere manner.—World, October 30, 1914.

Albert Spalding is always welcome, and he came with his much traveled violin to Carnegie Hall, even in the afternoon. Imagine a slim, youthful fellow of artistic outline and modest bearing, standing in the half lights of our somewhat obscure and gloomy shrine of music. He looks native and is a gentleman. Such is Albert Spalding.

It is pleasant, however, to think that it is possible, as Mr. Spalding has proved over and over again that one can cultivate the violin to an extraordinary degree of proficiency without cultivating an appearance strongly suggestive of a too recent escape from an ethnological museum. Few reviews of a violin recital exceed the temptation of referring to "double stopping" and "passage work." The first phrase suggests the remote dialect of automobilism, the second would seem to be a department of domestic architecture. They are vile phrases, both of them. But we have no doubt Mr. Spalding has mastered both of them. In three classic pieces by Porpora, Bach and Mozart he showed purity, strength and sweetness of style, as well as substance of tone. As a rule, Mr. Spalding is rather persuasive than astounding. His playing does not cudgel and club you to the ground. It reaches your heart and your intelligence, if you are supplied with that contraband of war.—Telegraph, October 30, 1914.

It has been an interesting thing to watch the steady and sound growth of Albert Spalding from youthful promise to artistic maturity, a growth which will continue, as it does invariably in the case of real artists, as long as they live.

Admirers of Mr. Spalding had the opportunity yesterday afternoon at Carnegie Hall to enjoy the deepening and ripening of his art. His rhythmic sense has always been fine, but he has now developed a fire which has not been his heretofore, and a warmth of tone which is nearly always a late development in the Anglo-Saxon.

His program was not too long and was well balanced, being divided about evenly between the old and the new. He played Fritz Kreisler's "Liebesfreud" as an encore. All violinists love Fritz Kreisler, and the greater they are themselves the more they love him. Mr. Spalding's performance of Kreisler's enchanting work was truly inspired and was an honor to his great colleague. The tragic contrast between the fate of Kreisler, as possible food for cannon, and his own fortunate position seemed to have burned into his soul. Another truly beautiful piece of work was his tender playing of the exquisite slow melody from Bizet's "L'Arlesienne" suite, also as an encore.

Mr. Spalding's sane and balanced performance of Porpora's sonata in G, his very interesting reading of the enormously difficult adagio and fugue in G minor by Bach for violin alone, and his crystalline playing of the Mozart concerto in D major were thoroughly enjoyable. . . .

Mr. Spalding's performance was admirable. His double stopped harmonies could not have been improved on, and though the "Campanella" is obviously a show piece, he played it with its musical side uppermost in his mind. The two other numbers of the group were Edwin Grasse's charming "Waves at Play," which Mr. Spalding repeated in answer to much applause, and a wild mazurek by Dvorák, which the artist played with much dash. The excellent accompanist, André Benoist, furnished sympathetic support throughout the program.—Evening Post, October 30, 1914.

The American violinist, very slender and well groomed, did honor to his Italian masters by starting with a Porpora sonata, then a fugue of Bach. He showed fine tone in a concerto of Mozart, which carried the classic airs to a degree of intimacy too rarefied for a great hall.—Evening Sun, October 30, 1914.

When Mr. Spalding played here last, two seasons ago, he was already recognized as an accomplished performer, an artist of serious and high ideals. His playing yesterday showed that in the interval

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it has broadened and deepened.—Globe and Commercial Advertiser, October 30, 1914.

Albert Spalding's new violin—new only in the sense of his recent acquisition of the instrument—seemed to lend a warmer tone than usual to this young American artist's playing. It is a genuine Guarnerius del Gesu violin, made in 1735.

Mr. Spalding was particularly happy in his playing of Mozart's exquisite concerto in D major.—Evening Telegram, October 30, 1914.

Albert Spalding both played and interpreted yesterday afternoon, in Carnegie Hall, putting soul and beauty in the "Campanella" movement, in Mozart's concerto in D major. And throughout his program he played with very real interpretation. He has his own individual style, which is that of a man playing on a superb instrument, recently acquired. He showed dignity and sincerity. He played two of his own compositions, a speaking prelude, which made a deep impression at once, and "Nostalgie," which is arranged against an individually harmonic background, for the piano. There is a plaintive and beautiful melody, which enters into the fabric of "Nostalgie" after the unrest of the first movement passes. This was also interesting.

The tone of Spalding yesterday was full and brilliant. His heavy numbers were the Porpora sonata in G and Bach's adagio and fugue in G minor for violin alone, and the Mozart concerto in D major, which the violinist played lucidly and in the rondo charmingly. The andante cantabile was given with true Mozartian depth.—Brooklyn Daily Eagle, October 30, 1914.

I remember distinctly the first appearance of Albert Spalding. A sympathetic young man of unmistakable talent and serious artistic earnestness. The young man returned later, further matured and awakened, but who, at that time, could have predicted the Spalding of today would indeed have been called a prophet. Mr. Spalding is a virtuoso of the noblest kind, an artist of the most spiritual strivings and attainments, a musician with the loftiest ideals, and who has fully reached them. His tone is extraordinarily large, full, powerful and sweet, his bowing perfect and varied, his technic simply stupendous, without, however, intruding itself into the artistic line. His sense of rhythm is excellent, and a fine intuitive feeling for style hovers over his entire performance so as to combine in producing the happiest results. The old time sonata in G by Porpora he sang with the most sublime refinement, and in the madly difficult adagio and fugue by Bach he brought forward great nobility of style and the most perfect command over technical difficulties. Then with lovely tone quality he arose to the Olympian heights Mozart so well deserves, by playing the Salsburg master's delicate and spirit uplifting concerto in D. His technical mastery he showed in Edwin Grasse's "Waves at Play," a graceful bagatelle in chromatic runs, that one seldom will hear played so cleanly, smoothly and delicately.

His own prelude and "Nostalgie" are dainty trifles, and his arrangement of Paganini's "La Campanella" is made with the most intimate knowledge of the intricacies of the violin. By the quantity of encores the good sized audience assembled in Carnegie Hall demanded of the artist, was shown to what extent he had entered their hearts. Mr. André Benoist shone as a masterly accompanist at the piano. Spalding possesses a never ending source of enjoyment in his recently acquired Guarnerius violin of the year 1735, which is said to cost no less than $15,000, and is a twin instrument to the Paganini violin preserved as a relic in the Museum of Genoa. Will some day Spalding's instrument be honored that way?—New York Staatszeitung, Sunday, November 1, 1914.

Constance Purdy Interested in Benefit.

Constance Purdy, contralto, has been largely instrumental in organizing a concert for the benefit of the American Ambulance Hospital in Paris, to be given at the Hotel Plaza, Friday afternoon, November 20. The invitation cards are accompanied by a long list of patronesses well known in the New York social world and by printed matter explaining the nature of this undertaking. The American Ambulance Hospital has been organized as an auxiliary to the existing American hospital in Paris. It is entirely American in character with American surgeons and nurses in charge. It has been pronounced by eminent surgeons to be of the highest type of a military hospital in Europe.

On October 19 the amount collected in this country amounted to $87,075.06. This has been cabled direct to Paris, where local subscription from Americans amount to about $120,000. It is estimated that a total of $500,000 must be raised.

Miss Purdy's eminent artistic and social position fits her unusually well for this work, to which she has been able to give her time in spite of her usual activity. On November 7 she gave a talk at the Radcliffe Club on personal experiences in Russia during the revolution of 1905, bringing out the contrast between the disorganization in Moscow at that time and the national unity of today. On November 22 she is to sing for a Lithuanian audience in Brooklyn. December 12 and 16 she will sing with the Russian Bayan Quartet, the latter date being at Columbia University. After Christmas she is to give a Russian program at Harvard University, and early in December she will sing a Russian program at the Cosmopolitan Club, New York, for the Union Settlement Music School. January 13 she is booked by the Schubert Club of St. Paul for a Russian program.

Katharine Goodson with Royal Philharmonic.

The Royal Philharmonic Society of London, also the other London orchestras, have announced their usual season. At the third concert on December 10 Katharine Goodson will appear as soloist, Safonoff conducting. This will be the pianist's last appearance before she sails for America, where she is due to open her season with her first recital at Carnegie Hall, New York, on January 2. She will remain in America till the end of April.

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Christine Miller "Delighted."

From battle scarred Europe Christine Miller, the contralto, has come, and, like a former President of the United States, she is assuring everybody that she is "delighted" to be home again.

Miss Miller arrived on the steamship Potsdam in New York just six months after she had left for her annual summer holiday abroad. Her plan was to pass much time climbing the Alps, for Miss Miller is one of the few women who belong to the Alpine Club.

The mountain climbing diversion was going on apace and pictures of the charming singer and her alpenstock were being duly made, and letters were coming to the United States telling of her adventures. Then came the war.

Miss Miller watched the mobilization of the mountaineers in the village where she happened to be when war was declared. After some weeks she made her way slowly to Berlin. She was amply supplied with travelers' money orders, which she was able to cash at all times throughout Germany. According to the singer, the high cost of living cry was not heard in the Kaiser's capital, nor did the war raise the price of either food or clothes.

Once in Berlin, Miss Miller found concerts taking place just as on her prior visit a year ago. Nikisch was conducting the Berlin Philharmonic and Leo Slezak was giving a series of song recitals. Other notables, including Carl Flesch, the violinist, were appearing in concerts, and there was no sign of mourning in Germany's greatest city, although every one knew that countless homes had been invaded by the fate of war. Music was filling a new place in Berlin—consolation to wives and mothers who knew the terrible reality of war.

CHRISTINE MILLER (IN FRONT) AND A GROUP OF FRIENDS IN BERLIN.



CHRISTINE MILLER (SEATED AT RIGHT) IN A BERLIN PARK.

Miss Miller had some difficulty booking her passage with the Holland-American Line, as she was without a passport. She was born in Scotland, but inasmuch as her family came to America when she was a child the question of birth never seemed to matter; but in war times it matters where one is born. Ambassador Gerard finally arranged the matter of the passport and America's contralto secured passage on the Potsdam weeks ahead, but the Potsdam was seized by the English and after a time was released. While waiting, Miss Miller visited other cities beside Rotterdam, her sailing port, namely, Amsterdam, The Hague, Scheveningen and Utrecht.

Arriving in New York, three days late, she had little time to herself. An accompanist to run over her programs met her at the McAlpin Hotel at 9 o'clock, an hour after the ship docked. At 2.45 in the afternoon she took the twenty hour train of the Pennsylvania line for Chicago, where the Colorado flyer of the Burlington route was held for her, so that she might keep her opening recital date at Knox College, Galesburg, Ill. A wire from Knox College says Miss Miller was a tremendous success, and a similar telegram from Jackson, Mich., tells of another ovation for this popular songstress in that city, so it may be safely said that Christine Miller has opened her recital season with her usual splendid success.

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Ida Gardner Under Anderson Management.

A new arrival in the New York concert field is Ida Gardner, contralto, who has spent several years in Europe studying with Lloyd D'Aubigne, the Paris teacher. Such roles as Amneris, Azucena, Dalila, Carmen, Orpheo, etc., were thoroughly mastered, and as a result many offers were received, including one from the Imperial Opera, Vienna. As in many other cases the war abruptly changed Miss Gardner's plans. She returned immediately to America and sang for Walter Anderson, who arranged for her management in the concert and oratorio field, thereby continuing the line of work started before going to Europe. Nature has endowed Miss Gardner with a voice of unusual beauty, a charm of personality and an appearance that immediately finds favor with her audience.

The few engagements that the contralto has already filled have more than substantiated her claim to the title of artist, and the bookings already closed, a list of which is appended, indicate that the season is to be a good one for this capital singer: October 6, Schenectady; October 9, Amsterdam; November 1, Hackensack; November 8, Arlington, "Holy City"; November 12, Jersey City; December 22, Brooklyn, "Messiah"; January 14, Pittsfield;



IDA GARDNER.

February 11, Cleveland; February 14, Wichita Symphony Orchestra; February 15, Wichita Recital; February 17, Kansas City; February 19, Chicago.

Engagements for William Wheeler.

Foster & Foster, musical managers of New York, have secured the following engagements for William Wheeler, tenor:

November 17, Waterbury, Conn., Westover School; December 7, Hasbrouck Heights, N. J., "The Rose Maiden"; January 5, Pittsburgh, Pa.; January 6, Flushing L. I.; February 3, Smith College, Northampton, Mass.; March 4, Syracuse University, "St. Paul"; March 10, Cambridge, Mass.; March 11, Harvard University, Cambridge, Mass.; March 12, Williams College, Williamstown, Mass.; March 15, Yale University, New Haven, Conn.; March 19, Princeton University, Princeton, N. J.

It may be easily seen that Mr. Wheeler is a general favorite at the leading institutions of learning in this country, where his work is conceded to be of great educational value as well as to give pleasure.

Additional dates will be announced in these columns from time to time.

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Salvatore Giordano's Career.

Salvatore Giordano, the tenor, who scored so marked a success at the Maine Music Festival this year, has had an interesting career. He made his debut as Don José in "Carmen" at the San Carlos Opera House, Naples, in December, 1906, and met with such immediate favor that the opera directors of Rome, Palermo, Milan and Turin offered him season engagements. He had the good fortune to win from these contracts with Berlin, Paris, St. Petersburg, Moscow, Warsaw, Lodz, Odessa (where he was reengaged three times), Constantinople (where he appeared by the request of the Sultan, who bestowed decorations upon him). Mr. Giordano has been fortunate in being a friend of Enrico Caruso, who has frequently given him excellent advice and valuable hints, of which Mr. Giordano is careful to make use. Among the standard operas which are included in his repertoire are "Tosca," "Rigoletto," "Manon," "Faust," "Traviata," "Carmen," "Barber of Seville," "Cavalleria Rusticana," "Pagliacci," "Boheme," "Don Pasquale" and many others in which he has appeared in Europe. His concert repertoire includes, besides operatic arias, the best known lyric songs of the French and Italian schools. Mr. Giordano was a member of Constantino's company and appeared with great success in Cuba and New Orleans.



MARCELLA CRAFT AND SALVATORE GIORDANO AT PORTLAND, ME.
These artists appeared at the 1914 Maine Music Festival.

Samples of the headings of the daily newspaper comments on his singing in those American cities where he has appeared follow:

Giordano sensation at last night's festival. . . . Handsome young Italian electrified the audience with superb singing.—Portland (Me.) Daily Press.

Second festival night a triumph for Giordano. Audience went wild over magnificent voice of young Italian tenor.—Bangor Daily Commercial.

Triumphs for great Giordano. Lewiston entertained by the great Italian tenor.—Lewiston Evening Journal.

That Mr. Giordano has a splendid voice the following notices attest:

From the moment he made his appearance on the scene, he established himself firmly in the good graces of the select public of our San Carlos.

A perfectly ideal Don Jose, as soldier first, and then as the smuggler, he produced subtle and dramatic effects of extraordinary power. His singing, his exquisite art, his passionate accents, the beautiful quality of his voice enraptured the audience and kept it spellbound throughout the performance.—Naples (Il Mattino), December 8, 1906.

Salvatore Giordano always scores triumphs, and last night's performance of "Tosca" was nothing but a confirmation of these. He simply is Mario Cavaradossi. Delightful singer, endowed with a voice which is clear, limpid and caressing; splendid actor, whose aristocratic bearing makes him the dominant figure on the stage—he has everything in his favor—he is perfect.—Milan (Corriere della Sera), January 17, 1908.

For in Chevalier Salvatore Giordano, the pupil and probable successor of Caruso, Director Chapman presented the most remarkable tenor who has ever appeared at the Bangor Festival. Giordano established his supremacy. Review the tenors of festival history from the silvery-voiced Evan Williams down, and memory fails to recall his equal.—Bangor Daily News, October 12, 1912.

A singer of marvelous sweetness and tremendous dramatic force. There are many who predict for Giordano a wonderful future and who declare he is the logical successor of Caruso. Already Giordano is a very great artist, perhaps the greatest tenor the director has ever brought to a Maine Music Festival.—Bangor Daily Commercial, October 12, 1912.

Chev. Giordano was the sensation of Tuesday evening's festival, this handsome young Italian with his tones of honeyed sweetness quite electrifying the audience with his superb singing. It was a Giordano night, truly, balconies, floor and platform, waiting in their efforts to hear the most of his glorious voice.—Portland Daily Press, October 16, 1912.

It is evident that he has carried musical Portland by storm. The charm of his wonderful tenor, of such rich quality, and softly caressing tones, and vibrant power, is enhanced by the charm of his personality.—Daily Eastern Argus, October 17, 1912.

Giordano, of the handsome stage presence, the glorious voice and the magnificent personality, captivated the Lewiston audience as he captivates audiences wherever he goes.—Lewiston, Maine, December 12, 1912.

Although an Italian, Mr. Giordano has deep admiration for the citizens of this republic and for everything American. He never allows an opportunity to express this opinion to pass by, as at the Maine Festival, when the closing number consisted of national airs, and when Mr. Giordano joined in the singing of the "Star Spangled Banner" with all the verve and delight of a native born American.

The accompanying picture of Marcella Craft, soprano, and Mr. Giordano was "snapped" while they were engaged in earnest conversation on the steps of the City Hall at Portland, Me., where the Maine Festival concerts in Portland were held, and at which both were soloists.

Klibansky Opera School Established.

Sergei Klibansky announces the establishment of an Operatic School, believing that his project will appeal to students all the more now that the Century Opera Company has given up for the present its plan for such a school. This fact constitutes one of the chief reasons for his starting the school, in which students of other teachers may enter. He will make the tuition fee very moderate, allowing those of limited means to prepare for an operatic career. It is expected that several performances of acts from various operas will be given during the season. Emphasis is placed on the fact that this school is entirely independent of vocal study under Mr. Klibansky. Anyone wishing any sort of operatic preparation will be welcomed. Victor Maurel's former coach has been engaged.

Mr. Klibansky's qualifications for this enterprise include several years as conductor of the opera classes at the Stern Conservatory, Berlin, Germany, and at the Institute of Musical Art, New York.

Several of the Klibansky artist-pupils have recently appeared, in part as follows: Newton Soper has been engaged as alto soloist at St. Andrew's Church, Yonkers, N. Y. Jean Cooper and Arabel Marfield sang with great success at a concert in Buffalo, N. Y. Joseph H. Morrison has been engaged to sing the tenor part in the quartet in the production of "Life" at the Manhattan Opera House, New York. Norma Weber sang with success at a concert in Bridgeport, Conn., November 4. She received fine notices in the Bridgeport Morning Telegram and Standard. Jean Cooper sang with great success at the recital given by Manuel Quiroga at the Shubert Theatre, New York, October 30. Lalla Bright Cannon sang at a concert under the direction of the People's Institute, November 6.

Mr. Klibansky gave the first of his pupils' recitals this season, November 16, in the new Chickering Hall, New York.

Tuesday Salon Announcement.

Mrs. Ansom D. Bramhall announces the opening of the Tuesday Salon, to take place in the grand ballroom of Sherry's, New York, on Tuesday afternoon, December 1, at 3 p. m. The artists who will appear at the first musicale are Mabel Garrison, soprano, of the Metropolitan Opera Company; George Dostal, tenor; Lucile Orrell, cellist; Manfred Malkin, pianist; Emil J. Polak, accompanist. Among the artists who will be heard later in the season are Frances Alda, soprano; Margaret Keyes, contralto; Marie Rappold, soprano; Louis Siegel, violinist, and others.

A special unique feature of the salon is the seating of the guests around small tables. After the program is rendered tea is served, thus insuring both comfort and privacy.

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Vida Llewellyn Plays.

After many European appearances which established her reputation abroad as one of the gifted young women pianists of the day, Vida Llewellyn effected her New York debut last Saturday afternoon, November 14, at Aeolian Hall, and played a program consisting of the Bach-Tausig toccata and fugue in D minor, Beethoven's andante in F, Brahms' B minor capriccio, intermezzo (op. 117, No. 2), Schumann's "Carnival," Richard Strauss' "Stimmungsbilder," a met of three pieces, Hugo Kaun's intermezzo, op. 93, No. 5, and "Waldesgespräche," op. 78, No. 4, and Emil Sauer's "Echo de Vienne."

Miss Llewellyn showed independence and originality in the makeup of her program, for not only did it include no Beethoven sonata, no Chopin group, and no Liszt representation, but also it brought forward Strauss and Kaun in their not too familiar guise as piano writers, and gave us one of the very brilliant and melodious Sauer numbers, which figure all too rarely in the repertoire of pianists who seek a substitute for the Liszt rhapsodies and "Blue Danube" transcriptions as a program conclusion.

Tall and graceful, Miss Llewellyn's attractive presence is made even more welcome by unaffected stage deportment. She treats her art with dignity and seriousness. There is quiet confidence but no cocksureness in her bearing.

Her performance of the Bach music was direct, clear, musical, even though the artist palpably was exceedingly nervous. She had full control of herself, however, in the Beethoven andante, and delivered it with authority, refined sentiment, and much grace in its lighter measures.

Schumann's "Carnival" is not a surface composition in spite of its festive name, and Miss Llewellyn knew how to find its varied poetical and musical meanings. She encompassed its technical difficulties easily and in the mood transitions from gay to grave, from sentimental to dramatic proved that she regards the keyboard not merely as the source of pleasing sounds, but also as an eloquent interpretative medium.

In the Strauss and Kaun pieces, as well as in Schumann and Brahms, Miss Llewellyn's tone showed itself to be voluminous and flexible. The closing number gave full range to the player's fleetness of finger and lightness of wrist, and she made the work a most effective windup to a concert which the audience enjoyed unceasingly, to judge by the applause that rewarded Miss Llewellyn's efforts all afternoon.

Alfreda Beatty, Lyric Soprano.

Alfreda Beatty, lyric soprano, who has been listed recently with Antonia Sawyer and who is now available for concert and recital, has just returned from Europe after a number of years of serious study. She possesses everything which should make for success, a beautiful voice thoroughly trained, musicianship, and above all things, an unusually attractive and appealing personality.

Miss Beatty is a Philadelphian by birth and began her musical study with the violin. She was a student of Darlington Seminary, West Chester, Pa., from which she was graduated in voice and piano. While there she sang in several churches, and at many social affairs. She studied piano with Ellis Clark Hammann, the Philadelphia teacher. She appeared also a number of times as Flora in "The Lost Prince," an opera by Phillip Goepp, whose name is well known to the musical world for his compositions and also for his explanatory notes on symphonic works.

Just before leaving for Europe, Miss Beatty gave a recital at Magnolia, Mass. After spending several months in travel abroad, she settled in Berlin, where she studied for five years with Etelka Gerster, Louis Bachner and Frank King Clark. She sang at various social affairs and also at an important musicalc given by the Baroness von Schilling at her home in Breslau, at which many important personages were present. Miss Beatty was to make her regular professional European debut this season, everything having been arranged for her to appear at Breslau. She also had a number of engagements for various parts of Germany as well as England, but like many others, her European career was cut short by the war. It is safe to predict a satisfactory career for this brilliant young soprano.

Zoellner Quartet Bookings.

The Zoellner Quartet will appear in a Boston recital on the evening of December 3, at Steinert Hall. It will play the "Romantische Serenade," op. 25, J. Brandts-Buys; quartet, op. 18, No. 2, Beethoven; quartet in D, Gustav Samazeuilk.

This is said to mark the first performance of the Samazeuilk work in America. Mr. Samazeuilk is a native of Bordeaux, but now lives in Paris. Aside from his fast growing distinction as a composer, he is also music critic for the Republique Francaise, Paris.

On January 1, the Zoellners will play again in Boston for the Harvard Association.

Before the quartet fill these Boston engagements, they are to play in Quebec and Montreal, Can., November 25 and 26. The novelty at these Canadian recitals will be the "Romantische Serenade," op. 25, by J. Brandts-Buys.

Lucy Gates in New York.

Lucy Gates, the coloratura soprano, with four years of grand opera experience in Berlin and Cassel to her credit, is now in New York. She was on her way back to Cassel to complete the final two years of her contract there when she was caught in London and could not get back to Germany, and therefore returned to America.

Copies of the cablegram and telegram asking Miss Gates to return to the Cassel Opera on a provisional half salary are given herewith:

[Cablegram.]
From Vlissingen, Germany.

Lucy Gates, 64 West 127th Street, New York:

Bylandt requests immediate return. Opera opened. Provisional salary for all reduced to three thousand six hundred. Cable us your departure. ZEELAND.

[Telegram from Washington, following cable from Frankfurt, Germany.]

Emma Lucy Gates, 64 West 127th Street, New York:

Consul Frankfurt cables Cassel Opera Company will reopen and you are expected back. J. D. VAN WAGONER,
Secretary Senator Smoot.

Miss Gates preferred, however, not to return, choosing to try her lot in America, firmly believing, as she tersely states, that "there is always room for those who can do."

Twelve years ago Miss Gates went to Germany to study piano. She then discovered that she had a voice and re-



Photo copyright by Mishkin Studio, New York.
LUCY GATES.

turned to New York to study for concert work, as her parents objected seriously to her considering an operatic career. It was not long before she was able to overcome parental objection, as she herself told the writer:

"My parents found that conditions had changed in regard to women in the last fifty years, as they have changed all over the world in business for women, and that there was no reason why a girl properly chaperoned and with strong enough character should not work in opera as well as in business or politics. Finally with the entire consent of my family I returned to Germany with my brother to prepare for opera, for Mme. Sembrich had advised me that Germany was the only country where a girl could get operatic experience under satisfactory conditions. I was studying with Corelli there."

Miss Gates, from the standpoint of a successful coloratura soprano, speaks of how formerly coloratura was introduced into vocal scores with a purpose.

"Today," she affirms, "coloratura is introduced more to show off the voice than anything else." The coloratura of Mozart and Verdi can be produced as effectively as the cadenza of a violin; it should and can be done with soul."

In regard to her immediate future Miss Gates, who, by the way, is a young woman of an exceedingly interesting and convincing personality, attractively combining the breeziness of her native Salt Lake City with the additional culture which comes from intimate contact with life in the Eastern United States and with European ideas and ideals, told the writer:

"My plan is to work here in America, in New York, and prepare for future concert and recital programs until the operatic field opens up to me again."

"Are you pro-German?"

"I used to be until my wife forced me to take her to all the Wagner operas."



Granberry Piano School Schedule.

The following is a schedule of lectures, concerts and recitals which are being given at the Granberry Piano School of New York and Brooklyn, during the month of November:

Wednesday, November 4, at 10.30 o'clock, Methods-Lecture, "Rhythm" (continued), Mr. Granberry.

Saturday, November 7, at 11 o'clock, History of Music, Dr. Elsenheimer.

Saturday, November 7, at 12 o'clock, Musical Analysis, "The Sixth Chord," Part I, Mr. Granberry.

Wednesday, November 11, at 10.30 o'clock, Methods-Lecture, "The Art of Fingering Easy Pieces," Mr. Granberry.

Saturday, November 14, at 11 o'clock, Interpretation Lecture-Recital, Dr. Elsenheimer, with this program: Prelude and fugue in D major, from "Well-tempered Clavichord," Bach; sonata in E minor, op. 90, Beethoven; "Children's Corner," Debussy.

Saturday, November 14, at 12 o'clock, History of Music, Dr. Elsenheimer.

Wednesday, November 25, at 10.30 o'clock, Methods-Lecture, "Elementary Hand Culture," Mr. Granberry.

Saturday, November 21, at 11 o'clock, History of Music, Dr. Elsenheimer.

Saturday, November 21, at 12 o'clock, private recital in the lecture room of the school.

Wednesday, November 25, at 10.30 o'clock, Methods-Lecture, "Formation of the Major and Minor Scales," Mr. Granberry.

Saturday, November 28, at 11 o'clock, History of Music, Dr. Elsenheimer.

Saturday, November 28, at 12 o'clock, Musical Analysis, "The Neapolitan Sixth Chord," Part II, Mr. Granberry.

Director George Folsom Granberry promises an equal number of interesting events for the remainder of the season.

Houston Treble Clef Club Concert.

November 5 ushered in the first concert of one of Houston's best singing clubs. The ladies, under the able direction of Julien Paul Blitz, have made rapid progress in ensemble singing. Two of their best efforts were "Stars of the Summer Night" and "Fly, Singing Bird, Fly!" Both are by Elgar, and each number was repeated as an encore.

A very attractive cello quartet was well played by Julien Blitz, Patricio Gutierrez, William Hess and Otto Miller. Sam T. Swinford, one of the best local accompanists, gave perfect support. Mr. Gutierrez also proved himself a fine accompanist in the solo singing of Arturo Lugaro, who gave the prologue from "Pagliacci," a Neapolitan folksong, "Funiculi, Funicula," and Largo al Factotum" from "The Barber of Seville."

The concert on the whole was excellent, and the audience was both interesting and large. Mr. Lugaro made a big hit. Mr. Blitz and Mr. Swinordf also came in for their share of the honors. EMMET LENNON.

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Brilliant Concert Marks Opening of New Hall—People's Orchestra Revived—Other Happenings.

1110 West Washington Street,
Los Angeles, Cal., October 24, 1914.

Wednesday evening, October 21, was a gala night for the music lovers of Los Angeles, as it marked the opening of the new Trinity Auditorium, and served to open the season for the Philharmonic Courses with a recital by Olive Fremstad. The evening was an unqualified success in every particular. The new auditorium is the equal if not the superior of the old, and the beauty of the room and a certain intimacy about it, make it even more desirable as a recital or chamber concert hall. The performer is brought closer to the audience and the acoustics seem faultless.

Mme. Fremstad was in magnificent voice, and the program was an unalloyed joy from every standpoint. Manager L. E. Behymer deserves the thanks of every music lover for providing so great a treat. An integral part of the successful evening were the accompaniments of George F. W. Bruhns. Of the matchless program it is hard to speak in particular, but the group of folk songs was perhaps in many ways the most remarkable, because it is so rare to find a dramatic artist with the utter simplicity and faultless art required properly to interpret a genuine folk song.

The audience that filled the house augurs well for the success of the local musical season.

LEBEGOTT REVIVES THE PEOPLE'S ORCHESTRA.

Eduardo Lebegott has again gathered together an orchestra for the purpose of giving popular concerts. It will be called the Lebegott Orchestra and is the successor to the old People's Orchestra. His opening concert occurred on Sunday, October 18, in the Temple Auditorium to a very good audience. Mr. Lebegott is endeavoring to supply good music at a nominal price, and hundreds of season tickets already have been sold at $2.50 for the season of ten concerts, which will be given every other Sunday.

Robert Alter, the cellist, is manager of the new enterprise, and many of the most prominent local musicians are represented on the musical committee and directorate. Considering some confusion attendant upon the opening concert, the program presented was remarkably good. The principal number was the C minor concerto of Beethoven, beautifully played by M. Raoul Laparra, who also conducted the overture to his opera "La Habanera." This opera was first presented in 1908 at the Opera Comique, Paris, and has been given successfully in many of the large music centers of Europe, also in Boston.

The Festival Chorus assisted in the "Missa Solemnis," of Beethoven, the "Kyria Eleison" being given. They also appeared in the closing numbers, the song and chorus of the vaqueros from "Natoma," by Victor Herbert, and the waltz from "Faust."

THE BECKERS RETURN TO THE CONCERT PLATFORM.

It will be of much interest to the public to learn that Mr. and Mrs. Thilo Becker again will appear in concert this season, after an absence of some time. They will appear with the Los Angeles Symphony Orchestra at the Beethoven Festival, and will also give two recitals.

IN SAN DIEGO.

Mrs. Gertrude Ross and Grace Widney Mabee gave an interesting program before the Music Teachers' Association of San Diego, October 19. JANE CATHERWOOD.

Rubinstein Club's First Musicale.

On Saturday afternoon, November 21, in the Grand Ballroom of the Waldorf-Astoria Hotel, New York, will be given the first musicale of the twenty-eighth season of the Rubinstein Club, Mrs. William Rogers Chapman, president. The artists will be Alice Sovereign, contralto; Cuyler Black, tenor, and Albert Spalding, violinist.

Alexander Bloch's Busy Season.

Alexander Bloch, the talented young violinist, played at the Red Cross Relief Fund concert at Bloomfield, N. J., on November 9. Thursday, November 12, he played for the assembly at the Ethical Culture School, New York. Today, November 18, he is to play at a big Belgian Relief Fund concert at Kingston, Canada.

George Hamlin's Recital.

George Hamlin, the American tenor, will give a song recital at Aeolian Hall, New York, Wednesday afternoon, December 9.

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Thurs. 19. Morn.—George Dostal, with Haarlem Philharmonic Society, Waldorf-Astoria.
Thurs. 19. Eve.—Philharmonic Society, Carnegie Hall.
Thurs. 19. Eve.—Schumann-Heink, Brooklyn.
Fri. 20. Aft.—Nikolai Sokoloff, Aeolian Hall.
Fri. 20. Aft.—Philharmonic Society, Carnegie Hall.
Fri. 20. Eve.—Victor Wittgenstein, Acolian Hall.
Fri. 20. Eve.—New York Manuscript Society.
Sat. 21. Aft.—Oscar Gareisen Lecture, 64 East Thirty-fourth.
Sat. 21. Aft.—Rubinstein Club, Waldorf-Astaria.
Sat. 21. Eve.—Philharmonic, Carnegie Hall.
Sun. 22. Aft.—Berenice de Pasquali, Aeolian Hall.
Sun. 22. Aft.—John McCormack, Carnegie Hall.
Sun. 22. Aft.—Philharmonic Society, Brooklyn.
Mon. 23. Aft.—Frank Gittelson, Aeolian Hall.
Tues. 24. Aft.—Leonard Borwick, Carnegie Hall.
Tues. 24. Aft.—Frederick Preston Search, Aeolian Hall.

Adele Krueger Assists War Sufferers.

Adele Krueger, the soprano, sang at the special concerts given at Carnegie Hall, New York, October 27 and 28, by the New York Staats-Zeitung, for the benefit of the German Red Cross Society. Immense audiences attended both concerts, and much enthusiasm was shown for the singing of Mme. Krueger. Her numbers were "Morning Hymn," by Henschel; "Wenn es der König wär," by Schumann; "Neue Liebe," by Rubinstein; "Zueignung," by Richard Strauss, and "Heimweh," by Hugo Wolf.

Saturday evening, November 14, Mme. Krueger and the Bruchhausen Trio gave a concert at the Parish House of the German Lutheran Evangelical Church, at Stapleton, Staten Island, for the benefit of the German and Austrian war sufferers in America. The receipts of this concert will be distributed among the German and Austrian seamen, whom the war has deprived of earning a livelihood.

Other concerts in which Mme. Krueger has been heard this autumn, included one given by St. Peter's Church, Lexington avenue and Fifty-fourth street, New York, October 29, and another by the German Club, of Staten Island, on November 4. "Im Herbst," by Franz; "Der Spielman," by Hernberger; "Wiegenlied," by Grieg, and "Neue Liebe," by Rubinstein, comprised one group sung on this occasion.

November 25, Mme. Kruegcr is to be the soloist at the concert of the Arion Society, of Jersey City; November 27 she will assist at the concert in aid of St. Mark's Hospital, to take place at the Waldorf-Astoria.

The concert at Stapleton on November 14 was arranged by Mme. Krueger. Besides singing and working up the interest in the affair, the singer succeded in securing a number of generous contributions of money and clothing for the men kept in idleness by the silent vessels in the docks of New York harbor.

Mrs. Phillips-Jenkins' Operatic Pupils.

Among thosc Philadelphia teachers, whose pupils have met with marked success in opera, Mrs. Phillips-Jenkins may be classed. Among these pupils may be mentioned Vivienne Segal, who, in the role of Carmen in the recent production of the opera of that name by the Philadelphia Operatic Society, made a deep impression; Adele Hassan, soprano, who was the Frasquita of the same performance; Kathryn McGinley, soprano, who appeared as Saffi in the "Gipsy Baron" in 1914 and as Arline in "The Bohemian Girl" in 1913; Barbara Schaefer, contralto, as Nancy in "Martha"; Helma Fritz, who was the Frasquita in the 1911 production of "Carmen"; Alice Glassmire, who was heard as Micaela in "Carmen," and Edith Rice, who appeared in 1908 as Marguerite in "Faust."

Miss Schaeffer has been engaged by Andreas Dippel for his opera company this season. Miss Rice, who is now Mrs. Silence, is one of the most prominent teachers of singing in the South, and is president of the Melody Club, of Norfolk, Va.

Meridian Conservatory Faculty Recital.

A faculty recital will be given at the Meridian Auditorium, Meridian, Miss., November 28. Dr. Marvin Beeson, violinist, who returned recently after four years of study in Europe, will appear. Also Dr. Lord, organist, who came from England in August. Liszt's polonaise in E major will be played by Miss Ridgell and Ellen Siddall will sing the Micaela aria from "Carmen."

Montreal, Canada, is trying to start a symphony orchestra.—Exchange.

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THE MUSICAL COURIER EXTRA
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C. A. Ellis, of Boston, is in receipt of a cable from Fritz Kreisler to the effect that the violinist sailed November 14 from Rotterdam on the steamship Rotterdam, which is due at New York, November 23.

The scheme of Oscar Hammerstein to juxtapose grand opera with moving pictures passed away quietly at his Lexington Avenue Opera House last week, when that edifice announced its temporary closing. Next, Oscar!

About $75,000 paid in by the Boston Opera subscribers of this season will be refunded by Eben D. Jordan, of that city, the founder of the organization. In all, the subscription for 1914-1915 promised to be $300,000.

Patti's recent concert at Albert Hall, London, for the benefit of the Red Cross, resulted in large receipts and a wonderful tribute of affection for the singer on the part of the huge audience. Both the King and Queen were present and joined in the demonstration.

Who said war? What with the Metropolitan Opera in action, the Stock Exchange to open soon, the improvement in the cotton situation, and the reawakened optimism of our entire nation, the European conflict, even while it distresses this country, no longer has the power to cripple its ambition or to impede its progress.

To judge by the list of those who occupied boxes at the Metropolitan Opera opening last Monday evening, the closing of the stock exchange and the recent business uncertainty in this country seem to have had no effect on the expenditure available for the favorite pastime of fashionable folk, to see and be seen at the Opera. No falling off in receipts is expected this season at the Metropolitan.

After his arrival in Chicago last week Cleofonte Campanini called on the daily papers of that city and informed them that he is preparing his plans for an operatic season there in 1915-1916. He hopes, he said, that the Chicago Opera will lengthen its present ten week series to twelve weeks, and omit all traveling, as the large deficit last spring was contracted entirely while the company was on tour.

A correspondent writes: "I read with interest what you published last week about the Tribune critic and his cavalier remarks on the subject of musical 'small fry.' I have an idea that when he said 'small fry' he meant American players, singers, and composers. What do you think?" The truth is that we have more important matters to think about than what the Tribune critic means, but we should not be surprised if our correspondent were right.

A practical suggestion has been made in London by Hermann Klein, the well known vocal pedagogue and critic (formerly a dweller in New York), whereby some of the distress of the English singers and orchestral players might be alleviated in part. Mr. Klein's plan is that a joint season of English opera be given by the Covent Garden syndicate and Sir Joseph Beecham, at Covent Garden. As Mr. Klein observes: "Such a season would give work to a very large number of artists and other employees, and as all would probably be willing to accept very moderate rates of pay, there is no reason why at the cheap prices which would thereby be rendered possible it should not be well supported." London Truth supports Mr. Klein's suggestion heartily and says: "In Berlin, it may be noted, the opera season is continuing despite the war just as usual. If there, why not here?" Apropos, the London Philharmonic Society is proceeding with its regular concerts, but is paying its members greatly reduced salaries on the understanding that the deficiency is made up as far as possible by a bonus out of the funds available at the end of the season. Truth adds the interesting information that during both the Waterloo and Crimean campaigns "the Philharmonic Society kept its flag flying."

St. Louis is in the throes of grand opera, for last week the San Carlo Opera Company opened its season there under the management of the St. Louis Grand Opera Committee. The occasion is reported to have been successful in every way and the performances following the premiere drew crowds as large as that which attended the opening night. The season is to last two weeks and includes "Rigoletto," "Traviata," "Tales of Hoffmann," "Carmen," "Lucia," "Martha," "Cavalleria," "I Pagliacci," "Aida," "Barber of Seville," "Masked Ball," "Trovatore."

Reports have trickled into this country that Willem Mengelberg, the Amsterdam conductor, is not dead, as announced some weeks ago, but is recovering from the serious results of an accidental fall. In these days it is difficult to count with certainty upon any kind of cable service, and as the MUSICAL COURIER despatch to Amsterdam regarding the Mengelberg matter remains unanswered, there is no way to determine whether the previous information regarding the conductor was true or not. As soon as definite news concerning Mengelberg comes out of Amsterdam, the MUSICAL COURIER will no doubt be the first American newspaper to have it. At the present moment there seems to be no reason to doubt that Mengelberg at least was badly injured.

After the recent "American Concert" by the Chicago Symphony Orchestra, which took place on the evening of Monday, November 2, George Hamlin was so impressed with the response of the public to the cause of native music that he offered a prize of $200 for a grand aria for tenor and orchestra. The composer must be American, that is, a citizen of this country; the text must be an original English text, not a translation; and the composition must be of such dimensions that it is distinctly removed from the song class and unmistakably in aria form. It is Mr. Hamlin's intention to sing the work for the first time at the Chicago Symphony Orchestra's first "American Concert" in the fall of 1915. The composition should be submitted to Glenn Dillard Gunn, 421 Fine Arts Building, Chicago, not later than June 1, 1915.

Some day somebody or other will establish definitely whether or not the Brahms piano concerto in D minor really deserves a permanent place in the literature of the piano. First performed in public in 1859 (by the composer, in Hanover), fifty-five years later, in 1914, music critics still are busy trying to establish the exact place the D minor concerto ought to occupy. Some of the authorities tell us that the piece is noble, inspired; others insist that it is barren, lacking in ideas. Pianists as a rule dislike this much discussed Brahms composition, Harold Bauer being the only one who appears to be willing to give it frequent public hearing. He played it here in masterful fashion last week, and the listeners applauded heartily, but while we know that they were enthusiastic about the pianist, considerable doubt must exist as to the degree of affection felt by them for the concerto. Fifty-five years constitutes a long test for a composition. It is safe to say that the much discussed Brahms piece hardly will become better liked as time goes on, and certainly never popular.

HUMOR IN MUSIC.

Composers sometimes write humoresques, or humoresks, or indicate that a certain work is to be played "with humor."

Strictly speaking, music cannot express humor or wit. No doubt the expression "with humor" helps the performer to play with lightness, and with spirit, and to make his performance pleasing to his hearers. But it is inconceivable that any performer could make an audience roar with laughter or even smile at the humor of a musical passage. If there are smiles, they are smiles of pleasure. We smile when a baby laughs, but our smile is not because of the humor or wit of the baby. It is a sympathetic smile of pleasure only. The nearest approach to humor are the grotesque sounds and odd phrases to be found here and there in orchestral works—such as the low bassoon note in Haydn's "Creation," the dialogue between the clarinet and bassoon in Beethoven's eighth symphony, Mendelssohn's "donkey effects" in "Midsummer Night's Dream," the oboe imitation of chanticleer in Saint-Saëns' "Dance Macabre," the shrill caprices of the clarinet in Strauss' "Till Eulenspiegel."

If some readers insist that these passages express genuine musical humor we will not dispute the question with them. The fact remains, nevertheless, that humor in music is a very exceptional quality, even if it is present at all.

Wit and humor are founded on logic. A mind that is devoid of logic is devoid of humor, we are told by writers who profess to understand the working of the human mind. It is certain that neither wit nor logic is a marked characteristic of the feminine mind in literature. With the absence of wit we find the absence of convincing logic in feminine writers as a class. It is therefore not improbable that the absence of the logical faculty in a man also implies a lack of wit.

But how can music be convincingly logical? What could that wittiest of all authors, Voltaire, express in music? If he had the musical genius of a Beethoven he could express no more humor in music than Beethoven has expressed. In other words, his wit and his logic would have to be read between the lines, because the lines themselves are unable to express them. In our opinion Beethoven's eighth symphony passage is not actually humorous in itself, though it suggests that Beethoven possessed a real sense of humor which he might have expressed clearly through another medium, such as literature or painting.

Music is supreme among the arts in the expression of emotion. The scientific side of music is far more like mathematics than like logic. Music must perforce seek to express that which it is capable of expressing better than any other art can express. There are certain sentiments which are common to poetry, music and painting. Painting can express not only comedy but the most ludicrous scenes. Poetry can relate history and be humorous, comic, logical, serious, sentimental, heroic, tragic, sublime.

But music has an emotional appeal beyond all other arts. It can express pleasure, cheerfulness, gaiety, longing, earnestness and other states of feeling. But it cannot portray broad comedy, or history, or be logical, or humorous except in a very restricted way.

A composer can express humor in music only about to the same extent that a poet can express beautiful sound by means of words. The words suggest beautiful objects or glowing fancies, but are actually beautiful in sound only in a secondary degree. In the same way, humor is a secondary quality in music.

A COMPLIMENT.

Of Frederick Stock's C minor symphony, Ferruccio Busoni said recently: "I have heard no other contemporary symphonic work that contains more novel ideas or greater profundity of thought. I had planned to produce the symphony this season under my direction at Bologna and Milan."

"ATMOSPHERE" ANALYZED.

At last an American musician who has won success both here and abroad comes out plainly in favor of musical and artistic atmosphere. In the following interview, which appeared on November 1 in the Duluth News Tribune, Oscar Seagle gives his views, and these views are so filled with ordinary common sense that they are here quoted in full. Mr. Seagle says:

"The desired musical supremacy which has been claimed for America is now achievable owing to the deplorable state of Europe; a condition that has driven both American and foreign musicians to these shores, and has forced the return of hundreds of American students. If the presence of scores of teachers, and thousands of students, together with the quantity of concerts make for musical supremacy, then the title is won, but there is an important factor too often overlooked. It is not the quality of the concerts, nor the ability of the American teacher, nor is it the capacity of the students. It is the attitude of the students, which, unfortunately, so faithfully reflects the attitude of the public.

"Of course, that thing called artistic atmosphere is at present smashed beyond hope of immediate recovery in Europe, therefore America will have to supply all that is available this year. It is almost tragic that artistic atmosphere cannot be manufactured and delivered by the short order method, for then America would be able to supply instantly what is necessary to place her emphatically to the fore.

"As long as the average American holds music as only a woman's work, just so long will we fail to attain the desired end. This view works an injustice to woman, man and music. By thrusting music from the vital activities of life, and regarding it only as a decorative art to be toyed with by women, one of the most wholesome and refining influences of modern times is denied its place. It is a man's profession, a man with the reddest of blood, too, but the average man would as soon see his son learn to embroider, as to study music. He looks upon the great musicians as freaks, and is quite willing to hear any famous freak once, never twice.

"Until there comes into the American home the realization that there are a number of worth while things in this life that money cannot solve, we will not have much musical atmosphere, therefore we cannot achieve musical supremacy. To attain this spirit, and to place our imprint upon art, in this, the year of our greatest opportunity, we must be honest with ourselves, we must refuse to pose, and refuse to permit those near us to pose."

MUSICAL GUIDING.

The English composer, Percy Grainger, has followed the custom—originated, if we are not mistaken, by the late Edward MacDowell—of writing the time and expression marks in his compositions in English instead of in the customary Italian; only Grainger is much more ambitious than was MacDowell and occasionally gives us quite lengthy explanatory essays which, truth to tell, sound more ridiculous than practicable.

We offer below a few little suggestions in this line, calculated to be so distinctly expressed that no artist can fail exactly to interpret the composer's wishes if he faithfully follows them out, and, in our unselfish way, we place them without reserve at the service of Mr. Grainger or of any other composer who may care to use them:

For a dramatic passage in an orchestral work with much strings, tremolando; "nervously; suggesting the movements of wine-jelly which has just been turned out of the mold onto a dish."

Andante con moto sentimento; "in the manner of topping-off with fresh pumpkin pie, which has been preceded in the course of a long dinner by more other food than really necessary."

For a passage to be played on the violin entirely in harmonics; "with tone suggestive of biting into a lemon."

Poco a poco rall. e dim.; "like a two-ounce lump of butter deposited in the mathematical center of a luke-warm six-inch frying pan."

Et cetera ad libitum.

THOROUGH VOCAL ART.

Among the abiding joys of a New York musical season is the singing of Johanna Gadski, who not only shines each winter as one of the leading exponents of the big soprano roles in the German and Italian repertoire at the Metropolitan, but also gives an annual recital or two here and interprets for us the masterpieces of classical and modern song composers in such masterful fashion as to have won a place among the greatest lied interpreters known to the public and critics of this city.

At Carnegie Hall last Wednesday afternoon, November 11, a tremendous attendance which overflowed onto the stage, where many extra seats had to be placed, testified to the fact that New York's music loving public concurs in the opinion set down in the previous paragraph about the nature and importance of Mme. Gadski's vocal art. Such enthusiasm rarely has been experienced here as that showered upon the popular artist, who is in a sense a product of New York, because it was in our town that she scored her first significant successes and it was at the Metropolitan that she began that larger career which was destined to carry her fame into every corner of the globe where the singing art is practised and patronized.

Mme Gadski never has sung better in our concert halls than last Wednesday, her voice sounding fresh and full and her resources in the departments of tonal modulation and text interpretation appearing to be practically limitless. It has become customary to say that her long operatic experience stands her in good stead when it comes to exploiting dramatic moments in her singing of songs, but such a criticism does not quite do Mme. Gadski justice, for she is as effective in the purely musical moments of a lied as in its "program," and displays a wealth of nuance and tonal application which as a rule are not in the regular equipment of an operatic performer. Rather Mme. Gadski relies not at all upon the technic she has acquired on the boards, but calls to her aid the results of the thorough studies made by her in the realm of lieder singing and the now wide experience enjoyed by her in that field.

Finer exposition of deep sentiment, suiting of vocal color to the various moods required, and adaptability of the mechanical technics of the voice could hardly be conceived than the artist exhibited in her opening group, Schumann's "Widmung," "Stille Thränen," "Wenn ich früh in den Garden geh,'" "Mondnacht" and "Frühlingsnacht." Schubert was represented by "Der Neugierige," "Litanei," "Who Is Sylvia?" "Nachtstück" and "Hark, Hark, the Lark!" Here, too, Mme. Gadski touched the well-springs of feeling in heart stirring manner, and yet in the gayer episodes she moved the lighter fancies of her audience irresistibly when certain passages of "Who Is Sylvia?" and "Hark, Hark, the Lark," called for qualities of archness and even humor.

Franz's "Für Musik" was a flawless piece of lieder singing. His less known "Willkommen mein Wald" and the familiar "Es hat die Rose sich beklagt" also had appealing interpretations. One of the grandiose readings was that of Brahms' "Von Ewiger Liebe," delivered with intense emotion and remarkable musical understanding. The same composer's "Wiegenlied" and "Meine Liebe ist grün" formed a trio of irresistible attraction. Wolf's "In dem Schatten deiner Locken," Mendelssohn's "Auf Flügeln des Gesanges" and Strauss' "Die Nacht" and "Ständchen" completed a program of unusual strength and one that constituted a glorious reminder of the inestimable debt under which Germany has placed the rest of the world by supplying it with the greatest song composers and the greatest songs.

Mme. Gadski received a typical ovation consisting of vociferous applause, mountains of flowers and encores galore. She truly is what the Germans call "an artist by the grace of God."

ON ADVERTISING.

Two hundred and four years ago Joseph Addison, a famous essayist, poet and dramatist, wrote an article on "Advertising," which was published in "The Tatler" on Thursday, September 14, 1710.

We intend to supplement that article with another on the same subject, even though we fail to reach the Addisonian literary level.

Addison begins by saying:

"It is my custom, in a dearth of news, to entertain myself with those collections of advertisements that appear at the end of all our public prints."

A little farther on he reflects that: "An advertisement from Piccadilly goes down to posterity with an article from Madrid, and John Bartlett of Goodman's-fields is celebrated in the same paper with the Emperor of Germany."

In the middle of the article we are told: "The great art in writing advertisements is the finding out a proper method to catch the reader's eye, without which a good thing may pass over unobserved."

The sum and substance of the article are: (a) advertisements are read, (b) an advertisement has a more enduring value when it appears among important articles, (c) the advertisements must have something in them to catch the reader's eye.

Let us see if Addison was right. John McCormack, Leonard Borwick and Paul Dufault recently advertised in the MUSICAL COURIER. Their advertisements were read and criticized in Australia, which happy land is about as far away from New York as the spherical formation of the earth will permit. We assume that those advertisements were also read in several localities nearer home.

Modesty forbids us to say much about the value of the editorials, which are intended to give weight and importance to the newspaper in which our readers are invited to advertise. If our editorials, paragraphs and world-wide concert and opera reports were of no value they would not be so frequently reprinted by other newspapers of all kinds.

John McCormack, Leonard Borwick and Paul Dufault sent us a number of criticisms clipped from the newspapers of Australia which we deemed sufficiently attractive for the eyes of our readers. It is evident that the reprinted criticisms were read, because we have found a comment on them in the Theatre Magazine of Sydney, Australia. But the writer of that comment seems to be under the impression that it is not quite the right thing to do for musical artists to let the world know what they are doing. He imported that idea from England, if he is not an Englishman himself.

Australia, of all the colonies of the British Empire, is the most English in manners and customs. Canada has a large French population and is a very near neighbor of the United States. South Africa has a powerful Dutch population. India, of course, had a civilization of its own while England was still being referred to by Horace and Catullus as the "horrible and remote Britain." But Australia has no powerful neighbor and no mixed population. It is English to a degree unknown outside of England itself. Knowing this, we are able intelligently to judge the Australian who wrote in the Sydney Theatre Magazine that "John McCormack, Leonard Borwick and Paul Dufault are among the recent artists in this country who are publishing Australian criticisms on their own appearances in the MUSICAL COURIER (New York) with 'advt.' at the end, denoting that they are paid at so much per inch."

The rousing reception given to our sailors during the recent visit of the American fleet to Australia makes us believe that the Australians have friendly feelings for us. We can hardly believe that the critic was sneering either at us or at the three artists who, with a great many celebrated artists of all lands, advertise in the MUSICAL COURIER. It is just possible that our Antipodean fellow journalist was expressing his satisfaction in finding that famous artists considered Australian criticisms important enough to reprint in America at considerable expense.

But our impression is that the Australian critic looks with an English eye upon advertising and thinks it beneath the dignity of a musical artist, or any other professional man. If he has such an idea in his head we counsel him to expel it, for it is erroneous.

In our opinion English professional men are just as pleased as anybody else to get their names into the newspapers. But to be strictly correct and in good form, many English and other professionals often seem to think that the notice in the paper must be put in by some one else and not be paid for.

We confess that it takes a subtler intellect than we possess to understand why it is improper for an artist to collect his free notices and then pay another paper to reprint some of them. We have written columns of free notices and reviews of concerts by John McCormack, Leonard Borwick and Paul Dufault. Would it be contrary to the laws of professional ethics for those artists to take our free notices to the editor of the Sydney Theatre Magazine and say: "Will you reprint these for us? We are glad that the MUSICAL COURIER speaks so well of us, but of course we cannot expect you to keep your paper running by reprinting foreign notices without being paid for doing so."

Strange as it may seem to some of our English and Australian friends, we believe that it would be wrong not to pay a newspaper to advertise us. We are not at all in accord with the ancient Spartan doctrine that it is right to steal but wrong to be found out.

We have met musicians who think it is undignified to advertise at all. They consider it too commercial and altogether unprofessional. We feel certain that they have hardly given this matter any serious thought. They are evidently governed by their feelings..

They maintain that an artist should become known through his work and by what other people say about him, but that it is unprofessional to pay a newspaper to help make known quickly that which otherwise could only be known slowly. If the London Times gave Leonard Borwick a paragraph in praise of his recital in the Queen's Hall no one would deem it unprofessional on the part of the pianist to buy a copy of the Times and send it to America or Australia. If it was right to buy one copy, it would be right to buy a thousand. And after he had bought a thousand copies, marked them and mailed them, how much would he have spent on advertising himself? Far more in actual money than it would have cost to pay the MUSICAL COURIER to reprint the Times paragraph. In addition, the valuable time of a great artist would be wasted in a work that any boy can do. Moreover, the thousand copies of the Times would not reach anywhere near as many readers as the reprint in the MUSICAL COURIER would.

And, finally, if it is improper for an artist to pay a newspaper to reprint what other newspapers have said about him, why is it right and proper for the same artist to spend, or cause to be spent, hundreds of dollars in the newspapers and for posters inviting the public to come and hear him play or sing at a certain concert hall on a given date? What about that very commercial and mercenary and unprofessional price per ticket at the end of the advertisement?

Let us be logical rather than sentimental in this matter. Let us recognize that it would be utterly foolish for an artist not to give publicity to his forthcoming recital, and about as equally foolish not to let the solicited public know what the artist had to offer in return for the money the public was requested to spend. Either advertise the artist and advertise the concert, or do not advertise the artist and do not advertise the concert.

It is necessary to take into consideration the customs of the country in which the advertising is done. The public of our time is accustomed to the advertising of everything. It is in no sense of the word unprofessional for an artist to advertise in America. Our judges, clergymen, statesmen, even our Secretary of State, advertise when they are to appear before the general public. We are a practical people. We think it far more unprofessional to give a recital to a handful of auditors than to a crowded auditorium. And if the reprinting of honest and unpurchased praise from a foreign newspaper is going to help fill the concert room, we think it is the only right thing to do for an artist who has his reputation as a public attraction to consider.

If there are aristocratic amateurs and dilettanti who consider it more dignified to achieve doubtful artistic success in empty concert rooms than it is to advertise as the great artists, including Beethoven, have done, we hope we have said nothing to disturb their pleasant dream.

But so long as John McCormack, Leonard Borwick, Paul Dufault and a host of other famous artists of international renown continue to use the columns of the MUSICAL COURIER for advertising purposes we shall go on our way, unmindful of the well meant but injudicious jibe of our Sydney critic on the far shore of the broad Pacific.

A NEW VIOLINIST.

When Arrigo Serato is referred to as a "new" violinist in these columns, the adjective applies specifically to New York's hearing of him, for MUSICAL COURIER's chroniclers from abroad have been telling the American public in these pages year in and year out how important a role Serato plays in the concert halls of Europe, where he is recognized as one of the leading exponents of the violin and its best music.

Last Sunday afternoon, November 15, the visitor made his local debut at the Philharmonic concert in Carnegie Hall, and played the Beethoven concerto in such fashion as to confirm amply all the good reports which had preceded his landing upon these shores. Serato is a player who strives for big effects on his instrument and achieves them brilliantly, without loss of artistic balance, without sensationalism, and without sacrificing the composer in order to superimpose the Serato personality. However, he regards his art as a dignified expression of his own musical feelings, and therefore gives the listener the impression that the performance never degenerates into merely mechanical reproduction or loses its vitality in the attempt to become objective. A glowing musical temperament, a warm, vibrant tone of large volume and much color variety, and the impressive degree of technical skill which all modern fiddlers of the first rank possess, stamp Serato as a notable addition to the eminent artists by whom New York has been wooed and conquered. Superb musicianship marked every measure of his rendering of the Beethoven concerto and his reverential attitude toward it differed materially from that of certain players who when they perform Beethoven appear to be doing him a favor. The quiet majesty of the first movement, the lofty sentiment of the second, and the bubbling humor of the finale had in Serato an exponent who understood the music perfectly and felt it sympathetically. He was received by the audience with every sign of respect and admiration.

The orchestra gave an uncommonly suave account of Schubert's "Unfinished" symphony and Grieg's "Elegiac Melodies," and put color, cleverness and dash into Weber's "Oberon" overture, Rimsky-Korsakoff's "Spanish Caprice" and three excerpts from Berlioz's "Damnation of Faust."

"How badly hurt by the war Switzerland is, though a neutral country," says Henry T. Finck in the New York Evening Post, "is indicated by the fact that the Zurich theatres are open for a season of two months only, while those of Bern and Basle remain closed."

LANGUAGE AND SONG.

When a violin is first put into the hands of a boy he will hold the instrument in any position that feels most natural and comfortable to the condition of his muscles and nerves.

If the boy could be given the special development of a violinist without ever touching a violin it is not unreasonable to believe that as soon as the instrument was given him he would find no trouble in holding it the correct way. It is not uncomfortable for a great violinist to hold his instrument correctly. Nor does a great pianist find anything unnatural in holding his hands over the keyboard in a way that no beginner ever happens to adopt. We hardly think that these statements will be contradicted. Yet there may be those who maybe will not altogether agree with us when we say that the difficulties which the tongue has in pronouncing the words of a foreign language are mostly muscular.

Let us imagine, for instance, that the languages on our earth are spoken by the tongue, that the languages on the moon are spoken by the teeth, and that the languages on Mars are spoken by the neck. It is probable that an inhabitant of Mars would find the languages of the moon absolutely unpronounceable, because it is impossible to make the neck do the work of the teeth. Of course, this example is exaggerated, but it is not as absurd as it may seem. In principle it is exactly what happens when we attempt to speak a foreign language with the muscles and nerves that are accustomed only to the sound formations of our own language, whatever that may be.

We know that all Germans speak English with a German accent, that all Frenchmen speak it with a French accent, and that all Italians speak it with an Italian accent.

By no possible chance would a Frenchman happen to speak English with a German or Italian accent. Nor would an Englishman ever happen to speak German with a French accent. Why? The only reasonable answer is that each language requires the special use of certain muscles and a special placing of each sound. This well known foreign accent is due entirely to the attempt to pronounce one language with the set of muscles and positions required for another language. Any one who has watched a child develop and has heard it struggle to pronounce words it understands but cannot quite utter, will be able to grasp the troubles we all have when we try to pronounce words which require a muscular control we have not yet developed.

It is a common expression that "only children can learn to speak a language without a foreign accent." We may say that only children can learn to hold a violin correctly and acquire a command of the keyboard. But we believe that, if properly taught, an adult could learn to pronounce foreign words without that distressing blemish we call a foreign accent. The trouble is that we will not abandon our familiar muscles and mouth formation when we try to speak a foreign accent. If, in order to speak French correctly, it was necessary to hold our knife in our left hand and our fork in our right, we should find that most of us, who are accustomed to hold our knife in our right hand and our fork in our left, would still go on trying to pronounce French with our knife and fork in their accustomed places, because at first we felt the other way to be awkward.

We try to pick up the sound by ear, forgetting, or unconscious that if we formed our mouth and tongue positions correctly the right sound would take care of itself. For instance, it is useless to try to pronounce the sound, Ah, if we drop our jaw and protrude our lips in the form of O. We are obliged to say Awe or oo. In the same way, we pronounce foreign words with a foreign accent simply because we form our mouth and lips incorrectly to produce the sound we have in mind.

If we could have the right muscles and the correct positions given us by an instructor, we would have no difficulty in getting the right accent. But our natural inclination to use our own familiar mouth formation and lip and tongue muscles is the reason why we do not get over our foreign accent, no matter how well we may understand the words we use.

The importance of this to singers lies in the fact that those languages which are naturally nearest the best mouth formation and tone placing of good singing are the easiest to sing in; and those who are accustomed to those languages are more natural singers than are those whose mother tongue requires sounds that can only be made by mouth positions undesirable in good singing tone production.

Needless to say, the Italian language is nearest to the singing language. It might not be wrong to say that a good way to learn to sing is first to learn Italian pronunciation. Italians speak with the mouth well open, with voice placed where it is resonant, and with plenty of breath pressure. In England it is considered bad manners to make so much noise in conversation as the Italians habitually make. More than two centuries ago Milton complained about the English manner of speaking being "too close and inward." Milton thought it was due to the cold and damp climate. We are not concerned with the cause, however, but with the fact. It is certain that a native of England does not naturally acquire as good a singing mouth as the native of Italy gets from his language.

The American method of speaking, though it may not be as pleasant to hear as the English method, is usually considered to be better for singing purposes. We need not dwell on this matter long, for neither the English mouthy sound nor the American nasal twang rid the English language of its many consonants and thin vowels. We do not for a moment imply that the English language cannot be musical in song; for the English language contains all the Italian vowels. But the English language also contains sounds that are not at all, or not so much, in evidence in the Italian language. An Italian composer may set any Italian sound to any music. An English composer must exercise some judgment in placing certain sounds in exceptional places. Campbell has written two lines that would sound like a combined flock of geese and an escape of steam if sung by a large chorus:

"Life's a burning, boundless waste,
Where bliss's stream we seldom taste."

"Bliss's stream" contains nine consonants, with four "esses" in a row. Could such a line be constructed in Italian?

German outclasses English as a language of consonants. But no one can deny the sonorous sound of German vowels.

Singers whose mother tongue is English may find it advantageous to acquire an Italian manner of controlling the lips and tongue and in placing the sound. And when they have that method firmly fixed so that they pronounced as naturally as an Italian, they may then carefully learn how to form the additional sounds required by the English language with as little disturbance as possible of the acquired Italian method. We are not attempting to give singing lessons or to interfere in any way with the methods of experts in voice training. Our object is merely to point out that (a) it is impossible to pronounce a foreign language correctly without the correct mouth formation; (b) that language is best for singing which gives the most correct mouth formation for singing.

We have used the term, mouth formation, in a slipshod way; but we trust it will be understood to mean the position of the lips and tongue during the emission of vocal sound.

METROPOLITAN OPERA OPENS.

Particular interest attached this year to the formal premiere of the Metropolitan Opera House, which took place Monday evening, November 16, because of the fact that most of the singers had to be freed through all sorts of resourceful manipulation from the countries now at war in Europe. Giulio Gatti-Casazza accomplished the liberations quietly and effectively, and to him must be extended the thanks of the opera executives and opera patrons of this city.

Verdi's thin and aged "The Masked Ball" was the opening attraction, and with Caruso as Riccardo, Frieda Hempel as Oscar, Emmy Destinn as Amelia, Margarete Matzenauer as Ulrica, Pasquale Amato as Renato, Andrea de Segurola as Samuel, and Leon Rothier as Tom, the performance reflected extreme brilliancy in the singing and acting, all of the principals revealing those familiar qualities which have made their possessors so popular and established their high artistic qualities so firmly. Arturo Toscanini conducted the orchestra and gave renewed demonstration of his kindling temperament, remarkable musical grasp and amazing baton mastery. No one but Toscanini is able to infuse into the faded Verdi score so much life and glowing color as were in evidence last Monday. He is the operatic revivifier, par excellence.

All the vocalists were in good voice and palpably under the influence of the general excellent spirits which prevailed at the Metropolitan premiere. The customary large and representative audience, gathered from the best fashion, business and professional circles, filled the boxes and stalls. Musicians, as in former years, were conspicuously absent.

The balance of this week will present "Lohengrin" on Wednesday, "Carmen" on Thursday, "Rosenkavalier" on Friday, "Boheme" on Saturday afternoon and "Aida" on Saturday evening.

TORONTO CONCERTS CANCELLED.

Our Chicago office reports that the Mendelssohn Choir of Toronto has cancelled the concerts which the Chicago Symphony Orchestra was to give in the Canadian city next February. One of the reasons given for the cancellation was that the Chicago band contains Austrian and German members who are not naturalized American citizens. Certain Chicago circles appear to have taken umbrage at the action of the Canadians, but nevertheless the latter are acting well within their rights and according to the dictates of reason and of the rules of war. To an Englishman a German is a German, whether he be a musketeer or a musician, and no one can blame John Bull for refusing to let the enemy pass his borders. C'est la guerre. Those German musicians in this country who wish to be considered Americans should lose no time in becoming naturalized.

VERSATILE BOSTON.

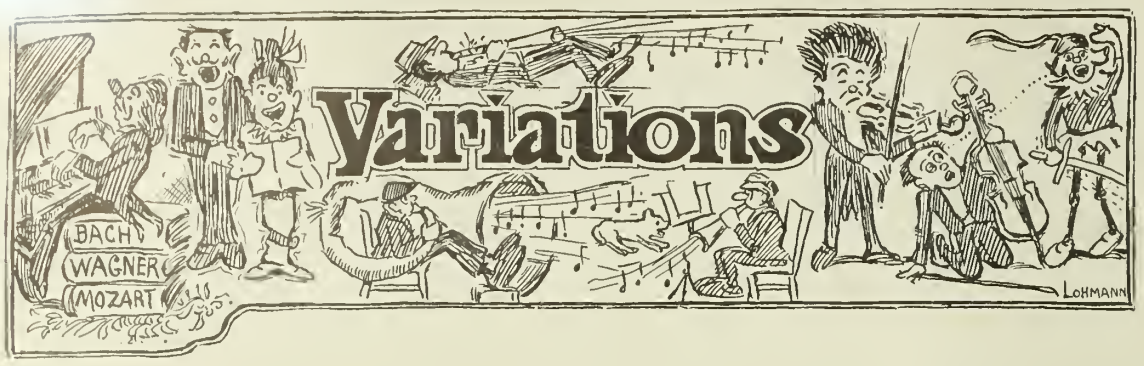
From the New York Herald of November 13, 1914, is this telegraphic communication:

NEGRO SONGS ARE BARRED FROM BOSTON'S PUBLIC SCHOOLS.

Boston, Mass., Thursday.—The old plantation songs, "My Old Kentucky Home," "Oh, Susannah," "Massa's in de Cold, Cold Ground," are insults to the negro race, according to speakers who appeared today at a hearing before the school committee, and a book of forty songs containing them was ordered withdrawn from the public schools.

We offer this without comment, except quietly to recall to ourselves that Boston was the city whose white citizens were "insulted" by the presence of Macmonnie's beautiful "Bacchante" in the courtyard of the Public Library.

The only German atrocities so far established as existant are the street bands which the fatherland so cruelly has sent all over the world.



War in Music.

"There is no sign of spiritual elevation, or even of spiritual degradation, in Strauss' music," remarks John F. Runciman in the London Saturday Review; "no sign of anything save a Prussian determination to be first to dominate, to be a world conqueror in the realm of music. The emotions are wholly factitious. But the technical efficiency, superefficiency, of the man is astounding. The masterly counterpoint, the brilliant orchestration, the hardness and the lack of a touch of fine feeling, the utter barrenness—all these might be, and I think are, manifestations and results of the working of the Prussian spirit. . . . 'The poetic' (heaven help us!) idea of the 'Heldenleben' is Prussian; with true Prussian self assertiveness he makes himself the hero in the battle, with its rub-a-dub-dub, he 'hacks his way through,' and he triumphantly overcomes the 'contemptible little army' of his foes—those who liked not the symphonic poems—whom he depicts as aimlessly squeaking and gibbering. . . . There is truth in music and when we apply the touchstone we find the music of Strauss is a lie, and the composer the helpless victim of the Prussian fallacy."

All this is very fine, John, and very powerful, and very well put, but we feel it our duty to remind you of the disconcerting fact that Richard Strauss was born, raised and educated in Munich, that he imbibed his early musical ideas there as a composer and conductor, and comes of an old Munich family. Also, John, Munich is in Bavaria, and not in Prussia. And it is a well known fact that the Bavarians have for many years been notoriously anti-Prussian.

Hitt's So, However.

DEAR SIR—In the "Variations" of November 11, you published this sentence: "At the 'Lilac Domino,' Andreas Dippel's opera comique venture, a baritone named Douthitt holds a high note for thirty-five seconds." My office boy, upon reading this statement, immediately said, "I Douthitt." Yours truly, ALLEGRO.

A Wild Pitch.

H. O. Osgood typewrites that the article in the MUSICAL COURIER for November 4, entitled "Fixed Pitch," brought to his mind something told him a few years ago by the veteran Vienna piano teacher, Prof. Theodor Leschetizky. "The Professor was a member of the Vienna Congress of 1887, which finally settled upon the international pitch as we know it at the present day," says Mr. Osgood, "and personally he is one of those musicians who has what we call absolute pitch, but his absolute pitch was founded on the old and higher pitch, now superseded by the international. He told me that to this day his sense of pitch never has succeeded in readjusting itself automatically, and that when he hears a piece in any key, he has to calculate mentally the difference between the old pitch and the present pitch before he can be sure in what key the composition actually stands."

Pre-Pliocene.

Musical Canada asks: "What, one wonders, is the oldest musical anecdote?" It is the one about Orpheus, who when asked whether he had seen a certain slighting reference in the Olympian Bugle about his lyre playing, replied disdainfully: "I never read what the critics write concerning me and my performances."

Why They Failed.

An Amsterdam, N. Y., paper ventures this: "Perhaps the fact that Beethoven first won distinction as a violin player accounts for the unusual feeling in his music." What feeling music theirs might have been if only Bach, Chopin, Schubert, Schumann and Brahms also had been proficient on the violin.

Relative Music.

In Daniel Gregory Mason's program notes of the New York Symphony Orchestra concerts one read about the Bantock "Pierrot" overture: "It opens with a short introduction on a theme for bassoon and plucked strings, a first cousin of the main theme of Dukas' 'L'Apprenti Sorcier.'" That puts in prospect wide possibilities for the extension of the limited terminology in musical criticism. It is possible, now, by using Mr. Mason's method, to determine which of Liszt's themes are father-in-law to Richard Wagner's and grandfather to Siegfried Wagner's, and what part of their subject matter the Young French composers appropriated from Uncle Debussy. Brahms' finale in the C minor symphony, according to the same genealogical system, is derived from Pa Beethoven's "Ninth." Strauss' themes, difficult to trace as to parentage, could be hinted at as illegitimate in origin, and the modern Russian music of course must be called the poor relation of Chopin and Liszt, with Rubinstein as the wet nurse.

Kingly Confidence.

From London Truth, October 28, 1914: "During his recent stay at York Cottage his majesty (King George) was out partridge shooting each day for a few hours, and heavy bags were obtained, as it is a very good year for birds in Norfolk."

Tango or War?

"All the world's a stage," quoted a thespian the other day to the manager of an unsuccessful production. "It must be," growled the one addressed, "for I don't see any audiences."



HONORING MUSICIANS IN HONOLULU.
Mischa Elman (left of reader), Harold Bauer and Percy Kahn, aboard the steamship Sonoma, at Honolulu. Hawaiians have decorated the musicians with wreaths of leis, the native manner of showing courtesy to honored visitors.

Burial Service.

Speaking of stage matters, when an author is whipping his out-of-town piece into shape for the New York premiere, could it be said that he is administering the last writes?

Handy Andy.

And continuing to discourse on theatrical affairs, Rennold Wolf says in his glittering Morning Telegraph column: "Another play being groomed for early production is 'The Passing of Hans Dippel.'" It could not be "The Passing of Andreas Dippel" for that gentleman is with us always; he has become an institution and a popular one.

Out-and-Indoor Sport.

"G. L. Harbour and Harry Taylor left yesterday afternoon for New York for a few days to spend in deep sea fishing and attending grand opera."—Bennington (Vermont) Banner.

Symphonic Word.

Wherever one's sympathy may happen to lie, there probably is a unanimous opinion that it does not matter which of the Allies shoots to pieces the word Vierwaldstättersee-salonschraubendampferkonkurrenzgesellschaftsbureauvorsteherbezeugniss. Bruckner would have loved to set that word to music.

Good Stuff.

"Fall In" is the best modern European war song we have come across so far, even if it is useful only for the moment, as its purpose is to encourage recruiting in England. Sir Frederic Cowen wrote the music and the words are by Harold Begbie. The third verse of the song runs like this:

How will you fare, sonny, how will you fare,
In the far off winter night,
When you sit by the fire in an old man's chair,
And your neighbors talk of the fight?
Will you slink away, as it were from a blow,
Your old head shamed and bent?
Or say "I was not with the first to go,
But I went, thank God, I went."

When Women Talk War.

"If ever the Germans capture Dunkirk, the rest of England had better be careful."

"Why, you goose, Dunkirk isn't in England; it's in Scotland."

"Of course it is. How stupid of me. I don't understand, though, how the Germans got into Scotland."

"They took the soldiers over in submarines by the northern route."

"What's the latest news from Verdun?"

"I haven't been following the campaign in Servia at all. It's a foregone conclusion that a little country like Servia can't hold out against Russia very long."

"How many troops has Russia?"

"Oh, about forty million."

"Have the Austrians decided to give up their attack on Przemysl?"

"Long ago, my dear. You see, they had the Meuse in their rear, and the fire from the English warships was too severe, so their position became untenable and they fell back on their intrenchments near Warsaw."

"What are the French doing?"

"They have just captured Vosges, a very important strategic center in Germany."

"I thought Vosges is in Belgium."

"You are right; it is. I got it mixed up with Ypres."

"Aren't those German guns remarkable?"

'Phenomenal! And to think that they're only fifteen inches high."

"Soissons is putting up a stiff fight."

"He has to. Don't you know what his object is?"

"No."

"To push on to Cracow and effect a juncture with Joffre."

"Isn't it wonderful to be able to follow the whole war scheme so thoroughly?"

"Marvelous!"

Summa Summarum.

Ethel Leginska's playing of the twenty-four Chopin studies at her recital last Monday, starts the reflection that any one competent to manage the two dozen finger breakers is able to play anything in the entire piano literature.

Music with Meals.

"In Berlin they are serving five cent dinners and two cent suppers to poor musicians," said a returned traveler to an American composer the other day. "What are the chances of America's going to war?" asked the music maker hopefully.

To Be Said Quickly.

By the time a person could make up his mind whether or not to hear the Band of Islam Temple Ancient Arabic Order of Nobles of the Mystic Shrine Oasis of San Francisco concert, undoubtedly it would be over.

Commuter's Joy.

"As nervous as a commuter during the last act of 'Meistersinger,'" a simile quoted by the Evening Mail, hits home with the suburban section of our opera goers.

"Hoch!"

Leo Slezak, the tenor, writes from his home in Austria as follows: "Dear Messrs. Haensel & Jones: When I was in America last year I attended a dinner given in honor of one of the officers of the United States navy. At the dinner one of the U. S. naval officers arose and said, 'My country; may it always be right, but right or wrong, my country.' That is the way I feel now. My country is at war. The Emperor has showered me with honors in times of peace. I will honor my Emperor by staying here. I have repeatedly volunteered to go to the front, but have not yet been accepted. But I want the Emperor to know that I am willing and prepared to go. It would be pleasant to be in America singing in concert. I love to sing and I love America. But my duty is here in my Fatherland. So again I say, 'My country; may it always be right, but right or wrong, my country.' Please explain to all my friends. They will understand. I cannot come to America this season. (Signed) LEO SLEZAK."

Us and Goethe.

Goethe considered the libretto of "The Magic Flute" to be ridiculous. So do we. However, we do not think it much ridiculouser than the librettos of "Gioconda" and "Parsifal." LEONARD LIEBLING.

Waghalter a Soldier.

Ignatz Waghalter, conductor of the Deutsches Opernhaus (Charlottenburg-Berlin), who was a Russian subject who the war broke out, has become a naturalized German citizen, and upon offering his services to the cause of that country was accepted for military duty in the Elizabeth Guards Grenadier Regiment of Charlottenburg. As that troop will remain in Charlottenburg for the present, Waghalter is in a position to keep on conducting, even if intermittently, at the Deutsches Opernhaus.

Boston Praises Serato.

Arrigo Serato, the Italian violinist, who is just entering upon his initial American tour, effected his debut in this country before a Boston audience on Sunday afternoon, November 8. The success of Serato on that occasion is shown in the appended notices culled from the daily papers:

"Mr. Serato appeared at 'the concert for the people' yesterday afternoon, and justified the report that preceded him. He is a matured technician with his instrument, using his skill for well emphasized display, when his music asks nothing else, and subordinating it to music that in turn bids such subordination. His tone is warm, elastic and ingratiating. He plays with understanding of his music and with discriminating taste as to its voice and its style. He has due sense of the rounding of phrase into phrase, of the sustaining of a long and songful line. He plays with just and sincere feeling. His hearers listened with pleasure yesterday."—Boston Transcript.

"A large audience in the Boston Theatre yesterday afternoon greeted Mr. Serato, who then played for the first time in this country. The occasion was the second of the concerts of the people under the auspices of the Boston Music School Settlement.

"Yesterday afternoon Mr. Serato played Vitali's 'Ciaccona'; the romance and finale concerto, by Wieniawski; Schumann's 'Abendlied,' and Sarasate's 'Zigeunerweisen,' also small pieces in response to unusually hearty and prolonged applause. He is a well trained violinist. His tone is even and agreeable, sufficiently virile in sturdy passages, mellow in song, sympathetic throughout.

"His technical proficiency was fully adequate to the requirements of the composition, his sense of phrasing is sound and musical."—Boston Herald.

"Mr. Arrigo Serato, Italian violinist, played for the first time in America. Mr. Serato did not disappoint the anticipations of his audience, anxious to hear him on account of the reports which had preceded his appearance. Mr. Serato is indeed a violinist of parts. He is more than a technically proficient entertaining performer. He played serious music and made it intelligible and inspiring to a large gathering of untrained hearers. He has maturity and individuality of style and will undoubtedly be heard again in this city in the near future. He played Wieniawski's violin concerto in D minor, Bach's sonata in E minor, and shorter compositions by Bruch, Schumann, Vieuxtemps."—Boston Post.

"Arrigo Serato, the Italian violinist, gave a brilliant concert yesterday afternoon in the Boston Theatre. . . . It was a crowd drawn from the clientele that practically filled the large theatre yesterday, and Mr. Serato offered an abundance of just what they wanted—music of a varied type, but of the choicest and with the artistic sense evident in rendition; for a great number of the auditors were there to catch, if possible, the elusive secrets of art, the 'how' of the violinist.

"Mr. Serato played a Ciacona by Vitali and romance and finale by Wieniawski, 'Abendlied,' by Schumann, and 'Zigeunerweisen,' by Sarasate, a collection that gives fiddlers of any degree of skill an abundance of the problems and nuances that make up the charm of art for the executant and redolent of melody for the merely 'interested' who can listen to music and who in a musical school gathering make a serious task of listening.

"It was the violinist's first appearance in America, though he is acclaimed in Italy as its leading artist on the instrument. He has indeed an exquisite tone, and artist's vision, though still young, and a manual competency that places him, in this regard at least on a par with Kreisler and Elman."—Boston Globe.

"The outstanding quality of Mr. Serato's playing of the violin is his tremendous honesty. His preparations for the work of an artist has been arduous and faithful; he has learned the best traditions, and he has been well schooled in the serious business of interpreting music before an audience. So high a regard has he apparently for the value of a thoughtful, sober and dignified rendering as proclaiming the work of the true artist that he will shy at any temptation to indulge in sentimentality, even with the hope of making an impression on his first audience in a strange land.

"Hearty applause greeted Mr. Serato as he appeared on the stage for his first number, and still heartier handclapping rewarded his first effort. The audience as cordial and discriminating as an artist could wish, by the way—thoroughly approved of the new violinist, and demanded and got two extra numbers."—Christian Science Monitor.

Althouse in "Rosenkavalier."

Paul Althouse, tenor of the Metropolitan Opera Company, will make his first appearance in opera this season on Friday evening, November 20, in the leading tenor role of "Der Rosenkavalier." Mr. Althouse has just returned from a successful concert tour under the direction of Haensel & Jones.

Frances Ingram and Her Chums.

The accompanying snapshot shows Frances Ingram, the



FRANCES INGRAM IN SINCERE SOCIETY.

contralto, and her delightful chums on the beach at her home on Lake Michigan.

Grace Kerns' Engagements.

Grace Kerns, soprano, has been engaged to sing with the Apollo Club, New York, on December 8. On December 12, she will appear at a concert in Tarrytown, N. Y., and



GRACE KERNS.

on December 18 she is to sing with the Apollo Club, of Pittsburgh. Miss Kerns will also be soloist with the New York Symphony Orchestra on its tour next spring, covering a period of two months.

During the past summer Miss Kerns divided her time between her home in Virginia and various places in Maine. In addition, she appeared in concert at Round Lake, N. Y.; Spring Lake, N. J.; Washington, Conn., and other places.

Miss Kerns is the soloist at St. Bartholomew's Church, New York, and as such has won a host of admirers for herself and her art.

Harold Henry Critiques.

Harold Henry's recent piano recital in Aeolian Hall, New York, won much favorable criticism for the playing of the Chicago pianist from the local daily press. Excerpts follow:

Harold Henry is a young artist to whom was given last year, without any preliminary heralding, a splendid success. Yesterday he had the satisfaction of seeing Aeolian Hall thickly filled with a very receptive and grateful public. Mr. Henry has command over a firm touch, at will soft and then again forceful, and over an honest, at times eminently brilliant, technic. . . . Much in his playing bespeaks an exalted soul and a commanding intelligence. . . . He played pieces by Brahms, Schubert, Chopin, and especially Chopin, with much feeling, and a sense for the fitting, Chopin with poetry also.—Statts Zeitung, October 30, 1914.

Harold Henry, a pianist, who played for the first time in New York a year ago, gave a recital yesterday afternoon, in Aeolian Hall, that indicated how well founded was the favorable impression left by his first appearance. . . . His program demanded an intelligence and an appreciation of certain things that are outside the conventional pianistic repertoire. . . . There should be special praise for his sympathetic playing of Franck's piece, which caught and transmitted much of its beauty.—Times, October 30, 1914.

He found favor last winter, and it was assured that he would be heard again. . . . Mr. Henry played the Franck composition excellently. In this he put forth the best resources of his art, which has grown since last season in firmness and in the scope of its tone color. There were genuinely beautiful moments of technic and tone in the Franck music, as in the arpeggiated passage for crossed hands; but there was appreciation also.—Sun, October 30, 1914.

The American pianist, Harold Henry, who has heretofore earned praise in this town, and who is a great favorite in the West, was heard again by an appreciative audience yesterday afternoon at Aeolian Hall. His program could not have been more varied. . . . He worked up the Cesar Franck piece to a fine climax in the final fugue. . . . The Schumann sonata (op. 22) and the Chopin fantasie were enjoyable from start to finish. . . . Good taste is one of the rare qualities for which this pianist is conspicuous.—Evening Post, October 30, 1914.

Harold Henry is an artist who evokes from his hearer not only respect for his accomplishments, but who absolutely captivates him as a result of his manifold endowments. He has command over a sovereign technic.—Morgen Journal, October 30, 1914.

The Schumann sonata, op. 22, and the Cesar Franck prelude, choral and fugue, together were his "piece de resistance," and as such were happily chosen. Plain, musicianly handling of the Schumann sonata made every bar of it worth while, and the way in which Henry played the satisfying Franck music called up memories of Harold Bauer's interpretation of it. Press, October 30, 1914.

It was worth while for piano students to hear his Schumann sonata and resounding Cesar Franck prelude, choral and fugue.—Evening Sun, October 30, 1914.

He displayed the same unfailing technic, delicate touch and singing tone shown on his first appearance.—World, October 30, 1914.

Certainly the program was distinctive, dropping entirely out of the frame of the conventional piano repertoire and placing powerful demands upon his talent, as concerns technic as well as interpretation. But Mr. Henry was ripe for his task. Especially the Cesar Franck prelude, choral and fugue found in the artist an interpretation full of understanding, as he knows how to take the listener into the idea world of the composer.—Revue, October 31, 1914.

A delightfully unconventional section of the program was devoted to a group of modern composers and their outdoor impressions. It was at this point that the performer became the poet at the piano and especially charmed his hearers.—Telegram, October 30, 1914.

(Advertisement.)

Von Stein Academy Results.

The students' public recital record (during October, 1914) of the Von Stein Academy of Music in Los Angeles was an unusual one. The full list follows: "Fantasie-Impromptu," C sharp minor (Chopin), "Perpetuum Mobile" (Weber), "Rondo á Capriccioso" (Mendelssohn), "Liebestraume" (Liszt), played by Dorsey Whittington; "Shadow Dance" (MacDowell), rondo, D major (Mozart), mazurka, B flat (Chopin), played by Hazel Yoho; "Allegro di molto" (Bach), "Cradle Song" (Gottschalk), etude, B flat (Heller), played by Fay Savage; "Polish Dance" (Scharwenka), "Humoreske" (Friml), "Romanze" (Grünfeld), played by Laura Tallman; "Solfeggio" (Bach), "Etude Melodique" (Rogers), "Humoreske" (Dvorák), played by Ramona Baker; "En Automne" (Moszkowski), "Blue Danube" paraphrase (Schulz-Evler), etude, G sharp minor (Chopin), played by Loretta Payson; prelude, B flat minor (Chopin), "Variations Serieuses" (Mendelssohn), variations, F major (Tschaikowsky), sonata, D major (Beethoven), concerto, D minor (cadenza Reinecke), (Mozart), played by Reta Mitchell; "Symphonie Pathétique" (arranged for eight hands, for two pianos), (Tschaikowsky), played by Loretta Payson, Reta Mitchell, Louise Carroll and Hazel Hammerton; overture, "Ruy Blas" (Mendelssohn), played by Hazel Yoho, Laura Tallman, Felice Anchell and Dorsey Whittington; "Akademische Fest" overture (Brahms), played by Anna Bernhardt, Laura Tallman, Ramona Baker and Felice Anchell; for violin, "Serenade" (Pierné), "Cavatina" (Bohm), played by Roderic Loring; "Barcarolle" (Sitt), concerto (De Beriot), played by Alois Hellauer; "Adagio Pathétique" (Godard), played by Frances Sprague; and "Cantilene" (Borowsky), played by Rose Rappaport.

CHICAGO CONCERTS AND RECITALS ARE NUMEROUS.

Season Is Well Under Way—Apollo Club Will Sing "The Messiah" at Christmas Time—Symphony Program and General Mention

Chicago, Ill., November 14, 1914.

The Sunday afternoon concerts brought forth Helen Ware, violinist, and Marie Edwards, pianist, in joint recital at the Blackstone Theatre; Carol Robinson, pianist, at the Fine Arts Theatre, and Rosa Olitzka, contralto, and Ludwig Schmidt, violinist, at the Illinois Theatre.

Mme. Olitzka and Mr. Schmidt attracted a very large audience to the Illinois Theatre, which was practically filled with friends and admirers of those two artists. Mme. Olitzka's annual Chicago recitals are always well patronized and this shows the high esteem in which she is held in her own locality. Her program was well balanced and rendered with distinction by the popular contralto, who, though hampered with a cold, sang with fine style and gave a splendid account of herself. Encores were numerous and the singer was the recipient of several floral tributes. Mr. Schmidt shared with the contralto in the success of the afternoon. He is a well schooled violinist, equipped with an excellent technic, and the possessor of much emotionalism and temperament. His readings were classical, and he pleased his hearers and won many plaudits after his various groups. The affair was under the management of F. Wight Neumann.

At the Fine Arts Theatre, Carol Robinson, a Chicago pianist, showed the result of good training in an interesting program, which was listened to by a very large gathering. Miss Robinson has been taught by Fannie Bloomfield Zeisler and now acts as assistant to her mentor. Her technic is excellent, her readings poetic and romantic, and if at times her dynamic powers seemed somewhat weak, what was missing in virility was gained in beauty of tone. She was enthusiastically received and richly deserved her success.



FRANCES INGRAM
Management: SHAW & TUCKER Orchestra Building, Chicago

Helen Ware and Marie Edwards in Joint Recital.

At the Blackstone Theatre, Helen Ware and Marie Edwards were heard in the Akos von Buttykay sonata in A minor, which on this occasion had its first hearing in Chicago. The recitalists gave of their best, yet the sonata impressed but moderately, and it has little to recommend it to other performers. Miss Edwards was heard also in her first group, which was made up of the Rosenbloom scherzo, three MacDowell numbers and the Widor "Kermesse Carillonnante." Miss Edwards, who is a local pianist, gave a good account of herself in those selections. Miss Ware was heard for the purpose of this review in the Dvorák ballade, Brahms-Joachim Hungarian dances and Kramer's "Chant Negre." This group consisted also of the Saenger Scotch pastorale and "Tambourin Chinois" of Kreisler. The young violinist played her selections with that fine degree of understanding and musicianship always expected from this gifted artist.

Maurice Rosenfeld Objects.

The following letter was received at this office from Maurice Rosenfeld, the music critic of the Chicago Examiner:

My Dear Friend René—I found it rather strange that in the article reproducing expressions of the criticisms of Harold Bauer, reprinted in the Musical Courier of the last issue, you quoted from my column and did not mention my name.

I should think that after eight years' service as musical editor of the Examiner, you might have remembered it as well as that of two other critics whose names were mentioned.

With kind regards, yours sincerely,
(Signed) Maurice Rosenfeld.

Mr. Rosenfeld is right. He knows the value of advertising and his name should have been mentioned in the Musical Courier. It is mentioned herewith: Maurice Rosenfeld.

Music League Presents Artists in Concert.

The first concert of the season under the auspices of the Music League of America took place in the charming crystal ball room of the Blackstone Hotel on Monday morning, November 9—an ideal setting for intimate concert work such as the program brought forth. The Trio de Lutece, consisting of George Barrere, flutist; Paul Kefer, cellist, and Salvatore de Stefano, assisted by Anita Rio, soprano, furnished the numbers. In both their ensemble work and solos the trio proved one of merit. Mr. Kefer, the cellist, evidently thought that the people of Chicago had no knowledge of music and his solos were by Massenet and Glazounow, instead of Lalo and Saint-Saëns as inscribed on the program. It might be a good idea for Eastern artists to announce changes of this sort, for even though we live a thousand miles from New York, there are some few people here who have musical knowledge, intelligence and these like to be informed when changes are made. Mr. Kefer's playing was mediocre. Mme. Rio gave a most artistic rendition of the recitative and aria from "L'Enfant Prodigue." She has a voice of beautiful quality and sings with warmth and feeling. Marx Oberndorfer furnished the artistic accompaniments.

Amateur Musical Club's Annual Concert.

The annual concert for extension work of the Amateur Musical Club was given in Orchestra Hall Monday afternoon, November 9, before a large and enthusiastic audience. The soloists were Charles W. Clark, baritone, and Amy Emerson Neill, violinist. Mr. Clark was acclaimed by his admirers on this occasion and deservedly so, as his voice never sounded better than on Monday afternoon. The French songs were delivered with excellent effect and style. His interpretation is always remarkable, and the German group, too, was delivered with that authority and art for which Mr. Clark is noted. The last group was devoted to English songs, among them the "Pilgrimage," by Arthur Dunham. This was heard on the program of American composers last week and impressed more favorably on second hearing, probably because it was well sung by Mr. Clark. The audience was lavish with applause, and after each group the popular baritone was obliged to give an encore.

Karleton Hackett and Mabel Sharp Herdien Before Arche Club.

Mabel Sharp Herdien, soprano, illustrated Karleton Hackett's operatic lecture last Friday afternoon at the Arche Club. Mrs. Herdien sang beautifully and was warmly applauded.

Vida Llewellyn's Chicago Program.

One week from this Sunday afternoon at 3.30 Vida Llewellyn will give a piano recital at the Fine Arts Theatre, under the management of Carl D. Kinsey. Miss Llewellyn is a native of Chicago and acquired her musical education here until recent years, when she went to Europe. Miss Llewellyn has had a number of appearances abroad and is to give a New York recital this week.

Herbert Miller Sings at Germania Theatre.

Herbert Miller, baritone, gave a song recital at the Germania Theatre, Monday evening, November 9, before a large and enthusiastic audience. Mr. Miller's program was perhaps lugubrious, yet he kept away from all the hackneyed songs so often heard on the concert platform. The program began with the Bach recitative and aria, "Der Zufriedengestellte Aeolus," which showed the singer at his best. The second group, made up of the Brahms "Vier Ernste Gesänge," was beautifully given and won for the recitalist the full approval of his hearers. The third group consisted of Grieg's "Der Jager" and "Zur Johannisnacht," Erich J. Wolff's "Ich bein eine Harfe" and "Der Steinklopfer," and was concluded with a masterly rendition of the Richard Strauss "Fruhlingsfeier." Mr. Miller was just as happy with his French group, made up of the d'Indy "Lied Maritime," "Le Temps des Lilas" by Cahusson, Ravel's "Sainte" and Duparc's "La Vague et la Cloche."

The last group, comprising English songs, was devoted largely to two local composers, John A. Carpenter, whose "Don't Ceare" and "May, the Maiden," can be compared with the best selections inscribed on the program. Both numbers were accorded a rousing reception and were beautifully interpreted by the recitalist. The "Think No More, Lad," by Lulu Jones Downing, was encored. The "Scorned Love" by Kurt Schindler and "Rhapsodie" by Campbell-Tipton were the other offerings.

Mr. Miller is seldom heard in Chicago in recitals, but on each occasion great development in his art is to be registered. He was in fine fettle and his interpretation of each song was especially excellent. His diction of English, French and German was all that could be desired.

Sinai Orchestral Concert Season Opens.

The first concert, third season, of the Sinai Orchestral Concerts was given on Sunday evening, November 15, at Sinai Temple, under the direction of Arthur Dunham, conductor. Rose Lutiger Gannon, contralto, was the soloist. Beside directing the orchestra Mr. Dunham played the Wolstenholme organ finale in B flat and Mrs. Gannon's selections were the aria "O Mia Fernando" from Donizetti's "La Favorita" and Dunham's "The Pilgrimage."

Celéne Loveland on Tour.

Celéne Loveland, the Chicago pianist, sent greetings last week to this office from Kansas City. On the reverse side of the post card was a picture of the new Union Station of Kansas City, one of the finest depots in

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America, and of which the Kansas City people are justly proud. Miss Loveland has appeared in many concerts since the opening of the season.

Apollo Club Will Sing "The Messiah."

One thousand singers will be on the Auditorium stage at Christmas time for the customary two performances of Handel's "Messiah" by the Apollo Musical Club, Harrison M. Wild, conductor. The club's regular chorus of 300 will be augmented by 700. The extra singers are old members of the club invited back for this occasion and members of leading church choirs throughout the city and suburbs. The dates are Friday night, December 25, and Sunday afternoon, December 27. It is expected that this year's performance of "The Messiah" will be the most notable in the history of Chicago and the West. Rehearsals are now being held.

Annual Faculty Concert of Walter Spry School.

The Walter Spry Music School will give its annual faculty concert on Sunday afternoon, November 29, at 3.30 o'clock, in the Fine Arts Theatre. The program will be performed by the following members of the faculty: Minnie Fish-Griffin, soprano; Hugo Kortschak, violinist, and James Whittaker, pianist.

Alexander Lehmann Announces Violin Recital.

Alexander Lehmann, violin teacher, announces a recital by his pupils on Sunday afternoon, November 29, at Recital Hall. Among the numbers inscribed on the program is the Felix Borowski "Adoration," which will be played by violins in unison by Messrs. Lehmann, Kaumeyer, Crispin, Mandl, Shaver, Higdon and Hugo Kortschak and the Misses Raymond and Frankel. Another interesting number will be Alexander Lehmann's own trio, which will be played by the composer, assisted by Wotan Zoellner, violinist, and Mrs. Albert Zoellner, pianist. Wotan Zoellner, who is an advanced pupil in the Lehmann class, is only seven years old, and besides playing with her teacher, she will be heard in a solo in the Mazurka by Mlynarski. Some twelve other students will be heard in solo numbers.

Alma Gluck Coming to Chicago.

Alma Gluck will make her only appearance in recital in Chicago at Orchestral Hall, Sunday afternoon, November 29, under the direction of F. Wight Neumann.

Musical Arts Quartet.

The Mary Wood Chase School of Musical Arts issued invitations for a recital given by the Musical Arts Quartet, which rendered the Haydn piano trio in G minor, the Mozart piano quartet in G minor, and the Beethoven string trio in E flat. This event occurred today, Saturday afternoon, November 14, in the Caxton Club Rooms of the Fine Arts Building. Mary Wood Chase, pianist, heads the quartet.

Bergey Chicago Opera School.

On Sunday, November 8, at the Bergey Chicago Opera School in the Fine Arts Building, Mr. and Mrs. Theodore S. Bergey presented Mae McMinn, soprano; Leslie Voigtmann, tenor, and Irving Engle, pianist, in an operatic recital. The statement should be two recitals instead of one, the crowd was so great that it became necessary to repeat the entire program the second time, one audience waiting patiently in the reception room and hallways of the Fine Arts Building until the first audience was dismissed.

Those attending the Bergey recitals usually desire an invitation for each succeeding recital, until the attendance has become so large that in the future admission can be had only by special invitation ticket. Miss McMinn and Mr. Voigtmann gave an entire scene from "Traviata," besides solos including the "Bell Song," from "Lakme," and arias from "Otello," "Lucia," "Rigoletto" and "Tosca." Mr. Voigtmann has developed into an operatic tenor and shows the result of careful training and devotion to study. Miss McMinn sings the coloratura roles with ease, trills and high F's floating out with more freedom than most sopranos sing A and B flats.

In the piano department of the Bergey studios, Irving Engle has become one of the favorites, his playing of the Schumann "Carneval," five Chopin etudes, etude by Rubinstein, Rachmaninoff "Prelude," and Liszt's "Nightingale" were given with unfailing memory, splendid interpretation and good technic.

American Conservatory.

The American Conservatory of Music gave a recital by advanced piano pupils of Kurt Wanieck, voice pupils of Charles La Berge and O. E. Robinson and violin pupils of Herbert Butler, at Kimball Hall Saturday afternoon, November 14. Mr. Wanieck played the orchestral parts on the second piano and Mabel Stapleton acted as accompanist. Next Saturday, November 21, the recital will be given by Earl Blair, pianist, and Charles La Berge, vocalist.

Della Thal's Pupils in Recital.

Della Thal will present several of her pupils in a piano recital at the Little Theatre next Monday evening, November 23. Those who will participate in the rendition of the program are Minnie Corwin Houghton, Helen Friedman, Selma Kahn, Florence Pinckney Knowlton, Frances Gutwillig and Dora Heyman. Miss Thal will preside at the second piano.

Gerville-Reache and Spalding to Open Tiffin Musicales.

The fourth season of Tiffin musicales, which are to be given this year in the Gold Ballroom of the Congress Hotel, under the management of Eleanore Fisher-Talbot, will be opened by Jeanne Gerville-Reache, contralto, and Albert Spalding, violinist, on Monday morning, November 30.

Jennette Loudon in Joint Recital.

M. Jennette Loudon, pianist, and Howard van Sweringen, tenor, will be heard in joint recital Sunday afternoon, November 15, in Studio 612, Fine Arts Building.

Fabbrini Soloist at Autumn Music Festival.

Last Friday evening, November 13, at the Auditorium Hotel, South Parlor, a concert was given under the auspices of the autumn musical festival of the Chapter of the A. P. E. O. This college organization, which numbers over 25,000 members, received Giuseppe Fabbrini, the Italian pianist, now head of the piano department at the Minneapolis School of Music, most cordially. Mr. Fabbrini who, on this occasion, made his debut in Chicago, was heard in a group by Chopin, the Brahms intermezzo in E flat minor, Debussy's "Gardens in the Rain," Martucci's scherzo and Rubinstein's staccato etude, in all of which he disclosed a facile technic, rare beauty of tone, and his readings were clear and interesting, which presaged well for future hearings in this city.

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Frank Gittelson Makes Debut With Symphony Orchestra.

Frank Gittelson made his first appearance in Chicago in the Brahms concerto for violin and scored a huge success at the hands of the habitues of the weekly Chicago Symphony Orchestra concerts. The orchestra, under the masterly baton of Frederick Stock, played the Tschaikowsky fourth symphony, Debussy's "Gigues," which had on this occasion its first hearing here, and the overture to Chabrier's opera "Gwendoline."

Hubbard in Chicago.

Havrah Hubbard, for many years critic on the Chicago Tribune and for the last few years engaged as lecturer for several opera companies, was seen in Chicago last Friday. Mr. Hubbard was on his way to Moline, Ill., where he gave a recital before the Woman's Musical Club.

A Guardanini Presented to Sokoloff.

A Jean Baptista Guardanini has been presented to Nikolai Sokoloff by Mrs. J. B. Casserly and the Misses Cudahy, of Chicago. This is said to be one of the finest specimens of that great master's work and was secured from a famous collection belonging to a famous French estate. Sokoloff delights in bringing out all the rich luscious tone of the instrument to its fullest capacity. On this violin he is to play the "Poeme" of Chausson, the afternoon of November 20, at Aeolian Hall, New York.

Zatella Martin's Latest Achievement.

Zatella Martin, the young American coloratura soprano, a pupil of Delia M. Valeri, of New York, has recently appeared in Gallarate, Italy, in Donizetti's "Don Pasquale," winning much praise.

Miss Martin is the Michigan girl who came to New York to study with Mme. Valeri at the advice of Alessandro Bonci, the famous tenor, who had heard her sing in Detroit, Mich. Miss Martin afterward made a tour of the United States as an assistant soprano to Signor Bonci, arousing everywhere the admiration of the music lovers by the beauty of her voice, as well as for the excellence of her method.

She left for Italy a little over one year ago and has been singing there in concerts and in opera. The readers of the Musical Courier will, no doubt, remember her successful appearance at the Carlo Felice of Genoa, one of the leading Italian operatic stages, where she sang the Page to the Riccardo of Bonci in Verdi's "Masked Ball," receiving the full approval of one of the most exacting operatic audiences.

She appeared recently as Norina in Donizetti's "Don Pasquale" at the Teatro Condominio of Gallarate, a town which is only a few miles from Milan. Being in the vicinity of Milan many musical agents went there to hear the young soprano, who had a veritable triumph. She sang the opera on six different evenings and in every one several hundred people were turned away. As is the habit in Italy she was given an "evening of honor," and on that evening, besides "Don Pasquale," she sang the great aria from "La Sonnambula," by Bellini, ending it with a beautiful E flat that aroused the greatest enthusiasm.

In the audience were several artists and theatrical people, among them Allessandro Bonci, who went expressly to Gallarate from Loreto to witness the fresh success of his protegée. It is merely a matter of justice to her teacher, Delia M. Valeri, of 1748 Broadway, New York, to remark here that Miss Martin studied exclusively in America under her tuition. Herewith is added an interesting notice published by one of the leading newspapers in Gallarate:

The announcement that the operatic company that is now performing at the Teatro Condominio would give a performance of "Don Pasquale" in honor of Zatella Martin, the young soprano, who has been so warmly received here, completely filled the theatre and many people were turned away for lack of space.

Miss Martin displayed, as usual, a beautiful voice, trained in an excellent school. Her interpretation of Norina was magnificent in every way; in truth, so good as to deserve all the applause of the enthusiastic audience. Between the second and the third act, Miss Martin sang the great aria from Bellini's "La Sonnambula," delighting the audience, which, spellbound, listened to her faultless rendition, which was ended by a very pure and ringing E flat. Miss Martin had numerous curtain calls and was presented with many flowers and valuable gifts by some of her admirers and by the manager of the company.—La Cronaca Prealpina.

Bispham Under Shipman Management.

David Bispham is again under the exclusive management of Frederic Shipman, of Chicago. It will be remembered that Mr. Bispham was under Mr. Shipman's management two years ago, when the baritone made an extensive tour through the United States and Canada, also that Mr. Shipman arranged for Mr. Bispham's Australian tour.

Mr. Shipman has already booked a tour for Mr. Bispham, which will include the United States, and he is likewise negotiating for another Australian tour for the baritone.

It was Mr. Shipman who managed Mme. Melba's United States and Canadian tour a few years ago.

Philip Spooner Is Busy.

At the Lyceum Theatre, on Forty-sixth street, New York, last Friday afternoon, November 13, Philip Spooner, the American tenor, was one of the soloists who appeared at the concert arranged for the benefit of the Red Cross fund. His singing won for him loud applause.

Mr. Spooner was also one of the soloists last Tuesday at the opening concert of the series of four programs given at the Wanamaker store, Broadway and Ninth street, New York.

Philharmonic Brooklyn Dates.

Alma Gluck, soprano; Julia Culp, mezzo-soprano; Efrem Zimbalist, violinist; Ossip Gabrilowitsch, pianist, and David Sapirstein, pianist, are to be the soloists wth the Philharmonic Society of New York, Josef Stransky, conductor, at its five Brooklyn concerts this season. These will be given on the Sunday afternoons of November 22, December 13, January 17, February 14, and March 14.

Middleton's Grand Opera Debut.

Arthur Middleton, the American basso, will make his debut in grand opera at the Metropolitan Opera House, New York, this Wednesday evening, November 18, in "Lohengrin."

PHILADELPHIA ORCHESTRA PLAYS OLD CLASSICS.

Fifth Pair of Concerts Present Robust and Colorful Program—General News From Quaker City.

Philadelphia, Pa., November 15, 1914.

The robust colorful zest in life in the expression of which the musical fathers were so adept permeated the entire program offered by Leopold Stokowski and the Philadelphia Orchestra at the fifth concert of the current season in the Academy of Music last Friday afternoon and Saturday evening. To this general effect Beethoven's eighth symphony, the first this year, was probably the chief contributor, though Handel and Bach also were potent weavers of the spell.

The simple, pointed "It Is Finished," from "St. John's Passion," was Louise Homer's first contribution to the program. She followed with "My Heart Ever Faithful," and the aria "Ministrii di Baal," from Meyerbeer's "Il Profeto."

Stokowski presented as the first number on the program Handel's overture to "Arminius" for the first time at these concerts. It is strong and simple, reminiscent of Haydn, but with all its strength and its well wrought fugue, the work was stupid. This statement is not inspired by lack of sympathy with an art work of another age, but by the mediocrity of its main materials. Even Stokowski's excellent rendering was without avail.

Neither the genius of the leader nor the welded sympathies and technic of his orchestra were wasted, however, on Beethoven's eighth symphony. It was the chief factor in this highly diverting and healthful concert. Its simple purposes and whimsical turns were strongly brought out. But it was "Le Rouet d'Omphale," Saint-Saëns' first symphonic poem, which brought out the real genius of the organization. The subtle motives and flowing melodies of this dissertation upon "the strength of weakness" were read in a fashion which makes ridiculous the efforts of proponents of program music to find action in its every phrase. Johan Svendsen's lively "Carnival in Paris" closed this amiable concert.

RECITALS AND NOTES.

What with recitals by Alma Gluck, David Bispham and Frank Gittelson, and a special concert by the Philadelphia Orchestra, music-loving Philadelphia could make no complaint as to dearth of events of real interest this week. Gittelson appeared at the Academy of Music on Tuesday evening; and Gluck and Bispham attracted large audiences to the Academy of Music and Witherspoon Hall, respectively, on Wednesday evening. In view of the acclaim which has greeted Gittelson's every appearance since his return to this country, of the widely known attainments of beautiful, American-trained Alma Gluck, and of the large capacity of Bispham, discussion of the performances of these artists would be superfluous. It is sufficient to say that their reception was as enthusiastic as their work was meritorious.

Miss Gluck was compelled to add many encores to her original program of twenty-one songs, and though it would be difficult to distinguish between her offerings on the ground of execution, her audience probably found greatest pleasure in her interpretation of "Bohemian Cradle Song," Smetana; "Before My Window," Rachmaninoff; "Frühlingslied," Rubinstein; Little Russia Folksongs," Zimbalist; "Song of the Shepherd Lehl," Rimsky-Korsakoff. Miss Gluck sang the Rimsky-Korsakoff number with pronounced success at her recent concert with the Philadelphia Orchestra. Vladimir Shaievitch was at the piano.

With the assistance of Ellis Clark Hammann as accompanist, Frank Gittelson was able to bring out, in the intimate concert room, phases of his art which his local appearance with the orchestra had not revealed. His program included: Concerto, E minor, Pietro Nardini (cadenza by Frank Gittelson); "Chaconne," for violin alone, Johann Sebastian Bach; three characteristic national dances: Slav, in A major, Antonin Dvorák; Spanish, in D major, P. Sarasate; Hungarian, in A major, Johannes Brahms; concerto, B minor, A. d'Ambrosio.

David Bispham appeared, assisted by Harry M. Gilbert, under the auspices of the University Extension Society. As on the occasion of his every visit here for many seasons this master of dramatic song was enthusiastically greeted by a "capacity" audience. He partly duplicates his all-American concert of last season by giving the second portion of his program over to the following composers: Prologue from "The Atonement of Pan" (Jos. D. Redding), Henry Hadley; "Song of the Flint," from "The Cave Man" (Chas. K. Field), Wm. J. McCoy; "An Exhortation (Alex. Rogers), Will Marion Cook; "A Hundred Years Ago" (John Bennett), Neal McCay; "Danny Deever" (Kipling), Walter Damrosch.

Before an audience of more than 5,000 residents of the northeastern section of the city, the Philadelphia Orchestra gave a special concert in the Stetson Auditorium this week with Mabella Addison, Herman Sandby and A. Torrello as soloists.

Virginia Snyder, piano; Clarence Cox, violin; and Anthony Liuzzi, cello, all of the Gilbert R. Combs South Broad street conservatory, gave an interesting sonata recital in the conservatory concert hall this week. The Nardini sonata in D and the Raff work, op. 128, No. 3, were the principal numbers. A somewhat lighter tinge was added to the program by Eduard Schuett's "Fairy Tales."

Horatio Connell, the Philadelphia baritone, will sing Wolf-Ferrari's "The New Life," with the Choral Society at the Academy of Music on November 19. Henry Gordon Thunder will wield the baton. Mr. Connell's distinguished interpretation of this work at its performance here last spring is well remembered as one of the most important events of the season. That the public expects it to be duplicated next week is evidenced by the big advance sale reported by the management.

Next week's concert of the Philadelphia Orchestra will be one of the most important of the current season. After an absence from the concert stage of more than three years Mme. Leopold Stokowski, probably better known to the concert goer as Olga Samaroff, will make her reappearance and play the Tschaikowsky concerto. In this appearance with the Philadelphia Orchestra, Mme. Stokowski opens a concert tour, the first since her marriage to the brilliant young conductor three years ago, which will take her almost from coast to coast. She is to give a recital in this city on November 17. Other solo appearances are planned for New York, Boston and Chicago.

H. P. QUICKSALL.

ARTHUR
HERSCHMANN
BARITONE

What the Critics Said:
(Aeolian Hall, Recital, November 11th)

MAX SMITH, New York Press, November 12:
Though suffering from a severe attack of catarrh, which impaired the resonance of his voice, he succeeded in arousing the admiration of his listeners through the intelligence, taste and feeling he displayed in interpreting a program that had more than ordinary interest.

HENRY T. FINK, The Evening Post, November 12:
A voice of light timbre and facile technic; Handel's "Furibondo" gave him an excellent opportunity to exhibit these qualities.

H. E. KREHBIEL, Tribune, November 12:
Mr. Herschmann has musical taste, musical intelligence and musical feeling; an agreeable quality of voice and a considerable degree of volubility. He showed excellent taste in the choice of songs and artistic intelligence in phrasing.

W. J. HENDERSON, New York Sun, November 12:
A voice possessing an ingratiating quality; in "Furibondo" he showed command of florid delivery.

W. B. CHASE, The Evening Sun, November 12.
Since Blanche Marchesi, no artist has brought a bigger surprise than Arthur Herschmann. Sincerity and sentiment together seized and held an audience quite unprepared for the conquest he made in four languages. Herschmann is the Oliver Twist of the New York season for he left his hearers asking for more. The new baritone ended a day's surprise in New York to salvos of applause.

SIGMUND SPAETH, The Evening Mail, November 12:
In spite of a program that contained few familiar numbers, Mr. Herschmann won a real success; he has a voice so well trained and so intelligently employed as to be quite capable of artistic interpretation.

NEW YORK AMERICAN, November 12:
Herschmann's song recital pleased; he possesses a voice of unusual depth and power and there was dramatic fervor and virility in Schubert's "Doppelgänger."

NEW YORK TELEGRAM, November 12:
An admirably balanced program.

BROOKLYN EAGLE, November 12:
"Doppelgänger" and "Muensohn" were impressive; "Träume" well done; "Furibondo" fluently given; "Psyche" excellent; the "Zasa" aria effective and sprightly.

TIMES, November 12:
He showed a voice of unquestionable sentiment and intelligence.

SYLVESTER RAWLINGS, N. Y. Evening World, Nov. 12:
Arthur Herschmann gave a recital last night that made one sit up and take notice. He has remarkable musical intelligence and sensibility; his voice has qualities that command respect and admiration.

MR. HALPERSEN, N. Y. Staats-Zeitung, November 13:
It is not saying too much to state that his efforts were very enjoyable, and obtained in spite of his having been in bad condition of voice, by his incisive intelligence, mental culture and a characteristic getting at the nature of the song.

MANAGEMENT: WOLFSOHN MUSICAL BUREAU

Arthur Shattuck's American Tour.

After an absence of two years Arthur Shattuck, the American pianist, will return to his native land this season for a tour under the direction of Haensel & Jones. Shattuck is at present in England, where he is giving a series



Photo copyright by Moffett Studio, Chicago, Ill.
ARTHUR SHATTUCK.

of recitals, having left his home in Paris some weeks after the commencement of the European war.

Shattuck will arrive in America about the middle of December, in order that he may pass the Christmas holidays with his mother at Neenah, Wis.

On January 15 and 16 he will be the soloist with the Chicago Symphony Orchestra in Chicago, and also he is to be the soloist with the Minneapolis Orchestra three times. At Detroit he will be the soloist with the New York Philharmonic Orchestra. Some of the other Shattuck engagements include recitals at the Lawrence Conservatory, Appleton, Wis.; Fond du Lac, Oshkosh, Wausau, Milwaukee, St. Mary's Hall, Faribault, Minn.; Carlton College, Northfield, Minn.; St. Louis, Jacksonville, Ill.; Drake University, Des Moines, Ia.; Milwaukee (return date), Chicago.

Later in the season Shattuck will go to the Pacific Coast, where he has a number of engagements.

Ellis Clark Hammann, Accompanist.

Ellis Clark Hammann appeared as the accompanist for Frank Gittelson, the violinist, when the latter was heard in recital in Boston on November 6, and in Philadelphia, November 10. He will also serve in that capacity when the young violinist appears in New York on November 23. Mr. Gittelson is to be congratulated upon his choice of an accompanist, for Mr. Hammann is an artist "par excellence," and his name on a program is sure to mean added enjoyment. Among his other November dates may be mentioned an appearance at Aeolian Hall, New York, with Horatio Connell, the baritone, November 4; at a musicale in Germantown, Pa., November 19; and with Nicholas Douty, Hermann Sandby and Edna Baugher at the Bellevue-Stratford, Philadelphia, November 27.

Serato's Initial New York Recital.

The first New York recital of Arrigo Serato, the Italian violinist, will be given at Carnegie Hall, Wednesday afternoon, November 25, at 3 o'clock.

MARIE HOOVER ELLIS

Scores Success as Soloist with Russian Symphony Orchestra

Marie Hoover Ellis is the soloist on tour with the Russian Symphony Orchestra and is meeting everywhere with much success as the appended notices will demonstrate:

Students of the piano and music lovers generally are still talking today of the wonderful interpretation of Grieg's A minor concerto given by Marie Hoover Ellis at the concert Saturday night. Mrs. Ellis is the piano soloist with the Russian Symphony Orchestra. She was a pianist of unusual gifts when she went to Vienna several years ago for study with Leschetizky, and the development of her art has been very marked. Her technic is flawless and her poetic interpretation was a revelation of new beauties in the composition.—Cedar Rapids Republican, Nov. 2, 1914.

The soloist of the evening was Marie Hoover Ellis, pianist, of Chicago. She played the Grieg A minor concerto and proved to be an artist of worth. Her tone is beautiful, sweet and singing, and aids materially from an interpretive standpoint. Her technic is big and she plays with a sympathie seriousness that establishes confidence at once.—Cedar Rapids Gazette, Nov. 3, 1914.

Marie Hoover Ellis, as soloist with the Russian Symphony Orchestra, played the Grieg A minor concerto with a facile technic, rare beauty of tone, finish and musical conception. She has had extensive study with the famous old master, Leschetizky.—Mount Vernon Hawk-Eye, Nov. 5, 1914.

Management: HARRY CULBERTSON, Fine Arts Building, Chicago

Incidents of Schumann-Heink's Recent Tour.

Mme. Schumann-Heink, on October 4, just following her appearance at the Peace Gathering in Chicago, left for a four weeks' concert tour under the management of the Redpath Musical Bureau. Her first dates were in Iowa. From thence she went into Kansas and Nebraska, and later back into Illinois and Ohio. Everywhere she was greeted with great crowds and a hearty welcome, showing that her popularity with the American people is ever increasing. At Rockford, Ill., the people lined the streets for nearly a block. The accompanying photograph shows them waiting in the rain to buy tickets. This picture, in so far as the crowds are concerned, might have been duplicated in Peoria, Elgin, Springfield, Omaha, Des Moines and in the majority of places she visited. The attendance at her concerts was seldom under 2,000, and from this the number ranged to 4,000, while in Omaha it reached 5,000.

The enthusiasm with which the audiences received the great contralto was also a little short of remarkable. Hundreds came forward to greet her at the close of every concert and she was showered with beautiful roses and other cut flowers.

Incidentally, some striking new instances illustrating the great contralto's kindness of heart are recorded here for the first time. A pretty incident showing Schumann-Heink's love for children took place at Springfield, Ill. Soon after the announcement of the opening of the ticket sale for the Schumann-Heink concert, the local Redpath manager received an order by mail from A. H. Rankin, cashier of the Sagamon Loan and Trust Company, of Springfield, for three seats, specifying that they should be where his eight year old daughter could see and hear well. On the night of the concert the little girl with her parents was on hand early and full of expectation. In putting her dolly to sleep she had practised some of the same lullabies which she had heard the great contralto sing that night. She drank in with delight every note of the program. When the concert was over she ran up to the stage and told Mme. Schumann-Heink how much she had enjoyed it all. The great singer grasped the little girl in her arms, hugged and kissed her, and, taking the beautiful and expensive basket of flowers which had been sent to the stage in the evening, she insisted on the child taking every one of them.

In Lima, Ohio, where Mme. Schumann-Heink appeared on the program, there is a woman who has long been an invalid. In fact, she has not been outside her home in twelve years. When the contralto heard of this woman and of how she would have appreciated being able to attend the concert, she asked to be taken to her home. There alone with the invalid she sang three songs and once again brought sunshine to those less fortunate than herself, as she has done so often before.

Of interest also, in connection with these incidents showing the singer's big heart, was the appreciative introduction which she was given by Mrs. Chandler Starr, president of the Mendelssohn Musical Club, of Rockford, Ill. In presenting her to an audience which crowded the big hall to the doors, Mrs. Starr said that Mme. Schumann-Heink was beloved not alone because she was a great artist, but because she was the mother of a large family and a lover of home.

Everywhere Mme. Schumann-Heink went, there seemed to be an appreciation of her great personality, her love of home and her pleasure at singing for all the people rather than to a select audience.

The party on this tour consisted of Mme. Schumann-Heink; Edward MacNamara, baritone; Katharine Hoffmann, accompanist; Roxor Schumann, manager. Over part of the tour Harry P. Harrison, manager of the Redpath Bureau, Chicago, accompanied the party. The program rendered on this tour was as follows: Sextus (W. A. Mozart), "St. Paul" aria (F. Mendelssohn-Bartholdy), arioso, from "Prophet" (G. Meyerbeer), Mme. Schumann-Heink; prologue from "Pagliacci" (Leoncavallo), Ed. MacNamara; "Du bist die Ruh'," "Heidenroeslein," "Der Wanderer" (Franz Schubert), "Wiegenlied" (J. Brahms), "Heimweh" (Hugo Wolf), "Liebesfeier" (Felix Weingartner), "Bolero" (Luigi Arditi), Mme. Schumann-Heink; "Two Grenadiers" (Rob. Schumann), "Red, Red Rose" (R. S. Hastings), "The Ould Plaid Shawl" (B. Haynes), Mr. MacNamara; "Dawn in the Desert" (Gertrude Ross), "Nile" (Leroux), "Good Morning, Sue" (Delibes), "Irish Folksong" (Arthur Foote), "His Lullaby" (C. J. Bond), "A Child's Prayer" (J. Harold), Mme. Schumann-Heink.

Century Sunday Concert.

A fair sized audience heard the last Sunday night concert of the present season at the Century Opera House, New York, on November 15. The feature of the evening was the singing by Gustaf Bergman of two songs by Marion Bauer, with the composer at the piano. These were "A Little Lane" and "Only of Thee and Me," the latter having been heard for the first time on November 9, when it was sung by Marie Morrisey in her Aeolian Hall recital. So marked was Mr. Bergman's success in these that he added another by the same composer as an encore.

Because of the indisposition of Louis Kreidler, who was to have sung the "Drinking Song" from "Hamlet," Thomas Chalmers took his place on the program, with the "Mirror Song" from "The Tales of Hoffmann." Graham Marr made an excellent impression with "Vision Fugitive" from Massenet's "Herodiade," and Lois Ewell was forced to repeat the waltz song from "Babette."

Augusta Lenska gave the Mother's aria from "Le Prophete," and Bettina Freeman the "Liebestod" from "Tristan and Isolde," in English.

A cello solo by a member of the orchestra, Vladimir Dubinsky, was a pleasant diversion. He gave two encores. The orchestral numbers included "Fackeltanz," Meyerbeer; the "Blue Danube," Strauss; "Jubel" overture, Weber; Boccherini's minuet, Martucci's nocturne, and Ochs' variations on a German song, imitating the way it might have been composed by ten different composers. The conductors were Josef Pasternack and Hugo Riesenfeld.

Oscar Gareissen's Studio Lecture.

Oscar Gareissen gave an interesting lecture on "What Is Breath?" at his New York studio, 64 East Thirty-fourth street, Saturday morning, November 14.

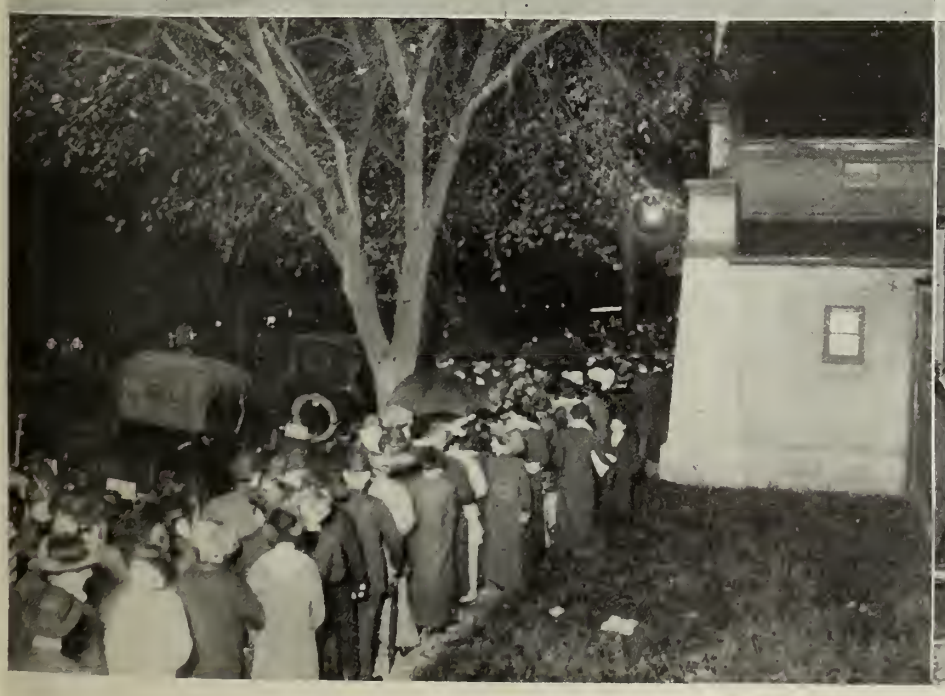
Mr. Gareissen treated this subject in a scholarly manner, briefly reviewing the physiological side and following this by touching upon the spiritual significance of the term. He referred in brief to the mystic's broad conception of its meaning, to the Biblical significance, and to the Hindu system of breathing.

MME. SCHUMANN-HEINK'S ROCKFORD AUDIENCE.

SCHUMANN-HEINK PARTY IN PARLOR CAR EN ROUTE TO ROCKFORD.
Schumann-Heink (extreme right), Edward MacNamara (extreme left), Katharine Hoffmann, Roxor Schumann, Harry P. Harrison, of Redpath Musical Bureau, and piano tuner.









CROWDS WAITING IN RAIN TO BUY TICKETS.

WAITING FOR DOORS TO OPEN.

SCENES IN CONNECTION WITH MME. SCHUMANN-HEINK'S RECITAL AT ROCKFORD, ILL.

CINCINNATI ORCHESTRA PRESENTS A NEW WORK

Von Dohnanyi Suite for Orchestra Splendidly Treated by Dr. Kunwald and His Players —Carl Friedberg Makes Fine Impression as Soloist with Orchestra.

Cincinnati, Ohio, November 6, 1914.

The second symphony concert which took place this afternoon in Emery Auditorium offered a welcome novelty and also served to introduce Carl Friedberg, who made his first appearance here as soloist with the orchestra.

Instead of the "Akademische Fest Overture" of Brahms, which was previously announced as the opening number for the second concert, Dr. Kunwald elected to play at this time a work new to Cincinnati, the suite for orchestra, op. 19, by Ernst von Dohnanyi, the same with which the Minneapolis orchestra opened its season last week, that occasion being its first presentation in America.

Of this suite it may be said no more delightful work of its class ever has been heard here, and Dr. Kunwald will be hard pressed to surpass it this season notwithstanding the many interesting novelties he brought home from abroad.

Beginning with an andante con variazione, the four movements present wide contrasts of style, all orchestrally rich in color and marked by individuality. The scherzo is thoroughly German in treatment, and opposed to this is a wonderfully beautiful romance, in which various orchestral instruments are given an opportunity for brief solos against a background of plucked strings The final movement, a rondo, is imbued with Spanish atmosphere through a generous use of castanets and a strongly marked dance rhythm. The orchestra did splendid work in this number and shared with Dr. Kunwald in the applause.

Carl Friedberg played the Brahms piano concerto in B flat, a work of symphonic proportions, in a masterly manner. In his presentation of this concerto he established himself as a serious artist whose virtuosity is secondary to his spiritual force and intellectual power. The second symphony of Schumann was given a notable reading, the verve and fire of the scherzo bringing into high relief the beauty and tenderness of the adagio, the whole ending in a brilliant finale. The program was repeated on Saturday night.

JESSIE PARTLON TYREE.

LATER CINCINNATI NEWS.

Cincinnati, Ohio, November 12, 1914.

The symphony concerts this week will present Edmund Burke, the Irish baritone, who made such a splendid impression here last year at the Melba-Kubelik concert, as soloist. The orchestral part of the program opens with Wagner's "Columbus" overture, a work almost unknown to local audiences despite the popularity of its composer in Cincinnati. The Handel concerto grosso, No. 7, will be the novelty of the program, with Dr. Kunwald at the piano. The symphony will be the Brahms No. 1 in C minor.

At a recent meeting of the orchestra board it was decided to continue the policy of the past in regard to soloists, permitting one encore only, providing the assisting artist is willing to give an encore at all. Orchestras in Boston, New York, Philadelphia and Chicago have abolished encores entirely, as tending to mar the artistic unity of the program, but the board of the Cincinnati Orchestra has decided to permit one.

Dr. Kunwald has about perfected a highly interesting program for the first popular concert, which will be given November 25 in Music Hall. Many of the lighter and more easily understood compositions are interspersed with several of the well known classics as a foundation. In addition there will be a novelty, played for the first time by the Cincinnati Orchestra, a clever arrangement for violin and cello, "Pas des Fiancée," from Glazounow's "Scenes de Ballet," in which Emil Heermann and Julius Sturm, both popular favorites, will share honors. The soloist will be a singer, selected from a number of applicants to be heard today.

The orchestral numbers include Schubert's "Marche Militaire," orchestrated by Dr. Kunwald; the "Egmont" overture, Beethoven; the ballet music from Moszkowski's opera, "Boabdil;" the "Tannhäuser" overture, Wagner; first Hungarian rhapsody, Liszt, and the "Blue Danube" waltz, by Strauss.

SCHUMANN-HEINK IN RECITAL.

An audience of generous proportions greeted Mme. Schumann-Heink on the occasion of her appearance here in a song recital last Sunday afternoon, in Emery Auditorium. The celebrated artist sang a number of well known songs, several German ballads, and three arias from "Samson and Delilah." Her gift of always carrying her audience with her was never more in evidence than in the broadly humorous German folksongs, which elicited hearty laughter and applause. Brahms' "Sappische Ode," "Wiegenlied" and "Ständchen" showed her exquisite art at its best.

COLLEGE OF MUSIC STRING QUARTET.

The College of Music String Quartet appeared in the third of the subscription events at the Odeon on Tuesday night. The players—Johannes Miersch, first violin; William Knox, second violin; Walter Werner, viola, and Ignatz Argiewicz, cellist—were assisted by Adele Westfield, pianist. The Beethoven string quartet in G major and the Haydn string quartet in G major were given with delightful unity and musicianly insight. The superb playing of Miss Westfield in the Saint-Saëns trio in F major added much to its natural beauty. The concert was a rare treat, appreciated by the many music lovers present, as well as the general public.

A BUFFALO ORGAN RECITAL.

Karl Otto Staps, of the Cincinnati Conservatory of Music, presented a program of delightful variety, and also one which served to disclose his brilliant command of organ technic, in Buffalo, N. Y., on October 25. This was the first of the series of free organ concerts to be given this season under the auspices of the Civic League of Buffalo, in Elmwood Hall, on the Pan-American organ. The large hall was crowded with an enthusiastic audience, which followed the program with great interest. His program included: Concert overture, C minor, by Hollins; Beethoven's minuet in G; "Chanson de Soir," by Matthews; nocturne, A flat, Stoughton; toccata et fugue, D minor, Bach. The second part included such numbers as scenes from "Sigurd Jorsalfar," by Grieg; Handel's "Largo," Lemare's "Caprice Orientale," and scherzo from fifth sonata, by Guilmant.

ST. PAUL'S CATHEDRAL MUSICAL SERVICES.

On last Sunday evening was inaugurated the series of musical services for this season at St. Paul's Cathedral, Seventh and Plum streets, when the choir of boys and men sang Spohr's "God Thou Art Great" in a finished manner. The choir had the assistance of the following soloists: Mrs. William A. Evans, contralto; Helen Portune, soprano; John A. Hoffmann, tenor; Albert Schnicke, bass, who sang their parts with finished artistry.

JESSIE PARTLON TYREE.

Composer and Manager "Snapped."

In the accompanying photo are depicted Charles Wakefield Cadman, the American composer (right), and James



CADMAN AND DEVOE AT KALAMAZOO, MICH.

E. Devoe, the Detroit concert manager. This snapshot was "fired" at the Michigan State Teachers' Convention held at Kalamazoo on October 29 and 30.

May Porter Will Direct Program.

May Porter, Mus. Bac., will have charge of the program to be given before the Association of Alumnæ of the University of Pennsylvania and their friends in Houston Hall, Philadelphia, on November 21. The Apollo Quartet, of Philadelphia, will be the solo attraction. This quartet consists of Emily Stokes Hagar, soprano; Marie Stone Langston, contralto; Henry Gurney, tenor, and David Griffin, baritone. William Silvano Thunder will be the accompanist.

Mildred Potter Sings in St. Paul.

At the opening concert of the Minneapolis Symphony Orchestra, Emil Oberhoffer, director, in St. Paul, on November 5, the soloist was Mildred Potter, the New York contralto. That Miss Potter met with deserved success will be seen from a glance through these reviews of that performance by the Minneapolis and St. Paul press:

The soloist was Mildred Potter, formerly of St. Paul, who has deservedly reached a position in the musical world second to no other contralto. Miss Potter was in splendid voice and received an ovation.—Caryl B. Storrs, in the Minneapolis Tribune.

The soloist was Mildred Potter, a former St. Paul girl. . . . Miss Potter was in excellent voice and sang with sound and pleasing artistry.—Victor Nilsson, in the Minneapolis Journal.

The program itself last evening was one of the standard forms—Tschaikowsky's fifth symphony, Sibelius, Liszt and "Rienzi" overture. The latter was a prelude to its great contralto aria and Miss Potter, whose home coming was a festival event. For St. Paul can well be proud of its glorious musical daughter in Mildred Potter.—Harold Gale, in the Minneapolis Daily News.

Miss Potter's voice is rich and sonorous, its range large and its registers beautifully blended. She sings with admirable freedom and good breath control. Her intonation is at all times true and her style vibrant with fine emotional quality, tempered by lofty intelligence.—T. McClure Bellows, in St. Paul Pioneer Press.

Hers is a true contralto voice—warm, rich, deep and full, with a wide range and a smoothness that is wonderful. There is not the suspicion of a break between any two of the registers, and her control of it is remarkable. Temperamental warmth and good intelligence combine with the great original gift to make of her one of the most enjoyable symphony soloists St. Paul has ever had.—Miss Bordman, in St. Paul Daily News.

Greeted with resounding applause, the soloist of the evening, Mildred Potter, stepped before the audience, which, because of her lovely voice, clear as a bell, the lower tones of which remind one so much of Schumann-Heink, and because of her overpoweringly beautiful rendition of the great aria, "Gerechter Gott," from "Rienzi," at once claimed her for their own. Her irreproachable pronunciation, which should be especially spoken of, further enbanced the rendition.

The singer, who was in extrordinarily fine voice, sang herself even more deeply into the hearts of her hearers in her second offering, the dramatic aria, "O Pretres de Baal," from the prison scene of the opera "Le Prophet," by Meyerbeer.

The enthusiastic audience would not be satisfied after this aria until the singer again appeared and delivered most beautifully the lovely aria, "My Heart at Thy Sweet Voice," from Saint-Saëns' "Samson and Delilah." Miss Potter can look back with pride upon her reception in St. Paul, her native city.—T. Munch, in St. Paul Die Volkzeitung.

McCormack's Second New York Program.

John McCormack, the Irish tenor, assisted by Donald McBeath, violinist, and Edwin Schneider, pianist, will give the following program at his second New York recital this season, in Carnegie Hall, next Sunday afternoon, November 22:

Romanza from I Rantzan ..... Mascagni
Mr. McCormack.

Meditation ..... Cottenet
Schön Rosmarin ..... Kreisler
Mr. McBeath.

Secrecy ..... Hugo Wolf
The Quiet of the Woods ..... Max Reger
Hidden Tears ..... Schumann
Mr. McCormack.

Ariette ..... D'Ambrosio
Menuet ..... Mozart
Mr. McBeath.

Old Irish songs—
The Bard of Armagh (by request) ..... Arr. Herbert Hughes
The Enchanted Valley ..... Arr. Charles Wood
Trotting to the Fair ..... Arr. Stanford
Skibbereen (a ballad of the famine years) .. Arr. Herbert Hughes
Mr. McCormack.

Air on G string ..... Bach
Gavotte ..... Mozart
Mr. McBeath.

In the Moonlight ..... Eugene Haile
The Cave ..... Edwin Schneider
You Lay So Still ..... Coleridge Taylor
Agnus Dei ..... Bizet
Mr. McCormack.

The complete change of program from that given at his recent New York recital should be noted.

Wittgenstein's Aeolian Hall Program.

Victor Wittgenstein, who met with favor on the occasion of his New York debut last season, will give a piano recital in Aeolian Hall, Friday evening, November 20. His program follows:

Ballade, op. 10, No. 1 ..... Brahms
Rhapsody, op. 79, No. 2 ..... Brahms
Cappriccio, op. 76, No. 2 ..... Brahms
Presto ..... Scarlatti
Sonata, op. 31, No. 3 ..... Beethoven
Prelude, aria, and finale ..... Cesar Franck
Etudes, op. 10, No. 7; op. 25, No. 3 ..... Chopin
Chant Polonais (Arr. by Liszt) ..... Chopin
Scherzo, B minor ..... Chopin
Weeping Willows, op. 12, No. 2 ..... Rubin Goldmark
Restless, Ceaseless, op. 7, No. 3 ..... Rubin Goldmark
Etude de Concert ..... MacDowell

Saenger Artist Appears in Middle West.

Virginia Thomson, a young contralto from Oscar Saenger's studio, was heard in an interesting and varied song recital program at the Fine Arts Theatre in Chicago recently, when she gained new friends with her rich voice and her charming personality.

Miss Thomson has a number of engagements booked for the near future, among them a musicale in Detroit;



VIRGINIA THOMSON,
Contralto.

with the New York Oratorio Society; a musicale in Buffalo, and two appearances with the Milwaukee Musical Society in concert and recital program. Appended is the program which Miss Thomson presented in Chicago:

Der Schmied ..... Brahms
Oriental Chant ..... Moussorgsky
An einen Boten ..... La Forge
Serenade ..... Cadman
Am Heimweg ..... Kaun
O, Thou Billowy Harvest Field ..... Rachmaninoff
Arioso, Le Mort de Jeanne d'Arc ..... Bemberg
Italian Air ..... Cesti
Frühlingsnacht ..... Schumann
Chère Nuit ..... Bachelet
J'ai Pleuré en reve ..... Hüe
Song of the Shepherd Lehl ..... Rimsky-Korsakow
Heimeliche Afforderung ..... Strauss

Mittell Pupil Wins Praise.

Oscar Wasserberger, a boy of fourteen and a pupil of Philipp Mittell, the New York violin pedagogue, played in Plainfield, N. J., on November 6 and in Nutley, N. J., on November 7, where he won much deserved applause, being compelled to respond with two encores. His selections were "Zigeunerweisen," by Sarasate; "Liebesfreud" and "Caprice Viennois," by Kreisler. His encore numbers were "Chanson Louis XIII," by Couperin-Kreisler, and "Andantino," by Padre Martini-Kreisler. Young Wasserberger, who has studied with Mr. Mittell for five years, gives promise of becoming a fine artist.

Anne Stevenson Sings at Waldorf-Astoria.

At a musicale given on Thursday afternoon, November 5, at the Waldorf-Astoria Hotel, New York, by the National Society, Daughters of the Empire State, Anne Stevenson sang groups of lyric songs in French, Italian and English. One of the most striking features of Miss Stevenson's singing is the exquisite quality of tone. Her artistic finish and beautiful high pianissimo elicited rounds



ANNE STEVENSON.

of applause. Especially notable was the subtlety of expression in her French numbers.

Frederic Dixon accompanied Miss Stevenson and played with much effect piano numbers by Chopin, Hinton and Rachmaninoff.

Laura Sedgewick Collins, reader and composer, gave several readings, one of special interest being "A Modern Masque," a fanciful play by Mary MacMillan.

Helen Meseritz, soprano, pupil of Anne Stevenson, who is rapidly coming to the front, sang at the annual benefit given by the Ladies Aid Society of the German Hospital and Dispensary, Hotel Biltmore, New York, on November 14.

Gilberté Season Opens.

Hallet Gilberté, the American composer, opened what bids fair to be one of the most successful seasons of his career at the Maine Festival concerts, Bangor and Portland, October 2 and 6, where he was introduced to his native State by Mrs. William Rogers Chapman as a shining light in the world of music. The following is taken from the Bangor Commercial:

> Florence Anderson Otis, a festival favorite, sang a brilliant waltz song, called "Moonlight and Starlight," by Hallet Gilberté, a Maine man, who also played the difficult accompaniment. Both song and accompaniment were an instant success, and Mrs. Otis' youth, grace, temperament and charming personality were never displayed to better advantage. This portion of the program will not soon be forgotten.

Hallet Gilberté will, within the next week, fill the following engagements: At the Three Arts Club with Vernon Archibald, baritone, in a group of his own songs, November 18; at the Cameo Club, November 19; private musicale in Short Hills, N. J., November 20; Newark, N. J., November 24.

Several past engagements include appearances at Columbia University, November 6; at Mrs. McLewee's musicale, November 15, etc.

Gilberté's "Evening Song" will soon be issued with German text, and his "Two Roses" has already appeared



HALLET GILBERTE.

with French text. "I look for this to be the best season of my career in every way," says the subject of this brief notice.



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COENRAAD V. BOS, Accompanist

BOSTON VISITED BY PROMINENT RECITALISTS.

Several Noteworthy Concerts Given Last Week—Symphony Programs and Other Mention.

Boston Office of Musical Courier, No. 6, Fenway,
Boston, Mass., November 13, 1914.

For the first time this season Symphony Hall was filled to capacity with the two long aisles on either side of the first floor filled with standing lines four abreast and the stage provided with extra chairs accommodating two hundred. The concert that attracted this throng took place last Sunday night, November 8, John McCormack being the attraction, and this record breaking Boston gathering added new credits to the Irish tenor's reputation as a marvelous drawing power. Since McMormack succeeded so well in getting the Bostonians to turn out in such large numbers to hear him, this item alone bespeaks everything for his beautiful art of song giving, and it seems, in such circumstances, rather needless for one to enter into a detailed review of the superb qualities noted in this remarkable voice. Mr. McCormack was assisted by the young Australian violinist, Donald McBeath, who gave an excellent account of himself. John McCormack opened the concert with Mozart's aria, "Il mio tesoro." Following numbers, which, as usual, necessitated the adding of encores, were Rachmaninoff's "Oh, Thou Billowy Field," "Sylvelin," by Sinding, a short group of old Irish melodies with new arrangements, and "Lovely Kind and Kindly Loving," by Cyril Scott, "Pluck This Little Flower," by Landon Ronald, with Coleridge-Taylor's "Life and Death" marking a close.

Fremstad and Amato Joint Recital.

The regular Sunday afternoon concert in Symphony Hall brought Olive Fremstad and Pasquale Amato in a joint recital. Both singers are favorites in Boston and a good sized audience greeted their appearance. Mr. Amato opened the program with a fine rendition of the "Masked Ball" aria, "Eri tu." A group of Russian songs in which Borodine, Moussorgsky and Balakirew were represented served to display the exquisite refinement and admirable diction one finds ever present in the Metropolitan Opera baritone's singing. Several old French and Italian arias and two German ballades by La Forge revealed the rare versatility of the artist.

Mme. Fremstad was heard in two of Hugo Wolf's songs, other selections representing Jean Sibelius, Emil Sjorgen, Sigurd Lie and Felix Weingartner. A set of folksongs from the Troubador, Bulgarian, Moorish, Scottish and American schools formed delightful vehicles for the prima donna to demonstrate her attractive art, lovely personality and versatile musicianship. The duet from Mozart's "Don Giovanni," as sung by two such brilliant operatic stars, formed an ideal finale to a most artistic entertainment.

Arrigo Serato's American Debut.

Last Sunday afternoon, Arrigo Serato, the Italian violinist, made his first appearance in America, when he played for the Boston Music School Settlement at the Boston Theatre. George Mitchell, tenor, assisted in the giving of the program, which was as follows: Concerto in D minor (Wieniawski), Mr. Serato; "Triste Ritorno" (Barthelemy), "Visione" (Leboffe), "Il Primo Amore" (Widor), Mr. Mitchell; sonata in E minor (Bach), Mr. Serato; "Yesterday and Today" (Spross), "I Hear a Thrush at Eve" (Cadman), "Invictus" (Huhn), Mr. Mitchell; "Adagio ma non Troppo" (Bruch), "Abendlied" (Schumann), polonaise (Vieuxtemps), Mr. Serato. The audience at this second concert of the series given for the people crowded the house as it did two weeks ago.

Ethel Leginska's All-Chopin Program.

Twenty-four etudes and the B flat minor sonata constituted the all-Chopin program which Ethel Leginska, the pianist, gave on Monday afternoon, November 9, in Jordan Hall. Miss Leginska's fine pianistic qualifications are suitable to a wide variety of demands and her fine interpretative ability stamps her work as unique and most attractive. The petite lady gave a splendid performance throughout.

Edith Thompson in Piano Recital.

Edith Thompson, a local pianist, was heard in recital at Steinert Hall, Wednesday afternoon, November 11. The program, which contained mainly short pieces, was beautifully performed, but compositions of a more pretentious nature would have been more suitable to this pianist's ability. A Beethoven sonata, op. 27, closed the first group, which also contained compositions by Siloti, Couperin and Daquin. Three of MacDowell's piano sketches were followed by some Chopin numbers, and the final group contained an impromptu by Fauré, "Poissons d'or," by Debussy, and Albeniz's "Seguidilla." Miss Thompson played in good style throughout the recital, and her accomplishments are to be placed in a high rank.

Albert Spalding's Rare Art.

Albert Spalding gave a violin recital on Thursday afternoon, November 12, in Jordan Hall, and again showed that he is an artist possessed of unusual gifts. The American violinist attracted a large and enthusiastic audience, and the keen appreciation for his brilliant performance was manifested through loud demands for numerous encore numbers. Corelli's sonata in D, magnificently played, was the opening selection. In the adagio and fugue for violin alone by Bach the true depth of the Spalding virtuosity was revealed, and immediately following this, in the Mozart concerto, his playing was just about perfection itself. Two of the violinist's own compositions and his arrangement of Paganini's "La Campanella," together with an adagietto by Bizet, and Brahms' seventh Hungarian dance, formed the balance of the program. The extreme refinement of Spalding's musicianship is ever in evidence, and his Boston success was immense. It is sincerely to be hoped that Mr. Spalding may again favor us with another appearance.

Willard Flint Sings in Connecticut.

Willard Flint, the Boston basso, has some fine press clippings from the Manchester, Conn., papers in praise of his work at the opening concert of the Popular Entertainment Course given there on Thursday evening, October 29. Mr. Flint, on this occasion, sang various groups of modern German and English ballades, and also participated in a quartet rendition of Liza Lehmann's song cycle, "In a Persian Garden." His versatility as a song recitalist, and the exceptional quality of his voice, coupled with fine musicianship, have gained for him a wide reputation. Mr. Flint will be heard extensively in recital, concert and oratorio throughout the New England section during the early and latter part of this season, while the intermediate midwinter months will be spent on a Western tour booked by the Briggs management.

Gertrude Rennyson's Song Recital.

Thursday evening, November 12, Gertrude Rennyson gave the following song recital program, assisted by Bernthaler, accompanist, in Jordan Hall: Ponchielli's "Suicide," aria from "La Gioconda," Saint-Saëns' "La Gouche," Bergerette's "Maman dites-moi" and "Jean Fillettes," Chaminade's "L'ete," Brahms' "Sapphic Ode," Schubert's "Du bist die Ruh," and "Gretchen am Spinnrade." Grieg's "Ein Traum," Rotoli's "On the Wild Rose Tree." Tipton's "Three Shadows," and "Spirit Flower," MacDowell's "Blue Bell" and Wagner's "Dich theure Halle," from "Tannhäuser."

Pavlowa Dances in Boston.

Anna Pavlowa gave three performances at the Boston Opera House on Friday night, Saturday afternoon and evening of last week. The complete Pavlowa 1914-15 repertoire was presented and the remarkable work of the great terpsichorean artist and her assisting company made a deep impression in this city.

Boston Symphony Concerts.

At the fourth pair of concerts of the Boston Symphony Orchestra on Friday afternoon, November 13, and Saturday night, November 14, the Sibelius fourth symphony was given a fine reading by Dr. Muck and his band. Concertmaster Anton Witek was the soloist in the second part of the program. His playing of Beethoven's D major concerto won a rousing reception from the audience, which has learned to cherish his invaluable service to the local organization. Mr. Witek revealed technical mastery, tonal charm and dignified interpretation. Another Beethoven number, the oft played "Egmont" overture, closed the program.

Victor Winton.

S. Wesley Sears, Organist.

What with routine duties as organist and choirmaster of two large churches, recitals, concerts, composition and editorial duties, S. Wesley Sears, the widely known Philadelphia organist, faces an unusually busy season this year. For several years Mr. Sears has held the post of choirmaster at St. James Protestant Episcopal, one of the most important positions of this kind in the country, with notable success; beginning on October 1 he assumed a similar duty at the Church of the Advocate, Eighteenth and Diamond streets, Philadelphia. Beside duties of administration and choir training this means two recitals every Sunday, several special series of concerts, and at least two Lenten oratorios.

On December 9 Mr. Sears will conduct a special concert at the Church of the Advocate under the auspices of the Philadelphia chapter of the American Guild of Organists. It is known that eleven choirs are to contribute their best material for this service, though details of the concert and the program are as yet unannounced.

Mr. Sears has drawn specifications for a new organ at Cresson, near Pittsburgh, and in the last few weeks has supervised its construction. He will open it with a recital before the end of the year. This record of varied and manifold activity proves conclusively that there are yet lines of musical activity unaffected by wars and rumors of wars.

D'Arnalle's Appearances.

That Vernon d'Arnalle is an artist is well known, and from the recent press notices of his concerts in the United States it is evident that he has the faculty of making his audiences enjoy every moment of his art with him.

D'Arnalle has been heard lately at the Schubert Club, of St. Paul, and the Tuesday Musical Club, of Knoxville, and his recitals in those places will be long remembered.

Although he has been but a few weeks in this country, it looks as if this artist would have a very busy season, for each appearance brings a group of others.

D'Arnalle is greatly impressed with the enormous musical development of this country in the last years, and the deep and enthusiastic interest of the public. He finds the American audience extraordinarily intelligent and responsive.

De Cisneros as Brangaene in Paris.

Eleonora de Cisneros, who is now appearing in America under the management of Antonia Sawyer, had the unique distinction of being one of the cast which appeared in the last German opera, which will be sung in Paris for many a long day. This was "Tristan and Isolde" with the Anglo-Americaine Saison at the Theatre des Champs-Elysees, with Margarete Matzenauer as Isolde, de Cisneros as Brangaene, Ferrari-Fontana as Tristan, Amato as Kurvenal, and Egon Pollack conducting.

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BOSTON NEW YORK

"Three Centuries of Primme Donne" Praised.

Yvonne de Tréville should feel gratified at the New York press' approval of her unique costume song recital, "Three Centuries of Primme Donne," given in Acolian Hall on the afternoon of Friday, November 6, as the following attests:

It was a unique and picturesque recital.—New York Herald.

Yvonne de Tréville, who is well known for her charming soprano voice, gave a costume recital at Aeolian Hall yesterday afternoon. She has the style as well as the voice to sing the early works.—New York Evening Post.

Yvonne de Tréville was heard here in an unusual program. It is a long time since New York has had so unusual a recital as that given yesterday afternoon in Aeolian Hall.—New York World.

The fact that she wore dresses of the style affected in the period of Mlle. de Maupin, Jenny Lind and Yvonne de Tréville neither added nor detracted from the interesting music on her program, nor the interesting manner in which she sang it.—New York Tribune.

Yvonne de Tréville gave an unusual entertainment. A costume recital it was called and it offered the soprano an opportunity of appealing to the eye as well as to the ear. The program ranged over three centuries and in each Mlle. de Tréville wore costumes representing some noted personage of that time—Mlle. de Maupin, Jenny Lind and finally herself.—New York Press.

There was no doubt for her success in those portions of the program where delicacy, charm and refinement were the requisites. She is accomplished in all the effects and graces of artistry.—New York Times.

A versatile little woman is Yvonne de Tréville. In her recital she sang in seven languages in addition to the nameless phonetic language of coloratura, which defies human comprehension; she represented three different characters and graced the costumes of three different centuries, and she interpreted the extremes of tragedy and comedy with a voice which was equally at home in the tricks of technic and in music of dramatic intensity.—New York Evening Mail.

A concert in costume can be a pretty entertainment when judgment in the selection of songs is paired with taste in their delivery. Miss de Tréville loked well in her three costumes. In her delivery of some of the songs the soprano showed both taste and intelligence.—New York Sun.

Audience charmed by unusual program! Her brilliant flutelike soprano, heard to advantage in coloratura test pieces, won her rounds of applause. The sweet, tender qualities of the soprano were brought out delightfully in a group of Scandinavian folksongs.—Brooklyn Standard Union.

A delightful program of three periods with coloratura. To say she sang in seven languages gives no adequate idea of her accomplishments. It was the spirit and thorough understanding of her work as well as her lovely voice that counted.—Brooklyn Eagle.

Bauer Plays Brahms.

Harold Bauer, the soloist at the second pair of concerts of the New York Symphony Society's present season, last Friday afternoon, November 13, and Sunday afternoon, November 15, at Aeolian Hall, played the Brahms D minor concerto, which is perhaps, except for its second movement, the most unpianistic of all concertos. By his masterly laying out of the music and his great breadth of tone Bauer succeeded, however, in making the first movement, with its overthick accompaniment, as plausible as is possible for any pianist to do. The adagio, offering more opportunities for real pianistic effects, was splendidly done, with great beauty alike in tone and phrasing, while the final rondo—one of those movements which shows how strongly Brahms felt the Hungarian influence—was played with splendid dash and vigor and worked up to a really inspiring climax. The pianist was applauded warmly after each movement and there was a tremendous outburst of enthusiasm at the end.

The rest of the program was not particularly interesting. It began with a respectable performance of Weber's "Oberon" overture, followed by an equally respectable and uninspiring one of Mozart's "Jupiter" symphony. Then came "St. Francis Preaching to the Birds," orchestrated by Felix Mottl from Liszt's piano piece. Presumably those who like this work for the piano like it even better orchestrated, for the imitation of birds is more lifelike, but many persons, among whom is the present writer, detest it in both forms. It was badly played.

The first horn distinguished himself during the program by a very woolly tone in the "St. Francis" solo, followed by a hardly less delightful sour note and a false entrance in the concerto accompaniment.

John Barnes Wells in Meriden.

John Barnes Wells, the New York tenor, was recently heard in "The Swan and the Skylark," produced under the direction of Mr. Southwick in the city of Meriden, Conn., and in which the tenor part is highly important. Mr. Wells sang the solos, and the following is quoted from the Meriden Morning Record of November 3:

Peculiarly felicitous was the selection of John Barnes Wells to sing the swan music. Mr. Wells has that most unusual possession—a pure tenor voice. There is no baritone quality about it. It is smooth and ingratiating and there is a floating quality which is very satisfying. His enunciation is clear and his method of tone production is so excellent that one does not think of the training that produced the effect. He sings with the greatest ease, and whether in the light, delicate, fanciful measures of the swan or the beautifully dramatic and dignified music of the aria, "The Sorrows of Death," by Mendelssohn, there is the same even beauty of tone. (Advertisement.)



THE FLONZALEY QUARTET IN THE WEST.

Tribute to a Carrol Badham Preyer Pupil.

Margaret Hellär, the young and charming soprano and singer of songs of the "Sunny South," is at present concertizing in the West, but she expects to return to New York about the first of the year, when her many friends and admirers in the East will have a chance to hear her. Miss Hellär, who is a pupil of Caroll Badham Preyer, the New York vocal teacher, has been well received wherever she has appeared, as these press opinions witness:

A young New York artist of beautiful voice and pronounced individuality.—Denver (Col.) Press, 1913.

Margaret Hellär, a most accomplished singer, delighted the audience last night in the last number of the season for the Ottawa University. . . . She is a lyric soprano with an unusually [illegible] and attractive voice. . . . One of the most beautiful was an aria from "Madame Butterfly" and a German group, including the beautiful "Ungeduld," by Schubert.—Ottowa (Can.) Evening Herald, May 27, 1914.



MARGARET HELLAR.

A French group of bergerettes was very enjoyable. She sang them with a delicacy of touch and purity of tone which rendered them wholly delightful.—Chicago Tribune.

A rarely lovely voice, charm and magnetism.—Tacoma (Wash.) Press.

Margaret Hellar, a young woman of charming presence, sang "Elsa's Dream," from "Loheagrin," with much tonal beauty.—Denver (Col.) Republic.

Mme. Hellär possesses a lyric voice of exquisite quality. . . . It showed the masterly way in which she could handle her voice. . . . Mme. Hellär is at all times artistic and has a stage presence that makes it a delight to see her as well as hear her.—Wichita (Kan.), Beacon, 1913.

Margaret Hellär, of New York City, has a very beautiful voice and her singing of the "Madame Butterfly" aria with her encore of "Will o' the Wisp" completely charmed her hearers at her first appearance; . . . a young woman of handsome appearance and charming manner.—Hutchinson (Kan.) Globe, 1914.

She made a pronouncedly favorable impression with her beautiful voice in Bishop's "Lo, Hear the Gentle Lark," with flute accompaniment. She was enthusiastically received and charmed everyone with an unaffected and delightful personality.—New York Press.

Zimbalist's Violin Mastery.

Among the recognized "stars" of the violin world, Efrem Zimbalist occupies a peculiarly agreeable position in New York, for not only has he been recognized here as a master of his instrument since his first quiet public entry into this city, but also through his marriage to Alma Gluck (a product of the metropolis and one of its warm favorites), his hold on the affections of our concert goers has become strengthened, and he is looked upon as one of our own artistic circle who in all likelihood will become a permanent part of our local and national musical life.

An unusually large audience turned out to do Zimbalist honor at Carnegie Hall last Saturday afternoon, November 14, and they were rewarded by finding the player in impeccable form, his technic being as finished and brilliant as ever, his tone as pure and warm, his musicianship as sound, and his taste as unfailing. Handel's E major sonata and a trio of Liebersohn arrangements of old classics by Grazioli, Couperin, and Rameau, as well as a Haydn "Vivace" adapted by Auer, served to reveal the poise and dignity of the player in music requiring stylistic knowledge and interpretative command rather than kindling emotional warmth, and Zimbalist answered the requirements like a true artist, eager in performance and ripe in experience.

Bach's chaconne carried on the serious character of the first half of Zimbalist's program and he presented a remarkable reading of the great violin epic, a reading instinct with noble feeling, searching tonal appeal, magnificent control of bow, and unerring sense for the contrapuntal beauties which, next to its exalted mood, constitute the chief musical value of the Bach chaconne. Zimbalist's performance was in every way that of a veritable prince of the fiddle.

Goldmark's aria displayed the artist's tone in its broad and virile accents, while Tschaikowsky, Kallinikow and Kreisler tidbits emphasized the resource of nuance and piquant attractiveness which Zimbalist knows how to bring from his instrument when he seeks merely to charm.

That always delightful Wieniawski arrangement of "Faust" melodies gave Zimbalist rare opportunities to shine as a virtuoso and his scintillating technic and temperamental verve stirred the listeners to demonstrations of pleasure which resulted in forcing the obliging artist into granting several very welcome encores. The concert was altogether one of the emphatic successes of the early season.

Manuscript Society Concerts.

Works by the following composers will be sung and played at the first concert, twenty-sixth season, of the Manuscript Society of New York, Friday evening, November 20, at the National Arts Club: D. W. Miller, of Norwood, Ohio; M. Silver, W. R. Cox, E. Hague, E. Kilenyi and Vivian Burnett, of New York. The following artists will participate: May MacGibeny, Catherine Bryce, sopranos; Lisbet Hoffmann, Lillian Sauvage Poole, pianists; Hyman Eisenberg, cellist. Following the concert the usual refreshments and social period will be enjoyed by the members and guests.

Kefer and Goodman Recital.

Paul Kefer, formerly solo cellist of the New York Symphony Orchestra, and Lawrence Goodman, pianist, gave a recital at the von Ende School of Music, Tuesday evening, November 17. This served to introduce Paul Kefer as a member of the faculty of the school. Mr. Kefer and Mr. Goodman played Boellman's sonata, op. 40, besides several groups of solo pieces.

A New Seagle.

In the accompanying photograph Oscar Scagle is shown holding in his arms the new high soprano of the Seagle



OSCAR SEAGLE AND NELL SEAGLE;
Born October 12, 1914.

family quartet, who was born on October 12, this year. The quartet is now made up of Mr. and Mrs. Seagle, son John and the young lady in the picture, who is named Eleanor after her mother, and who is going to be called Nell, as her mother is.

Mr. Seagle, just returned to New York from a very successful trip through the East and South, will remain here teaching for about two weeks and will then leave again for another extended concert tour.

Marie Morrisey's New York Recital.

Marie Morrisey made her second bow to an Aeolian Hall audience on Monday evening, November 9, when, as at her New York debut last season, the audience was of good size and showed great enthusiasm for her singing.

And it liked her appearance too, for Mme. Morrisey in her statuesque beauty, greatly enhanced by her handsome costume and the tasteful stage setting of palms, was more than ordinarily agreeable to look upon.

Her ambitious program included standard works from Italian, German, French and English composers, and she met all its taxing demands.

Mrs. Morissey showed that she has a voice of much natural beauty, of wide range, one capable of versatile attainment. Her German interpretations stood next to the English, in successful presentation. She was especially effective in the Bruno Huhn cycle, "Love's Triumph," sung for the first time in toto on this occasion. She emphasized strongly her dramatic ability in this particularly. Mr. Huhn was at the piano. Incidentally this cycle is being sung by leading singers in recital throughout the country.

Mrs. Morrisey's diction, in general, was good. The "Agnus Dei" (Bizet) concluded the program effectively; Bruno Huhn was at the organ, Elsa Cowen, her skillful accompanist, at the piano, and W. Paulding De Mike played the cello.

The enthusiasm of Mrs. Morrisey's listeners seemed even greater at the conclusion than after the first few numbers, a proof sufficient of her ability to interest and please in a song recital.

Harry Munro in America.

Harry Munro, the basso cantante, is another American singer whose plans were upset by the European war.

Two years ago, after having achieved success in concert and oratorio in America, Mr. Munro left for Europe to enter the operatic field, where he soon made an enviable reputation for himself among the younger operatic singers.

Last spring Mr. Munro looked forward to brilliant prospects in Europe, among them a prospective appearance at the Berlin Royal Opera, but Fate ruled otherwise and he returned to this country again to enter the American concert and oratorio field.

With this end in view Mr. Munro has placed himself under the management of G. Dexter Richardson, who has already booked him for several engagements, among which



Rachlitz photo.

HARRY MUNRO.

are a Brooklyn recital, a performance of "The Messiah" in Trenton, N. J., and two spring festivals.

Wittgenstein Encomiums.

Attached are a few press notices relative to Victor Wittgenstein's appearances both abroad and in America:

This artist possesses, together with a glowing temperament, a strong sense of the romantic and an inborn instinct of interpreting the underlying ideas of the composer. . . . If he plays everything in this heroic manner he will without doubt be counted among the pianistic lions.—Amsterdam (Holland) Telegraaf.

Technically this young pianist holds his own with many of his older and more experienced colleagues. With a sure and clean cut execution, he combines a soft and yet firm touch, which enables him to produce a beautiful singing tone.—Elberfeld (Germany) General Anzeiger.

Victor Wittgenstein belongs to that class of well equipped pianists who control a big technic.—Berlin Deutsche Nachrichten.

In Victor Wittgenstein, we made the acquaintance of a musician thoroughly equipped technically, a pianist whose beautiful touch modulates at his command, for he controls all the nuances. The eloquence of his pianissimo and brilliancy of his passage work were marked by beautiful shading.—Baden-Baden Badeblatt.

Victor Wittgenstein possesses great ability, unusual musicianship and displays a healthy sense of the romantic.—Berlin Musik Salon.

With such natural gifts as the young player unquestionably possesses, he could hardly have failed to acquire under such masters a good technical equipment.—New York Press.

The playing of Brahms' rhapsody and the Schumann romance was of excellent quality, and the splendid Rubinstein etude was given a very brilliant rendition. . . . Mr. Wittgenstein is young, his technic is good, he has power, an adequate command of tone and an excellent idea of contrasts.—Hartford (Conn.) Courant.

Victor Wittgenstein gave a stirring interpretation of MacDowell's "Sonata Tragica." There is in this remarkable piece of work a breadth and depth of conception that might defy the interpretative genuis of much older men, but Wittgenstein rendered it with sterling majesty and a sensitive regard for its finest qualities. The last movement was especially beautiful.—Philadelphia (Pa.) Ledger.

Mr. Wittgenstein is a pianist of warmth and of poetic feeling. That his sense for the classics is deep was proven by the very well developed Beethoven which he played.—He brought real poetry and much interest into the sonata in D major, op. 28. He played with a highly polished, clean technic and his phrasing was musicianly and full of intelligence.—New York Evening Mail.

Arthur Herschmann's New York Recital.

Aeolian Hall, New York, contained an audience of friends, judging from the applause, at the song recital given by Arthur Herschmann on the evening of November 11. A program of many novelties served to interest the listener, who heard a pleasing baritone voice, of considerable range and volume. Mr. Herschmann sang with distinct enunciation and manly style, his French songs allowing him to do best with his limited vocal resources. He had to sing Levitt's very original song, "Gerippentanz," twice, and the same was the case with Kaun's "My Native Land."

To Mr. Herschmann is due the excellent translations of most of the French songs, several of the Italian and one of the German. He has undoubted good taste in this.

Max Herzberg played excellent accompaniments. The program was as follows: "Chi Vuol la Zingarella," Paisielli; "Come Raggio di Sol," Caldara; "Furibondo Spira il Vento," Handel; "Der Musensohn," "Der Doppelgänger," Schubert; "Träume," Wagner; "Selig sind die Verfolgung Leiden," Kienzl; "Wie Wundersam," Schillings; "Gerippentanz," Richard Levett; "Der Freund," Wolf; "Psyche," Paladilhe; "Benvenuto," Diaz; "Les Berceaux," Gabriel Fauré; "Le Plongeur," Ch. M. Widor; "Le Vent," "En Route," Ch. René; "My Native Land," H. Kaun; "False Cupid," "To Pyrrha," R. H. Walthew; "Ridonami la Calma," Tosti; "Zaza," Leoncavallo.

Birdice Blye's Concert Season.

Among the cities which Birdice Blye visited during her five months' sojourn in Europe this year there was none that she enjoyed more than Venice, and the accompanying snapshot shows her feeding the pigeons at St. Marks.

Miss Blye has not found that the business depression due to the war has in the least affected her concert season, the applications for dates having been fully as many as usual.



BIRDICE BLYE FEEDING THE PIGEONS AT ST. MARKS, VENICE.

On account of conflicting dates Miss Blye was obliged to decline an offer made her by one of the prominent managers for an extended tour to the Pacific Coast. Miss Blye also declined a very advantageous offer from the East to appear in vaudeville in the principal cities, which came to her unsolicited.

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Julia Claussen Appreciated in Portland.

Alma Voedisch, the Chicago manager, is the recipient of the following enthusiastic letter from Portland, Ore., regarding Julia Claussen. Miss Voedisch has booked a



JULIA CLAUSSEN.

number of dates in the West for Mme. Claussen and her tour promises to be a most successful one:

THE APOLLO CLUB,
Portland, Ore., October 26, 1914.

Alma Voedisch, Chicago, Ill.:

DEAR MISS VOEDISCH—The Claussen concert was one grand success. Our audience was composed of Portland's best musical people and the Heilig Theatre was practically filled.

I have sent you one of the programs and advertising matter, which we sent out to about the number of 10,000.

We want the first chance at Claussen next season, and hope you will protect us. Every one I have met who was present at this concert was most enthusiastic. I have heard most of the big artists and she certainly has them all beaten.

We are much pleased with the unqualified success with which Mme. Claussen met and the prestige gained for the club.

We are awaiting the reply from the theatre for February 8 for the MacDermids and will know in a few days.

With best wishes, very truly yours,
(Signed) SIDNEY LATHROP, Secretary.

Spiering's Lucky Violin.

So much has been written about celebrated Cremona instruments in the possession of well known artists that it is quite a unique experience to meet with one who had used a rare Joseph Guarnerius del Jesu for more than twenty years in his public work without making the fact an advertising medium.

Theodore Spiering bought this violin in 1892 when still a student at the Royal High School in Berlin. That same year he returned to America after a four year course under Joseph Joachim. This was the summer in which Hamburg was visited by a violent cholera epidemic, so the young artist, sailing on a Hamburg boat, was quarantined in New York Harbor for two weeks. Great was his anxiety about the newly acquired treasure when it was known that all passengers' baggage and belongings would have to be fumigated, as a number of deaths had occurred during the voyage.

Pleading and an exposition of Spiering's art finally led to the exemption of the violin, which otherwise probably might have been ruined. This early incident in the history of the instrument was recently recalled when Mr. Spiering, twenty-two years older in experience and renown, landed again in New York fresh from the European war zone. Once more good fortune had prevented harm to the violin and its owner, and doubtless both will find here during the present musical season the same favor as of yore.

Mme. Riheldaffer's Bookings.

Grace Hall Riheldaffer, soprano, is at present on tour and from the following list of engagements it will be seen that her time from now until December 9 is well occupied. The list speaks for itself:

October—8, Milwaukee, Wis.; 12, New Castle, Pa.; 13, Warren, Pa.; 14, Celina, Ohio; 16, Monroe, Mich.; 17, Adrian, Mich.; 20, St. Johns, Mich.; 21, Charlotte, Mich.; 22, Ligonier, Ind.; 23, Mt. Vernon, Ind.; 24, Crown Point, Ind.; 26, Lebanon, Ind.; 28, Wichita, Kan.; 29, Alva, Okla.; 30, Sterling, Kan.

November—2, Nowata, Okla.; 4, Atchison, Kan.; 5, Tarkio, Mo.; 6, Fremont, Neb.; 7, York, Neb.; 9, Mason City, Ia.; 11, Cheboygan, Wis.; 13, Racine, Wis.; 16, Lansing, Mich.; 17, Howell, Mich.; 18, Hudson, Mich.; 19, Huntington, Ind.; 20, Montpelier, Ind.; 23, Bryan, Ohio; 24, Shelbyville, Ind.; 25, Petersburg, Ind.; 26, Princeton, Ind.; 28, Edinboro, Pa.

December—1, Maysville, Ky.; 2, Glasgow, Ky.; 4, Fairmont, W. Va.; 8, Galeton, Pa.; 9, Reading, Pa.

Francis Rogers' Recital.

To a lover of the truly fine in singing a recital by Francis Rogers, the baritone, offers genuine enjoyment, likewise valuable illustration in the art of correct singing.

At a Rogers recital one is given an admirable example of each phase of vocal technic and of an intelligent interpretation combined with a strong musical sense. His phrasing arouses admiration immediately, his diction is clear in all the languages in which he sings, and his singing of those languages shows that he understands them. His runs are delightfully smooth and even and he is equally skillful in songs demanding a broad legato or delicate finesse.

At his New York recital, Thursday afternoon, November 12, in the Little Theatre, Mr. Rogers sang in Italian, French, German and English.

The good sized and discriminating audience showed its pleasure after each number, particularly of the "L'Amour de Mai" (old French) of the first group and the Cornelius difficult "Ein Ton" of the second group, one verse of the first and the last of which were repeated.

The following shows his well chosen and well arranged program: "Vittoria," Carissimi; "Nina," Pergolesi; "Bois Epais," Lulli; "Vive Henri IV!" "L'Amour de Moi," old French; "If Thou Thy Heart Wilt Give Me," J. S. Bach (?); "Si, tra i Ceppi ("Berenice"), Handel; "Das Veilchen," Mozart; "Ein Ton," Cornelius; "Aufenthalt," Schubert; "An dic Nachtigall," "O liebliche Wangen," Brahms; "Cradle Song of the Peasant," "Love Song of the Idiot," "Field Marshal's Death," Moussorgsky; Folksong, Greek; "The Sally Gardens," "The Banks of the Daisies," Irish; "Turn Ye to Me," Scotch; "The Hundred Pipers," Lady Nairne.

Isadore Luckstone accompanied Mr. Rogers in his usual able manner. It was noticeable that Mr. Luckstone played the entire program from memory.

A Dudley Buck Studio Recital.

Dudley Buck pupils who appeared at the November 5 studio "Hour of Music" were Enrichetta Onelli, soprano; Katherine Galloway, soprano; Marie Morrisey, contralto, and Robert Gottschalk, tenor. These were the numbers: "Hayfield and Butterflies" (Del Riego), "Ah, Love, but a Day" (Beach), "A Southern Song" (Ronald), Miss Galloway; "Pour un Baiser" (Tosti), "Le Rêve de des Grieux," from "Manon" (Massenet), "Il Neige" (Bemberg), Mr. Gottschalk; "Voi lo sapete" (Mascagni), Mme. Onelli; "Invocation to Eros" (Kuersteiner); "Love, I Have Won You" (Ronald), "My Star" (Beach), Mme. Morrisey; "Donna vorrei morir" (Tosti), "Le Rondini" (Poggi), "Des Oiseaux" (Hue), "If I Were a Bee" (Rogers), Mme. Onelli; "Birds in the High Hall Garden" (Whelpley), "Come to the Garden, Love" (Salter), "Expectancy" (La Forge), "Autumn" (Matthews), Mr. Gottschalk; "Ombra Leggeria," from "Dinorah" (Meyerbeer), Miss Galloway.

Edgar Schofield, baritone, was called away at the last moment to fulfill a professional engagement, but Mr. Buck sang in his place, much to the delight of those who were present. Mr. Buck gave the "Pagliacci" prologue, "My Heart Is Like a Garden-Close" (Woodman), and "Invictus" (Huhn). As is usual with Dudley Buck pupils' programs, this one also proved not only very enjoyable, but instructive as well.

The recital occurred in Mr. Buck's Aeolian Hall studio, New York.

Elsie T. Cowen, at the piano, added materially to the enjoyment of the evening by her excellent accompaniments.

A Bloch Announcement.

Nettie F. Bloch, of New York, announces the marriage of her daughter, Blanche, to Alexander Bloch, an Sunday, November 1. Mr. Bloch is a young violinist of brilliant talent and attainments and is rapidly coming to the fore. Blanche Bloch accompanied him at his recent New York recital, proving herself to be a capable musician and pianist.

HAROLD BAUER
Master Pianist



Now Back from His Highly Successful Tour of Australia, Has Decided To Remain

In This Country The Entire Season

BAUER was received with such acclaim on the occasion of his New York Recital Nov. 7th, that A SECOND AEOLIAN HALL RECITAL IS ALREADY ANNOUNCED FOR SATURDAY AFTERNOON, DEC. 5th.

The following excerpts from the critical comments on his first recital are typical:

WORLD—"He moved his many and admiring hearers to applause such as is seldom heard in a New York concert room."

TRIBUNE—"He is an artist, whose technical mastery is supreme, whose sincerity is unquestioned."

AMERICAN—"He expressed his many and varied tonal qualities, his taste in emotional expressiveness and in poetic tenderness."

TIMES—"Mr. Bauer's playing delighted his listeners by its vigor and power, its grace and poetical feeling, its variety and depth of tonal coloring."

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Kreidler in "The Jewels of the Madonna."

Louis Kreidler's Rafaele in "The Jewels of the Madonna" at the Century Opera House, New York, was the



LOUIS KREIDLER AS RAFAELE IN "THE JEWELS OF THE MADONNA."

occasion for the following commendation from New York daily papers:

Kreidler, always capable and excellent in his characterizations, sang Rafaele with spirit and made the role an outstanding feature.—New York Staats Zeitung.

Louis Kreidler made Rafaele, chief of the Camorrists, real and imposing.—New York Evening Mail.

Kreidler made the most of the ruffian, Rafaele. In this part, as in the others, explosiveness and not cantabile is the quality sought.—New York Evening Post.

In the singing and acting of Mr. Kreidler there was much that was thoroughly admirable and unqualifiedly delightful.—New York Tribune.

Mr. Kreidler sang the part of the swaggering, villainous Rafaele and was capable and commendable.—New York American.

Louis Kreidler as Rafaele carried the burden of the score. He sang a Rafaele which he may well add to the list of triumphs.—New York Press.

Mr. Kreidler impersonated the smooth, sleek villain, with assurance and artistry. His singing was praiseworthy.—New York Journal of Commerce. (Advertisement.)

"Aida" at the Century.

"Aida" was performed for the first time this season at the Century Opera House, New York, Tuesday evening, November 10. The cast was in many respects the same as that which presented this opera at this house last season. "Aida" was also given at the Century Opera opening last year, and was repeated late in the season. The only member of the present cast who was not heard here in last season's performances is Henry Weldon, whose splendid voice and magnificent stage presence are both well adapted to the role of Ramfis. Mr. Weldon sang with breadth and clarity of tone and much dignity and charm of interpretation.

As the king, Alfred Kaufman gave a creditable performance. Kathleen Howard was stirring and passionate in the role of Amneris, giving it brilliant rendition. Her clear enunciation was especially commendable. She was particularly effective throughout the entire second act, where her histrionic ability came into play.

On the opening night, the role of Radames was taken by Morgan Kingston, whose voice is especially well suited to this music and who gave a dignified impersonation of the part. His acting, especially in the last act, was strong and often impassioned. Gustaf Bergman alternated with Mr. Kingston in this role, singing the part with brilliancy and force and acting it with his accustomed vigor.

The intensity of Louis Kreidler's interpretation of the role of Amonasro aroused much favorable comment, and it would be difficult to find any suggestion for improvement in his acting. He lends to it all of that savagery which one feels is an intrinsic part of the Ethiopian king's character, but with all his intensity of acting, he never for a moment loses his dignity nor his perfect vocal control. It is a masterly interpretation.

The role of Aida was sung by Lois Ewell and was well done, although this is not one of the parts most suited to Miss Ewell's brilliant talents.

The ballet was effective and interesting, particularly the work of Albertina Rasch, the talented premiere danseuse of the Century Opera Company.

Agide Jacchia conducted the opera, and Jacques Coini was responsible for the stage management and in this regard there was an enormous improvement over last season's performance. The pageantry of the opera was more effectively carried out. Unstinted praise, however, cannot be meted out to this side of the performance, as there were certain incongruities, and, at least in the opening performance, a feeling of uncertainty. The stage also was overcrowded, especially in the second scene of the second act.

Philharmonic Plays Tschaikowsky.

The second pair of concerts of the New York Philharmonic Society on Thursday evening and Friday afternoon, November 12 and 13, at Carnegie Hall, presented an all Tschaikowsky program, with Leo Schulz, cellist, as soloist. These concerts were in no way a test of the durability of Tschaikowsky's charm, or of his ability to furnish an entire afternoon's or evening's entertainment, simply because the program was so arranged as to offer two of the great Russian's best works at the beginning and two of his poorest at the end, with the natural and inevitable result that there was a feeling of weariness and a waning of interest and enthusiasm on the part of the very large audiences which completely filled the vast auditorium and gave conclusive proof of the drawing power of Tschaikowsky's name.

The program consisted of the "Romeo and Juliet" overture, the "Pathetique" symphony, "Variations on a Rococo Theme" for cello and the "Capriccio Italien."

Like all great composers, with the single exception of Wagner, Tschaikowsky had his inequalities, and between works of marvelous intensity, of unparalleled beauty and charm, he produced things of little worth and among these latter are the cello variations and the Italian caprice. It would be impossible for any man to remain constantly keyed up to the state of exaltation which must have inspired Tschaikowsky when he conceived his masterpieces, and that his spirit flagged during intermediate periods should give no cause for surprise.

Of the works of Beethoven, Schubert, Mozart and the rest of the recognized giants of the past, only the best have been perpetuated on our programs, and it will be the same with Tschaikowsky. Time and perspective are already beginning this sifting process and so many of his compositions have survived that it should be easy from them alone to provide more than one all Tschaikowsky program that would be of interest from start to finish.

The Philharmonic Society proved itself to be masterly interpreters of the Russian school and to be in entire sympathy with the aims and ideals of Tschaikowsky. Be it not supposed that the works of Tschaikowsky are easy either to interpret or to execute. His scheme of orchestration, entirely original with himself, is essentially contrapuntal, much of it in pure four part counterpoint and often enough with the several parts taken by different groups of instruments of divergent tone quality. These voice parts must be made to blend and balance, and herein did the orchestra particularly reflect its understanding of the intentions of the composer and its great skill in carrying out these intentions. In the "Pathetique" the players were able to meet and follow every change of the composer's mood with unusual fidelity, an ability rarely found, for though this symphony is frequently played it is rarely well interpreted, and certainly never better than it was by the Philharmonic on this occasion.

The members of the Philharmonic evidently played this fine music lovingly and with enthusiasm. The sonorous fulness of the orchestral tone was splendid and the unison melodic passages of the strings uncommonly luscious and sensuous. The tone of the trombones also must be commended for its brightness and true trumpetlike quality:

VIDA
LLEWELLYN
PIANIST
In America 1914-1915

"She unfolded her extraordinary superior qualities, elegant technic, marked rhythmical feeling, and musical temperament."—*Breslauer Morgenzeitung.*

CONCERT DIRECTION M. H. HANSON
437 Fifth Avenue New York City

Beulah Munson Sings at Beecher Memorial.

Beulah B. Munson, lyric soprano, was the soloist at the opening ceremonies, which extend throughout two weeks, of the Beecher Memorial, Brooklyn, N. Y., Tuesday evening, November 3. Her varied program was thoroughly enjoyed by the large audience, who gave audible expression of its appreciation of the selection of Miss Munson by the committee in charge.

Miss Munson was in good voice, and again charmed her listeners with the purity, strength, beauty and sweetness of her tone. Her artistic rendition of "Ständchen," by Strauss, and "L'heure exquise," by Hahn, showed a good mastery of pianissimo. Particular mention might be made of her interpretation of "Vissi d'arte" from "Tosca." "All Through the Night" was effectively given also. The "Morning Hymn," with its inspiring tone of aspiration and victory, closed the program.

Miss Munson's enunciation impressed throughout the program by its clearness.

The soprano is also endowed with a commanding and pleasing stage presence.

An added pleasure was the splendid work of her accompanist, Martha Falk Mayr.

These were her numbers in full: "Widmung," "Der Nussbaum," Schumann; "Ständchen," Strauss; "L'heure exquise," Hahn; "Mattinata," Leoncavallo; "Vissi d'arte," Puccini; "Yesterday and Today," Spross; "Conspirators," Engel; "All Through the Night," Welsh melody; "If Thou Wert Blind," Noel Johnson; "Morning Hymn," Henschel.



BEULAH MUNSON.

Alice SOVEREIGN
Management:
ANTONIA SAWYER
1425 Broadway, N. Y.

Consensus of Praise for Werrenrath.

"In his Aeolian Hall recital last Monday evening, October 26, the Werrenrath art and the Werrenrath versatility again were demonstrated convincingly, for he covered a wide range of song styles and mastered each one superbly. English, German and Italian were the languages employed by the performer, his diction in the three tongues being beyond criticism. In mood the numbers constituted a gamut embracing the deeply serious, the lyric, the tragic, the romantic and the humorous. Smooth and sympathetic as is Reinald Werrenrath's voice, the manner in which he employs it constitutes the chief charm of his singing so far as the ear and the mind of the connoisseur are concerned. Musicianship, interpretative resource and infallible taste are the remaining qualities that make up the artistic stature of this sterling artist, who though he is young in years may be said to have reached a remarkably high stage of maturity."

The above is an excerpt from the MUSICAL COURIER review of Reinald Werrenrath's Aeolian Hall, New York, recital, October 26.

Praise was likewise unanimously accorded the baritone in the New York daily press critiques, a few extracts from which follow:

Reinald Werrenrath, at his song recital in Aeolian Hall last night, sang two or three familiar songs (familiar, that is, to the close observers of such things), and over a dozen which were new and strange. It has been one of the laudable things in Mr. Werrenrath's career that he has consistently and persistently tried to give freshness and variety to his programs and extend popular knowledge in the field of artistic song. No singer now before the public is better equipped for such a mission than he, for his art as a singer is so exceptionally delightful that no matter what he sings he is heard with pleasure.—Tribune.

Reinald Werrenrath, a baritone, who by conscientious endeavors has acquired a musical following in this city, gave his annual recital last night in Aeolian Hall before a large gathering.

This singer has shown gradual and distinct artistic progress since he first appeared on the concert stage, and he is now recognized as one of the best interpreters of the type of song with which his programs are flavored.

Style, suavity, coloring, insight, good phrasing and diction are among his more praiseworthy attributes.—World.

It was a good augury that the list of the song recitals of the young musical season began with such an excellent entertainment as that of last evening at Aeolian Hall. Reinald Werrenrath, a baritone who has won for himself a place in the front rank of platform singers, was heard in a program noteworthy for its catholicity and liberality. Mr. Werrenrath is not afraid to sing songs which are gentle and even modest in their appeal to the finer sensibilities, songs which his intelligent art dignifies and ennobles, and for which it makes a potent claim to recognition. Nor does he neglect those standard bearers who uphold the revered traditions of the lied. And whatsoever he does he does with honor to it and himself.

. . . Mr Werrenrath sang like an artist. Exquisite management of the voice, impeccable phrasing and the diction of a master in all three of the languages heard were the salient technical features of his singing. His interpretations ranged through a considerable scale, and perhaps there was more of the cool poise of the fastidious artist than the average listener could appreciate.

. . . Mr. Werrenrath's recital may be summed up as an exhibition of genuinely polished art and as such it was a thing of delight.—Sun.

It fell to the lot of New York's "own, particular baritone," Reinald Werrenrath, to give the first song recital of the season last night in Aeolian Hall. As was proper, there was a full house to welcome him. . . .

In a program which was refreshingly unconventional, as far as the custom of including many time honored songs is concerned, the young artist gave himself the opportunity of showing just what can be done with a splendid voice, splendidly trained. It is essentially a musical voice, of beautiful texture, and evenly developed. . . .

"Fuzzy-Wuzzy," the words by Kipling and the music by Arthur Whiting, called by Werrenrath one of the "old war horses," closed a program which will set the pace for the winter—a pace it will be hard to sustain.—Press.

It is seldom that such a carefully arranged program as that heard last night in Aeolian Hall at the first of the season's song recitals given by Reinald Werrenrath, one of the foremost of American baritones, finds its way into our concert halls, and rarely is a recital so well sung.—Herald.

Who, since one famous Sembrich folksong recital, has dared to give New York a concert of all new things, as Reinald Werrenrath did in Aeolian Hall last night? He not only held an audience of professionals, singers, publishers and critics past 10 o'clock, but sent them all home in the rollicking humor of Arthur Whiting's war ballad, "Fuzzy-Wuzzy." . . .

Mr. Werrenrath is the only singer except Alma Gluck to have sprung full armed into public view lately. As she with exquisite voice, so he with fine intelligence, makes the new men sound the gamut of light and shade in sentiment and song as truly as the classics of old.—Evening Sun.

Reinald Werrenrath, baritone, showed in his recital in Aeolian Hall last evening, before an enthusiastic audience, that he is a notable musician in three ways. He has a voice of rare beauty, he knows how to manage it with consummate mastery, and, perhaps more rare than all in a musician, he knows how to bring to light compositions that are new and how to sing them with finished artistry.—Brooklyn Daily Eagle. (Advertisement.)

Nana Genovese's Bookings.

Nana Genovese, the soprano, has taken an attractive apartment in the Metropolitan Opera House Building, New York, and at the end of this month she intends to give a musical reception in order to formally open it.

During November she will be heard in New York, Poughkeepsie, Peekskill, Mount Vernon, Bridgeport and Kingston. A December tour through the New England States will follow, and in January she will be heard in Pennsylvania and the West.

Two Prominent Sulli Pupils.

Gloria Mayne, prima donna soprano, has appeared with marked success in various cities of Australia, New Zealand, Africa and America, everywhere meeting with warm appreciation. Miss Mayne is a pupil of Giorgio M. Sulli, the New York maestro. She calls her program "Great Moments from Great Operas," and that both the subjects and the singer have pleased may be gleaned from the following appended critiques:

Gloria Mayne, the American lyric soprano, immediately won her way into the favor of the audience by her splendid singing of several artistically rendered numbers which were cheered.—Sydney (Australia) Referee.

Gloria Mayne, in "Great Moments from Great Operas," has a beautiful soprano voice. Her wonderful singing brought the audience to their feet in salvos of applause.—Adelaide (Australia) Advertiser.



GLORIA MAYNE.

Gloria Mayne has a voice of much power and flexibility.—Melbourne (Australia) Hawklet.

This singer is the possessor of a soprano voice of a beautiful clear quality. Her most notable number was no doubt the "Jewel Song" from "Faust," and it was greeted with enthusiastic applause.—Dunedin (N. Z.) Courier.

A thoroughly appreciated new arrival was Gloria Mayne, American Tetrazzini. She has a well trained soprano of beauty and flexibility, which she uses in a clever combination of coloratura operatic arias and the more popular ballads.—Cape Town (Africa) Review.

Then there was Gloria Mayne, a lady with a fine appearance and a splendid voice. . . . Her voice, a soprano, is splendidly modulated and contains a real note of sympathy, which helps to make her a great success.—Johannesburg (Africa) Transvaal Times.

Gloria Mayne possesses a really splendid voice.—Los Angeles (Cal.) Examiner.

Another popular Sulli pupil is Belle Koskoff, soprano, now appearing with the Manon Grand Opera Company at the Hippodrome in Chicago. (Advertisement.)

Mrs. McConnell and Her Pupils.

Minnie M. McConnell, vocal teacher and second soprano of the McConnell Vocal Trio, gave a concert at the Country Life Permanent Exposition, held in the Grand Central Terminal, New York, on Saturday afternoon, November 7, before a large and enthusiastic audience.

Besides Mrs. McConnell, the following of her pupils participated: Henrietta Goodheart, soprano; Harriet McConnell, contralto, and Walter Mills, baritone, as well as Grace Bender, pianist. The program consisted of soprano, contralto and baritone solos, vocal trios, and several piano selections.

To Music Clubs and Managers of America:

Percy Hemus,

"America's Baritone"

will tour the country this spring with his accompanist, Gladys Craven. Mr. Hemus is doing more than any other singer to introduce in the proper way American compositions. He is acknowledged by critics, public and composers as an American singer whose interpretations stand alone. The New York Times acknowledges his propaganda a musical "institution." The New York Herald says: "Mr. Hemus is to be commended for the interest he has taken in American music." Write his secretary for open dates—64 East Thirty-fourth street, New York. Mr. Hemus is teaching singing this winter.

Philharmonic Popular Price Concerts.

Four special Saturday evening concerts are to be given in Carnegie Hall, at popular prices, by the Philharmonic Society of New York, Joseph Stransky, conductor. These concerts, which are announced for November 21, January 16, March 13 and 27, will offer to the public an opportunity to hear the following programs:

FIRST CONCERT, NOVEMBER 21.
ALL WAGNER PROGRAM.

Overture ..... Flying Dutchman
Siegfried's Rhine Journey ..... From Götterdämmerung
Träume (Dreams) ..... Arranged by Theodore Thomas
Prelude and Liebestod ..... From Tristan und Isolde
Prelude ..... Die Meistersinger
Prelude and Glorification ..... From Parsifal
Overture ..... Tannhäuser
Good Friday Spell ..... From Parsifal
Ride of the Valkyries ..... From Die Walküre

SECOND CONCERT, JANUARY 16, 1915.
Soloist—Alma Gluck, Soprano.

Prelude, Choral and Fugue ..... Bach
Symphony in B minor (Unfinished) ..... Schubert
Aria, Casta Diva, from Norma ..... Bellini
For soprano and orchestra.
Alma Gluck.
Suite L'Arlesienne ..... Bizet
Songs with piano accompaniment.
Alma Gluck.
Peer Gynt Suites Nos. 1 and 2, Solveig's Song ..... Grieg
Alma Gluck.

THIRD CONCERT, MARCH 13.
DVORAK-WAGNER PROGRAM.

Soloist—Edouardo Ferrari-Fontana, Tenor of the Metropolitan Opera Company.
Symphony in E minor, op. 95, The New World ..... Dvorák
Prelude to Act I, Lohengrin ..... Wagner
Romanza, from the Flying Dutchman ..... Wagner
Spring Song, from Die Walküre ..... Wagner
Edouardo Ferrari-Fontana.
Siegfried Idyll ..... Wagner
Tannhäuser's Narration, from Tannhäuser ..... Wagner
Edouardo Ferrari-Fontana.
Overture, Rienzi ..... Wagner
Prelude to Act III, Lohengrin ..... Wagner

FOURTH CONCERT, MARCH 27.
ALL TSCHAIKOWSKY PROGRAM.

Overture ..... Romeo and Juliet
Symphony in B minor, No. 6, op. 72 ..... Pathetique
Theme and Variations ..... From Suite No. 111
Nut Cracker Suite.
Capriccio Italien.

Gabrilowitsch Engagements.

The joint recital of Ossip Gabrilowitsch, the Russian pianist, and Clara (Clemens) Gabrilowitsch, contralto, will be given in Aeolian Hall, New York, on the evening of Wednesday, November 25, instead of the afternoon as originally scheduled. The pianist will play compositions of Beethoven, Schumann and Chopin, while Mme. Gabrilowitsch will sing the Beethoven aria "Ah, Perfido," four Gypsy songs of Brahms, and the song of Duparc, Debussy and Faure. Mr. Gabrilowitsch and Mme. Gabrilowitsch opened their tour in Atlantic City, N. J., November 12, where they gave a joint recital for the benefit of the Red Cross Society. The pianist appeared in Baltimore, November 13. In addition to appearances with the leading orchestras, he will make a recital tour that will keep him in this country until the close of the season.

Marie Hoover Ellis with Russian Orchestra.

Mt. Vernon, Ia., November 12, 1914.

At the concert given at Cornell College by the Russian Symphony Orchestra, the feature was the appearance of the Chicago pianist, Marie Hoover Ellis, who was heard in the Grieg concerto. Mrs. Ellis, who has just returned from Austria, is well equipped technically and interpretatively, and she won a well deserved success. She studied in Vienna several years under Leschetizky.

Myrtle Elvyn Scores in Appleton.

Myrtle Elvyn, the pianist, gave a recital recently in Appleton, Wis. The following reviews show that her work was greatly enjoyed:

In a piano recital of high excellence, Myrtle Elvyn delighted her audience in the second number of the artists series given in Peabody Hall last night under the auspices of the Lawrence School of Music. Of particular merit was her wonderful interpretation of the "Tannhäuser Overture" arranged by Liszt, by far the most remarkable feat of the entertainment.

The Tannhäuser overture is an immense undertaking and requires great technic and marvelous skill. It has never before been attempted by a woman in public recital, and Hoffman is probably the only male artist that has been successful in undertaking the number. Miss Elvyn has proved fully equal to the task, and her superb technic and strength, combined with the independence of her hands, accomplished truly remarkable results. In the "Pilgrims' Chorus," one of the most difficult parts of the overture, her work was particularly pronounced and the melody was brought out with an octave technic that was wonderful.

Again in Chopin's polonaise, op. 53, was her octave technic unusual, and the other selections by Chopin, ballade A flat major and nocturne, op. 15, No. 2, that went to make up the first group on the program, gave her an opportunity to display her remarkable emotional expression and temperament. The "Sonata Tragica," by MacDowell, was also excellent, and, although not as popular as others on the program, is a very heavy dramatic composition, hard to memorize and execute. The MacDowell numbers are used a great deal on the platform this year, inasmuch as the musicians of America are endeavoring to bring his compositions to the front.

In the third group on her program, the first number, the ever popular "Caprice Viennois," by Kreisler, and the etude (in form of variations), by Paganini and Liszt, stand out prominently. The latter proved a remarkable technical display from beginning to end. The etude for the left hand alone, by Blumenfield, another of this group, was unusual because of the wonderful pedaling. Miss Elvyn by her use of the pedals gave the impression of a two handed composition, and throughout the entire number retained a distinct tone in the bass, although seldom touching the keys far below middle C. As an encore to this group she delighted her audience with Dvorak's "Humoresque," played in a decidedly distinctive manner, the syncopated notes producing an unusual effect. Her final encore, Mendelssohn's "Spinning Song," was beautiful.

In appearance Miss Elvyn possesses an attractiveness that adds to her charm before the public.—The Crescent, Appleton, Wis.

Before a good sized audience last night, at Peabody Hall, Myrtle Elvyn, well known concert pianist, held the intense interest through a program made up completely of piano selections rendered in a wonderful manner.

Through the haunting Chopin numbers, in which she displayed talent of a remarkable order, she dashed into the splendid "Sonata Tragica," by MacDowell. In these selections she displayed power of memorizing which was most extraordinary, as among musical selections there are some of the most difficult to render from memory.

Delighted applause greeted her "Caprice Viennois" and the "Schoen Rosmarin," by Kreisler. In these she succeeded in projecting her own capricious mood into the music, as well as interpreting the moods of the composer in a splendid manner.

Perhaps the most difficult number rendered was the etude variations by Liszt, and her closing number came as a triumphal close to a splendid program, for the "Tannhäuser" overture by Liszt is seldom played as Miss Elvyn rendered it last night. The beloved "Humoresque" and MacDowell's "To a Wild Rose," which she gave as encores, were received with enthusiasm and delight.

Myrtle Elvyn's ability as a pianist is aided greatly by her gracious manner and her splendid appearance. Last night she appeared in a gorgeous Paquin gown of emerald green and gold, the clinging lines of which accentuated her beauty of form and her splendid carriage. She wore her auburn hair simply and without ornaments of any description. She is of the type which one may well call splendid, for there is an air about her which is lovely in a wholesome way. Without knowing it one associates her with deep breaths of clear, fresh air and the wideness and deepness of things of nature.

On November 6, Charles Wakefield Cadman will appear here in a lecture recital of American piano and song literature selected from his famous compositions. He will be assisted by the beautiful Indian princess, Tsianina Redfeather, mezzo soprano, who will sing Cadman's Indian compositions in native costume.—The Post, Appleton, Wis. (Advertisement.)

A Few Encomiums of Mme. Karweska.

Mme. Karweska's home is in southern Russia, on the banks of the Black Sea. Here she enjoys the delightful climate especially. However, she pays an annual visit to the North, for, as she says: "The very atmosphere of the Northern climate—a country where the snow flies two-thirds of the year—develops the mind and body much more rapidly than a Southern clime."

The accompanying picture shows a delightful spot where Mme. Karweska often spends a happy day among the flowers and playing fountains.

Extracts from foreign press criticisms follow:

MME. M. KARWESKA IN CONCERT.

At the concert on Friday evening the vocal artist was M. Karweska. Her commanding stage presence and pleasing personality at once won the admiration of her audience. Besides displaying wonderful vocal art, the artist commanded great versatility of expression and dramatic interpretation. She was recalled time and again and had to sing several encores.—Novoe Vremya, Petrograd.

Mme. Karweska is a delightful artist and possesses a voice of rare beauty. She shows skill and technic and exhibits rare taste and musicianship.—Petrograd Gazette.

Mme. Karweska was especially forceful in her dramatic interpretation of the romanza from "Cavalleria Rusticana."—Paris Le Journal.

Mme. Karweska was in splendid voice and sang with grace. Her phrasing, enunciation of vowels were rendered with great



PALACE OF TSAR AT PETERHOF.

skill. Her German diction of the Schubert and Brahms lieder was perfect.—London Telegraph.

Percy Hemus Honored.

As a token of appreciation for his singing of songs by American women, Percy Hemus has been presented with a large wreath tied with the American colors, with a fitting inscription beautifully embossed on ribbon in gold letters from Gena Branscombe, Harriet Ware, Fay Foster and Mary Helen Brown—four of the composers on Mr. Hemus' program, Aeolian Hall, New York.

The following press notices show the tributes paid Mr. Hemus by the New York critics after this his second New York recital of songs by American composers

Hearing with much admiration Percy Hemus' fine bass baritone and admirable art.—New York Tribune.

The singer with his propaganda is now to be taken as one of our musical "institutions." Mr. Hemus has a voice of power and rich quality, and sings with intelligence and dramatic force. . . . He showed that the quality of his voice and the manner of using



PERCY HEMUS.

it could be brought to bear eloquently on the purely lyric.—New York Times.

He has a voice of good quality and he manages his tones with skill. He sings generally with taste and sometimes with feeling, and he discharges such a duty as that of last evening with manifest interest, and, when it is possible, even with enthusiasm.—New York Sun.

The interpretations are aided by the singer's "acting," which, in his case, does not appear out of place on the concert stage.—New York Morning World.

Given effectively in Mr. Hemus' big and splendidly trained voice . . . . at all times he was impressive, sometimes forceful.—Brooklyn Daily Eagle.

On the whole it was a worthy enterprise, and Mr. Hemus is to be commended for the interest he has taken in American music and for the care which he took in preparing the work.—New York Herald.

He has a pleasing voice of good quality and he did justice to a host of songs of varying degrees of worth.—New York Evening World.

American Institute Engages Ne Collins.

The American Institute of Applied Music announces the engagement for the vocal department of Bertyne Ne Collins, soprano.

Beside her work as a private instructor, Mrs. Ne Collins has taught at Cornell University summer session for four seasons and won for herself a most enthusiastic following of pupils, as well as the admiration of musicians and critics.

Hollis Dann, head of the department of music in Cornell University, writes:

Allow me to congratulate you on the continued and increasing success which you have attained with your vocal pupils. All of your pupils are enthusiastic concerning your teaching, and I have noticed both at this and previous sessions that you never lose a pupil; they all swear by you. Please accept my congratulations.

Yours very truly,
(Signed) HOLLIS DANN.

Ithaca, August 16, 1914.

Mrs. Ne Collins possesses a sympathetic, clear soprano voice, under admirable control, which she uses with discretion and the art of a temperamental musician. She enters immediately upon her work at the American Institute. Arrangements have been made by which a competitive scholarship for the season is to be awarded by Mrs. Ne Collins to a pupil with a fine voice and requisite intellectual and personal attainments. An informal reception, introducing Mrs. Ne Collins, was given at the institute, November 13.

Von Ende School Artist Recitals.

It seemed singularly appropriate that the season's first recital at the von Ende School was given by Anton and Vita Witek, for these two extraordinary musicians are striking representatives of that European spirit and atmosphere which students were wont to seek abroad, and which they can now profit by at home. The program was happily arranged, containing the D minor piano violin sonata by Brahms, a Chopin and Schubert number and the Beethoven violin concerto. No composition by Brahms is better adapted to introduce the student to such eclecticism, which is the powerful voice in a period of indiscriminate acclamation of the new because it is new. Nor is there a concerto in all violin literature which reflects the very essence of classicism in such noble lines as does the work of Beethoven. Not a small number of people stand aloof at the mention of Brahms, and fail to respond to his appeal, but the warm and spirited interpretation of the work by Mr. and Mrs. Witek likely made converts. The first and second movement particularly haunted the ears of the listeners for many hours after the remarkable performance.

Chopin's nocturne in F, op. 15, and Schubert's impromptu with variations were a romantic intermezzo in the program. Both were played by Mme. Witek with virile strength, intellectual lucidity and poetic treatment; she never fails to impress her audience. The climax of the recital came with the Beethoven concerto. It was played by Mr. Witek with mastery, justifying the claim made by critics that since the death of Joachim he is the great Beethoven interpreter.

The musicale was a most auspicious beginning of the season in this school, which for seriousness of purpose and latitude of effort has acquired an enviable reputation.

The second recital in the series was given on November 12 by Sergei Kotlarsky, violinist, whose tour with Caruso, followed by subsequent study in Europe and a tour in Germany and France, is all of recent record. Mr. Kotlarsky played the Bruch concerto in D minor, Lalo's "Spanish Symphony," and smaller pieces by Chopin, Sarasate and Paganini. An audience of large numbers filled the spacious recital rooms of the von Ende School of Music. Mr. Kotlarsky's playing was heard in most attentive silence, especially in the opening movements of the concerto. The last movement was played in tremendous tempo, with incisive style. The difficult work of Lalo showed all the artist's virtuoso qualities and, of course, entire technical mastery. The repose in the andante was in pronounced contrast to the brilliancy and terrific tempo of the finale. Mr. Kotlarsky was for several years Mr. von Ende's pupil, and as such appeared in various notable concerts in New York, including several at the Metropolitan Opera House Sunday evenings. His rapid rise in the violinistic world is well known to New Yorkers, and he is sure to continue this artistic progress.

Maurice Eisner, at the piano, did effective work.

The two coming recitals in this course will occur November 24, when Alfred Ilma, baritone, and Lawrence Goodman, pianist, will appear, and November 30, when Sergei Kotlarsky, violinist, and Moritz Lichtman, pianist, will be the artists.

Oscar Seagle's Large Class.

In spite of the fact that Oscar Seagle has a great many concert engagements this winter, there will be no serious or long interruptions to his work as teacher in New York City, as Mr. Seagle is making no extended Western tour this year and his absences from New York will only be matters of a few days at a time. Mr. Seagle has a very large class at his studio in Carnegie Hall, many of whom were with him all through the past summer at Bramber, in England, and returned to continue their work here.

Myrna Sharlow in Louisville.

Myrna Sharlow is the young soprano who created such an instantaneously favorable impression in Boston last season. These are press notices in addition to those reproduced in this paper last week referring to a Louisville (Ky.) appearance:

The concert given last evening at the Woman's Club under the auspices of the Music Committee of the Club, with Myrna Sharlow as the singer, was in every respect delightful and notable, both as to the importance of the concert as a musical event and for the discriminating audience present, an audience genuinely interested in hearing the young singer who has returned to Louisville after an absence of two years.

The program was arranged with the view to offering an opportunity to Miss Sharlow to demonstrate the full range, quality and power of her voice no less than to give an idea of her dramatic power and artistic temperament, and that Miss Sharlow more than met the demands made upon her is unquestionable.

Since her concert at the Woman's Club two years ago, Miss Sharlow has developed wonderfully and for so young a singer she has admirable poise and reserve; in fact at times she is somewhat too restrained in her singing, but whatever faults may be found in her manner of singing, there is not one which we feel will not be overcome with a little more experience. Everything seems possible for her and even now, when only a few years out of her teens, she is a brilliant singer and an artist to her fingertips.

She has a marvelous range, her tones are full, clear and even and, above everything, her voice possesses the quality of resonance to a marked degree.

Her first number last evening, "Batti, Batti," from "Don Giovanni," showed to the audience at once her development in the last two years. This development was shown even more markedly in her splendid singing of Antonia's aria from "Tales of Hoffmann." The richness and purity of her voice and her dramatic appreciation were well demonstrated in her singing of the aria.

In the group of modern songs, English, French, German, Russian and Norwegian, Miss Sharlow was charming in the varied interpretations she gave. She sang Xavier Laroux's "Le Nile," with great subtlety and appeal and her singing of Grieg's "Ich liebe dich" was brilliant and stirring.

In every number she gave, Miss Sharlow unconsciously makes it evident that she has the dramatic instinct in a great degree. Her rendering of the prayer from "La Tosca," illustrated this strongly. Her singing of Mrs. Beach's "The Year's at the Spring" was a splendid outburst of the joyousness of youth, spring and delight in life, and the applause that followed the song was no less spontaneous than Miss Sharlow's singing.

The two arias from "Bohcme," "Mi Chiamano Mimi," and "Addio," which Miss Sharlow sang in costume, were further evidence of her possibilities as a great artist.

It will be very interesting to watch Miss Sharlow in her career, and it will also be very gratifying to have the prediction that she is to be recognized as one of the great American opera singers realized.—Louisville Herald, October 30, 1914.

Under the auspices of the music committee of the Woman's Club, Myrna Sharlow gave a song recital last night. The program was made of operatic selections, folksongs and modern songs of the French and American schools.

The training that Miss Sharlow has had, has fitted her especially for opera, and it was to be expected that her singing of the operatic selections would have been on the whole superior to her singing of the songs. The remarkable fact concerning the recital was that, in so young a singer, both types of selections on her program should have been done so well. A young singer is likely to specialize either in songs or in opera almost to the exclusion of the other branch of vocal music. Yet last night Miss Sharlow sang Laroux's "Le Nile" as beautifully as she sang the prayer from "La Tosca."

"Le Nile" was peculiarly suited to Miss Sharlow's style. It demanded resonance, power, a suave legato, dramatic power and beauty of tone. These are qualities which Miss Sharlow has above all others.

Miss Sharlow's voice is decidedly that of a dramatic soprano. All of the richness and the dramatic power on Antonia's aria from "Tales of Hoffmann" were brought to the audience as Miss Sharlow sang it last night. Grieg's "Ich liebe dich," Bibb's "Rondel of Spring" and Mrs. Beach's "The Year's at the Spring" were all noteworthy for the same qualities. Miss Sharlow's voice was constantly rich in color, of that rare, indefinable lustrous quality, filled at the same moment with light and shadow, which makes the voice seem alive, even independently of the personality of the singer.

Best of all was her singing of the Puccini arias, in which just such a voice is needed. She sang two arias from "La Boheme" in costume, acting them at the same time. These were carefully done, memorable, appealing. Yet never for a moment were tbey exaggerated. Miss Sharlow sang these portions of the role of Mimi with a dramatic power, restraint and finish that would rejoice singers of many times her years could they acquire them.—Louisville Post, October 30, 1914. (Advertisement.)

Friedberg Return Engagements.

In compliance with a large number of requests, Carl Friedberg will give a second piano recital the latter part of January, in Aeolian Hall, New York. He will then play a request program, as well as some compositions which have never been heard in this country. The date of this recital and full particulars will be announced later.

The pianist has achieved such an overwhelming success at the Cincinnati Symphony concert, through his playing of the Brahms concerto, that the music lovers of that city insisted upon hearing him again at an early date. Accordingly, he will give a recital December 9 at the Emery Auditorium.

Albert Lindquest's Active Career.

Albert Lindquest, the genial young Chicago tenor, whose successful career has been started, was "snapped" on a recent morning while starting out to meet his accompanist for his daily work. Mr. Lindquest is very grateful for the response he received from the announcement of his enforced return from Europe the last of September. He has been engaged for "The Messiah" in Minneapolis, St. Paul, Dubuque, St. Louis, and Flint, Mich. Beside a fine list of other engagements this gifted tenor will be one



ALBERT LINDQUEST STARTING OUT FOR HIS DAILY WORK.

of the soloists at the sangerfest to be held next June at the Panama-Pacific Exposition in San Francisco, in the great auditorium for music now being built.

Paul Althouse Pleases Norwich.

The recent visit of Paul Althouse, tenor, to Norwich, N. Y., was followed by several press notices echoing the great enjoyment of the audience, as follows:

Paul Althouse, a leading tenor of the Metropolitan Opera Company, scored a decided success Monday evening when he gave a recital under the auspices of tbe Monday Evening Musical Club. Witbout a doubt he is the greatest singer who has visited Norwich in recent years, and the club is again to be congratulated upon bringing so eminent an artist here. He was accompanied at the piano by Prof. Frederick W. Riesberg, who is a native of Norwich, and holds an enviable position in the musical life of New York City.—Utica Saturday Globe.

A large and enthusiastic audience greeted Paul Althouse, tenor, who gave a most delightful program of songs at the Congregational Church Monday evcning under the auspices of the Monday Evening Musical Club. Mr. Althouse bas been lauded as one of the finest stars of the Metropolitan Opera Company, and on Monday evening be demonstrated that his abilities were such as to warrant this bigh standing in the operatic world. Mr. Althouse undoubtedly possessed the finest tenor voice which has ever been heard in this city, and the enthusiastic applause attested the delight and pleasure of the large audience.—Cbenango Union. (Advertisement.)

1914-1915 1915-1916

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Hein and Fraemcke Institutions Concert.

Friday evening, November 20, at Carnegie Hall, New York, there will be a faculty concert of the New York College of Music and the New York German Conservatory of Music, assisted by full orchestra, when the following soloists will be heard: Emma Loeffler, soprano; Harriet Behnee, soprano; August Fraemcke, piano; Theodore Spiering, violin; and William Ebann, cello.

This is the program:

Overture, Phedre ..... Massenet
Orchestra.
Concerto for cello ..... Davidoff
William Ebann.
Aria from Tannhäuser, Dich theure Halle ..... Wagner
Emma Loeffler.
Concerto for piano ..... Ludvig Schytte
August Fraemcke.
Ritt der Walküren ..... Wagner
Orchestra.
Aria, Fidelio ..... Beethoven
Harriet Behnee.
Concerto, G minor, for violin ..... Max Bruch
Theodore Spiering.
Second Rhapsody ..... Liszt
Orchestra.

Miller Vocal Art-Science Booklet.

An attractive brochure of twenty-four pages has been issued, defining the Miller Vocal Art-Science system of vocal music. The various captions in the booklet are as follows: "Is Miller Vocal Art-Science a New System?" "Establishment of the Principles of Resonance," "Seven Points for Consideration," "What Is Sound?" "The Open Sesame," "To Show Progress of Investigation of Voice Problems," "An Hour of Philphonia." The chapter on voice problems has to do with the case of a singer with a congenital cleft palate. The lady in question was unable to enunciate in an intelligible way. By careful and definite procedure her cleft palate speech was practically obliterated by Adelaide Gescheidt.

The booklet contains further information regarding this case, and closes with the following: "Miller Vocal Art-Science has solved the mysteries of vocal art. Through a number of carefully compiled exercises, and competent teaching of this science by Adelaide Gescheidt and her assistants, a student is enabled to understand and use his voice to the best possible advantage, both scientifically and artistically."

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NEW YORK BREVITIES.

Kriens-Patterson Recital—Dr. Richardson Talks—The Nichols Tour—Max Jacobs' Engagements—Fraternal Association of Musicians' Meeting—Tonkünstler Society Chamber Music—Tollefsen Engagements—Organ Notes.

Eleanor Foster Kriens, pianist, assisted by vocal pupils of Elizabeth K. Patterson, united in a recital at the home of the Misses Patterson, November 16. Miss Kriens, who is an expert pianist of the Joseffy schooling, played works by various composers, closing with five compositions by Christaan Kriens. Geraldine Holland, Frankie Holland, Agnes Waters and Celestine Burchell were the vocalists concerned in this interesting affair.

Dr. Richardson Talks.

At the annual Mackintosh celebration of Calvary Baptist Church choir, November 5, Dr. A. Madeley Richardson made a few remarks of general interest, in part as follows:

Standing here tonight I can say: "If you seek a monument to the late Edward Morris Bowman, look around you."

A year ago, ladies and gentlemen, we made a resolve that we would carry on this choir as a memorial to Mr. Bowman, that we would prepetuate his memory in the way that we were sure would be most pleasing to himself could he be present with us. And now I claim that we have succeeded.

The noble way in which you have responded to the call, in which you have freely given your time, your thought, your energies, is a constant and standing evidence of the influence that your late conductor had upon you, an influence which was not a mere passing and temporary thing, but one strong enough to leave a lasting and permanent impression.

When I made this resolve with you, ladies and gentlemen, a year ago, I knew what I, myself, meant to do if I were spared, but I could not then foresee how you were going to do your share. Now I can say with all my heart that you have fulfilled my hopes—nay, you have exceeded them; and that I look back with pride to your work during the past year, and with pleasant anticipation of still greater triumphs in the future.

You all feel, I am sure, great gratification in the fact that we still have with us her who took such a large share in Mr. Bowman's life, and it is a source of pride to me that Mrs. Bowman expresses warm appreciation of our work and feels it to be a comfort and happiness to herself.

The Nichols Tour.

John W. Nichols, tenor, and Mrs. Nichols, pianist, leave shortly for their fall tour, opening the season at Syracuse University. From there they go as far south as Florida, west to Oklahoma, north to Wisconsin, and back. Owing to the increased number of his concert bookings, Mr. Nichols has been obliged to give up his position as solo tenor at Temple Israel, of Harlem, where he has sung for the past six years.

Max Jacobs' Engagements.

Under the direction of Max Jacobs the string orchestra of the International Arts Society played at the Astor Hotel, November 7. Dorothy Marx, Mr. Jacobs' eleven year old star pupil, played De Beriot's seventh concerto in a masterly manner and with good musicianship. This orchestra meets Saturday at 10.30 a. m., at the High School of Commerce, Sixty-fifth street, near Broadway, where those desiring to join may apply.

Mr. Jacobs appeared as soloist at the Beethoven Society concert, Waldorf-Astoria Hotel, November 14. November 25, he will play at Star Casino.

Fraternal Association of Musicians' Meeting.

The fifth year of the Fraternal Association of Musicians began November 5, at 58 West Fortieth street. The attendance was large and many new members were elected at the brief business meeting which preceded the program. Louis N. Sajous, the new president, gave a hearty greeting to members and guests, and also a brief outline of the policy of the association, which aims to bring all musicians into friendly social and professional fellowship.

A program of unusual excellence was performed by Grace Elliott, pianist; Lillian Birmingham, contralto; George Carre, tenor, and Claude Rossignol, violinist.

Tonkünstler Society Chamber Concert.

A large and attentive audience heard the Tonkünstler Society concert, November 10, at Memorial Hall, Brooklyn. Marion Marsh charmed the audience with her exquisite harp playing. She and Alois Trnka combined in violin solos with harp accompaniment, which were enjoyed. Helen Reusch sang German lieder with good expression, with A. Campbell Weston at the piano. A sonata for piano and cello, by Nicode, was the last number played by Mr. and Mrs. Stoffregen.

The next musicale will take place November 24 at Assembly Hall, New York.

Tollefsen Engagements.

Carl H. Tollefsen appears as solo violinist or with his trio at concerts in the near future as follows: November 28, Columbia University, Horace Mann Auditorium; December 6, Commercial High School, Brooklyn, People's Institute; December 11, Academy of Music, People's Institute; April 10, People's Symphony Club, Washington Irving High School. At the two last named the Tollefsen Trio will play the brilliant trio in D major by Charles Wakefield Cadman.

Organ Notes.

The opening free organ recital in the series given under the auspices of the American Guild of Organists took place November 10 at the Church of the Divine Paternity, New York, J. Warren Andrews, organist. Mildred Potter, contralto, and Edward J. Boyle, tenor, sang. T. Tertius Noble gives the next recital, Monday evening, November 23, at St. Thomas' P. E. Church, Fifty-third street and Fifth avenue.

Following the opening recital, an informal gathering of members of the guild, with a luncheon, filled out an hour of social intercourse.

Professor Baldwin gives his 393d organ recital at City College today, November 18, at 4 o'clock. His most important number will be Cesar Franck's "Grande Piece Symphonique." The coming Sunday, November 22, at 4 o'clock, Professor Baldwin plays a program of special interest, including Eugene Thayer's fifth sonata, Guilmant's "Funeral March and Chant Seraphique," concluding with the prelude and theme on the name B-A-C-H.

Gottfried H. Federlein plays "A Period of Music" consisting of piano, organ and orchestral works at his recital, November 22, at 4 p. m., at the meeting house of the Society of Ethical Culture, Central Park West and Sixty-fourth street. Compositions by the Americans, Nevin, Ralph Kinder, and Organist Federlein, are included.

Notes.

George F. Schimmel, the young tenor from Scranton, Pa., recently sang for a number of musical people of New York, who were much pleased with his voice and evident earnestness. With further study he should be assured of an excellent position in the vocal world.

Platon Brounoff gave his lecture-recital on "Russia in Story, Music and Song" in the Board of Education Series at Public Schools 10, 4 and 173. In these recitals he sings and plays works by Russian composers, including many folksongs. "America, My Glorious Land" is his concluding number, and this is always received with enthusiasm.

Cornelius Rübner's song, "Thanksgiving," has been published. This composition is for soprano or tenor, and is sure to find a large sale, for it is melodically interesting and not difficult. He has issued "Italian Drinking Song," dedicated to Caruso, and Impromptu, op. 7, for piano.

Edmund Jacques announces the first noon choral recital at St. Paul's Chapel, Broadway and Fulton street, next Wednesday, November 25. This will be a combination "American Thanksgiving" and "English Harvest Festival" service.

An "Evening of Music" was given October 27 at the beautiful home of Mrs. H. J. Ubert, Dobbs Ferry, N. Y., with a well chosen and enjoyable program, by Hans Barth, pianist, and Walter Pugh, violinist. Both are young men of fine musical attainments, whose work showed a thorough training in their art and musical perception above the ordinary.

St. Thomas' Festival Chorus, T. Tertius Noble, conductor, has been formed with a view of rendering in the church from time to time the sacred works of the great masters, both ancient and modern. The work now in preparation is Brahms' "Requiem," which will be given this season. Voices are needed, more especially altos, tenors and basses.

For membership and full particulars please write to T. Tertius Noble, 1 West Fifty-third street, New York.

A Second Bauer Recital.

So successful was Harold Bauer's November 7 New York appearance that the pianist has decided to give another Aeolian Hall recital on Saturday afternoon, December 5. He will play then an all Chopin program. It was Mr. Bauer's original intention to return to Europe early in January, but on account of the war he has decided to remain in America until the close of the season. He has been engaged as soloist with every orchestra of importance in the country, while a special feature of his visit will be twelve appearances on tour with the Boston Symphony Orchestra.

School of Accompanying Is Busy.

A casual caller at the School of Accompanying, Aeolian Hall, New York, Mrs. Marshall Elliott Stewart, director, will find that institution running to full capacity. The school includes a special course in transposing. A correspondence course, established some time ago, is growing finely and inquiries come from all parts of the United States. Such a course can be as beneficial to students in Buenos Aires as to those in Boston. Mrs. Stewart, the director, herself established a wide reputation as accompanist, and still appears frequently in that capacity.

FESTIVAL ASSOCIATION ELECTS OFFICERS.

President of Mutual Benefit Life Insurance Company to Head Newark Music Festival Association—Gigantic Chorus Holds Third Rehearsal—Newark and Jersey City Advisory Committees Hold Meetings—Musical Happenings.

Newark, N. J., November 16, 1914.

On Friday afternoon last, at Lauter Hall, a meeting of the Newark Music Festival Association was held and the following officers and directors were elected:

Frederick Frelinghuysen, president.
Wallace M. Scudder, first vice president.
J. H. Huntington, Jr., second vice president.
Thornton W. Allen, secretary.
Alfred L. Dennis, treasurer.

Board of Directors.

Spaulding Frazer,	G. Wisner Thorne,
Roger Young,	Charles Grant Shaffer,
J. H. Bacheller,	Franklin Conklin, Jr.,
Louis Bamberger.	George D. Smith,
	Edwin S. Prieth.

As has already been announced on numerous occasions, the festival this year will be held in the First Regiment Armory, on the evenings of May 4, 5 and 6. In addition to the chorus of over one thousand voices and the orchestra of one hundred members, some of the world's greatest soloists will be heard. Of the artists to appear at this time, the following four have been selected so far: Pasquale Amato, Herbert Witherspoon, Anna Case and Paul Althouse.

The Newark Music Festival Association is composed of the following members:

Hon. Franklin Murphy	Austen Colgate
Thomas A. Edison	Oscar B. Mockridge
Forrest F. Dryden	James S. Higbie
Christian W. Feigenspan	Gen. Edwin M. Hine
Robert H. McCarter	Adrian Riker
Franklin Conklin	Albert H. Atha
Mayor Jacob Haussling	H. G. Currier
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Andrew Van Blarcom	Austen Hall McGregor
Charles F. Mackin	Dr. Edward J. Ill
Judge Alfred F. Skinner	Laban W. Dennis
Hon. James Smith, Jr.	Louis Plaut
Mrs. Jay Ten Eyck	Oscar Michael
Florence D. Murphy	Peter F. Campbell
William T. Carter	Rev. Lyman Whitney Allen
Edward D. Duffield	Louis Schlesinger
John C. Eisele	Frederick Keer
Edward Gray	Asher Lambert
Mrs. Robert W. Cumming	Robert O'Gorman
Mrs. Zachariah Belcher	John H. B. Conger
Franklin Murphy, Jr.	Edward T. Ward
Louise Westwood	J. Albert Riker
John K. Gore	Mrs. Robert F. Ballantine
Frederick T. Ball	Alice Kirkpatrick
Frederick W. Egner	Mrs. Wainwright Ripley
Benjamin S. Whitehead	Ralph W. Hyatt
Ulysses B. Brewster	Rev. Joseph F. Folsom
Mrs. Joseph B. Sanford	Henry Van Arsdale
Mrs. Daniel Demarest	Wilbur S. Johnson
Paul C. Downing	Matthias J. Price
Alexander P. Holbrook	John P. Contrell
Frank C. Mindnich	Mrs. J. H. Ballantine
August Williams	Mrs. Henry Haussling
Mrs. Clara Bradin	Julius S. Rippel
Mayor-elect Thos. L. Raymond	Eli Pickwick, Jr.
E. Allan Smith	Alexander Berne
Ambrose Tompkins	Edwin Wickenhoefer
Dr. Addison B. Poland	Dr. Joseph S. Vinson
Hon. Everett Colby	E. F. Maguire
Charles E. Cameron	Dr. Charles F. Baker
William Scheerer	Charles W. Menk
Carl H. Lebkuecher	A. W. Kranich
Chester R. Hoag	George Krementz

Third Chorus Rehearsal.

The third rehearsal of the Newark Music Festival Chorus was held last Wednesday evening, November 11, in the beautiful auditorium of the Central High School. There were nearly five hundred singers present, which number, when one remembers that Mme. Schumann-Heink's recital and the Newark Musicians' Club's concert both took place on the same evening, is a remarkable showing.

This is only the third rehearsal, but the results already attained would lead the visitor to believe the chorus was a long established one. It is true that a large percentage of the members have trained voices, yet there are many who have had little or no chorus experience. Nevertheless the voices are well balanced and the volume and quality displayed is extraordinary. A still greater increase in the number of singers present is expected at the next rehearsal, which is to be held in the same auditorium, on Wednesday evening, November 18.

Newark Advisory Committee Meets.

On Thursday afternoon last, November 12, in the Lauter Building, a meeting of the advisory committee of the Newark Musical Festival Association was held, a large

number of prominent musicians attending. Louise Westwood, who is chairman of the committee, presided. The question of enlarging the chorus was the principal topic of discussion. All the members present pledged themselves to enlist at least two male voices before the next rehearsal; an addition of over fifty male singers has thus been promised.

MEETING OF JERSEY CITY ADVISORY COMMITTEE.

At the Lincoln High School, Harrison street, Jersey City, the advisory committee of the Jersey City Festival Chorus met last Thursday evening, November 12, and plans for the organization of the Jersey City chorus were discussed. A large number of the most prominent musicians of that city were present and marked enthusiasm in the scheme to join together the various city choruses was much in evidence. Moritz E. Schwarz is chairman of the committee.

It was decided at this meeting to hold the first rehearsal of the Jersey City Festival Chorus on Thursday evening, December 3, the place of meeting to be decided upon later. Singers who desire to join this chorus are requested to send their name, address, part they sing, also stating whether voice is high or low, to Jessie B. Lockhart, 17 Brinkerhoff street, Jersey City, secretary of the Jersey City advisory committee, or to the office of the Newark Music Festival Association, Lauter Building, 593 Broad street, Newark, as soon as possible, so that music may be prepared for them. Membership cards will be mailed upon receipt of application.

NEWARK MUSICIANS' CLUB CONCERT.

On Wednesday eveing, November 11, the second concert this season of the Newark Musicians' Club was held at 849 Broad street. A large number of the members were present and enjoyed a delightful and unusually interesting program. Those who took part were: Arthur Klein, pianist; Cecilia Joachim, soprano; Mary Bradin, violin; John A. Campbell, tenor, and Florence Bucklin Scott, contralto. Sidney A. Baldwin and Alexander Berne were the accompanists of the evening.

FIRST ARTISTS' CONCERT A GREAT SUCCESS.

The first of the eighth series of artists' concerts in the Elliott Street School Auditorium, which was held last Friday evening, November 13, was well attended, and the large audience showed its appreciation of a well rendered program. The Schubert Quartet, of New York, and Florence Austin, violinist, assisted by Winifred Lee Mayhall and Henry M. Williamson, accompanists, were the soloists of the evening. The quartet was composed of Mildred Graham Reardon, soprano; Horatio Rench, tenor; Alice Mertens, contralto, and George Warren Reardon, baritone. To Charles Grant Shaffer is due the credit for the splendid success of this annual series of concerts.

MME. SCHUMANN-HEINK SINGS.

Mme. Schumann-Heink sang before a large audience in Krueger Auditorium, on November 11. She was assisted by Edward McNamara, the baritone, formerly a Paterson, N. J., policeman.

H. J. Stewart, Official Organist.

Dr. H. J. Stewart has been appointed official organist at San Diego, Cal., and will preside at the magnificent instrument presented to the city by John D. Spreckels. The organ will be used daily during the Panama-California Exposition, and it will remain a permanent addition to San Diego's musical attractions after the exposition has closed.

One unique feature of the new organ is that the recitals will be given to an audience seated in the open air. The wonderful climate of San Diego renders this possible throughout the year. Dr. Stewart will dedicate the new instrument on January 1, 1915, that being the day on which the Panama-California Exposition is to be formally opened to the public.

The San Diego Exposition is not to be confounded with the Panama-Pacific International Exposition to be held next year at San Francisco.

An Eleanor Hazzard Peocock Testimonial.

Among the recitals recently given by Eleanor Hazzard Peocock was one at the Michigan State Normal College at Ypsilanti, an institution which is hearing the best American and visiting artists.

Mrs. Peocock's art roused her hearers to a great pitch of enthusiasm, and Charles McKenny, president of the college, addressed the following letter to Mrs. Peocock's manager, M. H. Hanson:

DEAR MR. HANSON: I have seldom heard an entertainment richer with humor, pathos and rare musical quality than that given by Eleanor Hazzard Peocock at the State Normal College. Mrs. Peocock has given the same program on three successive occasions and every time to a capacity house.

Mrs. Peocock is a beautiful singer and has rare dramatic ability. I unreservedly recommend her. Yours very sincerely,

(Signed) CHARLES MCKENNY,
President.

Eleanor Spencer's Engagements.

That which most strongly impresses the visitor to Eleanor Spencer is her repose and intellectuality, her complete unaffectedness unspoiled in spite of the long series of successes which she has already won in her youth, not having had to wait for recognition through long years of struggle and disappointment. Miss Spencer's age, or rather youth, is no secret, for the fact has been widely published that she was born in 1890 and that she made her debut in concert just ten years later. Since that time her life has been one series of successes, either the small successes, which mean so much, however, of the studio or the large successes of the concert stage. She has played, not once but many times, with most of the leading orchestras of Europe, a thing that would appear the pinnacle of good fortune to most artists of her age and would have turned the heads of many. When one looks at this girl and stops to think that she has played numerous times with the Berlin Philharmonic, the London Symphony Orchestra under Nikisch, the Brighton Orchestra, the Dresden Gewandhaus Orchestra, the Amsterdam Concertgebowe Orchestra under Mengelberg, and at Utrecht, Aachen,



Photo by Mishkin Studio, New York.
ELEANOR SPENCER.

Leipsic, Cologne and other cities, each time with some famous orchestra under a conductor of the highest rank, one cannot but be deeply impressed with the thought that surely she must be endowed with that splendid steadfastness of character which is a part of genius to have withstood all of these plaudits, this adulation, and have yet retained her charming simplicity, her reverence for the great ones of music, and her firm and undeviating purpose to advance toward the goal of her ideal, which is, to be worthy of the masters whose music she loves to interpret.

That is the impression one gets in talking to her, an impression of her sincere veneration for the great composers who have made possible the art of the interpreter, and a deep belief in the sacredness of her calling. And so it comes as no surprise when, in answer to your question of her likes and dislikes, she affirms her unreserved love for the classics. It is not that Miss Spencer does not understand and appreciate the work of the moderns, for she plays Debussy and Scriabine and others of the advance guard and plays them well, but her love is for the classics, the standards that have lived through the flight of years, whose worth is proven beyond cabal or dissent.

Among the modern works which Miss Spencer includes in her repertoire is the symphonic variations of Cesar Franck, which she will play with the New York Philharmonic Society on November 27 at Carnegie Hall, New York. In answer to a question as to whether she considered Cesar Franck a classic master, she hesitated a moment and then said: "Well, perhaps not yet. But he will be." Which thoroughly defines her conception of the classic as something which can only be determined with certainty by the test of years. She added that she was under the impression that this work had not been played here for some years. The Philharmonic is giving an all French program on this occasion.

Asked about her further appearances, Miss Spencer said she did not carry them in her head and had not thought much about programs except for the more immediate engagements. In Cincinnati she had decided on the Schumann concerto; with the Minneapolis Orchestra she did not yet know what she would play. There were to be many dates, among them a Chicago recital in January.

Speaking of her European experiences, Miss Spencer expressed an especially kind feeling toward Willem Mengelberg and great regret at his reported death. Since this interview reports have been received that he is not dead but is recovering from his serious injury, which will be good news to Miss Spencer and to the many other friends and admirers in this country of the eminent Dutch conductor.

Miss Spencer's friendship for Mengelberg dates from some years back and in September, 1909, he wrote a letter of recommendation in which he speaks of her splendid technic, "which does honor to her teachers, Leschetizky and Harold Bauer," and of her temperament and taste. A testimonial from so noted a personage was no doubt useful in its day, but this young artist's own success before the public has now rendered unnecessary all personal recommendation, and her mature art is most heartily welcomed back in the land of her birth.

University People Applaud David Bispham.

David Bipham's speaking voice gives immediate evidence of the singer. Its clarity, fine mellow quality, resonance, distinct enunciation, practically all those fundamental technical qualities necessary to the singer are to be noted when Mr. Bispham speaks. It seems scarcely a step from a David Bispham musical reading to a song, so far as his quality of voice is concerned. Tones are produced easily and naturally, without effort, and the thoughts to be expressed flow on whether spoken or sung through the medium of a responsive and delightfully controlled vehicle.

So that when David Bispham stands before his audiences it is with full mechanical equipment to all appearances, well subordinated to the message of the song or reading. Unhampered he is able to give his undivided attention to interpretation.

Only recently returned from a long tour, where he has been greeted with admiring crowds in vaudeville, which have proved that the average entertainment seeker appreciates and enjoys the so called "high brow" music when presented properly, Mr. Bispham appeared before a representative university audience, which taxed the capacity of the Horace Mann Auditorium at Columbia University, New York, Friday evening, November 13, and was likewise there, from the start to the finish of his program, the object of enthusiastic admiration; and this because of his thoroughly artistic style in delivery, the sympathetic quality of his voice and a personality which is bound to win any audience.

David Bispham's pioneer work in the propaganda of singing in English is well known. His entire program was sung in English on this occasion, an English which was clear and delightful. Inadvertently he sang the first verse of one song in Italian. On rectifying this and finishing the song in English, the spontaneous applause disclosed the favor of the audience for its native tongue as sung by Mr. Bispham.

Mr. Bispham was in splendid voice, and his work throughout that of the finished and versatile artist.

The baritone's explanatory and introductory remarks on "The Function of Song in Modern Life," sparkling with infectious humor, were of additional interest.

But the work of Mr. Bispham seems too well known, whether he sings a simple ballad, a humorous song, an operatic aria, or gives an intensely dramatic reading, for its finished production, to need extended comment here.

Every number in the appended program was warmly encored and and many repetitions desired: "O! Ruddier than the Cherry" ("Acis and Galatea"), Handel; "I Attempt From Love's Sickness to Fly," Purcell; "When Two That Love Are Parted," Secchi; "I'm a Roamer" ("Son and Stranger"), and "It Is Enough" ("Elijah"), Mendelssohn; "When I Was a Page" ("Falstaff"), Verdi; "The Evening Star" ("Tannhäuser"), Wagner; "The Two Grenadiers" (Heine), Schumann; prologue from "The Atonement of Pan" (Joseph D. Redding), Henry Hadley; "The Flint Song" from "The Cave Man" (Charles K. Field), William J. McCoy; "Calm Be Thy Sleep" (Tom Moore), Louis Elbel; "Killickrankie" (Robert Burns), H. H. Wetzler; recitation to music, "King Robert of Sicily" (Longfellow), Rossetter G. Cole.

Florence Austin to Play at Norwich.

Florence Austin, "America's violinist," will appear on February 1 in Norwich, N. Y., at a recital, following that recently given by Paul Althouse, tenor of the Metropolitan Opera. The Monday Musical Club, of Norwich, is giving this series of concerts in the Congregational Church of that city. In this same church some forty years ago Camilla Urso, Henrietta Beebe, and other shining musical lights of that period appeared. The people of Norwich and the Chenango Valley look forward with interest to hearing Florence Austin, of whom such good reports have been registered.

MINNEAPOLIS ORCHESTRA PLAYS A NEW SYMPHONY

Work by Hugo Alfven Has First American Hearing—Thursday Musical Artists Recitals Begun—Arpi Male Chorus Opens Season.

Minneapolis, Minn., November 9, 1914.

The twelfth season of the Minneapolis Symphony Orchestra is becoming more and more interesting. At the second concert on Friday evening, November 6, the orchestra played the third symphony of Hugo Alfven. It was given its first hearing in America. Emil Oberhoffer has made all modern works a serious study and in this case he directed this long, difficult work from memory, which was a colossal task. This symphony is in four movements and comes from the pen of "the Brahms of the North." His works are being played in all the great musical centers of the world. In a letter to Dr. Victor Nilsson, music critic of the Minneapolis Journal, Mr. Alfven gives the following interesting information concerning this work: "My symphony No. 3 was written in Italy. It is a pæan of praise of all the joys of life, sunshine, and the love to live. The last movement is imbued with an intense longing for home. I dreamed that I was a knight in a faroff land, who in a heedless gallop is making for home—a wild ride now through sunny landscapes, now through dark abysses, until he has reached the goal of my dreams." The composer is a tone poet and a symphonist of rank. Mr. Oberhoffer's ideas of this work were clear and poetic—and under his skilful guidance every contrast and nuance were brought out by the players. Great applause followed each movement and Mr. Oberhoffer was recalled at the finish.

The program was opened by Beethoven's overture "Fidelio" and closed by Sibelius' "Finlandia." This inspired composition was splendidly played by the orchestra. Again Mr. Oberhoffer directed from memory. The soloist of the evening was Albert Spalding, who replaced Willy Burmester, delayed in war stricken Europe. He chose as his program number the beautiful third concerto of Saint-Saëns. His technic is brilliant and his reading was sweet and tuneful. He played as Saint-Saëns would have wished his work played, and what more can be said? As an encore to the enthusiastic applause, he gave a gratifying and scholarly interpretation of Beethoven's romance in F major.

Sunday Popular Concert.

The third popular symphony concert of the season went into history Sunday afternoon, November 8, at 3.30 o'clock and equalled in charm all preceding concerts. It was as full of interest as it was full of merit. The opening number was Schubert's "Marche Militaire," an ever popular number. Weber's "Jubilee" overture was next performed, with due appreciation of all its beauties. Hadley's fourth symphony was given a splendid rendering on this program, Mr. Oberhoffer being most painstaking in bringing out the rhythms and tone colors. Liszt's rhapsody No. 2 was played with broad, striking contrasts. Richard Czerwonky, concertmaster, did the "Meditation," from Massenet's "Thais," with ingratiating sweetness. His tone is ever sympathetic and his interpretation poetic. The vivacious and languorous movements of Glazounow's ballet, "Automne," were portrayed vividly. Sarah Sutton, pianist, was heard in MacDowell's A minor concerto. Miss Sutton has good technic and a sympathetic and musicianly manner of playing. Mr. Oberhoffer weaved a beautiful symphonic background to this splendid work. Miss Sutton responded to an insistent recall by playing Liszt's "La Campanella" in a graceful way.

Thursday Musical Artist Recital.

The first of the artist recitals given by the Thursday Musical took place at the First Baptist Church on Thursday afternoon, November 5. Marie Gjertsen-Fischer, dramatic reader, gave the program, assisted by her accompanist, Bertha Marron; Raymond Schryock, violinist, and his sister, Eloise Schryock, accompanist. Mrs. Fischer is the wife of Carlo Fischer, local manager of the Minneapolis Symphony Orchestra and former solo cellist of that organization. All her numbers were given with music; the first, "Daybreak," by Longfellow-VandenBerg, was quite as effective as the two following, "The Birth of the Opal," by Wilcox-Hawley, and "Princess of the Morning," by Clark-Ware. She next gave the melodrama, "The High Tide," by Ingelow-Lehmann, with dramatic force, in which her voice was rich and pure. The "Cry of Rachel," by Reese-Salter, was most artistic. Chief interest in the program centered about the four spoken songs composed by Arthur Koerner, a young Minnesota composer, who makes his home in Owatonna, where he is head of the music department of Pillsbury Academy. These songs are dedicated to Mrs. Fischer. They were "Death," by Tagore; "Gypsies," by Rice; "The Three Fishers," by Kingsley, and "The Days Gone By," by Riley. They were splendidly read by Mrs. Fischer and beautifully accompanied by Miss Marron. Mrs. Fischer was the recipient of many floral offerings, and she was obliged to respond to several enthusiastically demanded encores.

Mr. Schryock played twice on the program, being heard in the first movement of the Bruch concerto in D minor, and in a group comprising "Chanson d'amour," by Saar; "Der Schmetterling," by Hubay, and "Chanson," by Manen. All of these were played with artistic finish, especially the "Chanson" by Manen. Eloise Schryock, who accompanied her brother, is a sympathetic and artistic pianist.

Miss Osborn in Duluth.

Esther Osborn, the soprano, went to Duluth, November 6, to be the guest of honor at two receptions, one given by Mrs. Dr. MacClaren and the other by Dess MacPhail. Miss Osborn will be heard in recital in Minneapolis, December 1.

Arpi Male Chorus Opens Season.

The Arpi Male Chorus opened its season of three concerts at the Auditorium, November 5, assisted by Marie Sundelius, soprano, of Boston. There are twenty picked voices, which show a balance rarely found in male choruses, while guiding them is Hjalmar Nilsson, the veteran director, who was the director in chief at the National Saengerfest held here last June. The choruses were all beautifully phrased, the enunciation being about perfect. The numbers were Lindblad's "Sangfaglarne," Sodermann's "Tag imod Krandsen," Noren's "Inga lill" and Myrberg's "Serenade." The encores were "Spring Song" (a Swedish folksong), "Three Rollicking Girls" by Frodnig, and "Courting" by Colerman.

Mme. Sundelius chose as her program numbers an aria from Charpentier's "Louise," a group of charming Scandinavian songs by Sjogren, Peterson-Berger and Grieg. Her next group consisted of "Ah, Love, But a Day," by Mrs. H. H. A. Beach; "Lullaby," by Cyril Scott, and "Summertime," by Ward Stevens. Mme. Sundelius is a finished artist, her voice is clear and sweet, and she handles it with complete ease. Added to all this is a complete effacement of self, the charming singer entering thoroughly into the spirit of the composer. This was Mme. Sundelius' second appearance in Minneapolis, and she pleased even more than on her first visit. She responded to many enthusiastic encores.

Northwestern Conservatory Notes.

The most important conservatory event of the past month was the faculty recital on October 31, by John Seaman Garns, the new head of the expression school. A large and enthusiastic audience was in attendance to hear the interesting program, which consisted of a talk upon "Romance and Romanticism," illustrated by readings from "Monsieur Beaucaire," by Booth Tarkington. Ethel Alexander and John Beck opened the program with suite for two pianos by Reinhold.

On November 13, at 8 o'clock, in studio 510, Elizabeth Brown-Hawkins, of the conservatory voice department, will give the first of informal musicales which have been a feature of her work for the last five years.

So much interest was manifested in the Grieg recital given by Karen Westvig, of the Conservatory piano department, at the faculty hour last Saturday morning, that the program will be repeated in conservatory hall on the evening of November 13.

The following pupils of Ethel Alexander, Karen Westvig, Harriett Gongle, of the conservatory piano department, appeared in the junior recital on Saturday afternoon: Nadine Leighton, Lillian Layden, Margaret Schultz, Norma Peterson, Marjorie Johnston, Margaret Clute and Minnie Fineman. They were assisted by Verna Monette, reader. John Beck, instructor of the piano department, gave a five-minute talk upon "Who Should Study Music and Why."

The first of a series of faculty recitals to be given in the city high schools by members of the conservatory faculty was held at South High School last Thursday morning, when Gladys Conrad, violinist; Robert Fullerton, tenor, and John Beck, pianist, gave an interesting program.

Evelyn Gardner, Marguerite Mathieson, Alpha Kelsey, Ardis Lofgren, Maude Knight, Margaret Bopp, and Margaret Zeney, pupils of Ethel Alexander, Karen Westvig, John Seaman Garns, Luella Bender and Anne Hughes, appeared in student recitals the past week.

At the Stanley Hall vesper service Sunday, November 1, the musical program consisted of numbers by Elizabeth Brown-Hawkins, soprano, and Gladys Conrad, violinist, of the conservatory staff.

Ruth Anderson.

Franklin Riker in New York.

Franklin Riker, the tenor, whose entertaining letters from Milan appeared in the Musical Courier last season, has been forced by the war, in common with so many others, to give up his study in Europe for the present and will spend the winter in New York singing and teaching. He will inaugurate his season by a recital at Aeolian Hall, Friday evening, December 4. The program which Mr. Riker has selected, aside from interesting groups in Italian, French and German, has two carefully selected groups of English songs by some of the best American composers.

During the last two years and a half, Mr. Riker has been studying with some of the best masters in Europe, including Jean de Reszke, of Paris, and Roberto Villani, of Milan, and his many friends will look forward with great interest to this recital, which is bound to give evidence of the splendid progress which Mr. Riker has made during that time.

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CHICAGO CONCERT SEASON MANIFESTS MUCH ACTIVITY.

Fannie Bloomfield Zeisler Appears in Piano Recital—A Manager's "Lost and Found" Experience—Breezy Paragraphs and Current Items.

At the Illinois Theatre on Sunday afternoon, November 15, Fannie Bloomfield Zeisler gave her annual piano recital under the direction of F. Wight Neumann. The theatre was completely filled with an enthusiastic and discriminating audience, which acclaimed the popular artist to the echo. Mrs. Zeisler's program was made up of selections well known to piano students and the rendering accorded the different numbers by Mme. Zeisler was a veritable piano lesson for the numerous pupils present on this occasion. The first group, consisting of the Schubert "Moment Musical," and the minuet in G major and "Sonata Appassionata," by Beethoven, was not heard by this reviewer. The second group was made up entirely of Chopin selections, including the mazurka, op. 7, No. 1; etudes No. 7 and 12, op. 10; valse. No. 2, and ballade, op. 52. The distinguished pianist gave in this group new proof of her art in delivery, her wonderful technic, and her superb musicianship. As ever, her pianissimos were exquisite and in the dynamic passages the bigness of tone was attained without apparent effort or any dynamic misuse of the instrument. It was virile playing, full of strength and beauty. The player's limpid touch and velvety and polished tone also were in evidence. Her readings were of constant interest and the entire recital had about it an air of authority, yet without loss of charm. The listeners were delighted.

Encores were numerous, but not half as many as would have pleased the audience, which seemed bound to have a repetition of each and every number inscribed on the program. However, Mrs. Zeisler contented herself with bowing repeatedly and adding new numbers only at the close of each group.

The writer dwells at length on the Chopin numbers, as he was especially happy to be present during that part of the program. While the pianist's performance of the last group was as excellent, the selections were less fortunate than those heard in the previous one. It was made up of the Paderewski "Théme Varie," A major, which though admirably played by the recitalist, again impressed unfavorably. In the Schloezer "Etude de Concert," which followed, Mrs. Zeisler for one second had a lapse of memory, which probably passed unnoticed with the majority of her hearers, as she repeated one or two bars without a pause, thus giving the public no chance to be cognizant of her mishap. This is only mentioned to show how resourceful Mrs. Zeisler is on the keyboard and how experienced a public player must be in order to meet such an emergency. The arabesque on themes of "The Beautiful Blue Danube," by Schulz-Evler, was the last number on the program. This piece should be relinquished to the eighty-eight note roll on the reproducing piano. It is too long and too bombastic, and does not deserve the notice it has had from good pianists. However, it received rapturous applause, and with a Schubert encore concluded one of the best piano recitals ever heard in this city.

Irene Mitchell in Chicago.

The popular manager of Kansas City, Irene Mitchell, was in Chicago a few days during last week and called at his office. To a representative of the Musical Courier Miss Mitchell said that she enjoyed her stay in town very much, especially since recovering her gold purse. Upon inquiring as to the story of the gold purse, this office was informed that it had been lost at the Midway Gardens, where Miss Mitchell had enjoyed an evening with several well known Chicago artists. Leaving the Gardens, Miss Mitchell did not notice that her purse was missing, and only upon her return to her hotel did she discover that she had left the purse, containing a five hundred dollar certificate of deposit, several checks and about $50 in bills. She at once telephoned to her friends, as well as to the Midway Gardens, but was informed that the purse had not been found. The following day at lunch Miss Mitchell was paged at the Congress Hotel, and upon her return to her table was asked by a bell boy if she was not Miss Mitchell from Kansas City. Upon her affirmative answer she was told that a lady who was dining two or three tables from her had something of interest to tell her. Miss Mitchell went over to the adjoining table and met the lady, who asked her if she had not lost something of value. Miss Mitchell thought it was a joke of one of her friends, but answered, however, that she had lost a gold purse containing much money and other valuables. The lady informed her that a friend had found the purse, and if she would call Mr. Woods at the Midway Gardens the purse would probably be returned. At once Miss Mitchell telephoned and the purse was returned. "The funniest thing of all this," said Miss Mitchell, "is that my story is not from any press department, but a true statement, even if emanating from a manager."



KING AND QUEEN OF BELGIUM AND THEIR ELDEST SON AT HOME BEFORE THE WAR.

This picture of the King and Queen of Belgium and their eldest son at home, before the war, was first published in the Musical Courier on August 27, 1913, and appeared in the London Tatler of November 4, 1914, in connection with the following remarks: "No one can miss the pathos of this charming picture of the hero King taken in happy days before the war. Europe owes a debt to brave little Belgium she can never repay, and Belgium has made her name immortal throughout the ages. King Albert was the idol of his country before the war; he is now the idol of civilization, which will spare no efforts to avenge the wrongs he and his country have suffered and to vindicate the cause we have in common."

Chicago Concert Quartet in Oak Park.

Last Tuesday evening, November 17, the Chicago Concert Quartet, directed by Carl D. Kinsey, appeared at the Oak Park Club. The quartet and its director met with their customary success.

Helen Bright Bengel-Hazel Burket-Russell Joint Recital.

At the Fine Arts Theatre on Sunday afternoon, in the Metropolitan Artists' Course, given under the direction of Ernest Briggs, Helen Bright Bengel and Hazel Burket-Russell were the soloists. Mrs. Bengel was heard for the purpose of this review in her second group, which was made up of Wolff's "An Eine Aeolsharfe," Brahms' "Nachtigall" and Strauss' "Schlagende Herzen." Mrs. Bengel disclosed a beautiful contralto voice, sweet in quality and large in volume. Her diction is excellent, but her readings very poor. It would be well for this coming artist to hear other singers and to benefit by their interpretations of the German lieds, of which she seems to have an erroneous conception, as was manifested, especially through her readings of the Strauss number. Fortunately, the singer had the very best of support in Edgar Nelson, who played delightful accompaniments and who certainly understands song literature. Hazel Burket-Russell was heard in the Schumann sonata, in G minor. Mrs. Russell seems to lack in personality. Her playing is cold and uninteresting, yet she made up for the coolness of her reading by exactness of tempo and clarity of tone. Mrs. Russell, furthermore, is well equipped technically and in a measure deserved her success.

Mabel Sharp Herdien in Demand.

Mabel Sharp Herdien, soprano, was the soloist last Sunday evening with the Sunday Evening Club, at Orchestra Hall. On Wednesday, November 18, she was the soloist at the Oriental Consistory, and the following day, November 19, she appeared in recital before the Normal School. Mrs. Herdien's bookings for the balance of the month are practically solid, while she has already secured many engagements for the months of December, January, February and March, which will be published in these columns in the near future.

Alice Nielsen, Soloist, with Irish Choral Society.

Alice Nielsen is announced as the soloist with the Irish Choral Society of 250 voices at their concert of Irish melodies, to be given in Orchestra Hall, Tuesday evening, November 24. The society will present a number of quaint and charming folksongs never before heard in Chicago.

Sturkow Ryder a Popular Composer.

Theodora Sturkow Ryder's new song, "Love's Feast," which has been so well received, was heard again on Tuesday afternoon, November 17, at the reception given by Mrs. George B. Carpenter in Fine Arts Hall. Elsa Arendt sang this song, with the composer at the piano.

Walter Spry School First Faculty Concert.

On Sunday afternoon, November 29, at the Fine Arts Theatre, the Walter Spry Music School will give its first faculty concert. Among the teachers who will participate are: Minnie Fish-Griffin, soprano; Hugo Kortschak, violinist; James Whittaker, pianist. Jessie M. Curtis and Walter Spry were the accompanists.

Clarence Whitehill to Sing in "Messiah."

Clarence Whitehill has been engaged as soloist for the two performances of "The Messiah," to be given by the Apollo Musical Club at the Auditorium, December 25 and 27.

Amateur Musical Club to Present Efrem Zimbalist.

Next Monday afternoon, November 23, at the Illinois Theatre, at the one hundred and thirty-fourth artists' recital given under the auspices of the Amateur Musical Club, the program will be furnished by Efrem Zimbalist, violinist.

Second Sinai Orchestral Concert.

The second concert of the third season of the Sinai Orchestra will be given Sunday evening, November 22, at Sinai Temple, with Arthur Dunham conducting, and Benjamin Paley, violinist, as soloist. Besides directing the or-

chestra Mr. Dunham will also play on the organ the Bossi "Etude Symphonique."

GEORGIA KOBER AND WILLIAM WEGENER IN RECITAL.

Last Thursday evening, November 19, at Recital Hall, Fine Arts Building, the Sherwood Music School presented



MRS. GABRILOWITSCH, OSSIP GABRILOWITSCH AND MISS GABRILOWITSCH ON SHIPBOARD.

in a joint recital Georgia Kober, pianist, and William Wegener, tenor. Miss Kober, who is the president of the Sherwood School, and who, in addition to heading the piano department at her school, is busily engaged all through the year concertizing, has long been a favorite in Chicago. She scored heavily and justly so, as seldom has she been heard to better advantage than on this occasion. Her selections were well chosen and her playing was a source of joy. The affair attracted a capacity audience.

EARLE BLAIR-CHARLES LABERGE RECITAL.

Earl Blair, pianist, and Charles LaBerge, baritone, were heard in a joint recital given under the auspices of the American Conservatory of Music at Kimball Hall on Saturday afternoon, November 24.

AMERICAN CONSERVATORY NOTES.

Adolf Weidig will give the first of a series of three lectures on the origin and development of chamber music, Saturday afternoon, November 28, at Kimball Hall. The lecture will be musically illustrated by the Misses Robyn, Bergusen, Merrill, Lychenheim, Woodworth and Hans Hess. Mr. Weidig gave a lecture before the students of the Illinois State University at Champaign, November 11, on "The Modern Orchestra," with special reference to the instruments employed.

Karleton Hackett read a paper on "The Problem and Opportunity of the Music Teacher in the Community" before the Kansas State Teachers' Association, at Topeka, Friday, November 23.

Two students' recitals were given by the American Conservatory on October 31 and November 7 by piano pupils of Heniot Levy and Kurt Wanieck, voice pupils of Ragna Linne and Charles LaBerge, and violin pupils of Herbert Butler.

Advanced pupils of Walton Pyre gave a dramatic recital at the American Conservatory Recital Hall, Friday evening, November 13. The program included recitations and several playlets, including "The Falcon," by Tennyson.

MARY LINDSAY OLIVER SECURES HAVRAH HUBBARD.

In a letter received at this office during the week from Mary Lindsay Oliver, the pianist, manager and critic on the Moline Dispatch, she said among other things: "I am sending you an account of Mr. Hubbard's talk here before the Woman's Club, of Moline, last Saturday. Mr. Hubbard has certainly developed a most interesting, instructive and inspiring form of presenting the subject of opera to the layman. I hope that very many committees may have the privilege of listening to him, as I feel he will do much good wherever he can go. I am very glad I was able to secure him for the Moline Woman's Club, which counts nearly 900 members." Mr. Hubbard's lecture was a discussion on opera and a reading of "Monna Vanna."

Miss Oliver invited, on the same occasion, her many friends to her studios for an informal evening to meet Mr. Hubbard and his accompanist, Floyd Baxter, who had furnished the attraction at the Woman's Club in the afternoon. Most of those present were musicians, students of music or music lovers. Miss Oliver gave also a piano number, and Mr. Hubbard and Mr. Baxter gave the "Secret of Suzanne," by Wolf Ferrari. Mr. Hubbard, according to the Moline paper, remarked that he had seen studios of various descriptions, but none as beautiful as Miss Oliver's.

HELEN STANLEY AT EVANSTON WOMAN'S CLUB.

The second musical morning given under the management of Rachel Busey-Kinsolving at the Evanston Woman's Club brought forth Helen Stanley in a diversified program. Miss Stanley's beautiful soprano voice was heard to marked advantage in operatic numbers, which included the aria of "Lia," from "L'Enfant Prodigue," the "Vissi D'Arte," from "Tosca," and "Il est Bon," from Massenet's "Herodiade," which were done in true operatic and artistic fashion. The Brahms and Schubert numbers showed Miss Stanley a versatile artist and three new German songs from the pen of Alfred Szendrei were delivered with spirit. Miss Stanley is possessed of a lovely clear soprano voice, which she uses most artistically. Her enunciation was good and she pleased a critical audience.

CELÉNE LOVELAND BUSY.

Celéne Loveland appeared last week with much success at the Visitation Convent in St. Louis. After the recital the Mother Superior asked Manager O'Hanlon to be kind enough to send her all the programs that Miss Loveland could play, stating further that she was one of the most brilliant pianists ever heard at the school. Many of the young ladies present informed Miss Loveland that they were surprised at how she could remember so much. The same week Miss Loveland was in Kansas City, where she played several recitals, including one at a large school and one before the Kansas City Woman's Club. On Monday afternoon, November 30, Miss Loveland is to appear in Chicago before the Amateur Musical Club at its monthly meeting in Assembly Hall.

JENNETTE LOUDON AND HOWARD VAN SWERINGEN IN RECITAL.

A number of friends of Jennette Loudon and Howard van Sweringen were invited to a studio recital last Sunday afternoon, November 15. Miss Loudon and Mr. van Sweringen furnished a most interesting program, which was appreciated by an enthusiastic assemblage. That Miss Loudon and Mr. van Sweringen are very popular was demonstrated by the large gathering which crowded the large studio despite the cold, rainy weather.

CHICAGO SYMPHONY ORCHESTRA CONCERTS.

The program for the pair of symphony concerts given by the Chicago Symphony Orchestra under Frederick Stock, at Orchestra Hall this week, was made up of the overture to Weber's "Abou Hassan," the G minor symphony by Mozart and the Sinigaglia suite, "Piemontese." The soloist was Louise Homer.



MR. AND MRS. OSSIP GABRILOWITSCH AND THE FLONZALEY QUARTET EN ROUTE TO AMERICA.

THEODORA STURKOW RYDER'S DATES.

Theodora Sturkow Ryder will fill the following engagements in the next few weeks: November 24, a recital at Grand Rapids, Mich.; November 25, Academy Fine Arts, Chicago; November 30, Des Moines, Ia.; December 2, Battle Creek, Mich., December 4 and 5, Indianapolis, Ind.; December 7, Cincinnati, Ohio, and December 9 and 10 she plays in Syracuse, N. Y. When she is East, Mrs. Ryder will stop off at Ithaca and call at the Pathé Freres studio to see her sister, Elsie Esmond, who is one of this company's leading ladies in moving picture roles.

NOTES.

Cave Thompson, the blind pianist of Chicago, will give recitals at Oglesby, Ill., November 25; Chaffee, Mo., December 3, and Winona Lake, Ind., December 11. For his fall recitals Mr. Thompson has arranged an interesting program.

Elsa Fern MacBurney, soprano, with Grace Grove, accompanist, sang the following group of songs, Wednesday afternoon, November 18, at the Women's Society of the Hyde Park Church of Disciples: "Blossom Time" and "A Rose Rhyme," by Salter; Spross' "Yesterday and Today," and MacFadyen's "Birthday Song."

Carl Friedberg, the German pianist, will make his first appearance in Chicago in recital under the direction of F.

(*Continued on page 32.*)

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MANAGERS' FORUM.

Express Your Opinion.

[Comment and suggestions are invited upon any of the topics discussed in this department. They should be addressed to "The Managerial Forum," care of MUSICAL COURIER, 437 Fifth avenue, New York.]

Creative and Destructive Managerial Work.

The intention of these remarks is not to criticize individual methods used in managerial work, nor to take exception to special instances where the artist has encompassed his own destruction, but rather to discuss the work being done "on the road" to create new musical fields, and to show how oftentimes splendid possibilities are destroyed.

Perhaps in no other profession or line of business is there so much overstocking done by traveling men as in the concert business. One could mention scores of cities all over the United States where hundreds of clubs and local managers have been put out of business through overstocking on the part of some too zealous manager.

Better One Less Than One Too Many.

Let us admit that it is impossible to figure out exactly what the "digestive capacity" of a new field might be. So much more is there reason to warn the novice in the local concert managerial profession against overstocking during the first few seasons. The traveling manager ought to be fairly well posted on these matters, and if, notwithstanding he forces the issue by holding out gilded prospects to his new buyer, he is certainly destroying and not creating new musical fields. These matters are not mere hallucinations, for every intelligent manager will admit that lack of foresight and ignorance of local conditions have caused artists' managers to commit more blunders than they can repair in a lifetime. The total elimination of such mistakes will be a hopeless issue until the artists' managers are sufficiently moved by the modern spirit of this age to bury their petty grievances and form a protective and cooperative association for the preservation of their own interests, those of the artists, the local managers, and (lest one forget) the audience, who supply the lucre with which managerial machinery is run.

Clash of Interests.

To find the happy dividing line between the interests of the managers' artists and those of the novice local manager is not a light matter by any means. The manager is under great moral as well as material obligation to the artist in accepting the responsibility (and money) given in good faith, that by hook or crook results will be attained. It is but natural, therefore, that the manager on the road looms up as a sort of modern Atlas carrying a burden often entirely out of proportion to his ability.

Results at All Odds.

On he goes, his weary way tracked by competitors at every step. Under such conditions is it to be wondered at that some managers are apt to adopt not only ethically questionable but positively condemnable methods when they find a locality where the soil is virgin as yet.

There is a man in a thriving city who went into the concert managerial enterprise with a bit of capital and the honest intention to work and succeed. He did succeed—in losing every penny, his health, and something more, his name.

The man is one of the many, simply another victim who contracted for enough attractions to supply his entire State with, not only one city. The managers, who, knowing the true state of affairs, moved him to sign additional contracts, have been guilty of not creative but positively destructive work.

Too Much Is Unhealthy.

In another locality is a good "live town" that had a prosperous course. Competition being the life of trade, another series was founded in due time. The two merely existed. And now came the climax of troubles in a form in which it often visits innocent localities—viz, a manager who simply had to book in that city, with gilded words induced a third person to start a course, and so came about a trio of enterprises. All this in a city that could support only one first class concert course. During the following season that city proved to be a Waterloo to some of our most glittering stars.

Demoralizing Effects.

The destructive effects of such work reach out into many channels:

First, the managers, artists and the entire profession lose prestige and respect.

Second, in their anxiety to pretend success at all odds, each of the local managers distributes free tickets. This is the beginning of the end, for such a community probably never will regain its normal state.

Third, the manager of the artist exposes himself to endless attacks from his artists and the beguiled local manager.

E Pluribus Unum.

In one of the northern cities of Michigan similar conditions prevailed for two seasons. Each camp hoped that the other would disband, but they did nothing of the sort. Fortunately there was a college professor in that city who possessed more horse sense than the whole tribe of artist managers and their respective local representatives put together. After many failures this wise man succeeded in coralling the belligerents around one table and asked them this question: "What are you gentlemen working for?"

"Money," echoed the chorus in unison.

"Have you made any as yet?" There were some furtive side glances exchanged, a bit of coughing and hesitation, then in pp. con sordino, each piped forth a dolorous, "No!"

"Well, then, so far as I can see," said the modern Solomon, "you're all on the wrong track." This was also admitted in due order.

The peacemaker suggested consolidation, but here their warrior spirit asserted itself and none would hear of it. It did not take many moments before the local managers were convinced by the peacemaker that there were but two paths to choose: either consolidate or he would arrange for a course so superior to theirs and at such ridiculously low prices—backed by the students and the entire public—that they would soon be driven off the earth. His tenor sang very threatening—nay, more—convincing. The three lists were combined into one splendid course, each of them was well repaid for his work and the habitual papered houses are a thing of the cobwebbed past.

Wielding the "Big Stick."

Before closing the subject of destructive managerial work, one cannot pass by those numerous instances where local managers have been frightened into signing contracts for three or four artists whom they never dreamed of engaging, but were compelled to list because Mr. Manager has an artist who could not be secured unless the local man signed for the other three or four also. This is a very ordinary method, but one that is dying its natural death.

Please follow this simile. A traveling man strikes a new town and steps into John Brown's grocery store:

"Mr. Brown, I have a patented article here that will bring you a great volume of business if you will buy the sole distributing rights for your city."

Mr. Brown becomes interested. He sees the patent shoe polish, tooth brush, or whatever it may be, and readily discovers that it is a good thing. Then follows this:

"Of course, Mr. Brown, you understand that in order to get the sole selling rights for that article you will have to buy from us six barrels of soda crackers, one carload of nut crackers, ten gross of napkin rings, etc., etc."

If Mr. Brown is good at figures he soon can find out where he will land with his "good thing" and its numerous "if" attachments, but if he is overcome by the mirages of a land flowing with milk and honey, he will try his hand at the bargain. The patent article sells, but there is something wrong with the "ifs."

The following season the drummer strolls in briskly with an air of self confidence. Mr. Brown soon changes all that. The story of the "gold brick" is revived by Mr. Brown, also that ever true one about Lincoln and fooling people all the time

Spirit of the Age.

The only business worth while is the one that is founded on good faith and profits. The manager who allows the local managers "to work out their own salvation" is sinking his own canoe. Every course that depends upon one "star" to redeem six inferior entertainments sooner or later is doomed to failure. That has been the mistake of the old fashioned lyceum system and it seems some of our managers have failed to benefit from those lessons. The reason some managers with unethical and condemnable methods have succeeded in doing business for many years is not to be credited so much to their ingenuity as to the uncultivated territory which made it possible for them to seek ever new fields for their destructive activities.

But those wild and woolly days are over. The managerial profession is being purged and disinfected very effectively, and the local manager with shady tactics cannot stay in the game very long.

Notwithstanding the strenuous shaking of heads by skeptics, the sky will clear entirely when the Managers' Protective and Cooperative Association comes into being. It will and must come, for the spirit of the times is mightier than the influence of all the managers put together.

NEMO.

John Thompson Plays at Harrisburg.

John Thompson, the American pianist, gave a recital in the Capital building, House of Representatives, Harrisburg, Pa., November 9.

This recital was given under the auspices of the Dauphin County Teachers' Institute, and Mr. Thompson was greeted by a capacity house.

Immediately after the concert Mr. Thompson was reengaged for a concert to be given toward the end of January.

The Harrisburg Telegraph reviewed Mr. Thompson's playing as follows:

John Sylvanus Thompson, a young American pianist who has been winning laurels both in this country and in Europe as an artist of rare ability, gave a recital last evening in the House of Representatives before a large and cultured audience. Young Thompson was enthusiastically greeted and, being a native of Dauphin County, added interest was manifested in his appearance. His program was one of exceptional interest and the applause which greeted each number proved that it was not above the heads of his audience.

The great "Walstein" sonata of Beethoven, which opened the program, was interpreted along traditional lines, which is merely saying that both as regards technic and interpretation nothing more could be added. There is a certain virility in Thompson's tone which makes his rendition of Schumann's music somewhat unusual, if not noteworthy. This was particularly noticeable in the "Aufschwung" and "Novelette." There is a certain hidden meaning in much of Schumann which the average pianist fails to fathom. In this respect Thompson possesses unusual insight. The dainty scherzo in E minor of Mendelssohn was admirably played and revealed a touch of sylphlike lightness.

The Chopin group, ballade in G minor, nocturne in F sharp and the great octave polonaise, offered splendid contrast to the preceding numbers. In these Chopin numbers Thompson was clearly at home, in fact, from a technical standpoint, nothing seems impossible for this young man to undertake. It is rare to find in these days a pianist of artistic balance and a sane conception of chiaroscural values. Thompson has earned the right to membership in this unusual class. The piece de resistance was undoubtely the last number, Liszt's "La Campanella," which was played with a dash and bravoura most dazzling and called forth thunderous applause; in fact, the audience refused to leave until Thompson responded with an encore. Thompson's future as an artist pianist is surely assured.

The program was as follows:

Sonata, op. 53, Beethoven; "Rigaudon," Rameau-Godowsky; "Aufschwung," Schumann; novelette, E major, Schumann; minuet, E flat, Beethoven; scherzo, E minor, Mendelssohn; ballade, G minor, nocturne, F sharp, polonaise, A flat, Chopin; "Caprice Espagnol," Moszkowski; menuet (all' antico), Leefson; "La Campanella," Liszt.

Francis Rogers' Recital Tributes.

That Francis Rogers' annual New York recital, November 12, met with unusual favor, the following excerpts from the reviews of leading Metropolitan cities indicate:

A song recital always enjoyable and instructive is assured in the annual appearance of Francis Rogers. Mr. Rogers' skill in applying tonal colors and his intelligent and well thought out interpretations are recognized, and his performance yesterday afforded much pleasure.—World.

In all Mr. Rogers showed the sincerity of purpose and the interpretative power that have always been his, and the audience rewarded him with warm applause.—Tribune.

He was at his best vocally, and his program was an especially interesting one, with plenty of variety and contrast and an unusual number of fine songs. Mr. Rogers has a particular liking for very spirited songs, and he sings them well.—Evening Post.

Mr. Rogers' style is freer, more expressive, more varied and truly musical than ever before. His voice sounded yesterday at its best in richness and in quality. He uses head tones with skill and judgment, without excess; and in such songs as the old French "L'amour de moi" and Cornelius' "Ein Ton," both of which he had to repeat, gained beautiful effects therewith.—Times.

He is one of the most firmly grounded singers in the art of song we have, and to hear one of his carefully arranged programs brings enjoyment to the connoisseur of vocal style as well as profitable instruction to the vocal student in general.—Sun. (Advertisement.)

Leonora Allen's Press Comments.

Leonora Allen is the recipient of these tributes:

Miss Allen instantly won favor on account of her delightful personality, her lovely fresh voice with its power, range and sweetness of quality, and her skillful singing. Her aria, Gounod, was given with such clarity and technical ease that it won her a double encore.—Omaha Bee.

Leonora Allen created a deep and decidedly favorable impression through the artistry of her vocalism. Her voice is of considerable power, and as clear as a bell in tone. She phrases her passage work with the skill only to be acquired by long years of training in order to excel.—Winnipeg Tribune.

Miss Allen proved herself not only a capable soprano, but one whom it was a great pleasure to hear. Her voice is clear and pure, and of a peculiarly even quality in all of its registers, that marks the natural singer of very good training. There was no unsteadiness of the tremolo that is noticed in the work of many singers.—Indianapolis News.

Miss Allen is possessed of a voice of more than usual beauty and sympathy, easily produced and gratifying, true in pitch and round in tone form. She sings freely and confidently, and enunciates so that every word is intelligible.—Chicago Tribune.

Pilzer to Give Violin Recital.

Maximilian Pilzer will give a violin recital in Aeolian Hall, New York, Sunday evening, December 6. Mr. Pilzer, who has been heard frequently in recent years, is now acting concertmaster of the New York Philharmonic Orchestra.

Edith Chapman Goold's Activities.

Edith Chapman Goold is one of those singers who keep busy, but do not talk very much about what they are doing.

"I am just as busy as I want to be now," she told the writer recently.

On Monday evening, November 16, Mrs. Goold sang the part of Bastienne in the Mozart operetta "Bastien and



EDITH CHAPMAN GOOLD,
Soprano.

Bastienne," which she, together with Heinrich Meyn and DeLos Becker, gave before the MacDowell Club, New York. William Humiston directed a selected orchestra on this occasion.

Mrs. Goold's recital programs are made up usually of French, German and English compositions. During her summer vacation she appeared in two joint recitals; one with Charles Roseley, tenor, at Prouts Neck, Me., and one with Lawrence Adler, pianist, in Dublin, N. H.

Her long and successful association with quartet work is well known. At present she is the soprano in a quartet, the other members of which are Rose Bryant, contralto; John Young, tenor, and Wilfred Glenn, basso.

Mrs. Goold is booked to sing on several occasions in "The Messiah" during December and there are also many engagements pending to be filled after January 1.

Schumann-Heink Charms Brooklynites.

At her Brooklyn, N. Y., recital, Thursday evening, November 19, given under the auspices of the Brooklyn Institute of Arts and Sciences, Mme. Schumann-Heink sang the three arias from "Samson and Delilah" (Saint-Saëns), "Spring Song," "O Love of Thy Might," "My Heart at Thy Sweet Voice" and the "Adriano" aria, from "Rienzi" (Wagner). These formed the opening group. "All Through the Night" (Old Welsh) and "Good Morning, Sue" (Delibes) were other Brooklyn numbers, not heard on the New York recital program delivered by the prima donna recently.

Edward J. McNamara, the baritone protege of Mme. Schumann-Heink, assisted with three numbers, prologue to "Pagliacci" (Leoncavallo), "Red, Red, Rose" (Hastings) and "Ould Plaid Shawl" (Haynes), disclosing a voice of unusually rich quality, resonant and full.

The big crowd that again greeted the great contralto at the Academy of Music demonstated anew that Mme. Schumann-Heink has a permanent place, and a niche all her own in the hearts of Brooklyn lovers of song. It goes without saying that the diva had to respond to numerous encores. Schumann's "Frauenliebe und Leben," Arthur Foote's "An Irish Folksong," Wolfe's "Heimweh" and Carrie Jacobs Bond's "His Lullaby" also were on the program.

Search's New York Recital.

Frederick Preston Search, a young violoncellist from the West, made his bow before a New York audience at Aeolian Hall, on Wednesday evening, November 18. Mr. Search deserves credit for playing an unusual program, the only number upon it with which the New York public is especially familiar being "Am Springbrunnen," by Davidoff. He proved himself to be a player of much musical talent and with a decided natural gift for the instrument. He possesses considerable technic, in the display of which he was somewhat hampered by the instrument upon which he played. He shows musicianship in his phrasing and interpretation, and is also especially to be commended for his moderate and artistic use of the vibrato, which is so exaggerated by most players of the day. He was also heard as a composer, playing of his own compositions an aria and a sonata in G, both of which were attractive and proved this young man to possess genuine talent.

St. Louis Orchestra Season Begun.

St. Louis, Mo., November 11, 1914.

The St. Louis Symphony Orchestra opened its season Friday afternoon, November 6. Conductor Max Zach was greeted by salvos of applause. The opening number was Brahms' "Tragic" overture. Other numbers were the symphony in C major, by Schubert; Smetana's symphonic poem, "From Bohemia's Fields and Groves," heard for the first time in St. Louis, and "Tannhäuser" overture. There are seven new men in the orchestra. Ludwig Pleyer will lead the cello section in place of Max Steindel, who is now playing in Chicago. The program was repeated on Saturday night, November 7.

The Sunday "Pop" attracted a capacity audience. The encores were frequent and several numbers had to be repeated. The program, with annotations, was neatly gotten up by Charles Allen Cale, a member of the orchestra.

The Rubinstein Musical Club gave its first meeting of the season at the Cabanne Branch Library, Tuesday morning, November 10.

The School of Expressional Arts gave an interesting program Tuesday evening, November 10, to a large audience. F. Lillebridge delivered an interpretative lecture on the Chopin C minor scherzo. Eugenia Getner sang the

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"Jean d'Arc" aria by Bemberg, and Allan Bacon played "Eroica" by Liszt.

An informal musicale was given at the Principia Academy, November 8, by Allan Bacon, pianist.

Olga Hambuechen, contralto, and Louis Templeman, baritone, gave a concert at Aeolian Hall, Saturday, November 7. Miss Hambuechen and Mr. Templeman are products of the Tausig Studios and are now assistants of that popular teacher.

Max Gottschalk, a member of the St. Louis Symphony Orchestra, and one of this city's leading composers, has finished a quartet for strings, which was played at the Violinist Guild. He is working at present on a piano quintet.

Blanche Herrick, contralto, and soloist at the West Presbyterian Church, gave an interesting program for the Kirkwood Choral Society on November 10.

MAY BIRDIE DITZLER.

Mrs. Harrison Irvine's Musicale.

Mrs. J. Harrison-Irvine will present her pupil, Pauline Giesselmann, of the Thuel Burnham Scholarship, MacDowell Club, in a piano recital, at her studios, 1013 Carnegie Hall, New York, Sunday afternoon, December 6. David Hochstein, violinist, will assist.

A reception will follow, at which Regina de Sales, of Paris, will be the guest of honor.

Mrs. John R. MacArthur and Charlotte Babcock will assist Mrs. Irvine in receiving; likewise the young artists, who will give the program. These are the numbers: Prelude-fuga xxi (Bach), "Sonata Pathétique" (Beethoven), Miss Giesselmann; romance (Schumann), waltz (Brahms), "La Capricieuse" (Elgar), Mr. Hochstein; valse, op. 42, etudes, op. 25, No. 5, op. 25, No. 1, op. 25, No. 11 (Chopin), Miss Gieselmann; melodie (Tschaikowsky), caprice (Paganini), "Rhapsodia Piemontese" (Sinigaglia), Mr. Hochstein; "Hexentanz" (MacDowell), "Oiseaux Tristes" (Ravel), "Papillons" (Rosenthal), "Danse Negre" (Scott), Miss Giesselmann.

LOS ANGELES BREVITIES.

1110 West Washington Street,
Los Angeles, Cal., October 31, 1914.

An audience that filled the aduitorium of the Ebell gathered Wednesday morning to hear Mr. Tandler's talk upon his trip abroad this summer and the musicians he met, music he heard, etc. It was an exceedingly witty discourse and kept the audience interested and bubbling over with laughter most of the time. Idis Lazar, the brilliant young pianist, and Mr. Tandler played the Liszt preludes for two pianos.

Friday morning Mr. Tandler addressed the Friday Morning Club upon "The Instruments of My Orchestra." In this he was assisted by sixteen members of the Los Angeles Symphony Orchestra, who demonstrated the characteristic instruments making up a modern orchestra. It proved to be exceedingly entertaining to the large audience of women present and aroused increased interest in the coming concerts. The first pair of concerts of the Symphony Orchestra occur November 20 and 21 and they are anticipated with great pleasure.

MRS. CATHERWOOD'S FIRST RECEPTION.

Jane Catherwood resumed on Monday evening the monthly receptions and musicales which she established last year. They proved such a success that it was the universal desire that they should be continued this year. At this first evening, a large and brilliant company gathered in the music room of the Fowler Apartments. The feature of the evening was the talks by Marie Elliott, of Pasadena, and Mary L. O'Donoghue, each of whom were caught in the war district of Europe this summer. Both are brilliant speakers and their talks proved fascinating and instructive—full of wit and wisdom. A group of songs was sung by Thomas Govan, the young Scotch baritone, who has the gift of the genuine ballad singer, namely, remarkable beauty of tone, ease of diction and much feeling. His singing was a delight to every one. Mme. M. V. Budrow, the Castilian soprano, whose brilliant and lovely voice the writer has mentioned in former letters, sang the polonaise from "Mignon," and as an encore "La Paloma," which she gives inimitably. Her work shows fine schooling and genuine musical sense. The accompanists were Lorna Gregg and Kassa Bailey.

JANE CATHERWOOD.

New Firm to Manage Wheeler Concerts.

William Wheeler has just been signed by Foster & Foster as their leading tenor. From many excellent voices, this new managerial firm, which is located at 25 West Forty-second street, New York, selected Mr. Wheeler for his long standing and meritorious work on which to help build their reputation.

The following dates already have been booked for Mr. Wheeler: November 17, Waterbury, Conn., Westover



WILLIAM WHEELER.

School; December 7, Hasbrouck Heights, "The Rose Maiden"; January 6, Flushing L. I.; January 15, Pittsburgh; February 3, Smith College; March 4, Syracuse University, "St. Paul"; March 10, Cambridge, Mass.; March 11, Harvard University; March 12, Williams College; March 15, Yale University; March 19, Princeton University.

MINNEAPOLIS ORCHESTRA ACTIVE IN HOME CITY.

Symphonic Organization Performs Popular and Young People's Programs—A Joint Recital—Current Notes.

Minneapolis, Minn., November 21, 1914.

A capacity house (and 200 people turned away) greeted the Minneapolis Symphony Orchestra at the popular concert on Sunday afternoon, November 15. The sixth ("Pathetic") symphony of Tschaikowsky was the best number on the program. Emil Oberhoffer directs this work with a sympathy and finish that are beyond criticism. Tschaikowsky's "Marche Slav" was given a stupendous reading by Mr. Oberhoffer.

The andante from the violin concerto was played by all the first violins. It is a lovely arrangement by Jungnickel. The program closed with a captivating performance of the "Dance of the Hours," from Ponchielli's "La Gioconda."

Frances Ingram instantly gained favor with the audience by her lovely contralto voice. Her programmed numbers were: "O Don Fatale," from Verdi's "Don Carlos"; "Voce di donna," from Ponchielli's "La Gioconda," and as encore she sang "Strida la vampa," from Verdi's "Trovatore," and Elgar's "Where Corals Lie."

Young People's Orchestral Concert.

The second Young People's Concert of the fourth season took place at the Auditorium on Friday afternoon, and every available seat was taken. Emil Oberhoffer told in a bewitching manner the story of the "Nutcracker and Mouse King" and gave illustrations at the piano of all the different themes. The Minneapolis Symphony Orchestra played on this occasion eight parts of this ballet suite by Tschaikowsky. No child in Minneapolis ought to miss these concerts. Rimsky-Korsakoff's "The Sea and Sindbad's Ship," from the "Thousand and One Nights," was performed, as was also the symphonic poem, "Sleeping Beauty in the Woods," by Bruneau. The program was brought to a close by the "Magic Fire Scene" and the "Ride of the Valkyries," by Wagner.

The next program will be given November 27, when the stories of "Hänsel and Gretel," "Kikimora," "Snow White" and "The King's Children" will be told and played.

McPhail-Phillips Joint Recital.

William MacPhail, violinist, and Harry Phillips, basso cantante, gave a joint recital in the Unitarian Church, November 13. William MacPhail has developed a clientele of pupils who are as devoted as they are ambitious and talented. His most advanced pupil is J. Rudolph Peterson, a member of the Minneapolis Symphony Orchestra. Mr. MacPhail gave a hundred concerts last season, going as far west as Seattle. Most of these were in connection with the extension work carried on by the University of Minnesota. This season the MacPhail String Quartet has been almost constantly en tour, and has everywhere met with warm approval. Mr. MacPhail is always a satisfying player. He reveals decided progress and much breadth of tone. His conception of Beethoven's romance in F major was musicianly and the "Prize Song" from "Meistersinger" was given a compelling performance. Dienzl's "Spinning Song" was played delightfully. Mr. MacPhail gave the real Norse rendition to the "Vaggsang" of Tor Aulin. The ample technic demanded by Wieniawski's A major polonaise was at the finger tips of the player. A Brahms-Joachim Hungarian dance, Schubert-Wilhelmj's "Ave Maria" and Kreisler's "Liebesfreud" closed a most delightful program.

Last mentioned, but by no means "the least," were the excellent accompaniments supplied by Margaret Gilmore-MacPhail. She is quite as equally gifted as her husband, and is the young mother of a beautiful baby boy. This was her first appearance in public for some time and she was welcomed back with enthusiasm. A crowded house greeted these favorite artists and great applause followed every number.

Minneapolis School of Music, Oratory and Dramatic Art.

Signa C. Olsen, of the faculty, who has been heard in public only once since her return from Berlin, where she was a pupil of Michael Zadora and Ethel Leginska, gave an interesting program in the school hall, Saturday morning, November 14, before a large audience of pupils and friends. Miss Olsen's musicianly attainments and splendid technic enabled her to give a satisfactory reading of her entire program. She was most successful in the Chopin group at the close of the recital.

The regular faculty hour for Saturday, November 21, will be devoted to the first Beethoven concert to be given by the Minneapolis Symphony Orchestra. Signor Fabbrini will give a lecture on Beethoven, his life and works and discuss the music of the program, illustrating at the piano. He will be assisted by Ebba Sundstrom, violinist, and Mrs. Herbert Pendleton, pianist.

The advanced pupils of the dramatic department, under the direction of Mrs. Charles M. Holt and Miss Kellett, have in preparation for the Christmas season the very beautiful nativity play, "Bethlehem," by Lawrence Houseman.

Northwestern Conservatory Notes.

Elizabeth Brown-Hawkins, of the Conservatory voice department, with her students, gave the first of the regular monthly informal musicales on Thursday evening, in Studio 510. A delightful program of solos and duets was given by Mabel Sibley, Mabel Oslund, Nora Anderson, Minetta Ballou. Ethel Carlson, violinist, pupil of Gladys Conrad, assisted, with Lola Newell, class of 1913, at the piano.

David Patterson, instructor in the Conservatory piano and theory departments, announces a Chopin program, to take place at the faculty hour, December 5, in Conservatory Hall.

John Seaman Garns, John Beck, Ethel Alexander, David Patterson, Margaret Daugherty, Glady's Conrad, of the expression, piano and violin departments, presented the following pupils at the student recital, on Wednesday, November 18: Florence Groth, Marion Livingston, Esther Sandberg, Selma Anderson, Roy Knutson, Ruth Foster, Vienna Larsen. Mabel Sibley and Nora Anderson, pupils of Elisabeth Brow-Hawkins, assisted in a group of Tuscan folksong by Caracciola.

Ethel Lyman, daughter of Mr. and Mrs. E. Lincoln Lyman, of Rochester, Minn., is numbered among the newly enrolled non-resident students at the Conservatory.

Minneapolis Notes.

Cornelius van Vliet, the Dutch cellist, will play, besides all his Minneapolis engagements, the following recitals: November 2, Winnipeg Women's Musical Club; November 10, Atchison, Kan., joint recital with Jenny Dufau; November 17, St. Joseph, Mo., recital; December 5, Cincinnati, Ohio, joint recital with Julia Culp; January 6, recital for Thursday Musical, Minneapolis; January 11, La Crosse, Wis., recital, Musical Club. The Minneapolis Trio, consisting of Cornelius van Vliet, cellist; Giuseppe Fabbrini, pianist, and Karl Scheurer, violinist, won such marked favor last season that they will give a second series of three concerts this year. The first, November 15, will bring the trio, op. 1, of Wolfgang Korngold, the child composer. At the second concert, January 21, they will be heard in another novelty, the trio, op. 8, of Hans Pfitzner, and at the last concert, March 17, a trio by Joseph Jongen will be performed.

The Seton Guild (Catholic girls) are hard at work in all departments. The Choral Club is under the direction of Mme. Mastinelli and the orchestra is drilled by Ruth Anderson. The first concert of the season will take place in the ball room of the Radisson Hotel, November 18.

Beatrice Gjertsen made her first public appearance in Minneapolis at the First Baptist Church, November 10, when she gave a song recital, assisted by Harrison Wall Johnson, pianist.

Ruth Anderson.

"Lucia" at the Century Opera.

With the production of "Lucia" on Tuesday evening, November 18, the Century Opera gave the last of its revivals this season in New York, and on Saturday evening folded its tents and departed hopefully for Chicago, where the organization should meet with much success.

Florence Macbeth sang the title role in "Lucia" and did the part with commendable assurance and aplomb. Her coloratura is flexible, tasteful and brilliant, and in some of the trills and cadenzas she accomplished remarkable results. Miss Macbeth's youth and attractiveness helped her to make the Lucia an agreeable one to look upon and she acted with naturalness and convincing sincerity. Miss Macbeth's contributions to the Century Opera season here have been all too few; she is an artist of real accomplishments and a significant future.

Orville Harrold's Edgar had poise, distinction, fervor and splendid bel canto to recommend it. He always is a satisfying and often an uplifting operatic exponent. Louis Kreidler, the Ashton, made the most of his role, which he presented with dignity and vocal mastery.

The other roles were done well by Elizabeth Campbell, Hardy Williamson, Alfred Kaufman and Frank Mansfield. Of fine volume and quality was the choral singing, and Josiah Zuro led the performance with skill and fervor.



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PHILADELPHIA CHORAL SOCIETY OPENS SEASON.

Wolf-Ferrari's "New Life" Well Performed by Chorus, Soloists and Orchestra—A Song Recital and Notes.

Philadelphia, Pa., November 21, 1914.

A report of the Philadelphia Orchestra concerts of November 20 and 21 will be found on another page.

PHILADELPHIA CHORAL SOCIETY SINGS "THE NEW LIFE."

Horatio Connell and Wolf-Ferrari's "The New Life" are becoming inseparably associated. One can hardly think of this bold, impressive work of German-Italian texture without calling to mind the name of Connell, who gives its principal role such eloquent interpretation; and to think of Connell is to remember this Wolf-Ferrari work which seems to summarize his rare artistic virtues. It is not because Connell is a Philadelphian that he sang "The New Life" with the Choral Society last Thursday evening, but it was because Mr. Connell does the role better and has probably done it more frequently than any other baritone. He has sung it five times, I think, in the last three years: twice with the Philadelphia Choral Society, twice with the Musical Society of Milwaukee, and last February with the Mendelssohn Choir of Toronto. I happen to know that the Toronto appearance was due to the recommendation of Frederick Stock, conductor of the Chicago Symphony Orchestra.

So it was advisedly that musical Philadelphia sent a capacity audience to the Academy of Music last Thursday evening. Mae Farley sang the soprano role with excellent effect and Walter St. Clare Knodle, organist, and Stanley C. Muschamp, Jr., pianist, sustained the high standards of the concert. Members of the Philadelphia Orchestra contributed the orchestral accompaniment. The double chorus showed its usual excellent tone and precise phrasing.

EDWIN EVANS SONG RECITAL.

History repeated itself in the capacity audience which greeted Edwin Evans at his tenth annual recital in Witherspoon Hall last Thursday evening. But history must be getting accustomed to repeating itself on this point. Last year, it will be remembered, at least 200 persons were turned away at this concert. With Stanley Addicks at the piano, Mr. Evans gave an excellent interpretation of the following program, twelve numbers of which were heard for the first time in this city:

Recitative and aria, "With Joy the Impatient Husbandman" (from "The Seasons"), Haydn; "Dawn in the Desert," Ross; "The Pine Tree," Salter; "How Much I Love You," LaForge; "Eve, and a Glowing West," Draper; "A Lover's Litany," Kramer; "Inter Nos," MacFadyen; "Bring Her Again, O Western Wind," Addicks; "The Foggy Dew," Loomis; "Roses for the Flush of Youth," Clough-Leighter; "The Grand Match" (requested), Huhn; "An Evening Song," Speaks; "To Lucasta," Ware; "Night and the Curtains Drawn," Ferrata; "And Let Me the Canikin Clink," Manney; "Noon and Night," Hawley; "Little Mary Cassidy," Old Irish.

PHILADELPHIA NOTES.

David Dubinsky and John K. Witzman, of the Philadelphia Orchestra, were the principal attractions at the first of a series of concerts especially designed for children at the Little Theatre this week.

Effie Leland Golz, of the Philadelphia Musical Academy, was in charge of the special program on "Songs and Legends of the Sea" at the meeting of the Matinee Musical Club, this week. Among the performers were Maud R. Pettit, Emily Stokes Hagar, and Nina Prettyman Howell. This energetic organization has subscribed for four balcony boxes for the opera season.

The Sternberg School of Music announces a recital in Griffith Hall on Friday evening, November 27, by Edward Goldberg, pianist. The program includes the Beethoven sonata, op. 78, in F sharp major, and the MacDowell sonata known as the "Keltic." H. P. QUICKSALL.

Andrea Sarto's Western Tour.

December will be a busy month for Andrea Sarto, the baritone. Beginning November 30, Mr. Sarto is to appear with the Syracuse Liederkranz; December 1, in a concert in Olean, N. Y.; December 6, in Minneapolis, with the Symphony Orchestra; December 8, in Emporia, Kan.; December 9, in Leavenworth, Kan.; December 11, in Salina, Kan.; December 13, with the Wichita Symphony Orchestra, and December 14, in recital at Lindsborg, Kan. Mr. Sarto has been engaged also to sing with the Chicago Apollo Club, Chicago Arts and Travel Club, Buffalo Clef Club and others.

A Maine Relief Fund Concert.

In a Belgian Relief Fund concert given in Waterville, Me., Friday evening, November 20, the following artists furnished the program: Jennie Chace Lee, New York, pianist; Ella Celia Mylius, New York, reader; Frances Emery Stuart, Portland, soprano; Frederick Gunther, New York, bass-baritone; Evangeline A. GiBoin, Portland, at the piano.

Saenger Students Form an Italian Club.

To encourage the study and practice of speaking the Italian language, a club has been formed by a number of Oscar Saenger's pupils which gives promise of a much needed opportunity to students to make themselves proficient in this language. Mr. Saenger, who made the inaugural address in Italian at the first meeting, said among other things, that he thought it possible to learn the various languages here in New York, if one created the proper conditions. He said that New York, besides having the greatest opera house, where the four principal languages are sung, has an Italian, a French and a number of German theatres, by far the best places to acquire a good accent. He also spoke of the difficulty nowadays for the average traveler to find an opportunity to make use of the languages while abroad.

At these gatherings every one speaks Italian, and all are supervised by Dr. Padula, who is the instructor for Mr. Saenger's pupils. The meeting was presided over by Mrs. J. L. Burley, the president, and addresses were made by Lillian Palmer and Dr. Padula. Mabel Garrison, coloratura soprano of the Metropolitan Opera House, and Queena Tillotson, soprano, entertained the members with their beautiful singing. The club meets fortnightly at Dr. Padula's studio.

THE TOUR OF
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BUSONI
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Mr. Busoni will play next year with
The Boston Symphony Orchestra
The New York Symphony Orchestra (4 times)
The New York Philharmonic Orchestra (twice)
The Chicago Symphony Orchestra
The St. Louis Symphony Orchestra
The Philadelphia Symphony Orchestra

(The dates with the Minneapolis Symphony Orchestra at St. Paul and Minneapolis are the only Orchestral dates which could not be re-arranged, and many of the leading clubs and societies such as the New York Society of the Friends of Music, the Harmony Club, Ft. Worth, Texas, etc., etc.

Mr. Busoni will now remain until the late Spring and new dates can be considered.

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Martha S. Steele Will Sing at Cleveland.

Tuesday evening, December 8, Martha S. Steele, contralto, of Pittsburgh, will appear before the Mendelssohn Club of Cleveland, Ohio. She will sing the solo part in "The Dark," a chorus for women's voices, by David Stanley Smith, and will give the following groups of songs: "Widmung," "Ich grolle Nicht," "Frühlingsnacht," Schumann; "Die Lorelei," Liszt; "Von Ewiger Liebe," Brahms; "I Wept, Beloved," Georges Hüe; "Thy Beaming Eyes," MacDowell; "Lute Song," Horatio Parker; aria from "Nadeschda," "Ah! My Heart Is Weary," A. Goring Thomas.

Mrs. Steele has also been engaged for Wednesday evening, December 9, with the New Castle Symphony Orchestra, and on Tuesday, December 15, she will sing the contralto part in the "Messiah" before the Oratorio Society of the University of Wooster, Wooster, Ohio.

Some of her recent appearances have been: Schumann and Liszt program, before the Pittsburgh Athletic Association, Sunday evening, October 11; Thursday, October 29, with Philharmonic Society, Somerset, Pa.; November 8, 15 and 22, at the Sixth U. P. Church, Pittsburgh, Pa.; December 8, at Cleveland, Ohio; December 9, at New Castle, Pa., and December 15, at University of Wooster, Ohio.

Culp and the Philharmonic.

Julia Culp was the soloist at the New York Philharmonic Society concerts in Carnegie Hall, on November 19 and 20, and a program was given that was scheduled for a week earlier but had to be postponed on account of Miss Culp's nonarrival. As it was Miss Culp only arrived in America a few hours before the concert and gained her first knowledge of her scheduled appearance from newspapers distributed on the steamer at quarantine.

The limited time allotted to her for preparation and rest after her voyage made no noticeable impression, however, upon her performance, which showed its accustomed finish and charm. Her part of the program consisted of an aria, "Il lamento d'Arianna," from one of Monteverdi's operas of which only this aria and certain choral fragments remain. It has been arranged for modern orchestra and has, in many places, a modern character, although the general conception and sequence of harmonies indicate its antiquity. Its somber and gloomy character of passionate grief and despair lend themselves well to the pathetic and tender quality of Miss Culp's voice and her interpretation of it was deeply emotional and effective. She sang also from Brahms' songs with piano accompaniment and was strikingly successful in carrying out the intentions of the composer and of accommodating herself to his everchanging mood. To the great natural beauty of her voice and her personal magnetism are added a perfect control of tone-color, excellent enunciation and emission, and thorough musicianship. She was warmly welcomed by the large audience, but refused to give an encore.

The orchestral part of the concert consisted of Bach's suite in D major and Beethoven's fifth symphony (both interpreted with not much more than ordinary understanding by the conductor, but brilliantly played by the orchestra). Hadley's new tone poem, "Lucifer," of which a very effective reading was given, and Smetana's "Bartered Bride" overture, wherein the high excellence of the players again was exhibited splendidly.

Hadley's "Lucifer," which had its first public performance upon this occasion, but was privately performed last summer at the Norfolk (Conn.) Festival, is program music of the sort that is spoiled by the program. There is much agreeable music in this tone poem and it is brilliantly scored, but it is ineffective for it produces no thrill, because, probably in its slavish fidelity to the programatic material upon which it is based, it is fragmentary and episodic from beginning to end. The impression left on the hearer is that of a series of disappointments of promising passages suddenly interrupted. It must be added also that the imagination of the composer is guided by too many divergent schools. At times it is frankly Teutonic, at other times as frankly Gallic, it is individual and original only in the impassioned allegro passages which are the best the work contains but too brief to lend their character to the tone poem as a whole.

Sokoloff Plays.

It is not merely the instrument that is responsible for the luscious and full, round tone produced by Nikolai Sokoloff at his recital in Aeolian Hall, New York, on Friday afternoon, November 20. The violin he played is a superb Guarnerius, but his handling of the bow was the chief reason why the tone of the instrument was so exhilarating and satisfying. A far less perfect violin would have sounded musical in Nikolai Sokoloff's hands. In Handel's D major sonata the recitalist was dignified in style and kept strictly to the traditional manner of classical interpretation.

Lalo's "Symphonie Espagnole" was the most brilliant and extended composition on the program. It contained no difficulties for Nikolai Sokoloff, however, but served as an admirable medium for the violinist's expression of feeling. Even the substitution of the piano in place of the orchestral accompaniment could not mar the beauty of the artist's performance of the solo part.

Bach's sarabande and giga from the sonata in D minor for violin alone gave the performer scope to display the solidity of his technic and the breadth of his musical culture. Ernest Chausson, that inspired and poetic pupil of César Franck, was represented by his "Poéme," op. 25. Nikolai Sokoloff deserves the thanks of the public for giving this lovely work a hearing and for performing it in so masterly a manner. The program ended with a dashing performance of Saint-Saëns' "Havanaise."

Co-Ed Music.

Something new in college history will be accomplished when the Wellesley and Princeton Glee and Banjo Clubs give a joint concert, at the Waldorf-Astoria, on the evening of November 28, for never before has a woman's college musical organization divided the platform, for an evening of song and tinkling strings, with undergraduates from a non-coeducational campus. As a consequence, the sale of tickets, for the benefit of Wellesley's Fire Fund, is progressing briskly.



CINCINNATI ORCHESTRA AT REHEARSAL.

CINCINNATI HEARS A WAGNER NOVELTY.

"Christoph Columbus" Overture Has Initial Local Performance—Dr. Kunwald Introduces Handel Concerto.

Cincinnati, Ohio, November 13, 1914.

The third symphony concert took place this afternoon in Emery Auditorium, with Edmund Burke, dramatic baritone, as soloist. A "novelty" by Richard Wagner, written before his genius had fully crystallized, while he was Musikdirektor of the Magdeburg Theatre in 1835, was played for the first time in Cincinnati. This overture "Christoph Columbus" has many of the Wagner characteristics, but is distinctly a student work and only interesting in so far as it shows the trend of the master mind seeking new avenues of musical thought and expression. There seems to be plenty of good reasons why it has lain dormant these many years.

Two years ago Dr. Kunwald introduced to the local musical public Handel's concerto grosso, No. 6, furnishing something of a sensation by presiding at the piano and playing a basso continuo the while he directed the orchestra. On today's program there appeared the Handel concerto grosso, No. 7, for strings and piano (basso continuo), Dr. Kunwald again appearing in the dual role of director and pianist. The No. 7 concerto contains no solo passages and treats the piano as part of the orchestra. Dr. Kunwald's virile playing was ably seconded by the strings and the concerto was given a spirited rendering.

The climax of the program was the Brahms symphony, No. 1, in C minor, over which much discussion has raged in Cincinnati. Whatever may be said about interpretations of the past, Dr. Kunwald and the Cincinnati Orchestra rose to heights of unsuspected power in the reading of this stupendous work. The symphony has been played here before by Dr. Kunwald, but never in the spirit with which it was given at this concert. Naturally, the orchestra and the conductor have grown into more intimacy since the Brahms No. 1 was first played, and this close association leads to very fine results. The clarity and sturdy vigor of the first movement were especially admirable, followed by triumph on triumph through the expressive andante and the wonderfully beautiful third movement, to the glorious finale with its suggestion of the finale in Beethoven's ninth symphony. The orchestra was superb throughout, awakening a feeling of pardonable pride in Cincinnati's musical achievements of which our orchestra is the apex.

Edmund Burke, who is the fortunate possessor of a resonant, warmly colored baritone, sang with artistic insight two arias, "Quand la Flamme de l'Amour," from Bizet's opera, "La Jolie Fille de Perth," and "Vision Fugitive," from "Herodiade," by Massenet. His encore, "I'll Sing the Songs of Araby," by Clay, showed him to be a balladist par excellence, and not a few members of the audience expressed a desire to hear Mr. Burke later on in a song recital.

JESSIE PARTLON TYREE.

Werrenrath Engagements.

Among Reinald Werrenrath's engagements in the near future are appearances with the Arion Society of New York, November 29, the Mundell Choral Society of Brooklyn, December 2, and the Mozart Society of New York, December 16. At this last concert, Deems Taylor's new cantata, "The Highwayman," will be given, Mr. Werrenrath singing the solo part, as he did at its initial performance at the MacDowell Festival, Peterboro, N. H., last August.

Boston Welcomes Mrs. Beach.

A demonstration in honor of the return of Mrs. H. H. A. Beach was arranged by the MacDowell Club, of Boston, recently. The reception and concert arranged by the club had attracted an audience of some 900 women to Copley Hall, crowding the place to its utmost capacity. When Mrs. Beach entered the hall the entire audience rose and the assembly of women cheered the distinguished composer and pianist for fully five minutes. After an address had been read, Mrs. Beach was showered with flowers and the stage and the piano were literally covered with beautiful blossoms. When at the end of the concert the little woman, after shaking hands with practically every one in the audience, called for her automobile expressing a desire to go home and rest after the joyful but trying ordeal, she was carried off by the committee of the club to the Copley-Plaza Hotel, where a repast had been spread for some seventy subscribers.

During this first week of her stay in Boston, Mrs. Beach has attended no less than three concerts, and has played at each one; two dinner parties, the MacDowell Club reception at the Copley-Plaza as well as two others, all given in her honor, and to bid her welcome home.

On December 4, Mrs. Beach will make her first appearance in the West when she will participate in a concert, arranged by Myrtle Irene Mitchell at the Shubert Theatre, Kansas City, Mo. At this concert as well as at many others to follow Mrs. Beach and her friend, Marcella Craft, prima donna soprano of the Royal Court Opera of Munich, will appear together. Mrs. Beach will return to Boston in time for her first public recital, which will be given on December 16 under the management of Richard Newman. Invitations are coming in from Women's Clubs all over the United States requesting Mrs. Beach's appearance before them.

Composer of "Le Dernier Adieu" Honored.

Sebastian B. Schlesinger, composer of "Le Dernier Adieu," is in receipt of an appreciative letter from Lise Landouzy. The translation of the letter follows:

October 24, 1914.

For a month I have been singing in all our field hospitals to distract our patients. Some patriotic songs and especially your "Le Dernier Adieu" were a perfect delight to all our dear wounded. Yesterday evening Colonel Henry left us, and happening to be in his hospital he begged me to sing to him for the last time before his departure "Le Dernier Adieu." I sang it with the greatest emotion, which brought tears into the eyes of all, and with tears still on his eyelashes the colonel thanked me and said:

"Kindly present my compliments to the author of this pretty melody and tell him that I am returning to the front with the air of his plaintive song, so appropriate to the present circumstances, still ringing in my ears. Thanks."

Lina Coën Here.

Lina Coën, for four years the accompanist at the King Clark studio in Berlin, now is in New York and intends to devote herself to accompanying and coaching. She can be reached at 240 West Seventy-second street.



Mrs. KING-CLARK

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PUBLICATIONS AND REVIEWS

NOTICE TO PUBLISHERS.

This department is devoted to a review of old and new music publications, musical works, musical literary works and anything pertaining to the publishing of matters in music.

Only such publications and compositions will be reviewed as are deemed worthy of notice, and the MUSICAL COURIER *reserves to itself the privilege of rejection. It is also understood that any work or composition or book reviewed in this column relinquishes its copyright to any part or all of its parts so far as a review of the same can be applied. This does not mean that the* MUSICAL COURIER *assumes or claims any interest in the copyrights; it merely means that we are not to be held for any infringement of copyright by handling copyright publications or works in this department.*

Particular attention given to works of American composers and their products.

Boston Music Company, Boston.

"THE MECHANICS OF PIANO TECHNIC," a primer of the movements and forces used in piano playing, with precise analysis in the method of modern physieal scienee. By Ethelbert Warren Grabill.

In the preface the author says: "It is believed that an effective technical command of the piano may be acquired more quickly and surely by means of the scientific procedure herein outlined than by eommonly aceepted methods, even those having the warrant of high pedagogie authority."

There are about eighty pages in the book, and the subjects treated are: Muscles, levers, dynamie meehanism, forearm, rotary motion, passages, scales, staecato, chords, practice. Felix Fox, the eminent pianist, of Boston, says: "The book gives food for thought. Carefully studied, it will make the student think, look and listen to things probably hitherto totally ignored by him. Any book that in the smallest measure inculcates and encourages the habit of thinking more and playing less during the practice period is a weleome addition to musieal literature."

"Lyric Scries of Part Songs and Choruses for Women's Voiees," in two volumes, octavo, bound in paper boards. Representative works of almost every school—Russian, French, German, English, Dutch, Austrian—are to be found among these twenty part songs and ehoruses. Eaeh one of them is furnished with a well arranged and moderately easy piano accompaniment. None of the works is to be sung without the aecompaniment.

C. W. Thompson & Company, Boston.

"THERE IS NONE HOLY AS THE LORD," an anthem for church use. Words from the book of Samuel; music by H. J. Stewart.

This is evidently the work of a praetical and experieneed organist and ehoirmaster who knows the powers and the limitations of the average ehoir voiee, and who is at home with the organ. In addition, the anthem is musical, full of eontrast and well written for ehoral effeets within the moderate eompass of the amateurs who usually make up the church choir.

Theo. Presser Company, Philadelphia.

"O BE JOYFUL IN THE LORD," an anthem for ehureh use. Composed by Clarenee C. Robinson.

Nothing could be happier than the way in which the eomposer has caught and expressed the spirit of the biblical test. The music is as spontaneous and unlabored as a folksong. The part writing, neverthelcss, is perfectly smooth and strietly correct, though there is no attempt at any display of contrapuntal learning. This anthem deserves a wide popularity. It is just what the average ehoir ean learn with little rehearsal and will thoroughly enjoy.

Gamble Hinged Music Company, Chicago.

First let us call the attention of our readers to the patent linen hinge which does away with any loose leaf in all of the works published by the Gamble Hinged Music Company.

"Some Day, Some Time," a song, with words by Estelle Merrymon Clark, and music by Jalmer John Clark; a very simple, tender and melodious love ballad for medium voice of moderate range.

"The Gipsy," a song, with words by Ernst Gradolph and music by Merle Kirkman; a rollicking ballad with a fine rhythmical swing and an effective vocal melody. The somewhat extended range of the tune, however, may limit the song's usefulness among amateurs.

"When Soft Winds Blow," a song, with words by Josephine Jaekson and music by Claire Guédy; a pleasing and unaffected song, free alike from vulgarity and deep feeling. It should have a vogue among teachers.

Clayton F. Summy Company, Chicago.

"THE SLEEP THAT FLITS ON BABY'S EYES," song, with words by Rabindranath Tagore, musie by Edith Lobdell; a pretty and melodious song in Siciliano rhythm, tripping and light hearted.

"Fatima," an Oriental air for the piano, by M. Fultoni; well written for the keyboard and useful as a teaching pieee. It is melodious enough to please the amateur, without being particularly Oriental in charaeter.

"Lithuanian Dances," as danced by the representatives of that nationality where they have colonized in Chicago; a series of five simple and tuneful dances arranged for the piano by Gertrude Madeira Smith. Each dance is preceded by a description of the necessary steps and movements. These ought to prove of interest to young entertainers.

Oliver Ditson Company, Boston.

"THE HIGHWAYMAN," a cantata for mixed voices and orchestra; words by Alfred Noyes, music by Deems Taylor.

This musie is vigorous, dramatic, full of eolor, and sounds as if it had been written at white heat when the composer was full of the tingling passion and romanee of the poem. The choral parts are by no means difficult, and the orehestral accompaniment ean be learned in one rehearsal by a good orchestra. We can therefore conscientiously recommend this work to the attention of choir conductors who are in search of new works with modern harmonies and a romantie spirit. Most of the hard work is given to the baritone soloist, who of eourse will be a professional singer capable of singing the diffieult but very effeetive solos and recitatives. The work requires about half an hour to perform.

"THIRTY OFFERTORIES FOR THE ORGAN," seleeted and edited by James H. Rogers.

This very useful and praetical volume eontains thirty short works of a quiet, contemplative charaeter suitable for performanee in the middle of the church serviee. The composers represented are: Beethoven, Brahms, Debussy, Delibes, Dubois, Faulkes, Gluek, Godard, Gounod, d'Indy, Maquaire, Malling, Massenet, Renner, Rheinberger, Rubinstein, Saint-Saëns, Sehumann, Stojowski, Richard Strauss, Tsehaikowsky, Waehs, Wagner, Waring.

The registration is indieated for the average three manual organ, and there are no demands made on the organist's teehnieal powers. It is a work, therefore, which ought to meet with the approval of the many organists throughout the eountry who are sometimes at a loss to find just such arrangements and selections as these. Some of the transeriptions have been made by famous organists, ineluding Guilmant.

"Dream of Gerontius," December 9.

Sir Edward Elgar's "Dream of Gerontius" will be sung by the Oratorio Soeiety of New York, Louis Koemmenieh, conductor, Wednesday, December 9.

This, the soeiety's sixth representation of the work, will enlist the serviees of Gervase Elwes, long identified with the name part, which he has now sung nearly one hundred times. He eomes from England espeeially for this event. The other soloists will be Mildred Potter and Frank Croxton. The orehestra of the New York Symphony Society will assist.

The eustomary pair of "Messiah" eoneerts will be given on December 29 and 30.

Enrico Bossi's "Joan of Are," a novelty of peeuliar timeliness, will be sung for the first time in America, Mareh 24. Although announeed six months ago, the officials of the Oratorio Soeiety have long feared that they would fail to obtain the score and parts of "Joan" beeause of conditions abroad. They have just learned that the musie is on its way.

Leopold Winkler will be one of the soloists at the St. Mark's Hospital concert here, on November 27, at the Waldorf-Astoria.

Kerr's Fifth Season in Albany.

Ulysses S. Kerr, basso-cantante, sang for the fifth successive season, in Albany, N. Y., Tuesday evening, November 17.

The Albany Kniekerbocker Press, November 18, referred to the reeital as follows:

A large audience greeted U. S. Kerr and A. W. Burgemeister in Odd Fellows' Hall last evening, at their concert under the direction of the Woman's League of Grace Episcopal Church.

The program follows:

La Calunnia (Barber of Seville).....Italian
Kypris (French).....Holmes
Die Lotus Blume.....Schumann
Kamrot (Norwegian).....Korling
Morgen.....Strauss
Der Linden Baum.....Schubert
Wie Melodien Zieht es Mir.....Brahms
Pogners Anrede (Die Meistersinger).....Wagner

Mr. Kerr.

Rhapsodie No. 12.....Liszt

Mr. Burgemeister.

The Asra.....Rubinstein
Oh, for a Breath of the Moorlands.....Fisher
Singing to You.....U. S. Kerr
Dreamy Days.....Ashford
I Heard a Soldier.....Holbrooke
The Rose's Cup.....Stephens
Two Grenadiers.....Schumann

Mr. Kerr.

In the Albany Times Union, November 18, appeared the following appreciative review of Mr. Kerr's appearanee:

Albanians were privileged to hear Ulysses S. Kerr, basso cantante, in song recital last night at Odd Fellows' Hall, assisted by A. W. Burgemeister, pianist, under the auspices of the Women's League of the Grace Episcopal Church. Mr. Kerr's program was a splendid one and gave him an opportunity to display his art. He has a voice of fine quality, which he uses with discretion, and he sings broadly, tastefully and ably. It is rich and resonant in the lower register and unusually flexible in the upper tones. Each number was delightfully rendered and he was recalled for several encores, and his enunciation and pronunciation in the various languages were exceptionally musical and pleasing. Among the numbers given were: "La Calunnia," in Italian; "Kypris," French; "Die Lotus Blume," German; "Kamrot," Norwegian, and several in English, including "Singing to You," arranged by Mr. Kerr, which was one of the best numbers. Mr. Gurgemeister gave rhapsodie No. 12, by Liszt, which was a pleasing number on the program, and he was recalled for an encore.

Mr. Kerr will sing in recital at Youngstown, O., December 1; Warren, Pa., December 18; Wheeling, W. Va., December 21.

Musicale at Oscar Saenger Studios.

Osear Saenger and Mrs. Saenger gave their first musicale of the season on Tuesday afternoon, November 17, at their attraetive New York studios, which were profuscly deeorated with chrysanthemums and autumn foliage. An exeellent program presented by Mr. Saenger's artist-pupils was enjoyed by a goodly number of music lovers.

The following program was presented: "Parla," Arditi, Miss Beale; "La Boheme," Puecini, Mr. Barron; "Ah! Mon Fils" ("Le Prophete"), Meyerbeer, Mme. Fjordé; "Dearest," Homer, "Mother o' Mine," Tours, Mr. Remington; "I Wait for Thee" (in Russian), Grodzky; "I Saw Thee in My Dreams," Pregojahs, Mr. Barron; Erda's aria from "Rheingold," Wagner, "Dass Gott shütze den Herrn" ("Le Prophete"), Meyerbeer, Mme. Fjordé.

William J. Falk and Emil Polak were the aecompanists.

Bernard Steinberg in Boston.

Bernard Steinberg, the baritone, paid Boston an artistic visit November 15, giving a eoncert which created mueh interest and won him warm press notiees. Two of these are as follows:

Cantor Steinberg sang the famous solo, "It is Enough," from "Elijah," in good style and with good taste.—Boston Journal, November 16, 1914.

Bernhard Steinberg displayed resonance of tone and fervid style throughout his program.—Boston Evening Record, November 16, 1914.

Jenny Dufau's Second Concert Tour.

Jenny Dufau's next coneert tour, beginning January 10, is to inelude the following eities: Dallas, Birmingham and Louisville in January; Philadelphia, New York, Boston, Pittsburgh, Cincinnati, Buffalo and Omaha in February and first half of Mareh.

Charles Lurvey, who gave excellent support during the Southern tour, will be the aceompanist.

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MacDowell Club Mozart Evening.

The Mozart Club, of New York, 108 West Fifty-fifth street, issued cards of invitation to a Mozart evening, November 17, when the following program was given:

"Bastien et Bastienne" in costume with orchestra.
Bastienne ..... Edith Chapman Goold
Bastien ..... DeLos Becker
Colas ..... Heinrich Meyn
Concerto for violin and orchestra, in D major.
Violin ..... Andre Polah
Symphony in A major.
Conductor ..... William H. Humiston

Conductor Humiston says that this was the first performance in New York of the Symphony in A major,



HEINRICH MEYN,
The bel canto baritone.

composed when Mozart was only eighteen years old. It was well performed, albeit in too slow tempo. The refreshing naturalness and charm of the Mozart music was evident in every movement. Andre Polah, violinist, played the concerto in D major, also a youthful work, with much spirit and considerable finish.

Of course, the event of the evening was the pastorale operetta, "Bastien und Bastienne" in German, composed by Mozart in his thirteenth year for a Viennese private theatre. Mr. Meyn, attired in a wonderful costume, consisting of green jacket, fawn-colored knee breeches, and a red wig, sang the part of the sorcerer with much distinction. He knew his music thoroughly and brought an evident love for interpretation as well as experience in theatricals to the part. He was at once lively, graceful, and of an altogether winning personality. Mrs. Goold, the soprano, was a lovely shepherdess; her tasteful singing, combined with appropriate acting, remain in the recollection. Mr. Becker, tenor, who has a fine high lyric voice, looked well and sang well. He is said to have had no stage experience, but this would not have been suspected. A minuet was danced in costume at the close of the formal program, and this, too, gave pleasure to an audience of large size and distinguished social quality.

A word of praise is due Mr. Meyn for the stage settings, and his altogether superior taste in all important details.

Caroll Badham Preyer Gives Musicale.

Elizabeth Katzenstein, of Baltimore, was heard in a song recital Wednesday afternoon, November 18, in Caroll Badham Preyer's studio, 27 West Sixty-seventh street. The program was composed of French, German and Russian songs, the latter being a striking feature, calling forth much interest and enthusiasm. Mrs. Katzenstein, artist-pupil of Mrs. Preyer, not only possesses a voice of rare beauty, but sings with true musical feeling. A number of distinguished people were present.

Pietro A. Yon's Program.

Pietro A. Yon, organist at St. Francis Xavier Church, New York, will perform the following program at that church on Sunday, November 29:

Mass in C (a capella) ..... P. A. Yon
Proper of the First Sunday of Advent ..... Gregorian
Offertory Motet, Panis Angelicus ..... Caseiolini
Prelude, Pastoral Sonata ..... Rheinberger
First Vespers of St. Andrew, Apostle ..... Gregorian
Alma Redemptoris ..... Witt
Motet, Jerusalem Surge ..... P. A. Yon
Panis Angelicus ..... Bas
Tantum Ergo ..... Dubois
Postlude, Toccata ..... P. A. Yon

In the mass in C (a capella), by P. A. Yon, the composer follows in a modern way the Palestrina school. Most of the themes are founded on the Gregorian modes, and very little chromatics are employed in this work, thereby maintaining a strict and solemn character.

Helène Koelling Wins Favor.

At Olean, New York, on November 9, Helène Koelling was very well received and earned the folowing deserved press comments:

Mme. Koelling's songs were wisely selected, consisting of a variety from the heavy aria to the light ballad. She proved her fine abilities as a coloratura soprano with a voice of great range, running to G above high C.—Olean Evening Herald.

The fame of the artist drew a very large audience, extra chairs being placed in the aisles. Mme. Koelling gave "Thou Brilliant Bird," by David, a solo of pronounced coloratura style. Her voice possesses a fine carrying quality, a splendid method which, combined with a charming personality, made Mme. Koelling an instant favorite. The florid work was done with fine intonation and clarity. Mme. Koelling will be welcomed again by a host of admirers.—Olean Times.

FRANK
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"He is still a mere youth, but in his playing he shows a finished artistry that very few of the great violinists of the world possess."—Philadelphia Press, Oct. 31, 1914.
Wolfsohn Musical Bureau, 1 W. 34th St., N.Y.

Paris Pedagogue Opens New York Studio.

Charles Bowes, the vocal teacher, who has spent six years with the Jean de Reszke school in Paris as student and assistant teacher, has taken a studio at 601 Madison avenue, New York, where he may be found from this time on. Assisted by some of his artist pupils, Mr. Bowes is planning to give a number of studio recitals during this winter.

Mr. Bowes, as a host in Paris, is pleasantly remembered by many of the American colony there.

His definite, clear cut teaching ideas, likewise his seriousness and high ideals in art, recommend him strongly to thoughtful students.

His special field is tone production. Mr. Bowes says: "Singing songs without some knowledge of the technical work is a loss of time, as the voice is soon ruined, for lack of understanding of the support of the voice. A singer who does not know his voice is an uncertain artist, and is apt to become what is called an 'in and outer' (doing good work one day and the reverse the next). This can be overcome and proper control had all the time."

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Austin Recital, December 3.

Florence Austin, violinist, will give her annual recital at Aeolian Hall, New York, on the afternoon of December 3, at three o'clock. Miss Austin has prepared a most interesting program as follows:

Sonata in A major ..... Handel
Suite in E major, op. 11 ..... Goldmark
Concerto in E minor ..... Mendelssohn
Romance from concerto in D major ..... Paganini
In Harvest Fields ..... Cecil Burleigh
The Fishermen ..... Cecil Burleigh
(In Harvest Fields and The Fisherman from "Twelve Short Poems," dedicated to Florence Austin.)
Souvenir ..... Weitzel
(Dedicated to Florence Austin.)
Capriccio Valse ..... Wieniawski

Miss Austin stands foremost among the women violinists of the day, and well deserves the splendid praise she receives for her work.

On Friday evening, November 13, Miss Austin played at the Elliot High School, Newark, N. J., before an audience of about fifteen hundred. She played the "Faust Fantasia," Wieniawski; "Slumber Song," Weitzel, and "Valse de Concert," Musin. Her encore numbers included "Souvenir," Weitzel, and "The Fisherman," from "Twelve Short Poems," by Cecil Burleigh, both dedicated to Miss Austin. Edna Rothwell accompanied Miss Austin at this



FLORENCE AUSTIN AND ARTHA WILLISTON.
Taken at Bangor, Me.

concert, and will be her accompanist at her New York recital on December 3.

Draper with Boston Symphony Orchestra.

Paul Draper, who made his New York debut last week, has been engaged by the Boston Symphony Orchestra to sing the tenor solo in the Reznicek tone poem, "Schlemiehl," in Boston, on November 27 and 28, and in New York on December 3.

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Sinfonia Prize Award.

Philadelphia, Pa., November 16, 1914.

To the Musical Courier:

The committee on prize competition of the Sinfonia Phi Mu Alpha Fraternity announces that the judges have awarded the prize of $100 and certificate of merit to Robert Henry Prutting, of Hartford, Conn., for the best composition of a male chorus with soli set to the poem of Joseph R. Drake, "The American Flag."

The presentation will take place at a public concert to be held in conjunction with the fourteenth annual convention of the Sinfonia Fraternity, on Monday, November 30, at Philadelphia.

May we kindly ask for an announcement of the above (since it is of national interest) in the coming issue of the MUSICAL COURIER—and also of the coming convention of the Sinfonia Fraternity, of which I am enclosing a brief outline:

The fourteenth annual convention of the Sinfonia Phi Mu Alpha Fraternity of America will convene on Monday, November 30, and remain in session until Wednesday, December 2, at Philadelphia, Pa. The convention will be the guest of Beta, the local chapter, and the sessions will be held in their chapter room, 1331 South Broad street.

The Hotel Walton will be the headquarters of the delegates.

Representatives from seventeen universities and conservatories, in which chapters are located, will be in attendance at the convention.

Many matters of national importance will be brought before the body relative to the proposing of legislation dealing with the standardization of teaching, the advancement of the American musician and music student, and the general advancement of music in America. Prominent men will address the convention on topics bespeaking of the present day opportunities and advantages of the musical conditions in America.

Monday evening, November 30, a public concert will be given at Musical Fund Hall, where the prize trio of 1912 and the prize string quartet of 1913 will receive their first public performance, and the winner of the 1914 concert will be presented with $100 in gold and a certificate of merit for his composition, a male chorus with soli and piano accompaniment. Tuesday the annual convention banquet will be held at the Hotel Walton, at which gathering honorary members, George Cortelyou (ex-Secretary of State), Henry Schradieck, David Bispham, of New York; Dr. Hugh A. Clarke, Gilbert R. Combs, of Philadelphia, and others, will make addresses. Wednesday evening will be given over to the annual assembly and reception.

The officers of the fraternity are Percy J. Burrell, supreme president; Burleigh E. Jacobs, of Milwaukee, supreme secretary-treasurer; Harry D. Kaiser, of Philadelphia, supreme historian.

Very truly yours, HARRY D. KAISER,
Chairman and Supreme Historian.

Jenny Dufau in the South.

Jenny Dufau, soprano of the Chicago Grand Opera Company, has just left the South, which she toured for the first time as a concert singer, and is most enthusiastic over the manner in which the Southerners received her in North and South Carolina, Mississippi and Alabama. The reason for her ardent love of the South may be partly accredited to an hereditary trait, as all of her relatives are



JENNY DUFAU IN A SOUTH CAROLINA COTTON FIELD.

proprietors of cotton weaving factories in Alsatia, so that she has, so to speak, grown up among the cotton; indeed, as may be seen from the accompanying snapshot, the first thing she did as soon as she found herself in the South, was to go to a cottonfield, in order to renew her acquaintance with the precious plant.

Miss Dufau, now on tour in Kansas, went to Chicago, November 15, to take part, together with Mme. Claussen, at Director Campanini's especial request, in a performance in honor of the late and much regretted Maestro Emanuel, at the Auditorium Theatre. She left immediately for a new tour, which will extend to January 5, when she will again appear in a Chicago recital.

Young Harpist to Play at Waldorf.

Winnifred Bambrick, the young Canadian harpist, has been engaged to appear at the annual benefit concert of the New York Polyklinik Hospital, which is to be held at the Waldorf-Astoria Hotel, New York, on Tuesday evening, December 1. Miss Bambrick will play the following program: Prelude, theme and variations, Pinto; "Vision," Verdalle; "Berceuse," Sodero; prelude No. 1 (B flat minor), Loukine; Morceau characteristic (Butterflies), Verdalle.



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More Praise for Helen Ware.

Herewith are appended two more tributes to the violin playing of Helen Ware, the interpreter of Slavic music:

Praise was heard on every hand of the wonderful recital given last night by Rudolph Ganz, the Swiss pianist, and Helen Ware, violinist. The artists at once established themselves with the audience and their reception was indeed an enthusiastic one. . . .

Miss Ware's closing solo was "Carmen, Fantasie Brillante," by Hubay. Following this number Miss Ware's admiring hearers insisted upon two encores, which were beautifully played.

Several of the selections played last night by Miss Ware have been given by violinists in previous concerts in the city, and for the people who are not trained musicians the real quality of Miss Ware's art was shown very plainly in the very superior manner in which she played the numbers which people here are more or less familiar with. Miss Ware's appearance is very charming, and her manner gracious.—Mankato, Minn., Daily Free Press, October 31, 1914.

Last night proved an ovation for the visiting musicians. . . . The selections were excellently rendered and provoked a storm of applause, but were but a beginning of the pleasure in store. The first number proved one of the most musical, Dvorák's compositions always holding a peculiar charm of their own, which the musician interpreted with the finest graduations of musical feeling. The Hungarian Dances were brilliantly rendered, and were followed by the nocturne number, another beautiful and melodious number.

Miss Ware seems to enter wholly into the music as she plays, and bends to her violin, forgetful of her surroundings. She was insistently recalled, and at last responded with an encore number, playing with muted strings.

Miss Ware then gave a selection from Hubay, "Carmen, Fantasie Brillante," rendering it with keen artistic interpretation. It is easily observable that Miss Ware has an inborn understanding of the wild and weird in music, which gives to her playing of Hungarian and Slav music its characteristic charm. She graciously responded to the insistent applause of her audience.—Mankato (Minn.) Daily Review, October 31, 1914.

Dora de Phillippe's Versatility

Dora de Phillippe, petite and charming, is rapidly becoming a general favorite with the opera goers, both of this country and of Canada, where she appear last season as a principal with the Montreal Grand Opera Company. The beautiful soprano voice of this artist and her intense



DORA DE PHILLIPPE.

dramatic instinct, combined with a pleasing personality, make her a justly popular singer. Mme. de Phillippe became well known by her realistic delineation of the role of Madame Butterfly, but she is heard almost to equal advantage as Suzanne, as Nedda, or as Musetta, all roles that call for dash and verve. This little lady sings in six different languages. "Well," one might say, "there is nothing remarkable about that; plenty of artists sing in six languages." To be sure, but do they, as does Mme. de Phillippe, converse fluently and intelligently in each of these six languages?

With such versatility, coupled with her personality and musicianship, there should be no reason why Dora de Phillippe should not reach a very high pinnacle in the operatic world.

Mme. Gadski Transplanted.

A slip of the pen in the MUSICAL COURIER of November 18 made Mme. Gadski's recent recital take place at Carnegie Hall. As a matter of fact, it was held in Aeolian Hall.

Bliffkins—I have finished a choral symphony which will last two hours."
Spiffkins (enigmatically)—Just about.



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NEW YORK BREVITIES.

The Boice Studios—Lenox Academy Orchestra Plays — Gilbert´-McLewee Musicale—Noble Organ Recitals—Price Pupils—Max Jacobs —Bangs Sings at Columbia University— Two Nichols in the West—Speke-Seeley Pupils — Hamish Mackay—Notes

Mrs. Henry Smock Boice studios' artistic output of high class singers is coming steadily to the fore. Numbers of those engaged in musical careers are filling engagements, in part as follows: Mrs. Otis sang at the Wanamaker auditorium, November 11, Hallet Gilberté at the piano; at Ridgewood, N. J., November 13, Miss Mayhall at the piano; Brockton, Mass., October 24; for the Baptist Social Union, November 12, with many engagements pending. Jessie Rowe Lockitt sang at a private musicale in Brooklyn, November 12, a reengagement; Katherine Bickford Self sang at an important club meeting on November 12; Beulah Girard, soprano, sang at a Chautauqua Alumnæ meeting, Flatbush, where she pleased every one with her beautiful voice.

Lenox Academy Orchestra Plays.

The orchestra of two dozen players from the Lenox Academy of Music, H. H. Reppert, conductor, played a program of eleven numbers in the series of concerts given at Central Baptist Church, November 18. Besides the orchestral numbers there were various solos, as follows: For piccolo, violin, cornet, piano and voice: Elsie Lawson deserves special praise as solo pianist, and A. Avvisati won much applause for his cornet solo. The same organization played three numbers at the evening service in the same church, November 15, Mr. Avvisati particularly distinguishing himself in his cornet solo, "Soldiers of the Cross." Mr. Reppert, the conductor and director of the Lenox Academy of Music, has many talented students under his instruction.

Gilberté-McLewee Musicale.

Despite the bad weather of November 15, a throng of invited guests listened to an hour of music at the handsome residence-studio of Mrs. McLewee, 21 West Sixty-ninth street. Those who appeared on the program were: Mme. McLewee; Vera Courtenay, soprano; Mme. Gilberté, reader; Harold Stanley Fowler, tenor; Almont Hart, baritone. Miss Courtenay showed distinctive style and a fine voice. She made a special hit with three songs by Gilberté. Of these "Minuet la Phillis" was sung with much grace, and "Ah, Love But a Day" with dramatic fervor. Almont Hart has a fine natural voice and sings as if he loved to sing. He sang Tosti's "Parted" especially well. Harold Stanley Fowler has a real tenor voice, high and clear, and in Gilberté's "Serenade" he gave forth a high C of real climax. "A Rose and a Dream" many people consider Gilberté's best song. It was particularly well sung by Mr. Fowler. As to Mrs. McLewee, her singing is altogether delightful. Although a contralto, she sang the coloratura soprano aria, "Una Voce Poco Fa" with striking effect, reaching the high notes with ease. The lovely music of Gilberté's "Evening Song" was sung and interpreted by her with a clearness and depth which brought forth prolonged applause.

Noble Organ Recitals.

Under the auspices of the American Guild of Organists, T. Tertius Noble, F. R. C. O., A. R. C. M., gave a recital of seven numbers at St. Thomas' Church, November 23. On the program were works by Noble, Karg-Elert, Tschaikowsky, Rea, Jadassohn, Calkin, Harwood and Reubke. Mr. Noble's organ recitals continue on Sunday evenings at this church, at 8 o'clock. The festival chorus, under Mr. Noble's direction, now studying Brahms' "Requiem," is progressing rapidly. A few more altos, tenors and basses will be welcomed.

Parson Price Pupils.

Charles Hopkins, basso profundo, manager of the new Punch and Judy Theatre, is one of the professional pupils of Parson Price, teacher of so many dramatic artists. David Prector is another Price pupil who knows how to sing. Of the many stage favorites who have studied with Mr. Price, Julia Marlowe and Maude Adams are the best known.

Jacobs Plays Four Times.

Max Jacobs, the violinist, appeared as soloist at the Bamberger auditorium, Newark, N. J., November 11. He played five compositions by modern composers, including his brother, Ira Jacobs' "Song Without Words." November 13 he assisted at a recital in the high school auditorium of Leonia, N. J. November 14, he was soloist for the Beethoven Society, Astor Gallery. He was also soloist at an organ recital under the auspices of the King's Daughters Circle, Christ Lutheran Church, East Nineteenth street.

Edwin Orlo Bangs at Columbia University.

Edwin Orlo Bangs, tenor from the Mehan Studios, appeared in a recital at Horace Mann Auditorium, Columbia University, Wednesday afternoon, November 18. His program was a varied one, and the material used gave opportunity for displaying a remarkable degree of expression and beautiful tonal quality.

Mr. Bangs showed a real poetic insight in Schumann's "Die Lotus Blume" and Brahms' "Ständchen." "Als die Alte Mutter" was given in fine tonal beauty. The singer found great favor with his audience in Cadman's "I Hear a Thrush at Eve," while the little song, "Why," by John Barnes Wells, was enthusiastically received. The audience was made up of the music student element of Columbia University and Teachers' College.

Mrs. John Dennis Mehan played very capable accompanists.

Mr. and Mrs. Nichols in the Middle West.

John W. Nichols and Mrs. Nichols have inaugurated their first fall tour, and are having success throughout the Middle West, where they are now touring. Last week was a "record breaker"; they filled six joint vocal and piano recital engagements in five consecutive days. Their itinerary for November is as follows: 4. Nashville, Tenn., Ward-Belmont College; 9, Burlington, Iowa, Music Club; 10, afternoon, Keokuk, Iowa, High School; 10, evening, Keokuk, Iowa, Y. W. C. A.; 11, Marshalltown, Iowa, Twentieth Century Club; 12, Des Moines, Iowa, Drake University; 13, Milwaukee, Wis., Milwaukee-Downer College; 14, Chicago, Ill., Church Society; 17, Appleton, Wis., Lawrence Conservatory; 20, Springfield, N. Y., Griffith Institute.

Henrietta Speke-Seeley Sings.

Henrietta Speke-Seeley, soprano, was the soloist at the November 11 meeting of the New York Browning Society. Mrs. Speke-Seeley sang four songs set to Browning's poems by John W. Worth. They were "Meeting at Night," "Parting at Morning," "Good to Forgive; Best to Forget," and "My Star." Several of these had to be repeated. Alice Campbell, the contralto, pupil of Mrs. Speke-Seeley, sang recently at the Linden Country Club, Linden, N. J., and at a concert in the Bronx Church House auditorium.

Hamish Mackay at the Musicians Club.

Hamish Mackay, whose recent recital of Scottish songs at Aeolian Hall was so successful, appeared privately November 15 at the Musicians Club, when he gave a recital in costume, entitled "Songs of Scotland."

Notes.

Concerts of the New Assembly have been resumed at the Plaza Hotel. November 19 the following artists appeared: Grace Northrup, soprano; Mabel Beddoe, alto; Melville W. Barton, tenor; R. Norman Jolliffe, baritone; George Halprin, pianist; and Harry Oliver Hirt, accompanist.

Amy Grant's opera recitals have been resumed at her studio, 78 West Fifty-fifth street, Sundays at 3.30 p. m., Elmer Zoller at the piano. The schedule for the coming six Sundays is as follows: November 22, "Parsifal"; November 29, "L'Amore dei tre Re"; December 6, "Wilhelm Tell"; December 13, "Louise"; December 20, "Julien"; December 27, "Euryanthe."

Regina Hassler-Fox, contralto, gave a song recital at Bamberger's auditorium, Newark, November 11, and was reengaged for a later recital. November 24 she sang at the Community Club, White Plains, N. Y. Other engagements include appearances with Rudolph Ganz, the Sevcik Quartet, and recitals in Oberlin, Ohio, Cleveland, Philadelphia and elsewhere.

Sarah Core, the soprano, who sang in opera in Coburg and returned to America, warmly recommended by the Baroness von Horst, is booking several concerts and recitals. Her exceptional voice and personality count much in her favor.

C. I. Valentine, musical director of the Newtown high school, Elmhurst, L. I., introduced Homer N. Bartlett as guest of honor, November 19, when a program of vocal and instrumental music by Bartlett exclusively, was per-

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PREMIERE DANSEUSE OF THE Century Opera Co. AS "CARMEN"

In the last act Miss Albertina Rasch danced the ballet artistically.—N. Y. Herald.

Albertina Rasch contributed a dazzling bit of toe-dancing in the last act, ably supported by the ballet.—The Evening Mail.

The ballet in the second act with Albertina Rasch as soloist was exceptionally good.—The Evening Post.

The innumerable small parts were well taken, Albertina Rasch especially distinguishing herself. In her the Aborns have a dancer worthy of any company.—The Evening World.

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formed. The card of invitation issued by Mr. Valentine read as follows: "It is the endeavor of the music department of the Newtown High School to have the boys and girls meet our American composers, thus making each one a real personage and not a mere name on a program. Will you not assist us by giving the project publicity? C. I. VALENTINE, Musical Director, Newtown High School."

Marta Milinowski, the Buffalo pianist, expects to give her postponed recital at Aeolian Hall, December 14. She has returned from her alma mater, Vassar College, where, with H. Edward Cumpson, of Buffalo, she repeated the interesting two-piano recital recently given at the Twentieth Century Club. The novel program was highly appreciated by the students at Vassar.

About two hundred members and guests attended the reception given to Felice Lyne at the Musicians Club of New York, 62 West Forty-fifth street, Monday afternoon, November 16. Miss Lyne was presented by Mrs. Julian Edwards. The dining room was beautifully decorated with autumn leaves and yellow chrysanthemums. Tea was served by candle light, Mrs. Conrad B. Kimball and Maude P. Allen pouring. Among those present were: Walter Damrosch, Alexander Lambert, Anna Ziegler, Homer N. Bartlett, Mr. and Mrs. L. T. Field, J. M. Priaul, Mme. von Klenner, Marie R. Kenney, Florence Loeb, R. S. Dalenz, Mr. and Mrs. W. H. Hogg, Mrs. Chapman, Marie Stapleton Murray, Klaire Dowsey, Mrs. J. O. Taylor, Mr. and Mrs. John Lloyd Thomas, Mr. King, Mrs. Warren R. Hedden, Sadie Harrison, Mary Thomas, Dr. and Mrs. J. C. Marks, Joseph Mathews, Walter L. Bogert, Elias Caplan, Winthrop Parkhurst, Mrs. Graham, Mme. Brias, C. Linn Seiler, Elizabeth Parks, Mr. and Mrs. Thomas H. Thomas, Florence F. Jenkins.

L. Uribe's students' concert occurs Sunday evening, November 29, at Berkeley Theatre, when the following artist-pupils will appear: Lyla MacNames, Lucilla de Aragon, Anita Gilman, Daisy M. Fisher, Frank Oglesby, A. Hitchcock, Warren Rishel, G. Ingrassia, Philip Morrell and Signor Uribe.

Baltimore Notes.

213 Prospect Ave., Roland Park,
Baltimore, Md., November 6, 1914.

Marguerite Maas, pianist, and Merrill Hopkinson, baritone, gave a recital of unusual merit on Thursday night at Lehmann Hall. Dr. Hopkinson's program was comprehensive in its scope, containing music from the time of Bononcini down to eminently modern composers. His voice is of brilliant, resonant quality, capable of fine dramatic effect, and he has, on the other hand, a wonderfully beautiful mezza voce. His most notable quality, however, is his genius for interpretation. It was the first appearance of Miss Maas since her year of study and concert work in Berlin.

The first concert of the season by the Boston Symphony Orchestra attracted a large audience. Beethoven's "Eroica" symphony opened the program, which, with the Strauss "Don Juan" and the "Finlandia" of Sibelius, was very enjoyable. Pasquale Amato, the soloist of the evening, sang superbly the baritone aria from Saint-Saëns' "Henry VIII," and "Ombra mai fu," by Handel.

Admirers of Ernest Hutchison flocked in large and enthusiastic numbers to hear his recital last Friday, the first he has given here in two years.

Max Landow gave a masterly recital of Schumann compositions at the Florestan Club on Tuesday night.

Later Baltimore Items.

Baltimore, Md., November 20, 1914.

A house packed to the doors greeted Alma Gluck at her recital in Ford's Theatre, Tuesday afternoon, November 10. Not since Schumann-Heink's recital, a year ago, has so large an audience assembled for one singer. And, judging by the applause, Mme. Gluck's popularity has not waned. She presented a very interesting program, singing the Mozart, Handel and Haydn numbers with especial charm. The program unfortunately omitted the name of the accompanist, who played with intelligent artistry.

Much interest was manifested in the recital given by Oscar Seagle, baritone, and Harold D. Phillips, organist, on Friday, November 6. Mr. Seagle presented some rarely heard French songs of unusual beauty, and Cesar Cui's "Enfat, Si Jétais Roi." He was warmly received. Mr. Phillips played with unusual poetic insight, notably in the "Claire de Lune," by Sigfried Karge-Elert.

The Germania Maennerchor gave its first concert Monday night at Lehmann Hall, with Leonora Koke, soprano soloist. Mr. Hemberger, as usual, arranged a delightful program, and directed the choruses with his customary authority and good taste. F. S. Iula, harpist, played beautifully a concert etude of his own, and "Solitude," by Godard.

Ossip Gabrilowitsch made his first appearance here for five years, last Friday, when he created a furore. The recital was of great interest, as Gabrilowitsch is an artist of such consummate intellectuality as to breathe life into whatever he plays.

Nell McFrederick, contralto, has been engaged for the performance of Gaul's cantata "Ruth" at Catonsville next week.

Merrill Hopkinson, baritone, has been engaged to sing the role of Jairus in Stainer's "Daughters of Jairus," at Christ Church next Sunday night.

A feature of the second concert of the Melamet Opera Class, which will take place December 17, will be the singing of the quintet from "Meistersinger," and the Rhinemaidens' trio from "Götterdammerung." D. L. F.

Sarah Suttle with Minneapolis Orchestra.

Sarah Suttle, artist-pupil of Glenn Dillard Gunn, of Chicago, scored brilliantly with the Minneapolis Symphony Orchestra in the concert of Sunday afternoon, November 8. Comments of the Minneapolis reviewers follow:

The assisting soloist was Sarah Suttle, a young Chicago pianist, who scored a great success in her fine interpretation of MacDowell's A minor piano concerto. Though little more than a child, Miss Suttle proved herself a pianist of intelligence, surety and remarkable technic. Upon her foundation of style, technical assurance and artistic poise she can easily build a superstructure of emotional forcefulness which ought to carry her to supreme heights as a piano virtuoso. Her playing is clean, clear, delicately crystalline and amazingly forceful, and she possesses the rare and essential attribute of conviction so far as a thoughtless audience is concerned. In response to an enthusiastic encore she played as a solo Liszt's "Campanella."—Minneapolis Tribune.

The center of the program was held by a young pianist, Sarah Suttle, who played MacDowell's A minor concerto, not heard since Sherwood played it here some years ago. Miss Suttle possesses a fine technic and true musicianly instincts, which help her to a sympathetically convincing interpretation of the romantic masterpiece of MacDowell's youth. Mr. Oberhoffer let the orchestra weave an entrancing symphonic background to the whole work. Enthusiastically received, Miss Suttle played with rare delicacy the well known Liszt etude, which is a paraphrase of Paganani's "La Campanella," without at any time overemphasizing the mechanical part of the accomplishment.—Minneapolis Journal.



SARAH SUTTLE.

How the world moves, too, is shown by our hearing MacDowell's first piano concerto from another Chicagoan, after Sherwood's memorable presentation at a Sunday program nearly five years ago. This time it was a young girl, Sarah Suttle, who gave its many beauties and refinements with lovely grace and remarkable maturity. Her shyness at the spontaneous applause was finally overcome enough for her to give us an extra, Liszt's "Campanella," with the same surprising ability.—Minneapolis News.

Kefer-Goodman Recital, von Ende School.

The third artist recital of the von Ende School of Music presented Paul Kefer and Lawrence Goodman in a piano-violoncello program. Mr. Kefer has recently been added to the faculty of the school. Mr. Goodman's qualities as a performer insure to him a hearty welcome whenever he appears before an audience. As an initial number of the program, the two artists played Boëllmann's sonata for piano and violoncello, and brought out the interesting thematic structure, and the striking modulations with admirable taste. Mr. Goodman played the Bach-Tausig "Toccata and fugue in D minor" with noble dignity and breadth, contrasting effectively with the delicacy and warmth of the nocturne in C sharp minor, and the prelude in B flat minor, by Chopin. He concluded with a brilliant performance of the A flat polonaise. The second group consisted of Sibelius' charming "Romanza," Rachmaninoff's delightful "Ponchinello," and Moszkowski's "Caprice Espagnole," which were played with a verve and a color that made the audience clamor for an encore. Mr. Kefer's first group of solos began with the melodious "Canzone," by Bruch, played with exquisite feeling and rich tone. The spirited performance of the "Allegro Appassionato," by Saint-Saëns, a typical product of Gallic temperament, brought into strong relief the admirable musicianly qualities of Mr. Kefer. In the second group, Lalo's "Chant Russe" established him in the favor of the critical audience which attends these recitals. After the rhapsody, Mr. Kefer played Faure's "Cradle Song." Kathleen M. Shippen, formerly of Chicago, was the accompanist.



THE CALL FROM OUT OF TOWN

for The Philadelphia Orchestra has never been so widespread as this year, and several offers for the orchestra to visit different cities have had to be declined.

Two new cities never before visited by the orchestra will be included this year in the tour from November 30 to December 8: Indianapolis and Buffalo. The other cities to be visited will include Detroit, Cleveland, Ann Arbor, Akron, Oberlin and Erie.

Aside from the excellence of the orchestra itself, which makes it so desirable, is the confidence implied in the rule of the Association that the orchestra never appears, no matter how small may be the town visited, except with its full contingent of 85 men. The name "The Philadelphia Orchestra" may never be used except at concerts of the entire orchestra and where it is under the conductorship of Leopold Stokowski.

THE PHILADELPHIA
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Kasner Heard at Faculty Concert.

On Thursday evening, November 19, Jacques Kasner, violinist, was heard at the opening reception of the faculty of the Fabri Collegium, "The Home of Music and the Fine Arts," New York. Mr. Kasner, who is the head of the violin and string department at this institution, played with his usual brilliancy and careful regard for the spirit of interpretation. His numbers were the "Serenade Melancolique," by Tschaikowsky and Kreisler's "Andantino" and "Tambourin Chinois."

Other soloists were Miss Kennedy, pianist, and Giuseppe Aldo Randegger, head of the piano and organ department.

Countess Fabri, who introduced the soloists, was represented by a number of her pupils, whose singing exhibited fine tone production, good diction and commendable execution. Of special interest, also, was the excellent singing of the pupils of Mr. Lee.

Adolf Dahm-Petersen Heard in Recital.

Adolf Dahm-Petersen, the baritone, gave a song recital on Thursday evening, November 12, at the studio of Stella Harris, in Tuscaloosa, Ala., in which he was also his own accompanist.

His program consisted of four groups of songs, each group being devoted to the works of a single composer, i. e., Johannes Brahms, Franz Liszt, Franz Schubert, and Adolf Jensen, each of which received able and artistic interpretation. His excellent baritone was heard to good advantage in Liszt's "Lorelei" and "The King of Thule," while "The Linden Tree" and "The Almighty" were particularly effective among his Schubert numbers. Two German student songs by Jensen completed the program and supplied the finale to a most enjoyable evening.

Spooner Sings at Wanamaker Festival.

On November 17, Philip Spooner, tenor, opened the four days music festival commemorating the anniversary of the Wanamaker Auditorium, New York. Mr. Spooner was in fine voice and was listened to with marked attention by a very large audience. His selections consisted of "The Dream," from "Manon," "I Hear You Calling Me," and "La donne e mobile," from "Rigoletto." This occasion marked the second appearance of the young American artist in New York within the week, the other being at the British War Fund Benefit given at the Lyceum Theatre, on November 13.

Slavic Exponent in West.

That young violinist who is attaining high rank as an exponent of Slavic music, Helen Ware, has been appearing recently in various States throughout the Middle West. One of her appearances was at Kenosha, Wis., where she scored immediately. Following her concert, Dr. M. A. Bernstein, of the medical fraternity, invited a few music lovers of that city to meet Miss Ware and enjoy a social hour together. During the evening the accompanying picture was taken. Those who appear therein are (reading from left to right): Upper row—Dr. Russahov, Kathryn Wysocke, H. E. Hill; middle row—Mr. Eisnes, Helen Ware, Mrs. C. B. Shepard, Mrs. Starr; lower row—Margaret Becker, Dr. Bernstein, Anne Shepard.

Those who heard Miss Ware on this occasion were very



HELEN WARE ENTERTAINING AT KENOSHA, WIS.

enthusiastic about her artistry and she will probably play a return engagement there at some future time.

Ethel Leginska's Program.

Ethel Leginska's all Chopin recital program attracted a big audience at Aeolian Hall, New York, Monday afternoon, November 16.

These were her selections: Twelve etudes, op. 10, C major, A minor, E major, C sharp minor, G flat major, E flat minor, C major, F major, F minor, A flat major, E flat major, C minor; sonate in B flat minor, op. 35; twelve etudes, op. 25, A flat major, F minor, F major, A minor, E minor, G sharp minor, C sharp minor, D flat major, G flat major, B minor, A minor, C minor.



ETHEL LEGINSKA,
Pianist.

Manifest interest prevailed throughout the entire program. Miss Leginska's playing of the C minor etude, the last of group one, and of the final A minor and C minor etudes, which concluded the program, aroused, however, perhaps more spontaneous and prolonged applause, likewise her rendition of the sonate.

This young English pianist is growing in the favor of New York music lovers. Attractive in personality, she possesses also a distinctive individuality, which characteristic enters into her playing and goes far toward making it interesting.

Technically she is efficient. Her always dependable fingers, wrists, etc., respond with facility, strength, delicacy, according to the demands of the pianist's interpretations. Add to these requisites an exceptional interpretative talent, and it is not to be wondered at that she should meet the taxing demands of a program of this nature with such distinct success.

Soder-Hueck Pupils Win Applause.

At a reception given by the Delta Tau Delta Club of New York, on November 20, Marie de Calve, dramatic mezzo-soprano, and Walter Heckman, operatic tenor, were splendidly received, both of them rendering a group of songs in their artistic style and manner.

Mme. de Calve, well known in the musical world as a singer of experience, gave the aria, Santuzza's romance, from "Cavalleria Rusticana," with great warmth of tone and temperament. She was obliged to add two encores.

Walter Heckman gave the well known aria from "Pagliacci," the ringing tones of his beautiful tenor voice pleasing his audience, who would not be satisfied until he responded with an encore, "For You Alone," by Gahl.

Mme. de Calve has sung a great deal in opera and concert and intends to reenter the operatic field, and more will be heard about her in a short time.

Walter Heckman, who is this season performing in vaudeville, is reported to have had several offers, among them one from the Dippel Company, but chose this as the biggest offer, from a financial standpoint. His robust tenor voice certainly would be adapted to an operatic career and he is preparing for this at present.

Both singers are pupils at the Soder-Hueck vocal studios and attribute their success to their esteemed teacher.

Dr. Carl Gives Second Recital.

Dr. William C. Carl gave the second recital in the series which is being given under the auspices of the American Guild of Organists, at the First Presbyterian Church, New York, Monday evening, November 16. Dr. Carl played an international program, the works thereon representing composers from Italy, England, France, Germany, Russia, America and Belgium. Two numbers marked "New" were "Peace," by Edwin H. Lemare (England), and "Will o' the Wisp," by Gordon Balch Nevin (America).

Dr. Carl was assisted by Margaret Harrison, soprano, whose beautiful voice was heard to advantage in "Lo, Hear the Gentle Lark," by Sir Henry Bishop (England), and also by Andrea Sarto, baritone, who gave with great effectiveness "Confutatis Maledictus," by Verdi (Italy) and "With Joy the Impatient Husbandman," from "The Seasons," by Haydn (Germany). A large audience listened attentively and with evident enjoyment to this excellent program.

The third concert of the series was given Monday evening, November 23, by T. Tertius Noble at St. Thomas' Church, New York.

Gemünder Announcement.

A. Gemünder and Sons, New York, make the following announcement:

"Due to the disorganization of manufacturing in Europe, advances had to be made in the prices of imported new violins, bows, accessories and strings, but in so doing we have graded the advances according to the amount of stock we have on hand of any certain articles.

"Now as regards the prices of genuine old violins, we wish to say that we have not advanced the same, because before the war we had purchased large collections.

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Thur., 26. Aft.—"PARSIFAL." Metropolitan Opera.
Fri., 27. Aft.—ELEANOR SPENCER WITH PHILHARMONIC. Carnegie Hall.
Sat., 28. Aft.—OLGA SAMAROFF. Carnegie Hall.
Sun., 29. Aft.—FLONZALEY QUARTET. Brooklyn.
Sun., 29. Aft.—FELICE LYNE. Aeolian Hall.
Sun., 29. Aft.—PHILHARMONIC. Carnegie Hall.

DECEMBER.

Tues., 1. Aft.—FRANCES ALDA. Carnegie Hall.

Beatrice Gjertsen Gives New York Recital.

The Hirsch Theatrical Agency, of which Ludwig Geismar is the American representative, announces a recital to be given at Aeolian Hall, New York, on Thursday evening, December 3, at which the dramatic soprano, Beatrice Gjertsen, will appear. Mme. Gjertsen is another artist who has transferred her field of activity from the war zone to the United States, and her first appearance in New York is looked forward to with much interest. Mme. Gjertsen has been leading soprano at the Ducal Opera



BEATRICE GJERTSEN.

House, Weimar, for a period of over five years, and enjoys the distinction of having received the title of "Kammersaengerin." She gave a concert on November 10 in Minneapolis and received the most flattering comments from critics and public. The German imperial family has complimented Mme. Gjertsen for her artistic performance of Elizabeth in "Tannhäuser" and Kaiser Wilhelm personally presented her with a diamond brooch.

Francis Rogers at the Schools.

Francis Rogers has a large repertoire of songs especially adapted to the needs of educational institutions. November 5 he sang a highly varied program at Miss Masters' School for Girls at Dobbs Ferry, N. Y., and November 11 a program of English ballads at the Lawrenceville, N. J., School for Boys. In January he will be heard at both the Phillips Academy in Exeter, N. H., and St. Mark's School in Southboro, Mass. November 18 he gave a song recital, assisted by Salvatore Stefano, the harpist, and Bruno Huhn, before an enthusiastic public in Maplewood, N. J.

William A. Enderlin's Recital.

A large and friendly audience attended the recital given by William A. Enderlin, pianist, on Tuesday evening, November 17, at Memorial Hall, Brooklyn. Mr. Enderlin played Beethoven's "Sonata Appassionata," a group of five Chopin numbers, "Witches Dance," MacDowell; "Hark, Hark, the Lark," Schubert-Liszt, and the sixth rhapsody, by Liszt. He was assisted by G. O. Hornberger, violoncellist, who received much applause for his finished playing.

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THE MUSICAL COURIER EXTRA
Published every Saturday by Musical Courier Co.
Devoted to the interests of the Piano Trade.

In Berlin the Royal Opera is giving performances every evening at the same rates of admission as before the war.

Rumors in New York that Franz Lehar has been killed in battle on the Russian frontier are untrue. He has not even been at the front.

Leonard Borwick, the English pianist, has been engaged to play with the Philadelphia Orchestra on December 11 and 12 in place of Ferruccio Busoni, who is detained abroad.

Utterly without foundation is the story printed last week in the daily papers regarding a grand opera company to be formed by Cleofonte Campanini for the purpose of giving performances this season at the Lexington Avenue (Hammerstein) Opera House.

It is pleasant to see musical artists of the many warring nations side by side in amity making music in our orchestras and singing on the stage. War and music cannot be friends. If the war has banished music in some quarters and inflicted much suffering on musicians, it is only right that musicians should retaliate by being friends among themselves and banishing war.

Vaudeville had its first real experience with concert pianism of a high order when George Copeland played classics last winter for two a day audiences. Evidently the vaudeville public liked the novelty, for another pianist now has been secured to carry on the good work started by Mr. Copeland. The newcomer is no less an artist than the well known virtuoso Arthur Friedheim, pupil of Liszt. He is making his entry into vaudeville this week.

An orchestral conductor who cannot lead the score from memory is like a concert singer who cannot deliver the words of a song without reading them from the music. Half the eloquence of the delivery is lost when the performer becomes a slave to the printed page. Pianists, violinists and cellists are required to memorize their numbers; why not conductors and singers also? The few who do merely serve to expose the laziness or inability of the many who do not.

The leading musicians of Leipsic, including Nikisch, Julius Klengel, Hans Winderstein, Otto Lohse, Josef Pembaur and Carl Straube, have formed an organization for the purpose of giving Sunday morning musical entertainments for the benefit of their suffering colleagues in art. A well known wealthy music lover of Leipsic has placed his home at the disposal of the artists and the concerts will begin in his private villa in order to save the expensive hall rent.

After Arrigo Serato's recent debut in New York, one local critic wrote that the player made a "pugnacious attack" on the Beethoven concerto, and that his tone was a "detonation, horrendous," while another commentator remarked that Serato was "if anything, too calm." Henry T. Finck comments sagely in the New York Evening Post: "Music lovers who wish to decide for themselves as to whether Signor Serato plays horrendously or calmly will have a chance to do so at the recital he will give at Carnegie Hall next Wednesday afternoon."

"Much dissatisfaction is being expressed in certain musical circles over the verdict of the judges in the Los Angeles prize opera contest," says the Pittsburgh Sunday Post, and continues: "The disgruntled ones are loudly proclaiming their belief that the composer of 'Mona' could not possibly write an opera worth $10,000, although 'Mona' won that much money in the Metropolitan competition. The opera was a bleak failure so far as its reception by the public was concerned. And now the composer has earned another $10,000 prize! Let not the disgruntled ones take this prize competition too seriously. It has little value outside its monetary rewards. The music of the past that has endured was never written in the hope of winning a prize. Bach never won a prize, nor Beethoven, nor Brahms, nor Wagner, nor Chopin, nor Schumann, nor any other among the great composers."

A libel suit against the London Mail by Mark Hambourg, the pianist, for calling him a German, was won by the plaintiff with a £500 ($2,500) award for damages sustained. It appears that professional loss to Mr. Hambourg followed the Mail's mistaken announcement, as the general English public could not be expected to know that he is a Russian.

At the Palladium, in London, a new revue entitled "Hullo, Everybody" was presented recently. The music of the piece is by—Leoncavallo. Why does not the New York Winter Garden secure Puccini, Debussy or Richard Strauss to do the score of one of our local revues? These are topsy turvy days and nobody seems to blame any one else for trying every means to catch the quick and easy penny. As a matter of fact, New York is soon to hear an operetta, "The Swallow," by Puccini.

From Dresden, Leipsic, Halle, Munich, Bremen, Cologne and many other important German towns come reports of musical activities, which, considering the times, are very remarkable. The question as to who is to be the permanent successor of Steinbach at the celebrated Gürzenich concerts at Cologne has not yet been definitely settled. During the winter different guest conductors will be heard. Wendel, of Bremen, and Abendroth, of Essen, are mentioned as two of the most probable candidates for the prominent position.

A cablegram has been received by Loudon Charlton from Josef Lhevinne that sets at rest any doubt as to the Russian pianist's American concert tour this season. Lhevinne wires from Copenhagen that he will sail December 10 or earlier if possible. He will, therefore, arrive in ample time for his first American engagement, which will be a recital in New York, December 29. In addition to many important orchestral appearances Mr. Lhevinne will be heard in recital throughout the entire country, his itinerary taking him to California and the Northwest in February.

Bizet's "L'Arlésienne" suite is to head the Philharmonic program at Carnegie Hall on Friday afternoon, November 27. The soloist will be Eleanor Spencer, in the solo part of César Franck's "Symphonic Variations" for piano and orchestra. Guy Ropartz's fourth symphony and Chabrier's "Espana" also will be heard. Some of the Philharmonic advance notices inadvertently announce the Ropartz performance as "the first in America," but that was no doubt a slip of the pen, for the work has been played several times this winter by the Boston Symphony Orchestra.

In his always interesting Papyrus, Michael Monahan says: "It seems that New York is to have a very poor operatic season, owing to the war keeping at home in their several countries many of the long haired artists and tremendous fat women who commonly hail with joy the invitation of the American dollar. Which reminds us that there are good things to be said even of this war." As a matter of fact, New York will have its usual opera season, and the war is not keeping away more than two or three members of the regular company. However, the point about the American Dollar is well taken. Mr. Monahan must admit, however, that the invitation of the A. D. is eagerly sought also by some of our best local citizens, musical and otherwise.

THE "CARMEN" REVIVAL.

Much ink has been spilled over the subject of the neglect of "Carmen" at the Metropolitan during the past few years, but now that Bizet's ever popular opera is on the local boards again, it is more to the point to examine into its performance than to discuss the reasons why it did not take place sooner. All such political matters can be left safely to the writers on the daily press, who with one or two exceptions are as much exercised over the inner workings of our opera houses, its administration, its receipts, intrigues and expenditures for singers, as they are over the purely musical matter put forth on the stage of that institution. In the European papers, personal gossip about opera artists and statements about their salaries never appear in the dailies—indeed, European music critics do not take the trouble to inform themselves in that direction—but American operatic life and atmosphere are unique phases, and possibly could not be duplicated anywhere else in any particular.

Be it said at the outset that the "Carmen" revival at the Metropolitan was in every way an admirable one. Musically, much was to be expected, for Arturo Toscanini wielded the baton, and the highest expectations were fulfilled amply, even if at times some of the tempi dragged a bit, a rare occurrence with Toscanini, by the way. Perhaps first night nervousness was responsible or possibly the conductor endeavored to lay dramatic emphasis upon certain phases hitherto treated with less weight. At any rate, the matter of the tempi was not sufficiently glaring to need argumentation, except on the part of those who go to opera with a stopwatch, compass and marked charts. All the beauties known to connoisseurs familiar with "Carmen's" score were realized finely by Toscanini. His orchestra glowed, and dazzled, and stimulated, and charmed. The chorus did the best singing that body ever has vouchsafed us at the Metropolitan. The scenery had all the lavishness customary at our famous edifice of lyric song, and caused especial interest because of the fact that most of it was built in America. (For patriotic or war reasons?) Giulio Gatti-Casazza deserves warm praise for every detail of the "Carmen" production with which he was associated personally.

The selection of the cast was a fortunate one. Geraldine Farrar was suited splendidly in the music of Carmen, which lies well for her voice. She has no high soprano tones to deliver and gets constant opportunity for the employment of her warm and full middle register, the best part of her singing organ. She adhered faithfully to the letter of her music and delivered it musically and with the necessary respect for rhythm, a consideration not always exhibited by some of the Carmens heard here previously. Where piquancy and sensuousness were required, the Farrar voice revealed them in ample measure. She was lacking in force, however, at some of the essentially passionate moments, but when she feels more at home in the Carmen part, doubtless she will be able to give more of herself to it, dynamically as well as temperamentally.

Much fuss and feather usually are made about the histrionic interpretation of Carmen and a great deal of the stuff uttered by way of comment is sheer nonsense. Carmen is not an exceptionally difficult role to portray, but for some reason or other certain critics and a part of the public attach as much importance to it as though it were a female Hamlet or Faust. Always the Merimée novel is dragged in and comparisons are made showing that the operatic exponent does not give a literal reading of the heroine's character as revealed in the book. Why should she? The one is meant to be read, the other to be seen and heard. The difference is obvious. Merimée had a chance to say in several hundred pages what the operatic impersonator must convey in a few brief scenes hampered by music. We do not expect Marguerite in opera to be a faithful reproduction of the Goethe figure. A long list of other literary and historical figures might be cited to show how rarely they keep their exact semblance when transplanted into opera.

Miss Farrar made a fascinating and sufficiently seductive personage of Carmen, and it appeared plausible that she could set afire such susceptible gentlemen as Don Jose and Escamillo. What more is required? She looked beautiful and dressed picturesquely. As remarked before, her delivery of the music answered to all artistic demands, and that after all is the thing one demands from a singer before everything else.



GIULIO GATTI-CASAZZA AFTER THE "CARMEN" REVIVAL.
Drawn for the MUSICAL COURIER by Enrico Caruso.

Enrico Caruso's Don Jose is not a novelty in New York. His delivery of the part bespeaks deep feeling and histrionic sincerity. He shows with uncommon skill the transition from the naive and clean minded soldier to the jealous beast torn by passion and struggling in the tyrannical throes of inescapable moral disintegration. Caruso's singing was ravishing in the "Flower Song" and the other lyrical episodes and eloquently intensive in the stirring moments of the last act.

Pasquale Amato, the Escamillo, seemed to be not entirely at ease in the Toreador role, but he sang his big aria with fire and resonance. His make-up and attire were uncommonly suggestive.

Frances Alda, a sweet toned Micaela, did her numbers with appealing sentiment and unfailingly refined vocal manipulation. In appearance she carried out the traditional idea of sweetness and simplicity.

Sophie Braslau, as Mercedes; Lenora Sparkes, the Frasquita; Reiss, the Dancaire; Bada, the Remendado; Rothier, the Zunigo, and Desire Defrere, the Morales, all contributed bits that helped to maintain the musical balance of the evening and must be given a due share of the real triumph which it established.

"Carmen" should prove to be one of the most profitable works in the winter's repertoire at the Metropolitan Opera House.

At Middletown, Conn., the Middlesex Musical Asociation has been formed for the purpose of "not only arranging for good music for Middletown and Middlesex County, but also to educate the people to a love of better music."

PUBLICITY IN THE ART WORLD.

When an artist has acquired his technic and completed his repertoire, the one thing he most needs then is publicity. Without publicity his art is vain. He is like a farmer without a market or a man with a money order he cannot cash. The sweet instruments hung up in cases, of which Shakespeare writes, are not more useless than the fine artist who is unknown and unable to display his art before the public.

The finest artist in the world will soon deteriorate and lose interest in his art if he does not get before an audience often enough to learn how to establish that subtle but potent magnetic current between himself and his audience which is the distinguishing feature of a great artist's performance. We believe that there are many musical artists who have naturally all the qualifications necessary to make successful and famous performers, but who fail to make a mark in the world because they do not come before the public often enough to learn how to control and direct that magnetic current.

Yet we see clever young artists almost every day, who have been spending thousands of dollars and years of work to acquire their skill, and who, nevertheless, hesitate or altogether refuse to spend a very few hundred dollars on publicity. We do not set a fictitious value on publicity and assert that all a student has to do is to advertise. We know perfectly well that a million dollars spent in advertising will not give a crow the reputation of a nightingale. But of what value is the mastery of an art if no one knows about it? We do not believe that an artist can be an artist long or be at his best with only himself and his immediate friends as his sole audience.

Many of these young artists seem to think that all an artist has to do is get a fine technic and a perfect style. They act as if the great public, of all professions and trades under heaven, is going to discover by some occult and supernatural means that they are splendid artists and worthy of fame and fortune. They utterly ignore the fact that nearly everybody is quite indifferent to the progress of art and the achievements of artists, and that he would never know that such and such an artist existed unless he happened to see the name repeatedly in the newspapers. A thousand explorers might travel to the Antarctic regions and trample to a solid cake all the snow around the pole, and we should never know of it at all unless the story got into the newspapers. Likewise the artist may soar and dive, and explore the shadowy depths and lofty heights of Bach, Beethoven and Brahms for half a century without receiving the least attention unless his name is emblazoned time and again in the newspaper temple of fame.

We are all alike with respect to a name. The first few times we meet with a new name we pay no attention to it unless it is associated with a remarkable achievement or a ghastly crime. A few weeks later when we see the name we say: Have I seen that name before or not? Two or three months later we say: I must have seen this name. Later still we say: This name is familiar. In time we know it well. When enough persons know a name well enough to recognize and remember it, the name may be called famous. And, until an artist has made his name known well enough to a public that is big enough, he is, for all practical purposes, a failure as an artist.

We constantly meet two kinds of musicians. One kind is of second rate merit as an artist, but is always on the lookout for press notices—as if publicity could ever take the place of art. The other kind of musician is thoroughly artistic and perfectly equipped, but neglectful of publicity—as if the busy public could possibly know anything about some one who was not advertised.

Then again, from time to time we meet the world famous artist who has managed somehow to bring his art before the public. He is the only successful artist, for not only is his reputation a source of material wealth to him, but his continual appearances before the public broaden him into a greater artist than he could ever have become in the obscurity of his room.

With all the newspaper publicity an artist can buy, and with all the incessant work he must give in order to back up his paper reputation, the young artist will still have enough trouble left to develop and strengthen his character.

"Waking up famous" is a very pretty thing for sentimental youth to dream about. But the famous artist knows by experience that continual work and persistent newspaper publicity must go hand in hand for months and even years before a solid reputation is established.

VOCAL BENISONS.

When Mme. Schumann-Heink sings one is tempted to paraphrase the Biblical quotation by saying that it is blessed indeed to receive. That must have been the feeling of the hundreds of persons who crowded Carnegie Hall on Tuesday afternoon, November 17, to hear the artist in a program of song, for they showed every proof of being supremely happy while the Schumann-Heink voice sounded, and they vented audible expressions of regret when that glorious organ ceased and the afternoon's musical pleasures were over.

Schumann-Heink's tonal equipment is as remarkable as ever in range, power, color and control. Mellow and persuasive when necessary, her voice promulgates also the intensely dramatic or the purely lyric, as the exigencies of the moment require, and always her tone is inspired with that wonderful expressiveness which gives the Schumann-Heink singing its personal appeal and enables her to direct her message straight to the soul of her listener—she touches the Gemüth, as the Germans put it in one of their untranslatable words.

Aside from the striking tonal and emotional aspects of Mme. Schumann-Heink's art, its significance lies also in its musicianship. Possessed of a fine sense of form and proportion, a sensitive ear and a keen understanding, the diva masters fully the notes and construction of a song as well as its spiritual content, and in the union of all those qualities lies the secret of her capture of the critics and the unconditional surrender of her audiences. She truly is a song artist who interprets the masters in the manner they must have dreamed of when they wrote the pieces she performs.

Schumann's cycle, "Frauenliebe und Leben," overshadowed the rest of the program, which contained also Bach's "My Heart Ever Faithful," Beethoven's "Ich liebe dich," Schubert's "Die Allmacht," Mozart's Sextus aria from "Titus," Liszt's "Die drei Zigeuner," Brahms' "Sappische Ode," "Therese" and "Ständchen," Rubinstein's "Die Waldhexe," Foote's "An Irish Folksong," Carrie J. Bond's "His Lullaby," and Rudolph Ganz's "Love in a Cottage." Amazing interpretative versatility was displayed by Mme. Schumann-Heink in her delivery of the foregoing numbers. The Schumann cycle in the hands of such an artist becomes a tonal autobiography and she revealed in the deeply felt measures all the inner life and thought of a woman's soul. It was an uplifting reading. The broad strophes of Bach, the majesty of the Beethoven song, the might of "Die Allmacht," the purity of the Mozart music, the passion of the Liszt, Rubinstein and Brahms lyrics, and the charm and whimsicality of the final three songs on the program served further to convince the listeners that in Mme. Schumann-Heink they possessed not only a prophet who could divine the meaning of any product in the singing literature, but also a miracle worker who is able to put into beautiful sound what she sees and feels. She triumphed brilliantly.

CENTURY OPERA RESUME.

Now that the Century Opera Company has left New York it will not be without interest to do a little stock taking and to venture upon a little criticism, not of the performances, but of the public. The repertoire of the company during this season was as follows:

Romeo and Juliet	4	performances.
Carmen	8	"
William Tell	8	"
Traviata	8	"
Traviata (6 English and 2 Italian)	8	"
Lohengrin	8	"
Madame Butterfly	8	"
Jewels of the Madonna	8	"
La Boheme	8	"
Tales of Hoffmann	8	"
Aida	8	"
Lucia di Lammermoor	3	"
	79	"

Farewell performance, Saturday night, November 21, with acts from "Trovatore" and "Lucia," and the entire opera of "Pagliacci."

In addition to the foregoing there were Hubbard Opera Talks on Sunday afternoons and concerts on Sunday evenings, but those were not the prime object of the Century endeavor and need not detain us here. The main object of the organization was to give New York good, cheap opera. For years some of the worthy people of New York have been voicing their dissatisfaction at the fact that this city was not provided with first class ensemble opera, the pride and the joy of every little town in Europe. The critics proclaimed loudly what they would do in the way of encouragement if such opera were provided for New York.

And what did those worthy people of New York and the critics do, after they had their wish granted?

Nothing.

They neglected the house and its offerings all last season, passed it by with unseeing eyes, noses in the air, on their way to a standing room or a seat at the Metropolitan, where they could witness their favorite stars scintillating in a firmament aglow with golden ducats.

And so the Century Opera Company wends its way elsewhere, and the MUSICAL COURIER wishes every member of the enterprise godspeed and good luck.

What attitude will other cities take toward this attempt to furnish opera for the people? The only reason why they get this chance is because New York would have none of it. Will other cities prove themselves more sensitive and responsive?

While on this subject it may not be out of place to suggest that greater publicity as to the matter of actual paid attendances would prove of inestimable value to future undertakings of a similar character. It is evident that there must always be two factors determinative of gate receipts: the star and the vehicle.

This is true in the theatre and must be equally so in the opera. Now, when the star is eliminated as it was at the Century, the sole determining question, presuming adequate performances, is the vehicle. Certain operas did draw. What were they? What was the actual comparative proportion of drawing power of all the operas given?

Surely the public has a right to know that. And it is the belief of the MUSICAL COURIER that such statistics, if published, would prove that there are not sufficient works possessed of any real drawing power to render non-star opera possible with the present standard of American tastes.

It is a commentary on the state of music in our time that no composer today could complete Schubert's "Unfinished" symphony and preserve the spirit of that writer and equal his melodies in charm and simplicity.

SEX OF SONG BIRDS.

A mistake common to many of the old dramatists of England was to make song birds female. Shakespeare himself was wrong when he wrote: "I think the nightingale, if she should sing by day," etc.

Today we know that only the male bird sings. Among birds, too, the male has the more decorative plumage.

Shakespeare's friend and brother dramatist, John Ford, has written a poetical description of a contest between a lute player and a female nightingale. The passage, which we condense, is to be found in "The Lover's Melancholy," first printed in 1629:

One morning early
This accident encountered me: I heard
The sweetest and most ravishing contention
That art and nature ever were at strife in.
A sound of music touch'd mine ears, or rather
Indeed entranc'd my soul; as I stole nearer,
Invited by the melody, I saw
This youth, this fair fac'd youth, upon his lute,
With strains of strange variety and harmony,
Proclaiming, as it seemed, so bold a challenge
To the clear choristers of the woods, the birds,
That, as they flock'd about him, all stood silent.
Wondering at what they heard. . . .
. . . A nightingale,
Nature's best skill'd musician, undertakes
The challenge, and for ev'ry several strain
The well shap'd youth could touch, she sung her down.
He could not run division with more art
Upon his quaking instrument, than she,
The nightingale, did with her various notes
Reply to . . .
Some time thus spent, the young man grew at last
Into a pretty anger, that a bird,
Whom art had never taught clefs, modes, or notes,
Should vie with him for mastery, whose study
Had busied many hours to perfect practice:
To end the controversy, in a rapture
Upon his instrument he plays so swiftly,
So many voluntaries, and so quick,
That there was curiosity and cunning,
Concord and discord, lines of diff'ring method
Meeting in one full center of delight.

Ford goes on to describe how the nightingale died of a broken heart and fell on the lute—all very pretty, but, of course, quite impossible.

It will be noted that Ford, like Shakespeare, had a fairly good knowledge of music. His references to division, voluntaries, clefs, modes, notes, melody, indicate a certain familiarity with the music of his period.

John Ford, the dramatist, must not be confounded with his contemporary, Thomas Ford, the composer.

IS RICHTER STILL A DOCTOR?

The story that Hans Richter has repudiated his titles and other honors received in England seems to be generally believed and yet the London Daily Telegraph throws a different light on the subject. That journal says in a recent issue:

No doubt we have all read the story that has been going round that Dr. Richter, who more or less dwelt among us for thirty years, had resigned his two English university degrees and had sent his English order to be sold for the German Red Cross fund. Now, I have no intention of arguing the point of the right or wrong of the matter; I wish merely to point out what I have discovered for myself. No word, I am assured, has been heard at Manchester from Dr. Richter as to his resignation of his Manchester degree, no word whatever. As to Oxford I have no information. Letters have recently been received in London from Madame Richter (who is in Sweden), who steadfastly describes her husband as Dr. Richter, a fact that those who knew the doctor will know could not possibly be had he resigned. Further, in the matter of the order, first, it was sent with a message that any money it might produce would be "used by those angels of the Red Cross who minister also to the English wounded." Secondly, it was renounced under duress. The fact is, Dr. Richter, who now lives, malgré lui, in Bayreuth, had deposited his savings in the chief bank there. The head of that bank, a noteworthy representative of German "Kultur" leading a horde of the Bayreuthian mob, bombarded Dr. Richter with the threat that if he did not follow the example of the German university professors, he, the banker, would offer Dr. Richter's balance to the Prussian war fund! I surely need say no more on that point.

Of course any one who knows the rigor of German banking laws will read with a smile the Daily Telegraph's vivid account of the happening in Bayreuth and the bank head's conversion of the money of a depositor.

A POPULAR TENOR.

John McCormack is a unique artist in many ways. For one thing, he opened his Carnegie Hall recital last Sunday afternoon, November 22, even though an assisting violinist was on the program. However, it really did not matter that Mr. McCormack thus boldly violated "star" traditions, for as far as the audience was concerned they seemed not to be able to hear the popular tenor soon enough or long enough. Of a truth, such a feeling on their part was readily to be understood, for John McCormack is an artist who appears never to fall below the very high musical standard of excellence he set for his work long ago, and the quality, range and power of his voice, instead of becoming impaired through his extraordinarily frequent appearances (due to the incessant demand for his services), in reality seem to have gained immeasurably. He is a lover of the bel canto phrase, and no voice could be adapted better to such a style of singing than his velvety, smooth and admirably emissioned organ. It is a source of keen artistic pleasure to hear him spin a vocal phrase with exquisite legato and breath control, and quite aside from the beauty of the McCormack singing the cultured listener is regaled also with that artist's consummate grasp of the sentiment of a song and with his fine taste and musical understanding in its delivery. No number shall be designated on the program of last Sunday as having been sung better than any other, for such things often are a matter of personal preference. Every song had its individual charm and attractiveness in the compelling utterance of the concert giver. The audience selected no single song for a lion's share of the applause, but gave ungrudging tribute of admiration throughout the afternoon. The vast size of the McCormack audiences and their high pitched enthusiasm always constitute one of the chief features of his recitals here and elsewhere.

The tenor's numbers included a "Rantzau" (Mascagni) aria, Hugo Wolf's "Secrecy," Reger's "The Quiet of the Woods," Schumann's "Hidden Tears," a group of Old Irish songs, Haile's "In the Moonlight," Edwin Schneider's "The Cave," Coleridge Taylor's "You Lay So Still" and Bizet's "Agnus Dei." Of course, there were encores galore.

Donald McBeath, the violinist, played acceptably Cottenet's "Meditation," Kreisler's "Schön Rosmarin," D'Ambrosio's "Ariette," a Mozart gavotte and menuet, and Bach's air on the G string. Edwin Schneider accompanied.

NO CHAUVINISM.

"There is no musical chauvinism in Britain," says Francis Toye in one column of his London Bystander article (November 4), and in another column of the same screed he remarks, commenting on the Queen's Hall Symphony concerts: "Four programs have already been announced; they contain no French music, no English music at all. Russia is represented only by Tschaikowsky and Tschaikowsky in his most familiar possible aspect. Worst of all, the sole living composer honored is . . . who, do you think? Richard Strauss! Were the programs not before me as I write, I should never have believed that what used to be the most enterprising musical organization in England could descend to such a level of musical senility."

Cannot composers and compositions be left out of the war? The spirit of fair play is beginning to revolt at this continual mixing of music and war. It is being done in America, too, greatly to the shame of our intelligence.

DOES SAINT-SAËNS DISLIKE WAGNER?

The following passages, taken from Wagner's autobiography, prove what a great admirer Saint-Saëns was of Richard Wagner more than fifty years ago, and is interesting in view of the French composer's recent attack on Richard I. It was in March, 1860, that Saint-Saëns was introduced to Wagner in Paris. Wagner writes of meeting Frédéric Villot, who was deeply interested in the German's music dramas. Not being a skillful pianist himself, he had the youthful Saint-Saëns play the difficult scores for him. To quote Wagner's own words:

"A very gifted young French musician, Camille Saint-Saëns, played the scores of my operas for Villot as he could not play them himself. The technic and the talent of Saint-Saëns, who seemed to be a protege of Villot, caused me the greatest astonishment. With a quite unexcelled certainty and rapidity he takes in at a glance the most complicated orchestral scores, and he has in addition a memory which is no less admirable. He could play my scores, among them "Tristan," by memory, and he knew them in such minute details that it seemed as if he always had the printed page before him. He possesses a stupendous receptability in taking in all the technical material of music."

Thus do Wagner's own words prove the intense interest that Saint-Saëns had for the master's compositions in 1860, when the Frenchman was twenty-five years old. For who but the most rabid enthusiast would learn a "Tristan" score from memory? No, no, Saint-Saens's recent much discussed anti-Wagner article in the Echo de Paris does not carry conviction.

Of interest in this connection is an answer to Saint-Saëns' attack, which appeared in the German press in the form of an open letter, written by the Committee of the Society of Music Friends in Düsseldorf. This answer reads as follows:

"To Camille Saint-Saëns, Paris.

"It is with astonishment and indignation that we learned that you have not hesitated to join in a most hateful manner in the calumnies of German art. When we made you an honorary member of our society a year ago we did so in sincere admiration of your musical ability and mission, which appealed to us more particularly since you followed in the footsteps of our German classics Bach and Beethoven. We admired in your works the rare combination of Teutonic contents and Latin form. We realize now our error in thinking that we found in the artist also an ideal as a man, and our mistake causes us the more pain as it is not a young inexperienced musician who scorns us. Have you forgotten that the work that founded your fame, your 'Samson and Delilah,' had its first performance in the German city of Weimar in 1877? Was it not in the maligned Germany that the highest decoration, 'Pour le mérite,' was conferred upon you? Were you not received only last year in a most courteous manner at the Berlin palace by William the Second, Emperor of the Barbarians? Well, then, if you have forgotten all this, then we will also erase your picture from our memories. The respect for your white hair is gone, and we herewith revoke your honorary membership of our society."

The writers only mention "Samson and Delilah," but as a matter of fact, Saint-Saëns has for decades had at least ten performances of all of his best known works in Germany to one in France. His compositions always have been very popular throughout the Fatherland.



A Fine Pianist.

When we first heard Olga Samaroff play a concerto with orchestra at Carnegie Hall, less than a dozen years ago, we remember to have felt a distinct thrill, for she got so much and such evident joy from the music and was so filled with the sense of her own power over the keyboard that she seemed to be entirely different from any of the old established virtuosi to whom we were listening here at about that time. Later we had the opportunity to hear Mme. Samaroff frequently with orchestra in an amazingly comprehensive repertoire, but we never missed the same feeling we had at our first public acquaintance with her, that as a player of concertos she possesses a peculiar aptitude owing not only to her thorough musical understanding of her own part and that of the accompanying body, but also because of her masterful keyboard manipulation in a technical and tonal way, which enables her to forget Samaroff's fingers and to let Samaroff's sense of tone blending and interpretative imagination soar untrammeled.



(From the London Tatler.)

The above is a German postcard reproduction. According to the Tatler, the illustration bears the legend: "First of all they grab our German money and now they turn round and abuse us." The figures in the picture are (from reader's left to right) Bernard Shaw, Maurice Maeterlinck, Ruggiero Leoncavallo and Gabriele d'Annunzio.

Last Saturday evening, November 21, we attended the second concert of the sixth pair in the series which the Philadelphia Orchestra is giving this winter at its home hall, the Academy of Music, and we had the great pleasure of hearing Mme. Samaroff play the Tschaikowsky concerto in B flat minor, which she did with a mechanical and musical mastery that left open no opportunity for criticism. The pianist has discovered many graphic moments in the work which she did not set forth so convincingly in former days, admirable as her reading seemed then, and these new phases showed how deeply she has been studying and imbibing art during the past few years which marked her temporary retirement from the concert stage.

First of all, Mme. Samaroff's tone has taken on added fulness and richness and she knows how to nuance it so as to express lyrical and dramatic presentments with equal effect and potency. Glittering brilliancy distinguishes the Samaroff scale passages and cadenzas, resonating power is in her octaves, and as a climax builder she is especially skillful, piling up her structure with deliberate art rather than through stress of speed and resounding dynamics. In the second movement Mme. Samaroff gave forth soulful song mixed with piquant rhythmical contrasts. The finale had exhilarating vim and uplift in the player's portrayal of the tempestuous Cossack dance with its overwhelming octave and chord conclusion. Aided by the sympathetic and particularly close accompaniment of the orchestra under the direction of Mme. Samaroff's husband, Leopold Stokowski, the entire performance was of an incisiveness and homogeneousness which we do not remember to have experienced before in like measure in the Tschaikowsky concerto. The audience seemed to be of our opinion, for tremendous applause rewarded Mme. Samaroff at the end of her singularly impressive performance. She now is a truly significant force in the ranks of our best players.

The orchestra gave delicately tempered readings of the "Lohengrin" prelude, of Mendelssohn's by no means faded "Italian" symphony, and Smetana's "Bartered Bride" overture. Stokowski's baton coaxed lovely tonal experiences from all those romantic and melodious pages.

Never Heard of Musical Grammar?

Elizabethtown, N. Y.,
Adirondack Mountains.

VARIATIONS—The following occurred at a rehearsal of the choir of the P———, Vermont, Methodist Church. They were working on an anthem for the next Sunday, when the director, a man of wealth, who contributed quite largely to the support of the church, and who held his position solely because of this, no one daring to risk offending him by even hinting at his resigning, halted the choir, called their attention to a certain note in the soprano part, which had evidently been misprinted, and said, wishing to impress them with his knowledge of music: "One moment, please; one moment. That note must be changed. It is—er—er—er—grammatically wrong."

Truly yours,

E. ILSWORTH HINZE.

November 15, 1914.

Money Back for Bruckner?

The New York Tribune announces that to any dissatisfied buyer of wares advertised in its columns it will refund the purchase money. This principle applied to concert and opera tickets will lead to interesting developments.

The Story We Didn't Get.

At the Opera the other night George Hamlin discussed the war question with us and suddenly asked whether we had heard Mrs. Richard Strauss' bon mot regarding the situation.

"No," we replied, in the manner of a minstrel interlocutor; "no, George, we have not heard Mrs. Richard Strauss' bon mot regarding the war situation. What is Mrs. Richard Strauss' bon mot regarding the war situation?"

Just then Daniel Frohman joined us with a remark which started a lively discussion. "Why?" he asked, "did 'Carmen' fail at its early representations in Paris?" When various opinions had been advanced, it was time for the curtain to go up on the second act. Just as the group of lobby sages separated we grasped George Hamlin's arm. "What was it," we inquired, "that Mrs. Richard Strauss said regarding the war?"

"Psst!" cautioned tenor Hamlin; "the curtain's up."

During the next intermission we caught sight of him again, and having backed him into a corner, repeated our "What was it that Mrs. Richard Strauss said regarding the war?"

"Well, I'll tell you," he began, and suddenly interrupted with: "There goes Herb Witherspoon. Pardon me, but I must speak to him."

After the third act we got on the Hamlin trail with the fall of the curtain and corraled him near the water cooler. "What was Mrs. Richard Strauss' bon mot regarding——"

Alexander Lambert shot into view. "Hello, hello, hello," he greeted; "do you think the present conditions really are helping the American piano teacher? Of course, personally, I have no cause for complaint—there's Oscar Saenger. Let's ask him how the vocal field is affected." Pedagogue Saenger joined. We drew our man aside. "What was that bon mot of Mrs. Richard Strauss regarding the war situation?" A lady passed, nodded to George Hamlin and he jumped gallantly to her side. We saw him no more that evening.

Now, what was that bon mot of Mrs. Richard Strauss regarding the war situation?

What We Did Hear.

And, by the way, talking of "Carmen," the lay opinions one overheard in the Metropolitan lobby were as overwhelmingly agreed as they ordinarily are when professional criticism seeks to establish an estimate. They ran something like this:

"Farrar is better than Calvé."
"No one ever approached Calvé."
"At least Farrar sings the part."
"It was Calvé's vocalism that made her famous."
"Calvé's Carmen was more seductive."
"Farrar is much more sensuous than Calvé."
"Calvé knew how to make Carmen alluring."
"Farrar's conception is wonderful."
"Farrar does not understand the part."
"I don't like Farrar's costumes."
"Her costumes are the very thing a Spanish girl of the people would wear."
"Farrar makes it plain that Carmen is immoral."
"Pardon me; Carmen is merely unmoral."
"Farrar does not walk Spanish."
"Spanish girls do not swing on their hips all the time; they are extremely modest."
"Do you really like Farrar better than Calvé?"
"Well, in some things she is better and in others she is not. Calvé wore larger combs in her hair, but Farrar certainly has whiter teeth."
"Do you suppose that Farrar is a success?"
"Without a question. I saw one of the ushers applauding."
"Who wrote the libretto of 'Carmen'?"
"Eh? Oh, the libretto? Er—ahem. Let's see. I give it up."
"So do I. It's the music after all that counts, isn't it?"
"You bet. Take that 'Toreador' song, for instance. Ta, ti, di-dum dum."
"Oh, yes. I know the tune. We've got it on our machine at home."
"Whom do you like better, Farrar or Didur?"
"Didur is a man."
"Well, what of it?"

Limited Repertoire.

One of Ossip Gabrilowitsch's most important achievements of recent years was a series of concerts given in Berlin and other German cities, in which he illustrated the development of the concerto from Bach to the present time. In a series of four concerts he played no less than nineteen concertos. Shortly after this series the pianist was engaged for an orchestral appearance in one of the smaller German provincial towns, and a request was sent him for his orchestral repertoire. To save time Gabrilowitsch submitted the list of concertos he had played at his Berlin series. He was amused to receive a reply a few days later, stating that the conductor regretted there was nothing in the pianist's repertoire to serve the purpose of the organization. "In view of the fact that this list covered practically the whole range of concerto literature, I was rather taken back by the reply," says Mr. Gabrilowitsch in relating the incident, "but I finally succeeded in digging up another work which met the conductor's approval."

Cyclic Progression.

Did Debussy really give us anything new in his exotic scale progressions and their vague and shadowy atmosphere? He did not, declares Dr. A. Eaglefield Hull in his new book, "Modern Harmony." The author says:

"Debussy's sequences of sevenths are but a reverberation of the practice of Guillaume de Machault in the fourteenth century. Striking examples of tonal chords may be found in Purcell, and twelve-note scale wrestlings in the Elizabethan pieces for the 'virginals' by John Bull."

Dr. Hull's scheme might be carried even further and made to show logically that Hucbald, the monk, and Abt Vogler, used the self same notes employed centuries later by Wagner, Strauss and Brahms. Undoubtedly, too, Hucbald and Vogler wrote with their right hands, and as Wagner, Strauss and Brahms did likewise, there remains nothing but to regard them as conscienceless and despicable plagiarists.

Musical Candor at Last.

From the review in the London Observer (November 1, 1914) of a recent concert by the London Symphony Orchestra in that city: "The Haydn symphony played, by the way, was not that analyzed in the program notes, though these seemed to fit very appropriately to the substituted work."

Lunga Pausa.

While Harold Bauer was in Australia this past summer he visited Adelaide, which is one of the most conservative of the Australasian cities. To his surprise he was welcomed by the hotel clerk with the greeting: "I'm glad to see you back, Mr. Bauer."

"But I never was here before," said the pianist.

"That's odd. I thought you were here last year."



"MUSIC HATH CHARMS TO SOOTHE THE—GERMAN SOLDIER."

(From the London Bystander, November 4, 1914.)

A snapshot which shows a German patrol whiling away the time.

"No," rejoined the pianist seriously, "I have not been in this part of the world since my last incarnation."

The clerk looked a bit puzzled. "Well, Mr. Bauer," he said at length, "you'll find Adelaide very little changed."

Breadth in Song.

It would not be gallant to tell which stout singer was known in Paris as the Venus de Kilo.

No Musical Bullets.

In connection with a letter addressed to the MUSICAL COURIER recently by Algernon Ashton, which forced this paper to telephone to Kaiser Wilhelm and inquire whether he really was melting up leaden music plates for bullets, it is timely to quote a paragraph from the Monthly Musical Record of London (November 2, 1914):

"Much unnecessary anxiety and controversy have been caused in the musical world by rumors that the German Government has requisitioned engraved metal plates for ammunition purposes. It is surprising to find that such rumors can be treated seriously when every encyclopædia will show that Germany produces over 160,000 tons of lead a year, while the entire weight of music plates in Germany can scarcely exceed 2,000 tons."

All Roads Blocked.

Composer—"I feel inspired today. I shall write a symphony."

Amicus—"What, after Beethoven's masterpieces in that form?"

Composer—"You're right. I'll do a symphonic poem instead.

Amicus—"Do you think you can outwrite Liszt and Richard Strauss?"

Composer—"Well said. No symphonic poem for me, but an opera. I'll start one that——"

Amicus—"Don't you think the operatic field was covered pretty well by Mozart, Verdi, Rossini, Wagner and the new Italians?"

Composer—"Sufficiently. I'll write a song."

Amicus—"And wrest the laurels from Franz Wolf, Schubert, Schumann, Brahms?"

Composer—"How stupid of me. A sonata——"

Amicus—"There's Beethoven."

Composer—"I'd quite forgotten. A rhapsody."

Amicus—"Liszt."

Composer—"Gee! Not for me. How about a nocturne, a waltz, a ballade, a polonaise, an etude, a mazurka, a fantasie, a——"

Amicus—"Chopin."

Composer—"Well, I don't think I'll write today. I'll just practise the piano."

Amicus—"Have you forgotten Busoni, Gabrilowitsch, Godowsky, Rosenthal, Bauer, Borwick, Lhevinne——"

Composer—"Aw! Let's go and play billiards."

Amicus—"Now you're talking."

LEONARD LIEBLING.

Soprano and Harpist in Concert.

Lucy Gates, the young soprano who has created much favorable comment in New York, and Annie Louise David, harpist, were the soloists at the concert of the National City Bank Association on Wednesday evening of last week. Miss Gates has been engaged by the Rubinstein Club for the evening concert at the Waldorf-Astoria, New York, on December 8. She will have several appearances in New York this season.

Annie Louise David's Appearances.

Annie Louise David will be the soloist with the Orpheus Club of Philadelphia at its concert in the Academy of Music, December 5, and on the evening of December 16 she will make her twenty-fifth appearance in Newark, N. J., assisting J. H. Huntington, organist, in recital. On December 2 Mrs. David is to be the soloist with the Mundell Choral Club at the Hotel Bossert, Brooklyn.

Pilzer's Program.

Maximilian Pilzer, who will give a recital in Aeolian Hall, New York, Sunday evening, December 6, will play the Bach concerto in E major, the Vieuxtemps grand concerto in D minor, and works of Kolar, Zarsycki, Tschaikowsky and Sarasate. The violinist will also play two compositions of his own. Charles Gilbert Spross will assist at the piano.

Mme. Fremstad Has Recovered.

Mme. Fremstad has fully recovered from the attack of ptomain poisoning from which she suffered while in Tampa, Fla., and will resume her tour in Brooklyn, N. Y., December 3. Her New York recital will be given at Carnegie Hall on Wednesday afternoon, December 16.

Mary Jordan with Springfield Choir.

Mary Jordan will be the soloist with the Schubert Male Choir, of Springfield, Mass., on Sunday, December 6. Arthur H. Turner is the conductor.

GRAND OPERA IN NEW YORK.

"Carmen" Revival Is Event of First Week of Season—Brooklyn Series of Metropolitan Performances Inaugurated at the Academy of Music.

METROPOLITAN OPERA HOUSE.

"Lohengrin," November 18.

On Wednesday evening, November 18, Wagner's "Lohengrin" drew a large but strangely unenthusiastic audience. Although nearly all the artists were in fine fettle and gave a remarkably good performance, the curtain calls for the singers after the acts were neither loud nor long. Johanna Gadski and Jacques Urlus were the superdreadnoughts of the evening. Mme. Gadski always has been an ideal Elsa, and her thorough grasp of the poetry of the part and her finely tempered and musically conceived singing were in as grateful evidence as of yore. She is a joy ever to the discriminative mind and the cultured ear.

Urlus' Lohengrin revealed beautiful upper tones in mezzo-forte, authoritative delivery, and convincing acting. Margarete Ober, the Ortrud, was as sincere and satisfying as usual and sang superbly.

Hermann Weil was the unfortunate Telramund, fortunately for the part, which has little to attract unless an artist like Hermann Weil redeems it. The King was acted by the towering Carl Braun, who seems to be able to sing high baritone and low bass with equal ease. Arthur Middleton, who made his first appearance at the Metropolitan



LUCA BOTTA.
New Metropolitan Opera tenor.

Opera House on this occasion, is the possessor of a musical and brilliant baritone voice which was admirably suited to the Herald. He acted with distinction and used his limited opportunities with skill. It will be interesting to watch his achievements in other roles as the season goes on.

Julius Bayer, Ludwig Burgstaller, Adolf Fuhrmann, Carl Bitterl, Louise Cox, Rosina van Dyck, Minnie Egener, Veni Warwick, completed the cast. Alfred Hertz conducted.

"Carmen," November 19.

A full report of this performance will be found in the editorial section of this paper.

"Rosenkavalier," November 20.

Strauss' marvelously clever and melodiously fascinating opera exerted the same charm it exhibited here last season, and at its first performance this winter again inspired a houseful of listeners to uncommon outbursts of applausive enthusiasm.

The score reveals new beauties at every additional hearing, and that is not to be wondered at, for Strauss' complex system of scoring and his phenomenal mastery of counterpoint bewilder the casual listener at first, and it is necessary for him to know the "Rosenkavalier" well in order to follow faithfully the riches of its orchestration and the resourcefulness of the thematic treatment which form the web and woof of the composition. "Rosenkavalier" is the modern "Meistersinger" in every sense of the word, and the fact that both operas are comic and based on the same broad Teutonic humor, but serves to strengthen the comparison. Those critics who carp at some of the situations in the Strauss opera, accept others of downright vulgarity in the newer Italian works, therefore their strictures must be regarded with amused indifference. Other fault finders cavil at the length of "Rosenkavalier." Is "Meistersinger" not long? It must be admitted that both works could stand a bit of pruning, especially as to repetitions of musical material, but who is to do the pruning? Who so bold as to tamper with such masterpieces or the form in which their creators fashioned them?

An exceptionally strong cast helps the "Rosenkavalier" to score very decisively at the Metropolitan. Otto Goritz, who overacts Beckmesser so painfully in "Meistersinger" finds exactly the right key for Baron Ochs in the Strauss opera. He keeps the audience amused at all stages of his performance. Frieda Hempel as the Feldmarschallin was a veritable delight. Her histrionism reflected a touch as deft as it was charming and her singing never has sounded more pure in timbre or more ravishing in quality. She may truthfully be said to have surpassed her best previous efforts here, and the Metropolitan is to be congratulated upon the acquisition of such an artist in its personnel.

Margarete Ober made Octavian a figure to adore, what with her finished portrayal and her vocal blandishments which exerted the same appeal to the ear and the musical intelligence that caused her singing to be such a joy last winter. Her scenes with Ochs and the Feldmarschallin were gems. Hermann Weil, always master of whatever he plays, did Faninal with keen appreciation of the possibilities of the part and his singing made an excellent impression as well. Elizabeth Schumann, a newcomer in the role of Sophie, has a fresh, well trained soprano voice of useful range and routined flexibility. Other roles were taken by Vera Curtis, Albert Reiss, Marie Mattfeld, Carl Schlegel, and Ruth Weinstein. Alfred Hertz conducted.

"La Boheme," November 21 (Matinee).

The first matinee of the season at the Metropolitan Opera House took place last Saturday, with a production of Puccini's "La Boheme," under the conductorship of Giorgio Polacco, and the following cast: Rodolfo, Luca Botta; Schaunard, Riccardo Tegani; Benoit, Paolo Ananian; Mimi, Lucrezia Bori; Parpignol, Pietro Audisio; Marcello, Antonio Scotti; Colline, Andrea de Segurola; Alcindoro, Paolo Ananian; Musetta, Elisabeth Schumann; Sergente, Vincenzo Reschiglian; conductor, Giorgio Polacco.

There was a large audience present and much interest was evinced in the debut of the new tenor, Luca Botta, hitherto unknown to New York.

In an institution like the Metropolitan it is not an easy task for a tenor to make a debut owing to the fact that the central figure of this organization is the distinguished Caruso, and any new tenor there cannot fail to bear this in mind. Therefore, when a newcomer achieves such a splendid success as Luca Botta did last Saturday it must be designated as a triumph. Botta is a lyric tenor. His voice is best in the upper register, his tone emission always is agreeable and he has full command of all the required vocal resources. In making his debut as Rodolfo he selected a fitting medium, for it gave him ample opportunity to display his lyric qualities. It was natural for the young tenor to be somewhat nervous in the first act, but notwithstanding, he proved himself an experienced artist and grew in favor with each succeeding act.

There was another newcomer in the role of Shaunard, Riccardo Tegani. He has a basso voice of good quality, and in the small role assigned to him showed himself to be experienced and useful.

As Mimi, Lucrezia Bori made her reappearance this season and again scored a resounding success. She sang with considerable charm and acted the role with taste. Her occasional slight departure from the pitch may have been due to nervousness.

As Musetta, the new singer, Elisabeth Schumann, did not altogether fill the requirements, either vocally or dramatically.

There was nothing new in the characters represented by Messrs. Scotti and De Segurola except in their attire, and the old coat so much bemoaned by Colline (De Segurola) in the sentimental song in the last act looked as if it had just come from the costumer for the first time.

Giorgio Polacco conducted with his accustomed skill and discretion.

"Aida," November 21 (Evening).

A popular priced performance drew a goodly audience which spared no pains to show its appreciation of the music and of the singing. Toscanini conducted, and thus the fortunate holders of tickets had an additional artistic treat. "Aida" now heads all other operas in popularity here, and deservedly so, for it combines melody and melo-

dramatics in idcal quantity and proportion. Also the work permits of those spectacular stage and scenic accessories which create so much more effect in grand opera (owing to the musical obligato) than anywhere else.

Emmy Destinn gave her familiar fine sensed and impassioned portrayal of the heroine. Giovanni Martinelli was conventional but painstaking as Radames. Margarete Matzenauer's Amneris had intense dramatic power and was sung with full toned and vocally expert delivery. The Amonasro of Amato is one of his best roles, and as usual, he gave a splendid account of himself, both as a singer and an actor. Adamo Didur did the Ramfis, Giulio Rossi the King, Lenora Sparkes the Priestess and Angelo Bada the Messenger. The chorus was in especially fine form.

Metropolitan Sunday Night Concert.

Frank Gittelson, the young American violinist, was the visiting soloist at the initial Sunday night concert of the 1914-1915 season at the Metropolitan. In the first half of the program he played the Bruch concerto in G minor with breadth of style and the thorough musicianship of an artist. His bowing and double stopping were excellent and dash and brilliancy in delivery, as well as loveliness of tone, won for his performance prolonged and enthusiastic applause. At his second appearance he gave a Brahms Hungarian dance, D'Ambrosio's "Canzonetta" and Kreisler's "Liebesfreud." After each selection he was compelled to add encores, which he did amiably and successfully. He is a violinist who has "arrived" decisively.

Other soloists on the program were Lucrezia Bori and Arthur Middleton. Miss Bori sang an aria from Puccini's "Manon Lescaut" instead of Micaela's song from "Carmen," as scheduled. Her second number was "One Fine Day," from "Madame Butterfly." Regarding her beautiful voice and delightful interpretation, no comment is necessary. Arthur Middleton, a newcomer to the ranks of the Metropolitan Opera Company, gave "O du mein holder Abendstern," from "Tannhäuser," and an aria from Thomas' "Le Caid.' Mr. Middleton has a splendid voice, which he uses with discrimination and excellent judgment, and it will be more than interesting to follow his further career at the Metropolitan, begun so strikingly last week in "Lohengrin." Tomorrow (November 26) Mr. Middleton is to sing Escamillo in "Carmen."

The orchestra played the "Meistersinger" prelude, the ballet suite from Massenet's "Le Cid," and the "Marche Heroique," by Saint-Saëns.

A large and enthusiastic audience filled the house, and apparently enjoyed the excellent renderings greatly.

BROOKLYN ACADEMY.

"Manon Lescaut," November 17.

Brooklyn's grand opera season had a brilliant opening at the Academy of Music, on Tuesday evening, November 17, with Puccini's "Manon Lescaut." The cast included Lucrezia Bori, Antonio Scotti, Giovanni Martinelli, Andrea de Segurola and Albert Reiss, and the opera was conducted by Giorgio Polacco.

Mme. Bori is unusually well suited to the role of Manon and lends to it charm and grace as well as pathos in the latter scenes. Her singing on this occasion was tasteful and effective.

Martinelli, the Des Grieux, did not, in his acting or singing, attain any great height of passion or emotion. The Geronte of de Segurola was excellent and Albert Reiss was humorous and entertaining as the Maestra di Ballo. Antonio Scotti did Lescaut.

The conducting of Polacco was, as usual, entirely in keeping with the composer's intentions, and he succeeded admirably in bringing out the effective parts of the score with temperamental impetus and unfailing musicianship. He is a true artist of the baton.

Special commendation must be given to the work of the chorus, especially the women's chorus in the second act. The auditorium was well filled, and this premiere marked a gala event for Brooklyn's fashionable world.

George Hamlin's New York Program.

George Hamlin, the American tenor, will give a recital in Aeolian Hall, New York, Wednesday afternoon, December 9. He will sing several novelties which he secured in Germany—songs by Posa, Van Eyken and Fleck; also a new song which Rudolph Ganz dedicated to Mr. Hamlin and another written for and dedicated to the singer by Mrs. H. H. A. Beach. The song by Rudolph Ganz will be sung from manuscript. Mr. Hamlin adds the alliteration that he will sing some seldom sung Schubert and Schumann songs.

A Bernstein Musicale.

Eugene Bernstein and Mrs. Bernstein gave a musicale at their home, 785 West End avenue, New York, last Sunday afternoon, which was attended by a large gathering of musical people. The program was presented by the Russian trio and Eileen Castles, soprano. Eugene Bernstein has recently opened his conservatory at the above address.

Mme. Frank King Clark Is in New York.

Mme. Frank King Clark, who was to have come to America to begin her tour under the management of M. H. Hanson in September, was delayed by various causes and arrived only last week from Berlin via Bergen by the steamship Bergensfiord, of the Norwegian Line. Except for the fact that she had to go as far north as Bergen to embark, and that the ship is said to have taken an extremely Northern passage so as to avoid the possibilities of striking the mines with which the North Sea is said to be strewn, the passage was uneventful.

Mme. King Clark will remain in New York for the present and will in the intervals of her public appearances during her concert tour, receive pupils. It is understood that she already has a number of pupils with her, either her own pupils who were with her in Berlin or the pupils of her husband, one of the best known of European teachers, whose untimely death caused a shock to the musical world a few weeks ago.

Mme. King Clark is an American by birth, but is strangely enough often taken for a foreigner, possibly because of her appearance, possibly because of the fact that she lived abroad for a number of years. It will be recalled that King Clark and his wife moved to Paris thirteen years ago. They were immediately successful in Paris as teachers, and King Clark's reputation soon became world wide, Mme. King Clark at the same time becoming known as a singer of brilliant gifts and attainments. They remained in Paris nine years and then moved to Berlin, where they continued their teaching with undiminished activity. In the last few years Mme. King Clark has appeared frequently in public and has won unfailing success in Germany, France and England. Because of the flattering comments of the European press, her American tour is looked forward to with great interest. A singer of whom the London Globe could say "It is not likely that the season will bring us many unfamiliar singers who will captivate their hearers as quickly and as surely as did Mme. King Clark," is one whom America may be glad to welcome. She is spoken of by the London Daily Graphic as having "a charming personality and a great power of sympathetic interpretation." The London Morning Post speaks of her as possessing "a delicacy of style wholly fascinating," and says that "she is one of the few singers of the day who really know the fundamental principles of their art." The London Daily Telegraph says that "her mezzo soprano voice is of sympathetic quality and her mezzo-voce singing was beautiful," and speaks of the "perfect smoothness of production." From the Berlin press, Der Tag says that "the concert loomed up considerably above the usual run of events of this kind." The Allegemeine Musikzeitung speaks of "her soulful, richly colored contralto," and so it is with innumerable other papers of high standing, whose criticism is worthy of the greatest consideration.

Mme. King Clark will give a recital at Aeolian Hall, New York, on the afternoon of Tuesday, December 8. She selects her programs from all schools, including the American, and says that she is fond of English songs and likes to sing in English, but that she finds the composers of English songs are often at fault in selecting bad words for their settings and leaning too often to sentimentality. Of course, it is needless to say that Mme. King Clark is a linguist, having lived abroad so many years. She speaks all of the European languages with equal ease and facility and sings them with the same fluency as her native English.

Mme. King Clark will open a studio in New York, but has not yet decided upon the location, which will be announced at an early date.

Sundelius with New York Oratorio Society.

Marie Sundelius, the soprano who is creating such widespread enthusiasm with her beautiful voice and sincere art, has been selected by Conductor Louis Koemmenich, of the New York Oratorio Society to create the soprano role in Bossi's "Joan of Arc," a work that will be given its first performance in America, March 24, at Carnegie Hall, New York.

MacDermids in the Middle West.

Sibyl Sammis-MacDermid and James G. MacDermid opened their season in Emporia, Kan., at the State Normal School, November 6, repeating their program at Cairo, Ill., November 10; Streator, Ill., November 12, and at a private musicale at Evanston, Ill., November 14.

Numerous bookings have been made for these artists in the Middle West previous to their departure to the Pacific Coast in January.

Philharmonic Wagner Program.

A Wagner program always is a strong card even in these troublous times, and if there is any anti-German feeling in New York it certainly was not shown at the special concert given by the Philharmonic Society on Saturday evening, November 21, at Carnegie Hall, this being the first of a series of four Saturday evening concerts at popular prices and devoted to the music of Wagner. The auditorium was filled to its capacity and the applause for the Wagner music and for the playing of the Philharmonic Society was prolonged and well deserved.

The program consisted of the preludes to "Flying Dutchman," "Tristan und Isolde," "Meistersinger," "Parsifal" and "Tannhäuser," "Siegfried's Rhine Journey," "Träume," the "Good Friday Spell" from "Parsifal" and the "Ride of the Valkyries" as a finale.

The orchestra is very much at home with the music of Wagner and the flowing legato and bel canto of the players made their readings more than usually broad and intense. Orchestras are all too prone to forget that Wagner is first of all a melodic writer, and exaggerate the complexity of his scores without succeeding in bringing out their wonderful tunefulness. It is this that the Philharmonic members do without ever verging on sentimentality or neglecting the necessity of strong rhythms where they are called for. This general criticism applies to everything on this program, but is particularly applicable to the prelude to the "Meistersinger," where the strong opening martial tempo is followed almost immediately by a passage of delicate and tender legato, which is all too often taken at an excessive tempo.

This was a fine concert of music finely rendered, the one possible criticism being that the opening of the prelude to "Tristan und Isolde" was not sufficiently deliberate in the matter of pauses, which are generally counted out to their full value or even lengthened. But where everything else was so excellent it will not do to be hypercritical.

Philharmonic's Brooklyn Concert.

Weber's overture, "Oberon," Dvorák's "New World" symphony, Tschaikowsky's "Capriccio Italien," op. 45, and excerpts from "The Damnation of Faust" (Berlioz) were the numbers chosen by the Philharmonic Society of New York for the first Brooklyn subscription concert, given Sunday afternoon, November 22, in the Academy of Music.

A large audience showed in no uncertain manner its great enjoyment of the orchestra's splendid reading of every number, particularly of the "New World" symphony.

Julia Culp was unable to appear as advertised because of a sudden indisposition. Eleonora de Cisneros substituted for Mme. Culp on short notice. She sang three songs to piano accompaniment, including the Wagner "Träume" and an aria from "Samson and Delilah" (Saint-Saëns) to orchestral accompaniment. Mme. de Cisneros' eleven years of operatic experience made this stepping into the breach a mere nothing to her. Her singing betokened the thorough artist and disclosed to her Brooklyn audience a contralto voice of wide range and rare quality. She made the most of her songs, bringing out their fine points masterfully. Her appearance was a thorough success in every way.

Death of Russian Musicians.

Annette Essipoff, the famous pianist, died in Petrograd recently, aged sixty-three. She began her successful European concert career in 1874 and in 1876 visited America. From 1893 to 1908 she was professor of piano at the St. Petersburg Conservatory. Her marriage with Leschetizky was not a happy one and the couple were divorced.

Anatole Liadow, the well known Russian composer, passed away a few weeks ago in Petrograd, aged fifty-nine. His early studies in composition were with Rimsky-Korsakoff. Later he became a teacher and conductor in the Russian capital. His works were nearly all for piano and showed melodic fecundity, taste, musicianship and polished facture.

Sara Heineman Sings Before Art Society.

Sara Heineman sang Stephen Foster's "Old Folks at Home" and Nevin's "Mighty Lak' a Rose" before members of the International Art Society, Hotel Astor, New York, Tuesday evening, November 17. Mme. Heineman, who makes a specialty of Southern songs in costume, appeared in a cotton print gown, poke bonnet and curls. She was well received. Grace Anderson is Mme. Heineman's accompanist.

Florence Bridges, violinist, and the Ziegler Quartet, furnished numbers on the same program.

Teacher—Musically speaking, who is most closely related to Schumann?

Pupil—Schumann-Heink.



MAKING BANDAGES.



LYCEE PASTEUR, NOW THE AMERICAN AMBULANCE HOSPITAL, PARIS.



ONE OF THE MAIN WARDS.

Paul Draper's New York Debut.

Paul Draper, the American tenor, made his first appearance in his native city at Aeolian Hall, Tuesday afternoon, November 10, in a program of songs by Schubert, Schumann and Karol Szymanowski, a young Polish composer.

Mr. Draper had announced himself in advance as a singer of lieder, and with his very first number he proved that he has an absolute right to that designation. The program was carefully chosen, finely balanced and, above all, it required only one hour to sing it, which is quite long enough for any recital program. He first sang three Gesänge des Harfners by Schubert, following these with Schumann's "Dichterliebe" cycle, and ended with four songs of Szymanowski.

Mr. Draper has a tenor voice of very agreeable quality and under very perfect control. One feels always that he has it absolutely in hand and knows exactly what he is doing and why he is doing it, whether it be in a loud passage or in one of the remarkably delicate pianissimos which he so often used with telling effect in the course of the recital.

As an interpreter he leaves nothing to be desired. Mr. Draper has had the advantage of three years' work with the noted London authority on German lieder, Raimund von Zurmühlen, and what he learned from this coach, together with the additional nice details which his own intelligence and taste have suggested, go to make him one of the most authoritative interpreters of the German lied who has ever appeared in New York. Nobody who heard the recital the other day—especially the singing of Schumann's immortal "Dichterliebe"—can doubt that fact.

With such universal excellence of interpretation it would be extremely difficult to select any one number for special praise, though it is hard to conceive anything finer than "Ich hab' im Traum geweinet." Of the Szymanowski songs, all of which are extremely hard both for the singer and pianist, the first and second, "An Kleine Mädchen" and "Christkindleins Wiegenlied," were the most effective, though the "Einsiedel" is robust and manly and made a very fitting close to the program.

Mr. Draper may well be thoroughly satisfied with the success which he achieved. There was hearty applause after the Schubert group and after the "Dichterliebe" he was recalled enthusiastically no less than half a dozen times, while at the end of the program the audience remained recalling him until he was compelled to add an extra number. As a fine artist in his special line—that of interpreting German lieder—Mr. Draper is heartily welcome to concert giving circles of New York, and is sure to make a distinct place for himself within a very short time.

American Ambulance Hospital Benefit Concert.

An interesting concert was given at the Hotel Plaza, New York, on November 20, for the benefit of the American Ambulance Hospital in Paris, distinction being lent to the occasion by the appearance of Constance Purdy, who was heard both in solos and in concerted numbers. Miss Purdy sang first a duet with Mme. Le Fontenay-Coudert selected from "Le Roi d'Ys," of Lalo. Her next appearance was in a group of American songs: "Youth Comes Dancing O'er the Meadows," Bauer; "Fog Wraiths," Carpenter, and "Song of the Deathless Voice," Farwell, in the last two of which her fine phrasing and breath control and the unusual warmth and beauty of her voice were especially noticeable.

Miss Purdy's further contributions were a duet from "Prince Igor," Borodine, which she sang with George Harris, Jr., a duet from "Madame Butterfly," with Mme. Le Fontenay-Coudert, and a group of three Russian songs, "Daylight May Reign," Tschaikowsky; "Vision," Moussorgsky; "I Must Have Rejoicing," Glière. In these Miss Purdy's breadth of style and sterling musicianship were manifest and she gave particularly a glowing and colorful interpretation of Moussorgsky's "Vision."

Other numbers on the program were a group of songs by Mr. Coudert, two Debussy songs and "Yesterday and Today," Spross, by Mme. Le Fontenay-Coudert, and a group by Mr. Harris.

The concert was largely attended and the artists enthusiastically received.

Rubinstein Club Musicale.

Artists who furnished the program at the first musicale of the twenty-eighth season of the Rubinstein Club (Mrs. William Rogers Chapman, president), held in the Grand Ballroom of the Waldorf-Astoria Hotel, New York, Saturday afternoon, November 21, were: Alice Sovereign, contralto; Cuyler Black, tenor, and Albert Spalding, violinist, with André Benoist, E. Romayne Simmons and Bidkar Leete at the piano.

Albert Spalding, the American violinist, recently returned from a concert tour abroad, which established fame for him wherever he appeared, won by his playing the immediate recognition of the Rubinstein members, as an American artist who has achieved marked distinction. His superb tone, remarkable technic and interpretations place this artist in high rank among violinists. André Benoist was his accompanist. Tschaikowsky, Brahms-Joachim, Dvorák, Spalding, Grasse and Paganini-Spalding were the composers whose selections he played.

Alice Sovereign, contralto, appeared in two groups of songs. These were: "Lungi Del Caro Bene" (Secchi), "Frühlingsglaube" (Schubert), "Hyperions Schicksalslied" (Wolff), "Botschaft" (Brahms), which comprised group one, and the "Mignon" aria, "Non conosci il bel suol" (Thomas), "Before the Crucifix" and "To a Messenger" (La Forge), "Komm lass uns spielen" (Bleichmann). E. Romayne Simmons was Miss Sovereign's accompanist.

That the singing of Cuyler Black won the hearty approval of his listeners showed by the encores demanded. He was heard in the following: Aria from "I Pagliacci" (Leoncavallo), "Love Is Mine" (Gartner), "'Tis Snowing" (Bemberg) and "Come to the Garden, Love" (Salter).

This was an auspicious opening musicale of the club, an unusually large number being present.

The following served on the reception committee: Mrs. Alfred W. Cochran, chairman; Mrs. Robert H. Rucker, assistant; Mrs. Simon Baruch, Jessie Drew Beale, Mrs. Elmer E. Black, Mrs. Henry Smock Boice, Mrs. Laurence B. Braine, Mrs. John J. Brown, Mrs. William Grant Brown, Mrs. Frank G. Burke, Mrs. R. F. Cartwright, Mrs. Walter Gray Crump, Mrs. W. W. Ford, Mrs. Theodore P. Gilman, Mrs. Morrison Gilmour, Mrs. Hartwell B. Grubbs, Florence Guernsey, Mrs. G. B. Howe, Mrs. Arthur H. Leary, Mrs. Junius N. Love, Mrs. Walter H. McIlroy, Mrs. Minor C. Smith, Mrs. Charles E. Sprague, Mrs. Thomas Sloane Young, Mrs. Darwin W. Truss, Mrs. Dudley van Holland, Mrs. Edward W. van Wagenen, Mrs. J. L. Weinert, Mrs. Minthorne Woolsey.

Following are the officers and committees of the club: President, Mrs. William Rogers Chapman; vice-presidents, Mrs. Eugene Hoffman Porter, Mrs. Samuel J. Kramer, Mrs. Samuel Lane Gross; recording secretary, Mrs. Alexander H. Candlish; corresponding secretary and treasurer, Mary Jordan Baker; directors, Mrs. John Hudson Storer, Mrs. Charles F. Terhune, Helen Barrett, Mrs. George Walter Newton, Mrs. W. H. H. Amerman; musical director, William Rogers Chapman; committee for afternoon musicales, Mrs. Eugene Hoffman Porter, chairman, Mrs. T. P. Gilman, assistant, Mrs. G. P. Benjamin, Mrs. George T. Colter, at the door; Mrs. Elias S. Osbon, treasurer; Jean S. Taylor, secretary; Belle D. Chambers, Mrs. Stoddard, Miss S. S. Boice, assistants; introduction, Mrs. J. W. Hedden, chairman; hostesses, Mrs. Geo. H. Danforth, Mrs. Maurice B. Dean, Mrs. L. H. Fechheimer, Mrs. W. Otis Fredenburg, Mrs. John Gilbert Gulick, Mrs. Gustavus A. Humphreys, Mrs. Charles R. Jung, Mrs. F. E. Kavanagh, Mrs. John W. King, Mrs. Louis E. Manley, Mrs. Otto Mattes, Mrs. T. M. O'Connor, Laura E. Ray, Mrs. F. G. Rendall, Mrs. W. L. Scrymser, Mrs. Upton Slingluff, Mrs. Carl A. Spilker, Mrs. W. H. Van Tassell, Mrs. W. H. Van Winkle, Mrs. Geo. L. Walker; ushers, Mrs. John H. Storer, chairman, Mrs. Wright B. Haff, Mrs. Whitman C. Haff, assistants, Dorothy Avery, Madeline Clark, Enid Clute, Florence O. Demarest, Marion Fitch, Winifred Goldsmith, Louie Johnson, Sylvia Mattes, Helen McKinley, Minette Paine, Evelyn Peck, Dorothy Pirnie, Anita Reed, Martha Reed, Lillian Reeve, Emma C. Reichmann, Ethel Rowe, Amy Schaefer, Helen Schreiber, Edith Spolders, Helen Tower, Virginia Tyler, Cora Young, Elsie Weser, Miss Weser.

A Montclair Recital.

An attractive recital was given for the benefit of the Brookdale Reformed Church of Upper Montclair, N. J., by Edna and Elizabeth Harris, on November 20. The program consisted of two readings, "The Lost Word" (H. Van Dyke), "When Men Propose" (M. Cooke), by Edna Harris, and three groups of songs, by Elizabeth Harris, soprano. Four old English songs were the opening group, which was followed by three old Irish songs. The final group consisted of five modern American songs by Lohr, Lehmann, Bartlett, Ware and Spross.

A fashionable audience of music lovers heard this program with evident appreciation, which was shown by enthusiastic applause.

Annola Florence Wright accompanied.

A German-Catholic Maennerchor Concert.

The German-Catholic Maennerchor of Brooklyn, under the direction of Franz Gross, gave one of its regular concerts on Sunday evening, November 22, at Arion Hall, Brooklyn. On this occasion the chorus was assisted by the recently organized Woman's Chorus, this being the first public performance in which it took part. The program was made up of five chorus and five orchestral numbers played by the assisting orchestra. Both of these choruses are well trained and demonstrate that they have some excellent voices among their ranks. A large audience was in attendance and the entire program was enthusiastically received.

Katharine Goodson with Scottish Orchestra.

Owing to the cancellation of numerous dates on the Continent, Katharine Goodson was enabled to accept engagements with the Scottish Orchestra to appear on November 9, in Edinburgh, at the first concert in the Messrs. Paterson's series, and on November 10, in Glasgow, at the concert of the Glasgow Choral and Orchestral Union. On both occasions she was heard in two concertos, playing the Saint-Saëns in G minor in the first part, and the Liszt in E flat in the second part of the program.

A Flonzaley Concert.

At its first subscription concert in Aeolian Hall Monday evening, December 7, the Flonzaley Quartet will play the Tschaikowsky quartet in E flat, op. 30, two movements from the string quartet of Darius Milhaud, and the Beethoven quartet in D major, op. 18, No. 6.

Pizzarello Has Returned to New York.

Joseph Pizzarello, whose vocal studio is at Carnegie Hall, New York, has returned from Paris and Nice and reports bright prospects for a good season.

FRIEDA HEMPEL ENGAGED FOR NEWARK FESTIVAL.

Noted Coloratura Soprano to Sing on "Concert Night," May 6—Local Chorus Growing—Jersey City Singers to Hold First Rehearsal on December 3—Musical Notes.

Newark, N. J., November 23, 1914.

Newark music lovers will be particularly interested in this exclusive announcement of the engagement of Frieda Hempel, coloratura soprano of the Metropolitan Opera Company, as one of the soloists for "Concert Night," the last program at the coming three-day music festival. Miss Hempel, who is one of the most popular sopranos of the Metropolitan company, will appear on May 6 on the same program with a celebrated instrumentalist to be selected later, and the local girl vocalist who is to be chosen some time in February.

The list of soloists so far chosen is as follows: "Opera Night," May 4—Pasquale Amato, baritone; Anna Case, soprano; Paul Althouse, tenor. (The contralto soloist has not yet been selected.) "Wagner Night," May 5—Herbert Witherspoon, bass. (The soprano and tenor are to be announced later.) "Concert Night," May 6—Frieda Hempel, coloratura soprano. (The instrumentalist and local girl vocalist have not yet been decided upon.)

Last Wednesday evening, the Newark chorus held its fourth rehearsal in the Central High School, the number of singers present being a record one. Next Wednesday evening, November 25, the rehearsal will occupy only half of the evening, the last hour being devoted to a musical program. Those to appear at this time, and all of whom are members of the Newark chorus, are Mrs. Mollie Ely, contralto soloist of the Third Presbyterian Church; Martha Bowman, elocutionist; Arthur Klein, pianist; Edwin Wickenhoefer, violinist; Millard Robaud, bass soloist of the Third Presbyterian Church, in addition to two or three others. A full attendance is expected.

On December 3, the Jersey City Festival Chorus, which is to unite with Newark at the coming festival, will hold its first rehearsal in the Lincoln High School. Nearly five hundred singers have already joined this chorus, and it is expected the membership will soon reach the five hundred mark. The Jersey City Chorus will meet every Thursday night. Singers desiring to join are asked to send the name, address, part sung (stating if voice is high or low) to the secretary, Jessie Lockhart, 17 Brinkerhoff street, Jersey City, or to the office of the association, 593 Broad street, Newark. Membership cards will be mailed upon the receipt of applications.

McCormack Concert.

John McCormack will be heard at the First Regiment Armory tomorrow night, November 24. He will be assisted by Donald McBeath, violinist, and Edwin Schneider, accompanist.

Orange Benefit Concert.

An evening of song for the benefit of the Red Cross Fund (Belgian women and children) drew a representative audience to the Orange Woman's Club, on Friday evening last. Elinor Castle, soprano, was the principal soloist and delighted her hearers with a delightful program. She was ably assisted by Katherine Burritt Deming, contralto.

Music Notes.

An interesting musicale, under the auspices of the Ladies' Aid Society of the South Park Presbyterian Church, is to be given on Friday evening, December 11. The program promises to be an unusually delightful one, for the soloists are all well known in Newark and the Oranges. Those to appear are: Ethel Cecilia Smith, violinist; Catherine Bryce, soprano; Mary Potter, contralto; Margaret C. Drake, elocutionist, and Mildred Steele Allen, pianist. All but Miss Drake are members of the Newark Musicians' Club.

This afternoon in the hall of the Woman's Club, of the Oranges, Ossip Gabrilowitsch, the Russian pianist, and his wife, Clara Clemens Gabrilowitsch, contralto, will give a recital.

Under the direction of Louis Arthur Russell, a chorus selected from members of the Schubert Society will give a concert in the Temple B'nai Jeshurun tonight, November 3.

The Arion Singing Society will give the first concert of this season's series in Krueger Auditorium, on December 7. The soloists will be Katherine Eyman, pianist, and Paul Petry, tenor.

The interesting announcement has just been made that nearly all of the subscriptions for the course of two concerts of the Newark Symphony Orchestra, to be held in Wallace Hall, are now in. The first concert will be held on February 18.

At the regular meeting of the Music Study Club on Thursday morning last, the following soloists were heard: Bessie Colt, Jeannette Mulliken, Mary Bradin, Suzanne Bowen, Pauline Scarborough, Caroline Seiler, Mme. Tozier, and Katherine Eyman, assisted by Mildred Steele Allen.

Miriam Arndt-Ardini, soprano, will give a recital in Wallace Hall, on Tuesday night, December 8.

On December 2, in Wallace Hall, a vocal and piano recital will be given by Mr. and Mrs. Paul Petri.

The first concert of the Orpheus Club will be held in Wallace Hall on December 10.

On December 11, the second artist concert will be held in the Eliot Street School.

Ethel Cecilia Smith, violinist, will be one of the soloists at a concert to be given in the Lincoln School auditorium, East Orange, on Wednesday evening next.

Aida Dolinsky, a Parsons Artist-Pupil.

Aida Dolinsky played for Rafael Joseffy when she was in her fifteenth year. He advised her to study with Albert Ross Parsons, to whom Joseffy warmly commended her as showing remarkable talent. After two years with Mr. Parsons she began to play in public. Her playing of



AIDA DOLINSKY,
A Parsons' artist-pupil.

Clementi's forgotten sonata, "Didone Abbandonate," was a revelation to a critical audience of the dramatic power and beauty of the neglected work.

In 1912 the Musical Courier said: "Here is a young girl who has extraordinary technical facility, and this technic is crystalline. Besides, there is the gift of musical interpretation, and Mr. Parsons has indicated the path with such lucidity that she is working in the light. The playing of Bach and Liszt is an excellent basis on which to render judgment. This is the kind of teaching that requires no treatment in Europe." In April, 1914, the Musical Courier said: "The magnificant Beethoven sonata was played with much expression by Aida Dolinsky. This little lady will bring great credit to Mr. Parsons. Verve and finish are hers, as well as an understanding of tonal values."

Klibansky Artist-Pupils Sing.

Lalla B. Cannon and J. M. Sternhagen have been engaged for a series of four concerts in December, under the direction of the Music League of the People's Institute, New York City. G. A. Lehman, first bass and director of the Bluffton College Quartet, has been engaged for concerts in Wadsworth, Ohio, Philadelphia, Allentown, Boyertown, Bally, Schwenksville, Upper Milford, West Swamp, Quakertown and Sonderton, returning to Bluffton for a concert at College Chapel on December 7.

Jean Vincent Cooper is now under the management of R. E. Johnston.

At the new Chickering Hall, Lord & Taylor's, Fifth avenue, New York, November 16, artist pupils of Mr. Klibansky united in a concert of nine numbers. The young artists, who greatly pleased a large audience, were Lalla B. Cannon, Arabel Marfield, Marie L. Wagner, Jean Vincent and Mr. Williams. Alice M. Shaw played accompaniments.

"How many hours a day do you devote to exercises?"

"Half an hour to dumbbells, one hour to scales and arpeggios and three minutes to prayers."

New York College of Music and New York German Conservatory of Music Faculty Concert.

Carnegie Hall, New York, was filled with a fine audience Friday evening, November 20, on the occasion of the faculty concert given by the various specialists in the faculties of the affiliated musical institutions, the New York College of Music, and the New York German Conservatory of Music, Carl Hein and August Fraemcke, directors. The soloists, instrumental and vocal, were assisted by an orchestra of sixty first class players. Under the skilled direction of Carl Hein they played the opening "Phedre" overture and the closing scene from "Geist der Woiwoden," by Friedmann, receiving considerable applause; the orchestra earned it also for various accompaniments the collaboration in the concerted numbers of the evening.

William Ebann, cellist, was the first solo player, giving Davidoff's concerto in thoroughly musicianly manner. Emma Loeffler, soprano, sang the "Tannhäuser" aria; her lovely voice has a bell-like quality, and she displayed artistic interpretation and use of it, winning resounding applause. August Fraemcke played the Schytte piano concerto; he is a thorough master of his art, and draws from the piano a beautiful singing legato tone, with plenty of warmth and brilliancy when demanded. Persistent applause followed his playing, but, like the other artists, he refrained from giving an encore. Harriet Behnee, mezzo-soprano, sang the aria from Beethoven's only opera, "Fidelio," in a voice of unusual range and power. She was presented with a beautiful sheath bouquet of chrysanthemums. Theodore Spiering played the Bruch concerto in G minor for violin, most admirably, displaying always a pure tone and a technic, surmounting all difficulties; especially was the closing movement brilliantly performed.

The two institutions, which are under the artistic and business guidance of Messrs. Hein and Fraemcke, rejoice in large patronage, and are continually in the public eye through the holding of faculty and students' concerts. The various affairs given by them, both in Carnegie Hall and at the hall of the College of Music, 128-30 East Fifty-eighth street, are always noted in the columns of the musical press. The German Conservatory of Music, at 306 Madison avenue, occupies quarters specially fitted for it, with sound-proof walls. This location, between Forty-first and Forty-second streets, is most convenient for subway patrons, as well as for a large contingent of New Jersey people. Regarding the instruction given, the best known judges, both native and foreign, are always ready to call it superior. Concerning the aims and methods of the two institutions, the directors say:

"Rather more than thirty-seven years have come and gone since the institutions were founded. During that time they have gone forward, developing musical taste, moulding musical talent and making such headway, that we feel they can stand alone on their merits without any praise or eloquence on our part. Both institutions have been aided and encouraged in their work by the support of the ever widening class which takes an interest in music. In this the directors and trustees see much more than the assurance of the approval with which their labors and their aims have been regarded, they see inducements and incentives to new efforts, together with the hope of further success. Every care will be taken to maintain the high standard of the conservatories and to keep pace with musical progress. Being equipped with a corps of trained teachers following a thoroughly systematized course of instruction and admitting only the highest grade of music, there are no agencies doing more excellent work in promoting genuine musical culture.

"Free and partial scholarships for the ensuing year have been awarded to talented and deserving pupils who were unable to pay the regular tuition rates. In this respect much good has been done, and to further this worthy cause the proceeds from the sale of reserved seats for the faculty concert will be applied toward the fund set aside for this purpose."

People's Symphony Club Concert.

The second chamber concert of the People's Symphony Auxiliary Club, at Washington Irving High School, New York, Saturday evening, November 28, will introduce the Hartley-Pilzer-Sperandi Trio, a combination of piano, horn and violin. They will play the Brahms trio in E flat. Several solo numbers are also included in the program. A large audience is assured, as the club membership is nearly sold out to the capacity of the hall.

Zoellner Quartet Plans.

Due to a Pacific Coast tour, the Zoellner Quartet will give only one New York concert this season, and this will take place at Aeolian Hall on Sunday evening, December 13.

Marcella Craft Approved by Home State.

Marcella Craft, the American soprano, who has been winning fame at the Munich Royal Opera House for the past five years, is now singing in her native State, California. The enthusiasm of the California press is illustrated by the following notices from the Los Angeles newspapers:

Marcella Craft last night at Trinity Auditorium passed successfully through the most trying ordeal of her brilliant career—the task of facing a "home town" audience. To be sure, Riverside claims the distinction of calling Miss Craft its own, but Los Angeles, in the role of the big brother, usurps the lawful claimant, and what can Riverside do about it?

Since she left Los Angeles, say a dozen years ago, Miss Craft has scored so many triumphs, especially in that most critieal of mnsic centers, Munieh, that one is inclined to expect from her the impossible, and it was a decidedly "show me" audience that gathered last night to greet the little Californian.

If one were writing about musical comedy it would be quite the thing to call Miss Craft "the little girl with the big voice," for her physique impresses one as being inadequate for the tremendous numbers on her program. Yet it is in the most difficult, most exacting selections that she reaches the zenith of her power, causing one to marvel at the clarity and volume of voice coming from so apparently frail a form.

It was the real Marcella Craft who took Italy, France and Germany by storm and won the personal friendship of the Kaiserin, in the "Butterfly" suite, for the role is one of her best, and the audience unbent in a manner that must have delighted the singer.

It was the "Butterfly" numbers and the pair from "The Secret of Suzanne" which were most eagerly awaited, for Miss Craft had been heralded as second to none in them, but her whole program showed an admirable taste in selection and contained many unexpected and delightful features.

There were the two numbers, "Exaltation" and "Song of Love," by Mrs. Beach, for example, which took immensely, while the Italian numbers, from Gluck, Scarlatti and Giordano, proved quite a bit more popular than her four German lieder. All, however, were generously applauded, and the flowers with which the little Californian was showered were only outnumbered by the encores she was compelled to give in return for the appreciation of probably the most unsympathetie and skeptical audience she ever faced.—Los Angeles Daily Times, November 13, 1914.

Some—how many? Why only a few—years ago, Frank Miller, of Riverside, headed six other interested men of that city in providing means for the musical instruction of a little girl there named Marcella Craft.

For the past five years Miss Craft has been the leading lyric soprano at the Royal Opera House in Munich and Mr. Miller recently heard her sing there to a house bedecked with the nobility of family and of intellect of the country.

She sang last night at Trinity Auditorium, opening the Behymer Philharmonic season.

A song recital is a very poor medium for judging a diva; ballads have their charm of beauty, but the great singer should have the accessories of stage settings and emotional operatic surroundings to bring out combined greatness of drama and voice; Miss Craft, though, can well afford to rest her standing on a concert, for the young woman reeks with dramatic power; she has a quality of personal detachment, gracious lack of consciousness of herself, and in the simplest songs she implants a throbbing sense of proportion that places drama in every tone.

Her first group was four ancient Italian songs, all tender, simple in effect, but tremendously intricate in voice requirements; all were sung with marked beauty and momentary delight of expression; two were particularly effective, "Se Florindo e Fedele" and "Caro Mio Ben."

Miss Craft was so applauded that she responded with a little song that had all the carcless lilt and emotion of a Neapolitan street song, which quite enchanted the audience; not alone by the charm of tone and expression, but as well by the spontaneous acting that accompanied the singing.

A couple of American songs and four German lieder were all delightful, though not comparable to what followed when she gave two arias from "The Secret of Suzanne" (Wolf-Ferrari), and four from "Madame Butterfly."

Then we understood her great vogue in Europe, for she was then the artist of song and action; there was nothing of operatic acting, but Miss Craft has that incomparable faculty of merging herself mentally and thereby to a degree, physically, in her singing; there she was Butterfly herself, with no kimono costume, no aroma of cherry Blossoms, no Japanese atmosphere of scene, no mise en scene.

This is bewildering, for her voice is indubitably purely lyrical and the domination of her power must rest on her temperamental vigor.

Reviewers elsewhere have compared her to Sembrich and Eames and Patti; she is not any of them; she is herself; no diva ever has been great or ever will be by being like any predecessor; but still the comparison to Patti can be made in that Miss Craft possesses the same innate vivacity of comprehension, the same brilliancy of combined thought and sound that made Patti incomparable; those of us unfortunately old enough to be fortunate enough to recall Patti when she was the real Patti feel sure there will never be another like voice, but we can enjoy Miss Craft quite as much with her complete reviving of the same thrills that were formerly aroused by the great voice that now is not.—Los Angeles Examiner, November 13, 1914. (Advertisement.)

New Work for a Pianist's Fingers.

Jean Verd, the young Parisian pianist and teacher, is shown in the accompanying picture in his hospital uniform busily engaged in knitting woolen neck mufflers for the French soldiers. M. Verd is ineligible for active service with the army in the field, but, anxious to serve his country, volunteered for the Red Cross and was assigned to the Hôpital Militaire, Buffon, at Paris, one of the French



JEAN VERD DOING HOSPITAL DUTY IN PARIS.

official military hospitals, where he is on duty every night and where his intimate knowledge of the English language has enabled him to be of great assistance. To while away the tedium of the long hours before dawn, he learned knitting, and his fingers are now nearly as expert with the needles as on the keyboard.

Anna Baugher to Tour.

Among the younger American contraltos, Anna Baugher is destined to win a high place, for not only has she been trained thoroughly for recital, oratorio, and concert work by so accomplished a teacher as David Melamet, of Baltimore, but also Miss Baugher's public career has resulted so far in an unbroken list of successes, as testified to by the applause of her audiences, the praise of the newspaper critics, and reengagements from the local managements under whose auspices her appearances were made.

Miss Baugher made some of her most striking hits in New York, Philadelphia and Baltimore. In the last named city she took part last year in the "Faust" performance of the Melamet opera class and sang the part of Martha with notable results. The MUSICAL COURIER wrote of her at the



ANNA BAUGHER.

time: "She evinced unusual command of stage routine and her rich contralto sounded to great advantage."

In New York, Miss Baugher made a decided impression at the New Assembly concerts in the Plaza Hotel. "Handsome of person and possessing luscious tones and animated interpretation she sang so well that she might have given several encores" was written of her on that occasion. As a member of the Philadelphia Quartet, Miss Baugher won this tribute on one occasion: "She was most artistic in her rendering of the alto part. Her voice is a rich, warm contralto of good range, her upper tones being particularly sweet and beautiful. Her charming stage presence, also, is no mean asset toward her success." Other newspaper encomiums refer to the singer's "organlike tone," "fine voice," "real authority and delightful spirit," "distinctive art," "beautiful renditions," "grand success," "expressive timbre," etc.

Miss Baugher has a large collection of explicitly flattering press notices, some of which will be published in full in the MUSICAL COURIER shortly.

Possessed of magnetic personality and an exceptional degree of temperament besides being gifted with voice and singing art, Anna Baugher should find her road to wide fame neither a long nor a difficult one, especially as she has placed herself under the able direction of Foster & Foster, who now are booking an extensive tour for her.

Dufault's Australian Notices.

Appended appears the prelude to a series of press notices contained in a folder issued by Paul Dufault, referring to his trip to Australia and published by him:

There is the greatest pleasure in recording the extraordinary successes of Paul Dufault in the Southern hemisphere, since they grew from purest merit, and without advance proclamations. It can safely be said that no male singer, who has visited this country, has been so immediately recognized and so universally appreciated as this great dramatic tenor. Coming here last year with Mme. de Cisneros, Dufault achieved a sensational success, which has been even eclipsed on his recent tour with Mme. Nordica, where his triumphs have been so unequalled and he has won such tremendous acclaim from both press and public, that all music lovers will welcome the announcement that he is to make a tour of Australasia at the head of his own company.

Paul Dufault occupies a niche distinctively his own among the well known concert and operatic singers of this generation. Although admirably fitted for an operatic career, he has refused many tempting offers, preferring to devote his life to the more interesting work of the concert platform. His voice is a pure tenor of superb quality, and even the most captious critic fails to find fault with his method and art, while his stage presence and manner are wholly fine.

Dufault's work is the acme of vocal art, and he sings with rare dramatic fervor. His fine impassioned utterances create a sort of dramatic atmosphere, and convert his songs into a vivid tone painting. No matter how widely divergent the moods of his progress may run, Dufault is yet able always to present the work in hand convincingly, hence his audiences are held in the hollow of his hand, and tears and smiles are brought at will.

Elise Kutcherra in New York.

Elise Kutcherra well known as an operatic soprano, who some years ago sang in America, has arrived in New York.

Martha S. Steele Appreciated.

On Thursday evening, October 29, Martha S. Steele, the contralto, gave a varied and interesting program before the Philharmonic Society, of Somerset, Pa. Her program was made up of five selections by American composers, two groups of songs in German, one in English and the aria from Goring Thomas' "Nadeschda," "Oh, My Heart is Weary," completed her program. She held the attention of her audience from the first song and admiration for her singing increased with each number. Mrs. Steele is continually meeting with success, as may be seen from the following press notices, which refer to her appearance at Somerset, Pa.:

Mrs. Steele has a voice of unusual power and flexibility. The singer was at her best in the aria, "Oh, My Heart Is Weary," by Goring Thomas.—Somerset (Pa.) Herald.

Martha S. Steele, the contralto, of Pittsburgh, pleased our people most thoroughly. A return engagement will be welcomed by the concert goers.—Somerset (Pa.) Standard.

Martha S. Steele's magnificent dramatic alto voice responded most beautifully to the wide range of songs on the program. Her interpretation, ranging from the old song, "Lungi dal Caro Bene," by Secchi, to the more modern songs, as "In the Time of Roses," by Reichardt, was beyond criticism. But special mention should be made of her singing, "Die Lorelei," by Liszt, which was most dramatically and artistically sung, and likewise the Schumann song, "Ich grolle nicht," was given in full effective outburst of woe and despair. Her German enunciation and diction is that of a master.—Somerset (Pa.) Democrat.

Bauer to Play Chopin.

Harold Bauer's all-Chopin program will take place at Aeolian Hall, New York, Saturday afternoon, December 5. The list of selections is as follows:

Etude in C minor, op. 25.
Three Posthumous Etudes.
Fantasia, op. 49.
Sonata, op. 35.
Ballade in F minor.
Ballade in A flat.
Barcarolle.
Nocturne in C minor.
Scherzo in B flat minor.

Chicago Is Proud of Bloomfield Zeisler.

Attached are some press notices relative to Fannie Bloomfield Zeisler's recent Chicago recital:

Mrs. Bloomfield Zeisler clearly is the most popular pianist in Chicago. An audience which attended her first recital of the season given at the Illinois Theatre yesterday demonstrated that exhilarating circumstance to her, not only by packing the building with as many people as apparently could be stuffed into it, but by applauding louder and longer than any other pianist had been applauded there before. . . .

The program that was set forth stood well within the border line of a conservative attitude toward the newer manifestations of art. Mrs. Zeisler—if she is to be judged by her tastes as they were disclosed in the selection of her pieces—is apparently a reactionist. Not for her has the excellent Mr. Debussy molded strange creations in his laboratory of sound. Not for her the curious experiments of Ravel, of Scriabine, of Erik Satie. The pianist's most courageous excursion into modernity did not carry her further than a presentation of a composition by Mr. Paderewski, and for the greater part of her program Mrs. Zeisler intrenched herself behind the bulwarks of Beethoven and Frederic Chopin.

The recital giver drew from the literature of Beethoven the second of the six minuets which, written by that master for piano, has been popularized in the form of an arrangement for violin, and she was heard also in the so called "Sonata Appassionata." Having made previously a careful calculation as to the amount of time which it would be necessary to spend at the two other concerts of the afternoon in order to arrive at Mrs. Zeisler's performance after she had disposed of one of Beethoven's most hackneyed compositions, I was led by enthusiasm for the pianist's admirable art to discover the Illinois Theatre too soon. Mrs. Zeisler was still engaged in unfolding the oft repeated message of the sonata; she had not indeed proceeded further than the slow movement of it.

It appeared that the interpreter of the work by Beethoven also was rather tired of it. Mrs. Zeisler's playing of the notes was admirable, to be sure, but it did not carry the listener to the empyrean. Of different quality was the performance of a group of works by Chopin. In this, loveliness of tone and poetry of feeling made the player's offering one of fascinating charm. A more imaginative reading of the first of the five mazurkas, op. 7, of two etudes from op. 10 and of the familiar C sharp minor valse could not have been desired. Beautiful, too, was the playing of the F minor ballade—a work which too long has been neglected by pianists.

Paderewski's theme and variations was well worth performing as well as the concert giver performed it. Not a great masterpiece, the composition is melodious and brilliantly written for the instrument. Mr. Paderewski has played it here, but not with the restraint nor with the perfect execution that was put into it by Mrs. Zeisler. Brilliant, too, was the execution of the paraphrase of the "Beautiful Blue Danube" made by Schulz-Evler; but that composition is considerably too long.—Chicago Herald, November 16, 1914.

For the first time in many seasons, the great pianist, Fannie Bloomfield Zeisler, announces two recital appearances here. The first took place at the Illinois yesterday; the second will not come until the end of March, and, if it is at all comparable to that of yesterday, it will be one of the notable musical events of the season.

It would seem that the more seasons this superwoman of the piano appears in public the more fire she puts into her performances. Most of her playing yesterday was inspiring, some of it was of the kind that leaves the hearer breathless. Her program contained nothing new; it was entirely of the conservative, safe and sane order, but there is a vast difference between these familiar pieces as Mrs. Zeisler plays them and as other pianists play them.

The big "Appassionata" sonata by Beethoven could not be heard; the Chopin group following it was ideally lovely. For a conclusion there was a revel in virtuosity for its own sake, and a constant appearance of the Schulz-Evler paraphrase of the "Blue Danube" waltz, which glittered so brilliantly that one could almost forget its essential worthlessness as music. Following the program there were several encores.

The measure of a great pianist lies not in the number of false notes struck—there were a few yesterday—but in what he has to say and how he says it. Mrs. Zeisler says big things in a big way. She even gives an air of plausibility to the numbers which have nothing but display in their makeup. In many cases she makes them sound better than they are.—Chicago Journal, November 16, 1914.

In the afternoon the Chicago pianist, Fannie Bloomfield Zeisler, delighted a large audience at the Illinois Theatre with a program in which Chopin and Beethoven were most prominent. She displayed her chief characteristic, which is to read a composition as no one else would read it, but nevertheless compel her audience to believe and stoutly maintain that her conception and execution are the only ones possible for that particular piece, that all other performers have missed the idea of the composer and instead have borrowed from their own unworthiness.

The Beethoven menuet in G major was thus played, with a lofty disdain for those sections of it on which lesser artists are wont to lavish close attention, and with an exaggeration of feeling that actually put humor into the stately tread of the dance. A wonderfully clear reading of the "Appassionata" sonata followed the menuet, and then Beethoven made way for Chopin. Mme. Zeisler's comprehension of Chopin is less warm than it is intelligent. As encores she played the Strauss waltz, "Blue Danube," and the "Marche Militaire."—Chicago Daily News, November 16, 1914.

Enthusiasm, refinement of style and technical mastery were some of the distinguishing traits of Fannie Bloomfield Zeisler's piano recital yesterday afternoon at the Illinois Theatre before a large and appreciative audience.

Mrs. Bloomfield Zeisler, of whom Chicago is justly proud, has always a potent and interesting musical message to deliver at her recitals, and with every year there is an added power, a stronger personal appeal, a clearer and more faithful interpretation in the selections which she presents from the master works of piano literature.

Oft repeated hearings of the "Appassionata" sonata of Beethoven, of the F minor ballade, and the C major and C minor etudes by Chopin, of the Schulz-Evler arrangement of Strauss' "Blue Danube" waltz, impress one not only with the musical value of these works, but also with the artistic presentment which they receive at the hands of this gifted pianist.

The sonata of Beethoven was rendered with a great variety of dynamic shadings, and the ballade of Chopin was made not only [illegible] important, but also dramatically significant.

There were also selections by Schubert, Paderewski and Schleezer on the program, which won much applause of the listeners.—Chicago Examiner, November 16, 1914.

Fannie Bloomfield Zeisler did what was expected of her yesterday afternoon by giving a popular recital without making inartistic concessions to popular taste. Most of the numbers on the program at that are the same which have been hacked at by music students for years; a fact which added to the pleasure of the recital. It is always a joy to hear familiar things played extremely well.

One is always hearing about Mme. Zeisler's lack of emotionalism. It has become a kind of habit to say that she is an intellectual, that she does not develop fire. The saying would not have been valid for the "Appassionata" sonata.

Six Chopin numbers quite disposed of it. Five were on the program. The sixth, the "minute" waltz, was played as an encore. The seventh etude, op. 10, she was compelled to repeat.—Chicago Tribune, November 16, 1914. (Advertisement.)

A Cadman Tribute to Donaldson.

Gay Donaldson, baritone, whose work at the Euclid Avenue Baptist Church, Cleveland, Ohio, is well known to readers of the MUSICAL COURIER, justly deserves the tribute which was given him by Charles Wakefield Cadman. That musician and composer said: "The work of Gay Donaldson is thoroughly artistic and of high calibre. In addition to his vividly interpretative powers, Mr. Donaldson is endowed with a broad musicianship which is an important reinforcement to his vocal equipment. He is a singer that any critical body can rely upon and his work should take him into the best musical circles of the land."

Press opinions are herewith presented:

Gay Donaldson has won himself an enviable place here as a worthy singer. He has a resonant baritone voice which somehow, somewhere, he has learned to use in a masterly manner. And whether in ringing volume, as in his "Invictus," in variety of mood as in the "Pagliacci" prologue, or in tender pathos, as in Homer's "Uncle Remus," he seems equally at home.—Youngstown (Ohio) Indicator.

Mr. Donaldson, who has a good voice, knows how to use it and sings with rare expression. He is most convincing and sings with splendid vocal effect. In climaxes and the more powerful passages his voice is compelling.—Pittsburgh Leader.

Mr. Donaldson is a baritone of rare qualities. His voice is vibrant and possessed of unusual power, but yet capable of subdued tones of charming timbre.—Canton (Ohio) Repository.

Mr. Donaldson has two valuable assets to a musical career, a voice of luscious quality and richness and great volume, and a very easy and charming stage presence.—Akron (Ohio) Times.

Mr. Donaldson possesses a rare and beautiful voice.—Warren (Ohio) Chronicle.

Mr. Donaldson is the possessor of a splendid, highly cultivated voice, which he uses at all times with artistic discrimination. His easy grace and fine appearance on the stage and delivery show him to be an artist of real merit.—Steubenville (Ohio) Gazette.

(Advertisement.)

Zoe Fulton's Nicklausse.

Zoe Fulton, the Pittsburgh contralto, was accorded these encomiums by the press of her home city following her appearance as Nicklausse in "The Tales of Hoffmann," performed there by the Aborn Opera Company:

Zoe Fulton in the role of Nicklausse maintained the standard of singing which prevailed during the night.—Pittsburgh Chronicle Telegraph.

Zoe Fulton as Nicklausse, the poet's friend, quite outshone him. She was a satisfaction to the eye and sang the role in a smooth, rich voice well suited to the part. Her acting was free from self consciousness. Miss Fulton, who was formerly with the Aborn Company, but is at present a resident of Pittsburgh, is filling a number of engagements with the company during this local season.—Pittsburgh Post.

One of the features of the performance was the singing and acting of Nicklausse, Hoffmann's friend, interpreted by Zoe Fulton, contralto, of Pittsburgh. Miss Fulton's voice is of beautiful quality, her tones full and round and her singing always sure. She enacted her part with spirit and a fine poise.—Pittsburgh Sun.

Zoe Fulton made a fine impression by her singing of Nicklausse, Hoffmann's companion.—Pittsburgh Dispatch. (Advertisement.)

From Wellington, New Zealand.

Wellington, N. Z., October 12, 1914.

The many American artists who have visited in New Zealand in recent years will be interested to learn what a change has come over the capital city of New Zealand as the result of the Armageddon in Europe. The air is full of music here, but it is mostly "It's a Long Way to Tipperary," which is most popular with the troopers, "God Save" and the inflammatory "Marseillaise." This week we are to hear Walter Kirby, who gives us a personal assurance that he is one of the greatest tenors, and really believes it. When he whispers "Aren't my top notes lovely?" you have to agree with him. If you did not he would burst out crying. Still Kirby, who is a well known "at home" singer in London, has a very beautiful lyric tenor voice, of singularly pure and limpid quality. Melba is still piping up for the empire in Australia and raising thousands like the dear old witch she is. At a recent concert in Sydney she sold by auction a number of bright new farthings—a rare coin in these parts—and they fetched big prices as souvenirs. One Samuel Hordern paid as high as £10 ($50) for one of those glittering quarter pennies.

The Royal Choral Society are to sing Coleridge-Taylor's cantata, "A Tale of Old Japan," next month. We are keen on the late negro composer out here, but his "Tale" is not to be mentioned in the same breath as his "Song of Hiawatha," where music is wedded to words in perfection.

Following the policy of America we are to have a big revival of the Gilbert-Sullivan operas, possibly at Christmas, by a specially organized English company imported by Williamson, Ltd. Among its members, as leading contralto, is a Wellington girl, Ethel Morrison (formerly Ettie Maginnity), who originally played most of the parts here with the amateurs. HARCUS PLIMMER.

Stanley and Harrison in Pittsburgh.

Pittsburgh, Pa., November 21, 1914.

Last evening the Art Society of Pittsburgh gave its second concert of the season at Carnegie Music Hall, and an audience that completely filled the hall heard Helen Stanley, soprano, and Theodore Harrison, baritone, sing a well arranged and most exacting program.

Harold Osborn Smith accompanied.

Miss Stanley is probably just as great a favorite in concert as in opera, and her success on this occasion was shown by the applause and the demand for numerous encores. Miss Stanley's flexibility of voice and her interpretative ability showed to the best advantage. She was especially enjoyed in her lieder group. Harold Osborn Smith's "The Place of Dreams" was well received and necessitated the composer's acknowledgment of the applause and a repetition of the song was demanded of Miss Stanley. Charles Wakefield Cadman's "Call Me No More" was finely sung and, of course, particularly well received, as Pittsburgh was formerly Cadman's home.

Theodore Harrison is gifted with a baritone voice, which has good resonant quality. He was enjoyed mostly in his Italian songs and as an encore following this group he sang Schumann's "Frühlingsnacht," which brought forth much applause; in fact, following each group it was necessary for Mr. Harrison to add encores. His program was well arranged, showing careful thought, and the audience plainly showed that he will be sure of a welcome when he again sings here.

Mr. Smith, as usual, accompanied with excellence.

The program was as follows: "Lungi" (Gallone), "O Cessate di piagarmi" (Scarlatti), "Che Fiero Costume" (Legrenzi), Mr. Harrison; aria de Lia from "L'Enfant Prodigue" (Debussy), Miss Stanley; "Der Neugierige" (Schubert), "Biterolf" (Wolf), "Am Sonntag Morgen" (Brahms), "Botschaft" (Brahms), Mr. Harrison; "Nachtigall" (Brahms), "Wie Melodien" (Brahms), "Ständchen" (Brahms), "Nacht" (Strauss), "Cæcile" (Strauss), Miss Stanley; "Wind and Lyre" (Harriet Ware), "A Winter Song" (Rogers), "When the Roses Bloom" (Louise Reichardt), "A Birthday" (Cowen), Mr. Harrison; "The Hour Glass" (Burleigh), "Down in the Forest" (by request) (Ronald), "The Place of Dreams" (dedicated to Miss Stanley) (Smith), "Call Me No More" (Cadman) Miss Stanley; duet from "Pagliacci" (Silvio and Nedda) (Leoncavallo), Miss Stanley and Mr. Harrison.

J. ALBERT RIKER.

Jonas' Work Here.

There is no doubt but that the European war will benefit the standard of music in this country permanently. Already many important musical people have come to this country, some of whom will be sure to remain. Among those who have arrived is Alberto Jonas, the piano pedagogue, who, however, intends to be here only temporarily, but during that time he will personally conduct a special normal class for piano teachers, in which the principles and the system of his teaching will be imparted theoretically and practically, and the successful students will receive certificates at the end of the course.

Mr. Jonas has brought out a number of successful piano virtuosos and his pupils during his stay in Berlin have come from all parts of the globe, some of whom have now followed him to New York. Under ordinary circumstances Mr. Jonas would not have been here during the season unless he had been engaged for a tour of concerts. That is how the war benefits us musically.

Marguerite Dunlap Bookings.

Marguerite Dunlap, the contralto, who is under the management of Gertrude F. Cowen, will make her next appearance at Yonkers, N. Y., on November 29. Other interesting announcements regarding Miss Dunlap's bookings this season will be made in next week's issue of the MUSICAL COURIER.

Victor Wittgenstein's Recital.

There was a manliness and a sincerity of purpose in the playing of Victor Wittgenstein, who gave his second New York recital at Aeolian Hall on Friday evening, November 20. He gave a program made up of works by standard composers, opening with a group by Brahms, including ballade, op. 10; rhapsodie, op. 79, and cappiccio, op. 76. His second group included Scarlatti's "Presto," played



VICTOR WITTGENSTEIN.

with dash and verve, and Beethoven's third sonata, from op. 31. Of this sonata he gave an interpretation vibrant with delicate passion, which was especially marked in the second movement. Cesar Franck's prelude, aria and finale, which formed his third group, was played with a breadth of dignity and a maturity of conception quite unusual in so young an artist. His fourth group consisted of works by Chopin, including two etudes, the scherzo in B minor and the Liszt arrangement of the "Chante Polonais," while two works of Goldmark and MacDowell's "Etude de Concert" marked the finale of a splendid program splendidly rendered.

It is almost impossible to select any particular number and designate it as the best, for the artist seemed at his best in each selection until the next one was played, when that assumed the first position. Mr. Wittgenstein possesses adequate technic, which, combined with a thoroughly grounded musicianship, makes him an artist who is sure to maintain a high position among the brighter lights of the pianistic world.

His audience was large and very enthusiastic.

Bispham in Sunday Evening Concert.

David Bispham was heard at the Belasco Theatre, New York, Sunday evening, November 22. His selections consisted of two groups to piano accompaniment. Group one was made up of excerpts from the Forest Festival Plays, California, the prologue from "The Atonement of Pan" (Hadley), and the "Flint Song," from the "Cave Man" (McCoy); the second group of Woodman's "I Am Thy Harp," Homer's "The Pauper's Drive," Elbel's "Calm Be Thy Sleep," Gilbert's "The Pirate Song." Ward Stephen's new work "Ecstasy" was sung by the baritone to accompaniment of the Barrère ensemble, with the composer at the piano.

Mr. Bispham's numerous recalls again substantiated his popularity with a New York audience.

The Barrère ensemble furnished the remaining numbers: "Suite in the Olden Style" (new), Hill; "Two Pieces" (new), Chadwick; "Eclogue," Brockway; "Solitude," "Humoresque," Herbert, conducted by the composer.

Mme. Melville-Liszniewska Arrives.

Marguerite Melville-Liszniewska, the Viennese-American pianist and Leschetizky exponent, arrived in New York a week ago from Rotterdam and will make New York her home, spending her time teaching here and (one day each week) in Boston. Mme. Liszniewska has a considerable class of pupils in both cities In addition to her musical work, the pianist also is interested in Red Cross Relief work and has been empowered by Princess Montenuova to accept contributions, especially for the succor of Polish-Galicia. The Princess gave Mme. Liszniewska an official book in which all contributions are to be recorded and donors will receive a formal acknowledgment from the committee in charge.

Mme. Liszniewska has taken a studio in Carnegie Hall, where she teaches twice a week.

CINCINNATI ORCHESTRA PLAYS IN COLUMBUS.

Dr. Kunwald and His Musicians Score Heavily in Ohio Capital City—Marcian Thalberg Makes His First Appearance in This Country as Soloist with Orchestra.

Columbus, Ohio, November 18, 1914.

A splendid program was presented to a large audience in Memorial Hall, Tuesday evening, November 17, on the occasion of the first concert of the season here by the Cincinnati Orchestra, Dr. Ernst Kunwald, conductor. Seldom does a season pass without at least one visit from this organization, which always has something interesting and pleasing to offer, and it is to be doubted if the work of Dr. Kunwald and his player was ever more crowned with success than on this brilliant occasion.

Dr. Kunwald was particularly fortunate in his choice of numbers, the first being "Variations On An Old Norwegian Romance," by Grieg. An interludio by Pierre Tirindelli proved to be a most melodic composition, written mainly for the strings and woodwinds. Mr. Tirindelli is head of the violin department of the Cincinnati Conservatory of Music, and has written many beautiful things, this interludio being one of his best works.

The symphony chosen was Beethoven's "Eroica," which was given a masterly and sympathetic interpretation. Dr. Kunwald is a great Beethoven exponent, and one can always expect novel and beautiful effects in his treatment of that composer. Especially inspiring was the second movement, "Marche Funebre."

Deep interest was manifested in the appearance of Marcian Thalberg, the Swiss pianist, as soloist. This was Mr. Thalberg's first appearance with orchestra in America, although he has been a resident of this country for two years, being head of the piano department of the Cincinnati Conservatory of Music. By special request he performed the Saint-Saëns G minor concerto, which happens to be a favorite here, and scored an instant success. A clean, clear cut technic, prodigious strength and great brilliancy are the chief characteristics of his playing. Mr. Thalberg was tendered quite an ovation and responded by playing a barcarolle by Rubinstein. E. C. B.

Mme. de Pasquali's New York Concert.

An exceedingly attractive and pleasing presence and a wealth of personal magnetism do much to enhance the pleasure of Bernice de Pasquali's singing. The Metropolitan Opera soprano was greeted by a burst of applause from the large and fashionable audience at her appearance on the stage at her recital at Aeolian Hall, New York, on Sunday afternoon, November 22. Genuine enthusiasm was aroused by her first aria, a brilliant selection from Thomas' "Hamlet," with much coloratura, which this gifted artist executed with virtuosity and ease. This was followed by a group of classics of the fifteenth, sixteenth and seventeenth centuries, selected with a good taste that indicates a wide knowledge of the song literature of that early period and a genuine musicianship. They were charming selections and were rendered with delicacy and finesse and with tone color as well as facial expression closely adhering to the musical and poetic contents. These songs may be said to be novelties in New York and were greeted with much enthusiasm both as compositions and as exhibiting the high quality of the singer's inspiration and skill.

The program contained several numbers with flute obligato, these being "O'Dolce Contento," from the "Magic Flute," and the waltz song by Kohler. But it would be an error to compare the quality of Mme. de Pasquali's voice with the flute, for although she accomplishes all of the customary feats of vocal technic with unexcelled mastery, her voice possesses a wealth and depth which no flute can equal. In the coloratura passages with the flute, the beautiful clarity of the singer's vocal technic was shown.

But her most valuable musical contributions from an artistic standpoint were not these coloratura arias, but the two sets of song selected from modern European and American composers. Of these, particularly worthy of mention were "Rispetto No. 111" (Wolf-Ferrari), "Le Papillon," an exquisite selection of extremely modern tendency by the well known French operatic composer, Felix Fourdrain, and "Wär ich nicht ein Helm auf frischem Wiesengrund" (Tschaikowsky), of which Mme. de Pasquali gave a singularly effective and emotional interpretation. The group of American songs opened with Campbell-Tipton's lovely "Spirit Flower," which is one of the most beautiful songs by any American composer and also one of the best known. This was followed by "The Last Dance," by Harriet Ware, which was so beautifully done that it had to be repeated, the "Persian Serenade," by



BERNICE DE PASQUALI.

J. Francis-Cooke, with a brilliant and difficult cadenza, especially written for Mme. de Pasquali, and MacFadyen's "Spring Singing."

The singer was the recipient of magnificent floral tributes at the end of almost every group, one of these consisting of a tall, tastefully decorated stand, supporting a gilded rustic cage in which was a live canary, symbolical, no doubt, of Mme. de Pasquali's own beautiful vocalization.

Kreisler Arrives in New York.

Fritz Kreisler, the violinist, arrived in New York Tuesday, November 24, on the steamship Rotterdam, and is in good health and spirits.

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(*Continued from page 6.*)

Wight Neumann at the Illinois Theatre, Sunday afternoon, December 13.

Mr. and Mrs. Theodore S. Bergey presented twenty vocal and piano pupils in recital at the studios of the Bergey Chicago Opera School, Sunday evening, November 15.

The Chicago Symphony Orchestra will give another concert next Tuesday afternoon, November 24, under the auspices of the University of Chicago, at Leon Mandel Assembly Hall.

The Spry-Kortschak-Steindel Trio, assisted by Mrs. Clarence Eddy, contralto, and Clarence Eddy, accompanist, will give a program at the Fine Arts Theatre, on Sunday afternoon, December 13.

Alma Gluck will make her only Chicago recital appearance at Orchestra Hall next Sunday afternoon, November 29, under the direction of F. Wight Neumann.

An informal reception to the non-resident pupils of the American Conservatory was tendered by the president and faculty at the Conservatory Assembly Hall, Wednesday afternoon, November 18. Readings by Walton Pyre and vocal selections by Marie S. Zendt contributed much to the enjoyment of the afternoon.

Nikolai Sokoloff, the young Russian violinist, will make his first appearance in Chicago in recital at the Illinois Theatre, Sunday afternoon, December 6, under the direction of F. Wight Neumann.

New Musical Association.

This year has marked the organization of the Middlesex Musical Association, which purposes to give a series of high grade musical offerings during the season at Middletown, Conn., and "to educate the people to a love of the best there is in music." The officers of this association are: G. Ellsworth Meech, president; E. Kent Hubbard, Jr., vice-president; Mrs. Edward G. Camp, vice-president; Laura F. Philbrook, secretary; Harold M. Meech, corresponding secretary; Harold A. Williams, treasurer, and Joseph I. Lawton, assistant treasurer. These officers, together with sixteen other music lovers, make up the governing board.

A chorus has been formed under the direction of Karl P. Harrington, which will give a concert some time in February, assisted by three soloists and an orchestra.

The first concert under the auspices of the association was given by the New York Symphony Orchestra with Felice Lyne, soprano, as soloist, on Monday evening, November 23. The program was made up of selections from the works of Weber, Schumann, Verdi, Liszt, Grainger, Beethoven, Meyerbeer and Goldmark. The second concert is announced for Thursday, January 14, when the soloists will be Reinald Werrenrath, baritone, Valentina Crespi, violinist, and Frank la Forge, pianist. In addition to the concert by the chorus in February, a fourth concert will be given by the Kneisel Quartet on Thursday, March 4, while the series will be completed by an April concert by Mabel Garrison, soprano, and Eleanor Spencer, pianist.

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Eightieth Birthday of Distinguished Music Patron Fittingly Observed—An Active Week of Concerts and Recitals in the "Hub"—Harvard's New Concert Hall Dedicated.

11 Boylston Road, Fenway,
Boston, Mass., November 20, 1914.

The eightieth birthday of Major Henry Lee Higginson was paid elaborate tribute on Wednesday evening, November 18, in a banquet tendered him at the Copley-Plaza Hotel. Among the guests and speakers present were: Senator Henry Cabot Lodge, who acted as toastmaster; Brooks Adams, William S. Bigelow, George W. Chadwick, H. A. Garfield, George C. Lee, Justice W. C. Loring, Col. Charles F. Morse, Dr. Karl Muck, Gen. Morris Schaff, Hon. John W. Weeks and over three score others. Guests unable to attend were former President Taft, Presidents Eliot and Lowell, of Harvard University; Justice Holmes of the United States Supreme Court; former Mayor Seth Low, of New York, and Charles Francis Adams. A musical program was furnished by more than half of the Boston Symphony Orchestra, and twenty-five members of the Appollo Club added vocal selections throughout the celebration.

Samaroff-Werrenrath Joint Recital.

Olga Samaroff, pianist, and Reinald Werrenrath, baritone, appeared in a joint recital at Symphony Hall, last Sunday afternoon, November 15, and, needless to say, it was a most interesting event. These two fine artists attracted a capacity house and enthusiasm ran high throughout the afternoon. Mr. Werrenrath was in the best of form and his opening group of German songs representing Brahms, Grieg, Weingartner and Sinding served to reveal the richness of his vocal equipment. The baritone's second group contained Italian selections, followed by the concluding group of English songs, splendidly delivered.

The MacDowell "Eroica" sonata was brilliantly performed by Mme. Samaroff. The pianist's other program offerings comprised two Polish songs by Chopin-Liszt, an A minor mazurka and an A minor prelude by Chopin, "Soirees de Vienne, No. 6," and the fifteenth rhapsodie by Liszt. Both artists were obliged to respond to many encores and shared equally in the honors of the afternoon.

Laeta Hartley with Boston Symphony Orchestra.

Laeta Hartley was the soloist with the Boston Symphony Orchestra in Sanders Theatre, Thursday evening, November 12, when the second of the Cambridge series of concerts was given. Dr. Muck's program included the MacDowell D minor piano concerto, played by Miss Hartley, also the Ropartz C major symphony and symphonic sketches by Chadwick. Both of these compositons have been played this season at the symphony concerts in Boston. Much interest centered in the appearance of Miss Hartley with the Boston Symphony Orchestra, as her teacher, Carl Stasny, is one of this city's prominent piano pedagogues. The MacDowell concerto served as an ideal setting for the young artist's pianistic and musicianly attainments. This pianist possesses an extraordinary talent If Mr. Stasny has any more such gifted pupils, he should certainly lose no time in bringing them before the Boston public.

Harvard's New Concert Hall.

Harvard's new building, the "John Knowles Paine Concert Hall," was dedicated last Friday evening, November 13, when Hans Ebell, the German-Russian pianist, gave the initial recital before a large and enthusiastic audience. Mr. Ebell is new to this country, but judging from his work on this occasion, he promises to create a brilliant career for himself here. He is well known abroad, having appeared throughout Europe in recital and concert. He is only twenty-seven years of age. Mr. Ebell's program on this evening represented selections by six composers. Beginning with Brahms' sonata in F minor, he next played the "Kinderscenen," by Schumann. Four Chopin numbers followed and then in bold contrast, two preludes by Rachmaninoff. The Rosenthal "Papillons" came before the concluding number, which was Liszt's tarantella, "Venezia Napoli." Mr. Ebell played throughout his program in masterly manner. He is a disciple of the modern school of players and, naturally enough, since he at one time studied with Rachmaninoff. During the past several years Mr. Ebell was at the head of the piano department in the Cracow Conservatory, but the war necessitated his coming to America. He is making Boston his headquarters at present and will soon give a recital at Steinert Hall.

A New York Cantor Heard in Concert.

Bernhard Steinberg, the baritone cantor of Temple Beth-El, New York, was heard for the first time in Boston when he appeared in concert at Symphony Hall, Sunday evening, November 15. The cantor was assisted by a choir of twelve singers from Temple Israel, Boston, a quartet of soloists, and Carl Webster, cellist. The program was rather long and confusing, but it was not without interesting points. Bernhard Steinberg has a marvelous voice, and one could but wonder why a baritone with such brilliant dramatic qualities has not sought operatic fields. His musical gift is truly rare, and presumably the great service he renders the Jewish community is appreciated. The assisting artists performed their individual parts satisfactorily, and especially interesting was the group of Jewish folksongs, sung by a double quartet from the choir. Here life, joy, pathos and sparkling individuality all came forth in the youthful effervesence of Jewish temperament. The quality of voice displayed by these singers was surprising in its clearness and charm.

Sousa and His Band Appear.

Sousa and his Band formed the powerful attraction at the pair of benefit concerts given in Symphony Hall on Tuesday afternoon and evening of this week in aid of the restoration and endowment fund of Wellesley College. The Sousa programs are filled with variety, spontaneity and delight, and the great bandmaster certainly never fails to cater to the desires of the public. A Sousa concert means that all those who hear it are sure to be satisfied to their heart's content, experience a good many thrills and go home feeling that the entertainment was complete and satisfying in every way. The "March King" is a veritable genius in his line, and his superb band responds to his every desire. Sousa's capable assisting solo artists were: Virginia Root, soprano; Margel Gluck, violinist, and Herbert L. Clarke, cornetist.

Last Sunday evening Sousa and his Band gave their own concert to an audience that packed the Colonial Theatre.

Ruth Deyo's Piano Recital.

Ruth Deyo, a local pianist, gave a recital at Jordan Hall, Thursday afternoon, November 19. The young artist is well liked in Boston, and deservedly so, for her playing on this occasion proved to be that of a finished performer. The program comprised the MacDowell "Eroica" sonata, the D major toccata by Bach, two intermezzi by Brahms,

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the Chopin fantasie in F minor, and a final group containing Albeniz's "El Albaicin," "Clair de Lune" and the "Danseuses de Delphes" by Debussy, and "Islamey" by Balakirew. A good sized audience was present and much enthusiasm was aroused by the splendid work of the young lady.

RAMON BLANCHART IS TEACHING.

Ramon Blanchart, the Spanish baritone, who for the past five years has been a member of the Boston Opera Company, is rapidly becoming prominent in the Boston teaching world. In consequence of the absence of our opera this season this splendid art is now at liberty to accept the many requests for his tutelage which in past years could not be considered. Mr. Blanchart's wide experience in the operatic field, both here in America and in all parts of Europe, makes him especially valuable as a coach, and in this particular line I found him engrossed when enjoying the pleasure of visiting him at his charming home in Brookline last week. Mr. Blanchart is now identified with the vocal faculty at the New England Conservatory of Music, where his services are already in demand.

BOSTON SYMPHONY CONCERTS.

At the fifth pair of concerts of the Boston Symphony Orchestra on Friday afternoon, November 20, and Saturday night, November 21, Dr. Muck outlined a program surprisingly light, that is, light in comparison with the usual symphony programs heard. There was quite a little comment among the learned ones as to his purpose in constructing a scheme of the Strauss symphonic fantasia "Aus Italien," Ravel's "Espagnole" rhapsody, and the Scheinpflug "Overture to a Comedy of Shakespeare," but be that as it may, the program certainly was interesting, and the orchestra performed in its usual excellent style. The Ravel number was unconventional, and I am afraid that his message reached only a few of the listeners at these concerts. Heinrich Warnke, first cellist of the orchestra, appeared as soloist playing two Dvorák pieces, the "Waldesruhe" and a "Rondo." An impressive feature of the Saturday evening concert was the impromptu greeting extended to Major Higginson in honor of his eightieth birthday, which occurred on Wednesday of this week. Just before the concert began a short address was made outlining Boston's appreciation for the assistance the major has given to the orchestra, and as the players sounded a fanfare the audience applauded for several minutes.

BOSTON NOTES.

At the concert for the people next Sunday afternoon in the Boston Theatre, Tina Lerner, the Russian pianist, will play short pieces by Mozart, Bach, Weber, Chopin and Liszt. The other feature of the program will be the appearance of the resident Swedish singing society (Gustaf Sundelius, conductor) in a series of Swedish folk tunes.

The second of the series of artists' recitals which are being given at Wellesley College took place this Friday evening, with Dorothy, Rosalind and Cynthia Fuller, of Dorset, England, appearing in their recital of old English folksongs.

VICTOR WINTON.

Nielsen-Martin Press Tributes.

A large and fashionable capital city audience greeted Alice Nielsen and Riccardo Martin with marked enthusiasm, when these two artists appeared in joint recital in Albany, N. Y., recently. Here is what the members of the press had to say regarding this joint recital:

Mr. Martin was in fine voice, and here is an artist of unquestioned ability. He uses his powerful tenor with a high degree of skill and has the power to meet the requirements of the music well and with many great points of beauty. His notes are true and he not only sings well, but acts with marked success. In his number from "I Pagliacci" he was exceedingly vigorous and dramatic, forcible and possessing the power to carry the house with him. Moreover, he has the fullest sympathy with the great parts, and last night there was a gratifying and frequent tribute to his art. His interpretation in both the "Madame Butterfly" and "Carmen" excerpts was strongly magnetic in appeal, and he has won many admirers here. Mr. Martin sang two groups of songs, thus proving beyond a doubt his versatility as the great American tenor, the first to be signed for leading roles at the Metropolitan Opera House.



ALICE NIELSEN.

Miss Nielsen came forward like the gracious person that she is, and before the program was completed won all hearts with her English songs. She might be a creature full of spirit and impudence; or a naive, sweet girl babbling over with delicate tenderness, so wistful and sure voiced is she in her artistic trend. She has a pleasing personality that grows surely as she progresses with the advance of her numbers, and her numbers both in groups and excerpts from the exquisite Butterfly were charmingly sung. Almost above her ability to sing, shines her power to act and interest. She never poses or imitates—always is she natural—and when she sang "When Love Is Kind" and Brewer's "The Fairy Pipers" she won all hearts instantly with her simplicity. . . .

Her singing of Arensky's Russian tone poem, "Lately in Dance I Embraced Her," added greatly to the enjoyment of the evening.—Albany Evening Journal.

The program, ranging from Butterfly's soul searing sobs and Pagliacci's terrible laugh through Sigmund's soaring love notes to that elfin confection, "The Fairy Pipers," of which Miss Nielsen's delicate artistry was alone enough to convince the skeptic, gave both Miss Nielsen and Mr. Martin the opportunity to display all the varied aspects of their abilities. And not only were they able, but they were agreeable. Mr. Martin forever brands as a base calumny that definition of a quartet which speaks of "three men and a tenor." His voice carries with it all the fire and higher character that the register demands, yet his personality is refreshingly masculine and robust. And he and Miss Nielsen worked together in an atmosphere of bon camaraderie only too rare among those who dwell with the stars and singing spheres.

Miss Nielsen beautifully exemplifies the truism that genius consists not in doing what no one else can do, but in doing supremely well what others do but indifferently. In aria or in chanson her singing was perfect. The audience smiled as one over her pretty tricks and sat silent and tense through her more serious efforts. Delicate and fine as were the little silver brush strokes of the voice with which she gave new beauty to familiar themes, again and again a rich broad slash of tone color showed that same voice to possess the power requisite to work on a grander scale.—Albany Times Union. (Advertisement.)

Praise for David Dubinsky.

Regarding the violin recital of David Dubinsky, in Griffith Hall, Philadelphia, Pa., recently, a review was published in last week's issue of the MUSICAL COURIER. What the members of the local press had to say concerning this event may be seen from the appended critiques:

David Dubinsky, a violinist of the Philadelphia Orchestra, in a recital given in Griffith Hall last night observed the spirit of strictest neutrality, at least, in his selections from composers. The sonata in G major of Brahms (German) was followed by concerto in A minor by Vieuxtemps (French). Russia was represented by a melody from Tschaikowsky, Italy by Tartini's sonata in G minor, and Spain by one of Sarasate's incomparable Spanish dances.—Philadelphia Evening Bulletin.

The work of Brahms was set forth with painstaking sincerity and clear enunciation of its meaning on the part of both artists. Mr. Dubinsky draws from his instrument a satisfying quality and quantity of tone. He appears to better advantage in long drawn cantabile passages, but he plays in tune, and generally carefully, and any player who puts Brahms foremost instead of serving "sugar water" and musical delicatessen to capture an easy popularity earns the gratitude of the discerning. He draws his bow straight across the strings—a thing some players are too lazy to do.—Philadelphia Public Ledger.

Mr. Dubinsky was heard at his best, perhaps, in two works which few violinists are able to place upon their programs. They were the Vieuxtemps A minor concerto and the G minor sonata of Tartini. The soloist gave a striking demonstration of his command of his instrument when his E string snapped just as he began the first movement of the Vieuxtemps number. Notwithstanding this, he finished the movement on three strings.

Three short and very attractive selections in which he was heard to great advantage were Kreisler's arrangements of Martini's andantino, Couperin's "La Precieuse and Boccherini's allegretto.—Philadelphia Evening Telegraph.

Mr. Dubinsky was obviously careful in his first number, but in the exquisite old world pieces he threw off undue restraint, and played Martini, Couperin and Boccherini with the easy indifference they demanded. A clear tone, straight forward and clean drawing of the bow, and no trace of sentiment were the excellent characteristics of his work. The adagios of both sonata and concerto were best played, and indicated both Mr. Dubinsky's strength and his limitations.—Philadelphia Evening Ledger. (Advertisement.)

"Schumann-Heink sings with the soul as well as the throat and brings the classics as near to the people as 'Old Folks at Home' or a patriotic song."—New York Evening Post.

Forsyth and a Pupil.

Arthur Singer is an extremely gifted young pianist, who has received his entire musical training from W. O. Forsyth, of Toronto, Canada, with the exception of one year with Prof. Xaver Scharwenka in Germany. Mr. Singer was to have given a concert with the assistance of the Berlin Philharmonic Orchestra, under Professor Scharwenka's baton, this month, and also a recital in January, but owing to the war he has returned to Toronto, and is again pursuing his studies with Mr. Forsyth, who has brought out so many fine pianists.

Mr. Singer probably will appear in recital several times during the season. He is a player of authority and has a very large repertoire.



W. O. FORSYTH,
At Lake Louise, in Canadian Rockies.

The accompanying characteristic picture of Mr. Forsyth, posed with an admirable eye for the artistic, was taken last July at Lake Louise in the Canadian Rocky Mountains.

South and West Praise Williams.

On October 26, Evan Williams was heard by a large audience at Jacksonville, Fla., and on November 8 music lovers of Portland, Ore., had an opportunity to listen to this Welsh-American's beautiful tenor voice.

Herewith is an opinion of his work from a daily paper of each of these cities:

Jacksonville music lovers enjoyed their first visit from Evan Williams, the great tenor singer, last night. . . . It has been a great many years, and perhaps never before, that a singer of Mr. Williams' standing presented an entire program in English in the city. Those who know of his extraordinary ability to sing in other tongues can appreciate his special effort to give his audience last night, not only beautiful songs but words that not alone the few but all could understand.

Mr. Williams sings as though he enjoyed it thoroughly, and his wonderful interpreting powers, coupled with his unusual brilliancy of tone production, makes his efforts that of a true artist. He possesses a voice of unusual range, full of mellowness and warmth, which appeals in no unspeakable measure to his audience. His program was so varied that he was given a wide range in which to show the various qualities of his voice.

The singer had as an accompanist his son, Vernon Williams.—Jacksonville Daily Journal.

Tremendous is the power—and also the charm—of a great tenor singer.

Evan Williams, the Welsh-American dramatic tenor, has every right to be acclaimed as "great" when he opens his mouth in song. He was the soloist at a concert in which he appeared yesterday, and delighted the large audience that comfortably filled the theatre. Evan Williams will be remembered in this city for these qualities as a first class concert singer. . . .

He sang, yesterday, Handel's "Sound an Alarm" with fine declamation, and "A Perfect Day" (Bond) and "My Pretty Jane" with lovely tenderness. In rendering "Open the Gates of the Temple" (Knapp), Williams' voice was magnificent, and, with his head thrown back, he sang the last note, in thrilling fashion, up to high B natural, above the staff. . . .

"If With All Your Heart" (Mendelssohn) and "All Through the Night" were sung with tonal beauty. Many of the songs sung were really sermons in disguise. Williams was good natured and even prodigal with his encore numbers, and won warm praise throughout. His son, Vernon Williams, is an admirable accompanist.—The Morning Oregonian.

"You can't go to the concert in that hat," said the husband.

The wife, agreeably surprised, answered with a note of joyful expectancy in her voice, "How good of you to think of it!"

"I thought of it so much," continued he, "that I booked only one seat!"—Tasmanian Mail.



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KANSAS CITY EVENTS.

Local Orchestra Enters Upon Fourth Season—Prominent Artists Heard in Recent Concerts.

Kansas City, Mo., October 30, 1914.

The Fritschy concert series of nine concerts opened auspiciously Tuesday afternoon, when Johanna Gadski and Clarence Whitehill appeared in joint recital. Practically the entire house was sold to subscribers for the entire series, a compliment to the unabated fairness with which Mr. Fritschy has dealt with this public from the beginning of his managerial activities here. The program was of special interest, being practically a Wagnerian one. Mme. Gadski gave Elsa's admonition to Ortrud from "Lohengrin," Sieglinde's song from "Walküre" and the call of the Valkyrie.

Mr. Whitehill endeared himself to this public last Easter Sunday as Parsifal. He sang Wotan's "Abschied" and Hamlet's soliloquy from "Hamlet"; also Sidney Homer's song, "Uncle Rome," which was so heartily enjoyed that Mr. Whitehill was obliged to repeat it. The program ended with the duo from "The Flying Dutchman."

NOTES.

William A. Bunsen presented his violin pupil, Norma Troje, in recital at the Temple on Wednesday evening. Mr. Bunsen is setting a new pace for student players of the violin. Miss Troje's best work was done in the second Bach concerto, though she played the Schubert-Wilhelmj "Ave Marie" very well.

Among the newcomers in the musical colony is Madeline Belle Prosser, pianist, who has just returned from eight years' study and teaching in Paris. At the beginning of the war Miss Prosser decided to return to Kansas City, where years of teaching had endeared her to a host of pupils and friends. In Paris she was associated with Thuel Burnham as pupil and assistant teacher.

GENEVE LICHTENWALTER.

Michael Posner Returns to New York.

Michael Posner, the young American violinist, who was compelled to return to the United States owing to the war, has for the past few years been active as violinist and teacher in Berlin, where he enjoyed a large following. Mr.



MICHAEL POSNER.

Posner studied with such celebrities as Alexander Fiedeman, Andreas Moser (professor at the HochSchule für Musik in Berlin), and later with Franz Wilczek. During the past season Mr. Posner appeared at a number of public and private concerts in Berlin and Dresden, where his playing won instantaneous recognition.

Mr. Posner is available as teacher and concert violinist, and has opened a New York studio at 25 East 112th street.

Stevenson Artist-Pupil Sings.

Helen Meseritz, soprano, pupil of Anna Stevenson, made a fine impression by her rendition of "Una Voce Poco Fa," from "Il Barbiere di Seviglia," at the annual benefit concert given November 14 by the Ladies' Aid Society of the German Hospital, at Hotel Biltmore, New York. A velvet tone, perfect execution, exquisitely clear diction and a charming personality are Miss Meseritz's assets, and a brilliant career is predicted for her. She was compelled to respond to two encores and sang with lovely grace Hallet Gilberté's "Minuet la Phyllis" and Hammond's "Cupid's Wings."

England's Music Revives.

[From the London Monthly Musical Record.]

Despite the trying times, it is encouraging and cheering to hear from day to day of the increased resumption of musical activity. Choral executives and musical committees are restoring their fixtures, in many cases only slightly modified, and the public are becoming more sensitive to the needs of the artists, who cannot be expected to give their services gratuitously very often, and this only in the localities where they are personally known, and desirous of doing their share in lightening national burdens in this way. While many musical educational centers have lost on the male side, most of them report an increase in the number of students. This is as it ought to be. It would be a poor return to our men on active service if we untrained, and over-age homesters, were to let things artistic slide. For to an ever increasing number of people now, the value of music is far other than that of the old Victorian theologian who regarded it as "a mere tapping of keys, a blowing of pipes, and a scraping of catgut with the hair of a horse's tail."

Frances Alda's Recital Program.

Frances Alda has arranged an interesting and attractive program for her New York recital, to be given in Carnegie Hall, Tuesday afternoon, December 1. The starred numbers indicate the novelties in the songs of the following list which the popular Metropolitan Opera soprano will sing on that occasion: "Venez, agréable printemps," Old French; "The Plague of Love," Dr. Arne; "Polly Willis," Dr. Arne; "Nel Cor Più," Paisiello; "M'ha preso alla sua ragna," Paradies; "Liebeslied," Dvorák; "Haste to Silv'ry Moonbeams,"* Dohnanyi; "Tausend Sterne." Blech; "Schlaflied," Moszkowski; "Spinnlied," Moniuszko; "Les Cloches," Debussy; "A des Oiseaux," Hüe; "J'ai pleuré en rêve," Hüe; "Mélodie Arabe,"* Borodine; "Fleur Jetée," Fauré; "O, Bocca Dolorosa,"* Sibella; "Impressione,"* Sibella; "Bimba, Bimbetta,"* Sibella; "I Came with a Song,"* La Forge; "In Pride of May,"* La Forge.

Frank la Forge will accompany Mme. Alda.

Portland Symphony Orchestra Program.

The Portland (Ore.) Symphony Orchestra, with Harold C. Bayley conducting, gave its first concert of the season at the Heilig Theatre, that city, on November 1. The following program was rendered: Symphony No. 7 in C major, Schubert; "Mignon" overture, Ambroise Thomas; "Evening in the Mountains" (for oboe, horn and strings), Grieg; Moorish fantasie and "Malaguena," Moszkowski, and "Wotan's Farewell" and "Magic Fire," Wagner.

In response to numerous requests the audience was asked to join in singing "America."

The next concert will be held on December 6, with Carl Denton conducting. The following program will be rendered on this occasion: Overture, "Ruy Blas," Mendelssohn; symphony No. 1, B flat, Schumann; "Der Schwan von Tunuola," Sibelius; "To a Wild Rose" (string orchestra), MacDowell, and ballet divertissement, Henry VIII, Saint-Saëns.

Mlle. Verlet's Program.

The following program has been arranged for the forthcoming recital tour of Alice Verlet, the Belgian coloratura soprano:

Chanson de Solveige	Greig
Chanson Grisc	R. Hahn
Chanson Triste	Duparc
Le Mariage des Roses	C. Franck
Gwendoline (ballad)	Chabrier
Alleluia (Cid)	Massenet
To One Beloved	L. Ronald
At Sunrise	L. Ronald
Mattinata	Tosti
Vous Dormez, Chez Sylvester	Ch. Pons
Nos rêves sont des oiseaux bleus	Ch. Pons
Le Voile du Bonheur	Ch. Pons
Le Nil (with cello)	H. Leroux
Les Filles de Cadix	Delibes
Tarantella (La Danza)	Rossini

Regina de Sales is Teaching in New York.

Regina de Sales, the Parisian vocal teacher, who, as has already been announced, is now located in New York, informs the MUSICAL COURIER that she is busy with her teaching. Most of her Parisian pupils have come with her and her class has been reinforced by a number of new pupils, who are taking advantage of her presence in this country.

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It is a voice of unusually pleasing and sympathetic timbre, mellow, vibrant, sweet.—New York Press.

Her deep tones were full and rich.—New York Herald.

Miss Morrisey's interpretation was delightful, both from a musical standpoint and in the matter of diction.—New York American.

All these numbers were delivered by the singer in an artistic manner.—New York World.

Miss Morrisey, besides being a woman of unusual beauty, possesses a voice of considerable power and richness.—New York Tribune.

Her voice is agreeable.—New York Evening World.

Her voice, powerful and clear.—New York Evening Sun.

The soloist made a pleasing impression.—Brooklyn Daily Eagle.

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Beethoven Society First Musicale.

American artists are to be the feature of the recently organized New York Beethoven Society's programs. In accordance with this purpose the following program was furnished by Katherine Galloway, soprano; Gwilym Miles, baritone, and Max Jacobs, violinist, at the first musicale given by the society in the Astor Gallery, Waldorf-Astoria, New York, Saturday afternoon, November 14:

These were the numbers in the order given: "Pilgrim's Song," Tschaikowsky, "Ich grolle nicht," Schumann, "The Two Grenadiers," Schumann, Gwilym Miles; "Romance," Beethoven; "Aus der Heimat," Smetana, Max Jacobs; "Ombra leggere," from "Dinorah," Meyerbeer, Katherine Galloway; "My Native Land," Kaun, "Invictus," Huhn, "Exhortation" (a negro sermon), W. Marion Cook, Gwilym Miles; "Walter's Prize Song," Wagner-Wilhelmj, "Polonaise," Wieniawski, Max Jacobs; "Hayfields and Butterflies," Del Riego; "Beware of the Hawk" ("Natoma"), Herbert, "Spring Song" ("Morning of the Year" cycle), Cadman, Katherine Galloway.

Harry M. Gilbert was the accompanist.

These are the officers of the organization: President, Mrs. James Daniel Mortimer; honorary president, Mrs. Charles G. Braxmar; vice-presidents, Mrs. Simon Baruch, Mrs. Arlanden C. Bridges, Mrs. J. Christopher Marks, Mrs. J. Edward Mastin, Mrs. John Lloyd Thomas, Mrs. Joseph S. Wood; recording secretary, Grace Osborne; corresponding secretary, Mrs. Louis E. Manley; treasurer, Ella Louise Henderson; directors, Mrs. Andrew G. Cobe, Mrs. Wilmer O. Davis, Mrs. Julian Edwards, Mrs. Robert J. Ehlers, Mrs. Charles A. Flammer, Mrs. Edson B. Fuller, Mrs. Hamilton Higgins, Mrs. James Edward Kelly, Mrs. John Kurrus, Katherine Lurch, Mrs. Thomas J. Moran, Mrs. John H. Parker, Mrs. Harry Raphael, Mrs. George W. Reynard, Mrs. George F. Ruppert, Mrs. Carl A. Spilker, Mrs. John Morton Taylor, Mrs. Mirabeau L. Towns, Mrs. Cyrus V. Washburne, Mrs. Albert A. Wigand; reception committee, Ella Louise Henderson, chairman; Mrs. Harry Raphael, vice-chairman; Mrs. William H. Baker, Mrs. Chas. Bartholomae, Mrs. Harry C. Birch, Mrs. Hall Brown, Mrs. George W. Butts, Mrs. Charles A. Clinton, Mrs. Frederick S. Dickinson, Mrs. M. Frank Dennis, Mrs. Robert Hilliard, Mrs. James E. Kelly, Julia C. R. Kearney, Mrs. C. Delano Knapp, Mrs. I. Collier Lampman, M. Elizabeth Lester, Mrs. Charles K. Lipman, Mrs. J. Edward Mastin, Mrs. C. A. Phillips, Pauline Roeder, Minnie E. Ross, Mrs. Upton Slingluff, Mrs. Carl A. Spilker, Mrs. Dudley Van Holland, Mrs. H. S. Van Keuren, Mrs. F. L. Wickersham, Mrs. Edward Burton Williams; ushers, Evelyn Beavers, Gladys Beddoe, Adele De Witt Clinton, Stella Cloyd, Blanche Ehrlich, Victoria Forrest, Frances Haulenbeek, Marguerite Haulenbeek, Dorothy Hopper, Dorothy Howell, Miss L. B. Killough, Florence May, Lyla McNames, Catherine Reed, Amy Schneider, Bonnie Schneider, Anna Smith, Mary Thomas, Frances Wright, Mary Wright; committee of arrangements, Mrs. John H. Parker, chairman; membership committee, Mrs. John Kurrus, chairman; printing committee, Mrs. John Lloyd Thomas, chairman; breakfast committee, Mrs. George F. Ruppert, chairman; Mrs. John H. Parker, vice-chairman; press committee, Mrs. Edson B. Fuller, chairman; auditing committee, Mrs. Hamilton Higgins, chairman.

Bispham Before University Audiences.

David Bispham gave a song recital in the Extension Course at Columbia University, New York, recently. Inasmuch as the baritone has set for himself a propaganda for singing in the English language he gave his program in English much to the delight of all present. An audience which filled the Horace Mann Auditorium to the doors listened to and applauded heartily not only his beautiful singing but the sparkle and the humor of the remarks which accompanied his offerings.

"From Hell Gate to Golden Gate there are no more popular artists than Mme. Schumann-Heink and David Bispham" has been written of these singers. This was obviously true at his Columbia University appearance, as one could feel the warmth and the cordiality that existed betwen the great artist and his audience.

In his group of modern songs by American composers Mr. Bispham sang selections from Henry Hadley's "The Atonement of Pan" and "The Flint Song" from "The Cave Man," by William J. McCoy. Both works were written for the High Jinks of the Bohemian Club of San Francisco, and both chief roles were created by Mr. Bispham. He also sang numbers by Louis Elbel and H. H. Wetzler.

During the same week Mr. Bispham gave a program in the Extension Course of the University of Pennsylvania and one at Wilson College, Chambersburg, in both of which he appeared before houses filled to the utmost capacity, as he did at Columbia. Notwithstanding the fact that he had sung three recitals during the week, he was in his best voice on Sunday evening, when he sang at one of a series of sacred concerts at the Baptist Temple in Philadelphia. This is the church of the celebrated Russel Conwell. His numbers were "It Is Enough," from Mendelssohn's "Elijah"; "Omnipotence," by Schubert; "Let Us Have Peace," by Ball, and "A Perfect Day," by Carrie Jacobs Bond. The last two songs were dedicated to Mr. Bispham.

Mme. Gerville-Réache Sings for Nuns.

Jeanne Gerville-Réache, the French contralto, is singing in the Middle West. The cities in which she gives recitals include Topeka, Omaha, St. Louis, Kansas City, St. Paul, Minneapolis and Chicago. While in Omaha, Mme. Gerville-Réache was invited to sing at the mass in the chapel of the Sisterhood of the Perpetual Adoration. The contralto sang "Panis Angelicus," by Cesar Franck, and "Agnus Dei," by Bizet. Mme. Gerville-Réache is said to be the first outsider ever allowed to visit the convent, and after the mass many of the nuns spoke to her, telling her how they enjoyed the unique privilege of hearing her sing.

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Florence Macbeth Praised by Press.

Florence Macbeth made her bow to a New York audience at the Century Opera House recently as the Doll in "Tales of Hoffmann." That she met New York press approval is convincingly shown in the following excerpts:

Florence Macbeth made her debut with the Century Opera Company last night as Olympia, the Doll, in Offenbach's "Tales of Hoffmann." She made a decidedly pleasing impression and disclosed a voice of beauty.—New York World (morning), November 4, 1914.

Florence Macbeth, latest new member of the Century Opera Company, made her debut last evening as Olympia in Offenbach's "Tales of Hoffmann." While the election crowd was celebrating nearby the coloratura soprano, who found much favor in London, was winning a popular success.

By far the comeliest Doll this city has seen, and with a most engaging personality, Miss Macbeth found herself accepted before she concluded the one air of importance which Miss Macbeth sang last night, and which she was obliged to repeat on the insistent demand of a large audience. The voice she disclosed, while light, has a charm of quality, a freedom and a flexibility that sound promising.—New York World (evening), November 4, 1914.

As the Century Opera season draws to a regretted close the performances seem to gain in brilliancy. Last night Offenbach's "Tales of Hoffmann" was presented.

The feature of the performance, however, was the debut of a new coloratura soprano, Florence Macbeth, who made a sensational success as the Doll.—New York Evening Telegram, November 4, 1914.

Florence Macbeth, who is winning new laurels by her singing as Olympia at the Century, is hardly out of her 'teens.

As her name indicates, Miss Macbeth is of Scotch ancestry, although her parents were born in America. She attended the public schools in Mankato, Minn., and when she was eleven years of age began the study of music.

After her voice had been placed, Miss Macbeth went abroad and was thoroughly coached in acting and stage deportment. She studied



FLORENCE MACBETH.

interpretation in Paris, and finally came to the notice of Daniel Mayer, the famous London impresario, under whose auspices she made her memorable debut in London. During this past summer she made a concert tour of England.—New York Evening Telegram, November 5, 1914.

In one respect it was more than excellent; so far as it was in the power of a single singer to do, so Florence Macbeth made it admirable. It was this singer's first appearance in New York, and she introduced herself most successfully. Winsome in appearance, clever and gracious in action, exhibiting as much originality and ingenuity as the imitation of an automaton would permit, she disclosed a bright, fresh voice, true in intonation, and a considerable skill and finish in vocalization. She won the audience from the start, and invited something more than curiosity as to ability in operatic singing of a different order.—New York Tribune, November 4, 1914.

Florence Macbeth, formerly of the Chicago Opera Company, had the part of the mechanical doll, in which she did clever work and received liberal applause.—Brooklyn Standard Union, November 5, 1914.

Another new soprano was presented last evening. Florence Macbeth, who sang the part of the doll, Olympia, made her first appearance, and was a decided success. She was quite the prettiest Olympia New York has seen for some time.—New York American, November 4, 1914.

An election night throng witnessed the triumph of a new American star, Florence Macbeth. No Doll in all the years of the gayest little grand opera known has ever captured a New York house like that. Her birdlike singing was a delight, and her acting of the odd mechanical creation kept everybody in ripples of laughter that grew to a roar. The funniest thing of all was the surprised Doll's puppet-like bow.—New York Times, November 4, 1914.

Florence Macbeth made her debut here in the role of the moving and singing Doll. Though Miss Macbeth comes hither primarily as a coloratura singer of such accomplishment that nothing less than the Lucias, the Aminas, and the Gildas are worthy of her mettle, it was still as an actress that she made the strongest impression last night. . . . To sing the doll is an exacting and not too grate-

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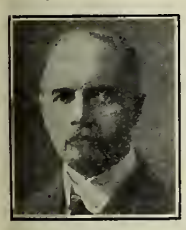
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ful role. Miss Macbeth displayed some lovely tones last evening. Globe and Commercial Advertiser, November 4, 1914.

A soprano new to this city, Florence Macbeth, formerly of the Chicago Opera Company, was heard in the first act as Olympia, the doll. She kept the pitch always; her coloratura work was smooth and true, and the quality and range of her voice were excellent. She presented a charming appearance and acted acceptably, and after the curtain had dropped received many recalls and flowers.—New York Herald, November 4, 1914.

Florence Macbeth carried off the honors at the Century Opera House concert last night by her singing of "Caro Nome," from Rigoletto," and, later, by her part in the quartet from the same opera.—New York Evening World, November 9, 1914.

A debut in the part of Olympia, the mechanical doll, is hardly a fair test of the voice of a coloratura soprano. Florence Macbeth, who has won some extravagant praise both here and abroad, seemed to deserve all of the good things that have been said of her. Her voice is light, but very true and flexible. Certainly a more convincing portrayal of the marvelous doll has never been seen in New York.—New York Evening Mail, November 4, 1914.

Morgan Kingston in "Traviata."

Ever since the beginning of his career as an opera singer Morgan Kingston has won high praise for the beauty of his voice and the excellence of his enunciation. He has scored no failures. He has shown no inequality or capriciousness. In the New York Century Opera he has appeared in many roles, a partial list of which shows the following: Radames in "Aida," Lohengrin, Mario in "Tosca," Samson in "Samson and Delilah," Don Jose in "Carmen," Rudolph in "La Boheme," Turiddu in "Cavalleria Rusticana," Canio in "Pagliacci," Alfred in "Traviata."



MORGAN KINGSTON.

This last was one of his most recent efforts, and his success is shown by recent comments culled from the daily press of New York:

Morgan Kingston's efforts as Alfred rose above the pervading level of ineffectiveness.—New York Press.

Mr. Kingston gave a creditable performance of Alfred.—New York American.

"Traviata" has had worse tenors than Morgan Kingston, even at three times the price charged last night. The young Welshman was in fine voice.—New York Evening World.

Morgan Kingston used his beautiful voice with sureness. His modest demeanor consorts well with the character of the gentle Alfredo.—New York Globe.

Morgan Kingston was the Alfred. His voice is a good one and he sang the music very well.—New York Commercial.

As the young lover Alfred, Mr. Kingston did some of the most satisfactory singing since making his New York debut. He sang with freedom and with a warmth of tone and quality that made a favorable impression on the audience. As usual, his enunciation was intelligible, even though the text teemed with difficult and unpoetic expressions.—New York Journal of Commerce.

As Alfred, Morgan Kingston did some good singing.—New York Times. (Advertisement.)

The Millers Buy a Bale of Cotton.

Reed Miller, tenor, is one of the first of the prominent concert artists to subscribe to the "Buy a Bale of Cotton" movement. The tenor was singing recently in his home town, Anderson, S. C., and there he and his wife, Nevada van der Veer, each bought a bale to help out the situation.

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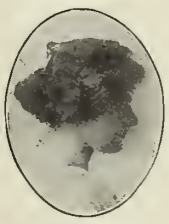
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Haarlem Philharmonic First Musicale.

At its opening musicale of the season, the Haarlem Philharmonic Society of New York, listened to an especially well presented and entertaining program furnished by George Dostal, tenor, and the Trio de Lutèce.

George Dostal, formerly of the Theatres Bellini and San Carlo of Naples, possesses a voice of excellent timbre, sympathetic and vibrant. His personality is pleasing and he succeeds in arousing keen interest in his singing without apparent effort. The insistent demands for encores showed that the Philharmonic members approved and enjoyed the singing of this comparatively new comer to New York musical circles.

The musicale was given in the usual place, the Astor Gallery, Waldorf-Astoria, New York, Thursday morning, November 19.

This was the program in full:

Pièces en concert: "La Pantomine," "La Timide," "L'Indiscrete," "Tambourine," J. Ph. Rameau, Trio de Lutéce; "Ballade," Hasselmans, "La Danse des Sylphes," Godefroid, Salvatore de Stefano; "Sicilienne" from "Cavalleria Rusticana," Mascagni, "Bella Siccome un Angelo," from "Crespino e la Comare," Ricci, George Dostal; "Chants Russes," Lalo, "Allegro Appassionnata," Saint Saëns, Paul Kéfer; "Danse Sacree," Massenet, "Serenade," Saint-Saëns, Trio de Lutéce; "If Thou Wert Blind," Noel Johnson, "Love, I have Won You and Held You," Landon Ronald, "Life," Oley Speaks, "Until," Sanderson, George Dostal; "Madrigal," Wormser, "Scherzo," Widor, George Barrère; Petite suite: "En Bateau," "Cortege," "Menuet," "Ballet," Debussy, Trio de Lutèce.

The artists for the December musicale are to be Henriette Bach, violinist, and Oscar Seagle, baritone.

Below is given a list of the board of directors and the various committees of the Haarlem Philharmonic Society of New York:

Board of directors: Mrs. Rastus Seneca Ransom, president; Mrs. William H. Laird, first vice-president; Mrs. Henry Winter Davis, second vice-president; Mrs. Herman W. Booth, treasurer; Mrs. Warren Aymar Leonard, recording secretary; Mrs. Julian Nunes Henriques, corresponding secretary; Mrs. Frank Littlefield, Mrs. Hamilton Higgins, Mrs. Frank Deacon, Mrs. Merrick Tennent Conover, Mrs. William Palmer Horton, Mrs. Jacob Eugene McMichael, Mrs. George D. Hamlin, Mrs. John Bussing Haskin, Mrs. C. Victor Twiss, Mrs. John R. Shoaff, Mrs. J. Clarence Sharp, Mrs. Henry Behning, Mrs. Philip Bevan La Roche, Mrs. David Provost, Mrs. J. S. Carvalho, Mrs. Frederick A. Duneka, Mrs. J. Jarrett Blodgett, Mrs. Orison B. Smith, Mrs. Arthur A. Stilwell, Mrs. Thomas Jacka, Mrs. Robert MacLaren, Mrs. William W. Clendinning, Mrs. Judson G. Wells, Mrs. Warren Van Kleeck; music committee, Mrs. Frederick Atherton Duneka, chairman; Mrs. J. Jarrett Blodgett, Mrs. Orison Blunt Smith, Mrs. Arthur A. Stilwell, Mrs. Thomas Jacka; membership committee, Mrs. Robert MacLaren, chairman; Mrs. Oliver W. Beals, Mrs. Richard M. Bent, Mrs. Frank P. Bloodgood, Mrs. Frederick Albert Cole, Mrs. B. E. J. Eils, Mrs. William Garretson Gaston, Mrs. Joseph Knight, Mrs. David E. Morris, Mrs. Edward MacDougal, Mrs. Edmund Janes Palmer, Mrs. Henry W. Phelps, Mrs. Alexander Reed, Mrs. Grace Swords Sloane, Mrs. Elwin Kane Stewart, Mrs. John Sulzer; committee of arrangements, Mrs. William Wallace Clendinning, chairman; Mrs. Charles French Bliss, Mrs. John Henry Connell, Mrs. Frederick Starr Crowthers, Miss Carrie M. Flemming, Miss Ella Louise Henderson, Mrs. John P. Ogden, Mrs. George Walter Ruddell, Mrs. George Edwin Steel, Mrs. C. Frederick Steil, Mrs. Daniel de Wolf Wever; entertainment committee, Mrs. Judson Grenoud Wells, chairman; Mrs. Whitney Conant, Mrs. Frederick E. Hamlin, Mrs. A. C. Kluge, Mrs. William Luckett, Mrs. William Douglas May, Mrs. Edgar Wheaton Moseman, Mrs. Forrest H. Parker, Mrs. Everett Menzies Raynor, Mrs. Joseph Slevin, Jr., Mrs. Henry E. Stevens, Jr., Mrs. William Wallace White, Mrs. William L. Youngman; printing committee, Mrs. Warren Van Kleeck, chairman; Mrs. Frederick William Dau, Mrs. Macdougald Haman, Mrs. Charles G. Koss, Mrs. Charles Carroll Linton, Mrs. Hugh Mackenzie, Mrs. Walter C. Nichols, Mrs. Clarence Shubael Shumway, Mrs. J. Gardner Smith, Mrs. Frederick Tench, Mrs. Harry Thompson.

Frederic Martin's Engagements.

Frederic Martin, the American concert and oratorio basso, whose popularity is steadily increasing, has recently returned from a tour in Virginia, where he had appearances at the Normal School in Harrisonburg; Washington and Lee University, in Lexington; the Normal School at Farmville, and at Intermont College, in Bristol. In the near future he is to appear at the University of Wisconsin, in Madison; with the Philharmonic Club, of Minneapolis; the Oratorio Society, of Worcester, and with the New York Oratorio Society. Those who were so fortunate as to hear this artist in the "Messiah" with the latter society last season will be pleased to know of his re-engagement. He has also been engaged to sing for the Handel and Haydn Society, of Boston, in their spring centennial festival, his eighth appearance with this organization. Mr. Martin's thorough knowledge of the "Messiah" is evidenced by the fact that he sings it equally as well in German as in English. He is engaged to sing this work in German with the Music Verein, of Milwaukee. Below are given some press comments of his recital appearances:

Mr. Martin's contributions were distinguished by much tonal beauty and their admirable style. His voice is rich and warm in timbre and used with commanding and telling power. Of wide scope were his selections, ranging from the fine "Son and Stranger" of Felix Mendelssohn and the lovely aria of Massenet down to the quaint songs of his encores. All were treated with rare insight and artistic skill, the MacDowell song being among the most effective, sung as it was with a dramatic breadth and pathos that made it a thing of intense vocal beauty. His stage presence and fine manner added much to the impressive delivery of his numbers.—Daily Press, Portland, Me.

Mr. Martin is a real musician, as wholesome in his music as he is as a man. It is his bigness of heart and his breadth of mind which are truly reflected in his musical messages, and which make his singing always so satisfactory. His voice is an adequate medium of expression, too, for as one who known said, "Martin's voice is the most musical bass voice almost ever heard." What is more, it is exceptionally flexible. His genuine artistry is always evident. He is one of the few artists who sings uniformly well at all times.—Herald-Courier, Bristol, Va.

It is not often that a bass singer is heard who can be called "really great," but this characteristic can surely be found in the singing of Frederic Martin. His voice is well pitched over a wide and finely developed range, while the clearness and richness of his tones are most pleasing. He has perfect command of himself, and his easy and natural way of singing make it especially delightful. His enunciation is excellent and he maintains through his singing a distinctive dignity, while at the same time he imparts a certain atmosphere and dramatic power of interpretation that appeal in a way that is seldom possible with a bass voice.—Daily Press, Utica, N. Y. (Advertisement.)

"Samanatha, what's thet chune the orchestry's a-playin' now?"

"The program says it's Choppin,' Hiram."

"Waal—mebbe—but ter me it sounds a deal more like sawin'."—Winnipeg Town Topics.

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22 Fern Grove,
Liverpool, October 31, 1914.

Owing to the war the prospective programs of our premier society have been interfered with, but not very materially, and the season opened brilliantly with a fine list of works, the most striking being Rachmaninoff's second symphony, which was heard here two seasons ago under the composer's direction. On this latter occasion Landon Ronald was in charge, and he obtained an excellent performance. He was not, however, so happy in his treatment of Elgar's "Pomp and Circumstance," which was taken at unusual speed. Other items of importance were Grieg's "Lyric Suite" (op. 54) and Balfour Gardiner's engaging "Shepherd Fennel's Dance." It is a pity that a more helpful title could not have been chosen for this brightly scored specimen, as (although I regret to say it) not too many people are acquainted with Thomas Hardy's "Wessex Tales."

The second concert was under the conductorship of Safonoff. Brahms' Variation on Haydn's Chorale, "St. Anthony," Mozart's delightful serenade in G for strings, and Beethoven's second symphony showed the close affinity of conductor and orchestra. The choir sang the Russian anthem and Pierson's "Ye Mariners of England," and Herbert Brown offered versions of Schumann's "Two Grenadiers," "Pilgrim's Song" (Tschaikowsky), "Sword Song" (Elgar) and Hatton's "To Anthea," the last one accompanied by Helena McCullagh, one of our best local pianists. I must also add that the post of choral conductor, vacated by the lamented death of Harry Evans, has been accepted by R. H. Wilson, of Manchester, whose experience and capacity in connection with the Hallé and other Manchester choirs should make him a fitting man for the post. H. A. Branscombe still retains the post of organist.

Rodewald Concert Club.

Owing to the detention of Dr. Adolf Brodsky and Carl Fuchs in Germany (the one being a Russian subject and the other a naturalized Englishman), the personnel of the Brodsky String Quartet, that had been engaged by the committee to inaugurate the fourth season of this society, was somewhat interfered with by the absence of its leader and cellist. This was, however, atoned for by the presence of the Rawdon Briggs Quartet, which combination gave satisfactory renderings of works by Mozart, Debussy and Brahms. Mr. Briggs was assisted by his wife (viola), S. Speelman (viola), the second violin and cello being respectively held by John Bridge and Walter Hatton.

The program of the second meeting was entrusted to the Henkel Piano Quartet, a party led by Lily Henkel (piano), the other components being Arthur Beckwith (violin), Raymond Jeremy (viola) and John Mundy (cello). Chausson's quartet in A minor was the initial item, followed by William Y. Hullstone's quartet in E minor, and Beethoven's in E flat (op. 16). There is practically no alteration in the constitution of the committee, of which Ernest Bryson is chairman and H. E. Roberts, honorary secretary.

Hallé Orchestra.

The absence of Michael Balling has induced the committee to imitate the action of the London Symphony Orchestra and other metropolitan concerns, to say nothing of the Liverpool Philharmonic Society, and adopt the "guest conductor" principle. The following have been engaged: Sir Edward Elgar, Sir Frederic Cowen, Granville Bantock, Thomas Beecham, Hamilton Harty, Landon Ronald, H. Verbrugghen and R. H. Wilson, the latter a choral conductor.

Thanks to the initiative of Rushworth & Dreaper, whose palatial establishments in Islington and Basnett streets are depots for the New York Musical Courier, Liverpool amateurs were afforded an opportunity on October 24 of hearing this famous band, under the direction of Beecham, who is without doubt one of the elite, especially where modern music is concerned. The program contained Debussy's "Spring Suite," Balakirev's "Thamar," Granville Bantock's "Fifine at the Fair," d'Indy's "A Day on a Mountain," and Berlioz's "Hungarian March." The audience might have been larger, but, of course, the European situation overshadows everything. W. J. Bowden.

BUFFALO EVENTS.

Telephone, North 1445 J,
819 Richmond Avenue,
Buffalo, N. Y., November 2, 1914.

The annual series of subscription concerts under the direction of Mai Davis Smith was inaugurated on Tuesday evening, October 27, with Felice Lyne, the young American prima donna, and Edmund Burke, the baritone, as participating soloists.

Newcomb-Hambourg Trio.

The Newcomb-Hambourg Trio, consisting of Ethel Newcomb, pianist; Jan Hambourg, violinist, and Boris Hambourg, cellist, gave a concert at the home of Mrs. Porter Norton, on Gates Circle, Tuesday afternoon, October 20, a large audience being present. Breadth of interpretation, well marked rhythms and delicate tone shadings characterized their playing. The next concert in the series will take place at the home of Mrs. Walter H. Schoellkopf, 864 Delaware avenue, on Tuesday, November 17.

Sousa's Band Concert.

Sousa and His Band gave two delightful concerts on Sunday, November 1, at the Teck Theatre, attracting large audiences. The soloists were Herbert L. Clarke, cornetist; Virginia Root, soprano, and Margel Gluck, violinist.

Chromatic Club Season.

Following is an outline of the program announced by the Chromatic Club for the Saturday afternoon meetings this season: November 7, Boris Hambourg, assisted by a club soloist; November 21, program by club members, arranged by Jane Showerman McLeod; December 5, Oscar Seagle, baritone; December 19, program by student members of the club; January 9, chamber music program by Mme. Blaauw and string quartet or trio, assisted by a club soloist; January 23, Heinrich Gebhard, pianist; February 6, exchange program by Syracuse Morning Musicale; February 20, Chromatic Club Orchestra, assisted by a club soloist; March 6, program by club members, arranged by Evelyn Choate; March 20, Bach cantata, with small chorus, soloists and orchestra, directed by Dr. J. Fred Wolle, conductor of the Bach festivals at Bethlehem, Pa. Dr. Wolle will give a short talk on Bach and Mrs. Wilhelm Oncken will play a Bach-Busoni piano concerto with the orchestra. Cora Julia Taylor.

Morristown Notes.

Morristown, N. J., November 7, 1914.

The second concert of the Warford School of Music Artists' concerts was given last night by Harold Bauer, pianist, and Caroline Hudson-Alexander, soprano, to a capacity house. Mr. Bauer was enthusiastically greeted, and after each group was accorded tremendous applause. His numbers included Beethoven's "Sonata Appassionata," Schumann's "Papillons," and familiar pieces by Chopin and Schubert. He closed the concert with Saint-Saëns' "Etude en forme de Valse."

Mme. Alexander was in excellent voice and sang delightfully the aria from Mozart's "Idomeneus," and a group of songs by Rogers, Chadwick, Foote and Henschel. As an encore she sang a song which was written for and dedicated to her by Mr. Warford. It is amazing to see this busy man get so much work done in Morristown, with three days each week devoted to his classes in New York. Beside the concerts of the Artist Course, a special concert is also given each month at the school.

The Warford School Concert Bureau has booked the following artists for Morristown functions during the month of November; Mabel Beddoe, contralto; Mildred Dilling, harpist, and Leo Troostwyk, cellist.

The third concert of the artist series will be given Friday evening, January 29, by Beatrice Harrison, cellist, and Reinald Werrenrath, baritone.

DETROIT CONCERTS.

Detroit, Mich., October 31, 1914.

Saturday evening, October 24, the DeVoe-Kelsey management presented Pasquale Amato and Anna Case in a joint recital at the Light Guard Armory. It was the first concert of the Philharmonic Course, and if the rest of the series measures up to the standard set by the opening one, the management will have given Detroit a noteworthy season. Neither artist had been heard in Detroit, but that Amato's splendid work in the Ann Arbor Festivals was remembered was apparent from the reception accorded him upon his appearance. No singer has ever aroused greater enthusiasm here. Recalls, encores and double encores were the order of the evening. In addition to the numbers on the program he sang the well known aria from the "Barber of Seville" and the "Toreador" song from "Carmen." Edward Falck accompanied Mr. Amato.

Anna Case found immediate favor with the audience and her numbers were most satisfactorily rendered. The "Will o' the Wisp," by Charles Gilbert Spross, who acted as her accompanist, was an exquisite gem. The one duet on the program was so well sung that it was a matter of regret that it was the only one.

Hildegarde Brandegee in Recital.

Thursday evening, October 22, the Ganapol School of Musical Art presented its new violinist, Hildegarde Brandegee, in recital. Much had been promised for Miss Brandegee, but even the most critical felt before the evening was over that all promises had been fulfilled. Her tone possesses clarity and warmth, and her interpretations are marked by imagination and intelligence. Mrs. Boris L. Ganapol, at the piano, ably assisted Miss Brandegee. She is always heard with pleasure, but her work of that evening is especially worthy of mention. The program follows: Preludium and allegro, Paganini-Kreisler; "Sicilienne," Bach-Auer; introduction and rigaudon, Francouer-Kreisler; "Symphone Espagnole," Lalo; "Ave Maria," Schubert-Wilhelmj; "Tambourin Chinois," Kreisler; "En Bateau," Debussy; Hungarian dance, Brahms.

Faculty Concert of Detroit Institute.

Tuesday evening, October 20, the Detroit Institute of Musical Art presented William Wrigley, violinist, at the Cass Avenue M. E. Church, with Mrs. Wrigley at the piano. The program was a most taxing one, including the "Kreutzer" sonata, Beethoven; nocturne, Chopin-Wilhelmj; "Pierrot's Serenade," Randegger; polonaise, A major, Wieniawski; concerto, D major, Tschaikowsky.

Vera Poppe in Recital.

Friday evening, October 30, Vera Poppe, the Australian cellist, who has been engaged on the faculty of the Ganapol School, gave a recital in the Ganapol School Hall, Adelaide street. Miss Poppe has been heard in recital before in Detroit, and her work on Friday evening served to confirm opinions as to her high rank among artists. Mrs. Boris L. Ganapol assisted at the piano.

Notes.

Mrs. Maurice Macfarlane, contralto, has returned from a successful concert tour in the East, where she gave several recitals for women's clubs.

Victor Benham, the pianist, opened the series of Sunday afternoon concerts at the Art Museum Auditorium.

The various choral societies of the city have begun rehearsals and all announce the prospects of a successful season. There are three large choral bodies at work at present. Jennie M. Stoddard.



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Alberta Carina Liked in Europe.

Alberta Carina, a high soprano, who has been singing in Germany, Holland and France, recently arrived in the United States. Mme. Carina will be heard in concert during the season.

Below are some of her European press criticisms:

Alberta Carina was the star of the performance. Her interpretation of the role of Susanne ("Marriage of Figaro") was a charming portrait of the attractive maid. Graceful and vivacious she rendered the character to perfection. She revealed in an incomparable manner the exquisite grace and poetry of the Mozart music. Her fine voice production was greatly admired.—Tageblatt, Amsterdam.

In the role of Susanne, admirably suited to fully reveal her personality, Alberta Carina approved herself as an artist of first rank. Her voice is of rare quality and very well trained.—Westphälisches Tageblatt.

Alberta Carina sang the role of Gilda ("Rigoletto") with superior art. That which distinguishes her voice from other sopranos is her wonderfully pure intonation. One is impressed with her unusual fine voice production and her artistic delivery. Her singing offers a true sample of the often spoken of, but seldom heard, old Italian "bel canto." Her fine musical phrasing and marked rhythmic feeling reveal a superior musicianship.—Volksblatt, Rotterdam.

Alberta Carina's Gilda was charming. Her excellent tone production enables her to bring out the various shades of coloring and contrasts of this interesting role. In the lyric parts one can enjoy the beauty and rich quality of her high soprano voice, while the dramatic scenes afford her ample chance to manifest her strong dramatic tendency. Her coloratura passages were sung with wonderful facility and perfect ease.—Westdeutsche Volkszeitung.



ALBERTA CARINA,
As Violetta in "Traviata."

Her conception of the role of Martha and her exquisite rendition of the "Last Rose of Summer" stamped Alberta Carina as an artist of rare poetic feeling.—General Anzeiger, Elberfeld.

Alberta Carina's interpretation of the Doll in the "Tales of Hoffmann" proved her to be not only a very fine coloratura soprano, but an unusual actress as well.—Täglicher Anzeiger, Elberfeld.

Alberta Carina was very pleasing as Philine and fortified our former impression of her marked ability as an actress. Vivacious and charming, she sang the florid music with great ease. Her interpretation of the light and frivolous coquette produced a strong contrast to the sad and melancholy Mignon. Great applause greeted her after the brilliant rendition of the polonaise.—Hagener Zeitung, Hagen.

For the end—the place of honor—I reserve my praise for the fascinating and charming young artist, Alberta Carina, who sang the Page from the "Huguenots" with delicious freshness and brilliancy, revealing her exquisite art in the difficult aria, "Nobles seigneurs." She received a veritable ovation which she certainly merited.—L'Echo, Bordeaux.

Alberta Carina introduced herself very favorably in her joint recital with Edouard Clement, the favorite tenor of the Opera Comique, Paris. In the "Bell Song" of "Lakme" she fascinated her audience by the pure silvery quality of her voice and her marvelous technical facility. . . . The second part of the program contained duets of "Lakme" and "Manon," sung by Alberta Carina and Edouard Clement. These numbers seemed especially well suited to the temperament of these two artists who rendered the music with such dash and brilliancy as to bring forth a salvo of cheers and applause as is but rarely heard.—Courrier, Bruxelles.

Alice Verlet Receives Good News.

Alice Verlet, the coloratura soprano, was relieved the other day of grief that has weighed heavily upon her since her arrival in the United States. Mlle. Verlet is a Belgian and has for some weeks been in absolute ignorance of the fate of here property and of her brother, who is an officer in the army. Last week the prima donna received a letter from an officer of her acquaintance who had been transported to England to recover from his wounds. It contained the cheering information that her home in Uccle, near Brussels, had not been injured in the least, that her mother, who lives there, is well, and that her brother had sustained no injury in battle.

Elsa Lyon Praised in Opera Abroad.

One of the many artists whose operatic career was interrupted by the war, is Elsa Lyon, recently returned to America from Berlin. She has a deep, rich contralto voice and her appearances in Germany have met with excellent favor. In speaking of her work in the role of Azucena, one of the Bromber newspapers calls it a "performance of lasting impression," while another speaks of her delineation of the Witch in Humperdinck's "Königskinder," as "a splendid performance, dramatically and vocally." Other roles in which she has been successful include Fricka in "Walküre," Carmen in the opera of that name, the Fortune Teller in "The Masked Ball," Brangaene in "Tristan and Isolde," etc.

Various German papers have spoken thus of her work in various operas:

"CARMEN" (BIZET).

The title role that Bizet has written with variations for soprano and alto was taken this time by the alto. Miss Lyon, a slender and flexible Carmen in appearance, took the part away from the coquettish side and portrayed rather the passionate. The acting, in gesture and facial expression, the musical declamation, disclosed very strong moments wherein the fullness of her organ showed splendidly to advantage; and as a whole this Carmen earned recognition and proof of diligent study and broad stage routine.—The Ostdeutsche Presse, April 30, 1913.

"THE MASKED BALL (VERDI), THE POSEN MUNICIPAL OPERA HOUSE.

The role of the Fortune Teller lies in the different registers between the lower voice and the highest for the mezzo, not easier than Wagner's Ortrud; Miss Lyon disclosed in the high voice, strength and power.—The Posener Lezte Nachrichten.

The part of the Fortune Teller, a master accomplishment, was given by Miss Lyon. It was an esthetic pleasure to listen to this beautifully trained and even voice.—The Posener Zeitung.

"TRISTAN AND ISOLDE" (WAGNER).

Everything that was brought forth in the field of our own talent is surely first class. In the first place I name the Brangaene of Elsa Lyon. The young lady rose to sun heights in everything from a vocal standpoint and also through her tasteful acting.—Posener Zeitung, November 19, 1912.

Miss Lyon will give a recital in Newark, Ohio, on December 1, and judging from the large list of patrons who already have subscribed for tickets, there seems to be no doubt but that she will be well received. (Advertisement.)

Indianapolis Violinist Plays with Orchestra.

Alfred Troemel, who was graduated last year from the Indianapolis Conservatory of Music under Gaylord Yost, the violin pedagogue, was soloist, October 11, with the Indianapolis Orchestra, playing the Wieniawski concerto. He received a veritable ovation, the applause being so great that he was obliged to add three extra numbers. The following are excerpts from the Indianapolis press:

His playing is marked by intelligent surety, a fine sense of rhythm and considerable feeling. The concerto and encores gave an excellent opportunity for showing the character and style of his playing.—Indianapolis News, October 12, 1914.

Perhaps the most distinctive feature of yesterday's program was the fact that the soloist was not brought here from another city, but was a local musician, who heretofore has been content to occupy one of the chairs in the first violin section of the orchestra. This young man is Alfred Troemel, and, judging from the excellent account he gave of himself yesterday, he is destined to hold an enviable position in local music circles before he is much older. As his programmed number he gave Wieniawski's famous second violin concerto, handling it with inspiration, technical precision and a maturity which displays not only careful training, but a natural and spontaneous musicianship.—Indianapolis Star, October 12, 1914.

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NEWS FROM VARIOUS CITIES

Lincoln.

Lincoln, Neb., October 20, 1914.

Temple Theatre was filled at the opening meeting of the Woman's Club, seven hundred members having enrolled. The president, Mrs. Lees, greeted them in a charming manner, predicting a year of splendid efforts. The program for this meeting, under the direction of Hazel Gertrude Kinscella, of the University School of Music, marked an innovation, a piano recital representing three ages, one hundred years ago, half a century past and the present day. To make this more realistic, Miss Kinscella had arranged a pageant from among club members to represent these various eras, all being dressed in the quaint old gowns, hoop skirts, powdered hair, patches, etc., while the stage settings were faithfully carried out with antique furniture, row upon row of candles and the inevitable spinning wheel. Miss Kinscella played the difficult program with an ease delightful to witness. For this, as well as in the succeeding divisions, Miss Kinscella was exquisitely gowned and decked with jewels to suit the particular period. For the second part of the program, representative of music of fifty years ago, Liszt's "Gondoliera" and Schubert's "Military March" were played with brilliant effect. The dancing of the minuet by eight of Lincoln's society buds added variety and charm to this section. Part III was devoted to modern music, and was presented with an abandon delightful to hear. The "Cradle Song," by Joseffy, Miss Kinscella's teacher, was a gem in itself, the soft, soothing melody being charmingly played. Louis Snader asisted Miss Kinscella with three violin numbers. The Junior Orchestra of the University School of Music, under the direction of Mr. Loeb, played with pleasing effect during the intermissions.

◈ ◈ ◈

The Matinee Musical Society opened its twenty-first season with every indication of an interesting year. Following are the officers: President, Mrs. Phil Easterday; vice president, Mrs. Joseph Grainger; recording secretary, Mrs. H. J. Lehnhoff; corresponding secretary, Mrs. A. S. Raymond; treasurer, Miss Zumwinkle; librarian, Mrs. Ross Curtice; auditor, Mrs. John Wright. The object of this club, which numbers four hundred members, is "to advance the interests and promote the culture of musical art in the city of Lincoln." Two delightful concerts have been given under its auspices this fall; the first was a violin recital by August Molzer, of the Molzer Violin School, who was assisted by Wave Whitcomb, soprano. Mr. Molzer studied for four years with Sevcik, and has coached with him throughout two summers since. His playing gave very great pleasure, and he was obliged to respond to encores, which he most graciously granted. The second event in the Matinee Musical series occurred on Monday, October 19. Edith Lucille Robbins, soprano, assisted by Floyd Robbins, pianist, gave the program. Miss Robbins, in excellent voice, sang such numbers as the Rodc variations, the Rossini aria and the "Nymphes et Sylvains," by Bemberg. Her voice is unusually flexible and shows the results of the years of training she has received. Her brother accompanied her sympathetically. Mr. Robbins, who has studied abroad a number of years, is at present director of piano in the Hoener Institute of Fine Arts in Kansas City. His reading of the Debussy prelude was a treat. He reached a great climax in his last number, the Liszt polonaise in E major.

◈ ◈ ◈

The Morning Musical Club deserves the distinction that clings to it, that of being an organization of faithful workers, who belong to it for mutual benefit. This year will be devoted to French music. The first meeting, held at the home of Mrs. H. J. Lehnhoff, on Thursday, was devoted to the early French music, particularly the folksongs. A comprehensive paper was presented by Beulah L. Foster. Mrs. Morris and Mrs. Funke were the accompanists. Mrs. H. P. Alexander then gave a paper on "How to Study and Interpret Debussy's Music" as an aid to future programs. The hostess served a delicious three course luncheon. The next meeting will be held with Mrs. Carl Stein the second week in November. The officers for this season are: President, Mrs. Fred. Foster; vice president, Mrs. Morris; secretary-treasurer, Mrs. Callanan; program committee, Mrs. Morris and Mrs. Schloss.

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Musical people of Lincoln are indebted to the University School of Music for the opportunity of hearing once more one of the famous concerts by Cecil Fanning and H. B. Turpin. This was their third concert here and, if possible, was better than ever. Perhaps enough is said, when "par excellence" is attached to everything presented during the entire evening. There were sixteen recalls and many encores were given, including Homer's "Last Leaf," Wright's "I Dream," and Schumann's "Nussbaum." A special feature was the presentation of songs by a Lincoln composer, Flora Bullock, which were enthusiastically received.

◈ ◈ ◈

An undergraduate recital was given by Mrs. Charles W. Fleming in Curtice Recital Hall before a large gathering of friends and music students. Mrs. Fleming is a pupil of Aloys Kremer, of the Lincoln Musical College. The pianist showed a fine memory, splendid command of technic, a sympathetic touch and a thoroughly charming platform appearance. With such temperament and a wisely selected program it is not surprising that she was accorded merited praise and that she was the recipient of beautiful flowers. The program held works by Beethoven, Chopin, Vogrich and Liszt.

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The dramatic department of the University School of Music gave its first performance on Friday, under the direction of Mr. Prince. presented Byron's "Our Boys."

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An evening's entertainment, quaint and highly interesting, was furnished by Grace Greenwood Gore at Curtice Recital Hall, Saturday evening. The surroundings were typical of outdoor Indian life and Mrs. Gore's costume was most appropriate. Her selections, from Cadman and Stewart, were sung with fine feeling and her powerful voice was heard to advantage. She was recalled and sang the "Yosemite" lullaby and was obliged to repeat it. She was assisted by Misses Cox, Emery and Eakin and Mme. Cosgrove, of Chicago, was her accompanist.

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The Wesleyan Choral Union has been organized with Mr. Kerns as director. It is planned to give "The Messiah" before the holidays.

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Carrie B. Raymond has organized the glee club at the State University and practice has begun in earnest. Stanley Maresh, a graduate under Edward S. Luce, has been selected as pianist. Under the careful leadership of Mrs. Raymond, a good glee club is assured.

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Aloys Kremer, of the Lincoln Musical College, will give a piano recital in Temple Theatre, November 5. Mr. Kremer has been heard in four complete programs since coming to Lincoln and the approaching recital will doubtless prove an important event among concert goers.

◈ ◈ ◈

Many Lincoln friends are mourning the death of Frank King Clark. He was well known here, having married Maud Oakley, of Lincoln, a number of years ago.

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Cotner University has just celebrated its twenty-sixth anniversary, when the new concert orchestra made its first appearance and delighted the large audience present.

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All are looking forward to the organ recital to be given by Clarence Eddy in the near future, under the Artists' Course of the University School of Music.

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Hartford.

Hartford, Conn., October 28, 1914.

This city's musical season opened on October 19 with a song recital by U. S. Kerr, the popular basso-cantante. This singer has made many friends here and Unity Hall was well filled on this occasion. The vigorous applause following each song was conclusive proof that the program was greatly enjoyed. The program was as follows: "Kypris," Holmes; "Du bist die Ruh," Schubert; "Die Lotosblume," Schumann; "Widmung," Schumann; "Der Asra," Rubinstein; "Der Sieger," Kahn; "Faith," Chadwick; "I Pagliacci" (prologue), Leoncavallo; "The Gull," Sinding; "The Nightingale," Stephens; "The Night of Love," Schutt; "A Swan," Grieg; "In the Moonlight," Haile; "The Two Grenadiers," Schumann. A. W. Burgmeister was at the piano and rendered as a solo number Liszt's twelfth rhapsody.

◈ ◈ ◈

A benefit concert for the relief of stricken Belgium was given at Parson's Theatre on October 26. The management of the theatre, the soloists and the Hartford Choral Club very generously gave their services. The soloists were Frances Alda, soprano of the Metropolitan Opera Company; George Rogovoy, cellist; Aladar de Sio, violinist, and Frank Ormsby, tenor; Frank la Forge, accompanist. The program: "At the Altar of Truth" (Mohr), Choral Club; cello soli, andante (Golterman), fantasia (Servias), George Rogovoy; soprano soli, "Je ne suis gu'une Bergere" (Philidor), "Nymphs and Shepherds" (Purcell), "Polly Willis" (Dr. Arne), "The Lass with the Delicate Air" (Dr. Arne), Mme. Alda; violin soli, "Meditation," from "Thais" (Massenet), "For Love of You" (Aladar de Sio), Aladar de Sio; "Songs My Mother Taught Me" (Dvorák), "The Way of the World" (Hatch), Choral Club; soprano soli, "Im Kahne" (Grieg); "Lauf der Welt" (Grieg), berceuse (Moszkowski), "Spinnlied" (Monruszko), gavotte, "Manon" (Massenet), Mme. Alda; cello soli, nocturne (Chopin), "Chanson Neapolitan" (Cascalla), George Rogovoy; soprano soli, "Ouvre Tes Yeux Bleus" (Massenet), "A Des Oiseaux" (Hue), "I Came with a Song," first time (Frank la Forge), "In Pride of May," first time (Frank la Forge), "An Open Secret" (Woodman), Mme. Alda; "Aida," "Celeste Aida" (Verdi), Frank Ormsby; cello soli, cantabile (Cui), tarantelle (Popper), George Rogovoy; soprano soli, "Prayer," from "Tosca" (Puccini), "Un bel di," "Madame Butterfly" (Puccini), Mme. Alda; "Omnipotence" (Schubert), Choral Club and Frank Ormsby, soloist. This was Mme. Alda's first appearance in Hartford and the enthusiasm which followed her first numbers kept steadily increasing until after the La Forge songs, when she was repeatedly recalled. In the Puccini arias the climax of the evening's enjoyment was reached. The splendid work broke down all the reserve of the audience and the singer added still another La Forge song to the list of added numbers. Those who have heard Frank la Forge before as accompanist realize the great inspiration and assistance which he is to an artist. Always playing without notes, he was watched by hundreds in the hall almost as closely as the singer herself. That his work was enjoyed at all times was plainly evident, but after the singing of his two songs there was tremendous applause. The Choral Club of Hartford usually gives a good account of itself and this occasion was no exception. "The Way of the World" was so delightfully done that the audience called for it again. George Rogovoy, cellist, added no small part to the evening's success. His artistic work was listened to with visible enjoyment by the audience and he played Schumann's "Traumerei" as it has seldom been played in this town. The entire concert was satisfying artistically and it is to be hoped financially.

◈ ◈ ◈

Hartford's most enterprising concert manager, George Kelley, announces the following artists in the World Famous Artists Series at Foot Guard Hall: January 26, Francis Macmillen, Tina Lerner; February 9, Evan Williams, Herbert Witherspoon, Louis Siegel; March 9, Mme. Schumann-Heink, Edward McNamara; April 6, Alma Gluck, Efrem Zimbalist.

H. D. PRENTICE.

Louisville.

Louisville, Ky., October 22, 1914.

The Louisville Music Teachers' Association held its first meeting in Baldwin's Hall on Tuesday evening, the subject for discussion being the standardization of music in the public schools. Caroline Bourgard, supervisor of music in the public schools, assisted by Louise Hollis, was the leader, and the subject was found so interesting that it was continued at the next meeting. The Louisville School Board has accepted the standardization plan, and the teachers of the city have been requested to put it into operation. The officers of the association are Clement Stapleford, president; Emily Davison, vice-president; Sarah McConathy, secretary, and William Conen, treasurer.

◈ ◈ ◈

On the evening of October 13 the Louisville Quintet Club gave its first concert in the Woman's Club, with the following program: String quartet, op, 27, G minor, Grieg; piano quintet from "Jewels of the Madonna," Wolf-Ferrari, arranged by Karl Schmidt; and piano quintet, vorspiel and "Isolde's Liebestod," from "Tristan and Isolde," Wagner, arranged by Karl Schmidt. This is the eighth year of the Quintet Club's existence in its present form, and its success is a source of gratification to the music lovers of the city.

◈ ◈ ◈

An operatic recital was given at the Watterson Hotel on Thursday evening, the program including selections from "Faust," "Tales of Hoffmann," "Otello," "Queen of Sheba" and "King Arthur." A part of Del Riego's song cycle, "Gloria," was also given, and selections from the compositions of Schubert, Rubinstein, Liza Lehmann, Van der Stucken, Mrs. H. H. A. Beach, Millilotti, Bullard and Wilfred Sanderson. The singers were Mrs. L. E. Daniels, Mrs. C. V. Scavo, Katharine Whipple Dobbs, Lucile Bretney, Ida May Shwind, Laura Beilstein, Dorothy Beilstein, Stella Whitener, Agnew Demarest, Howard E. Jones, Norman Simon and J. E. Hehmann. The performance was enjoyed by an audience that filled the auditorium to the doors.

◈ ◈ ◈

Louisville, Ky., November 11, 1914.

Myrna Sharlow attracted a large audience to the Woman's Club on October 29, and this was one of the most interesting musical events of the season. Since Miss Sharlow's concert here a year ago, she has had experiences that have broadened her in every way, and her achievement is rapidly justifying the flattering predictions made for her then. As a member of the Century, Boston and Covent Garden Opera Companies she has become well known to the musical world, and her performance of Mimi, when she substituted for Mme. Melba in that trying role, has won for her an enviable position. Her program covered a wide range. The operatic excerpts were "Batti! Batti!" from "Don Giovanni," Antonia's aria from "Tales of Hoffmann," "Bird Song" from "Pagliacci," the prayer from "Tosca," and two arias from "Boheme," in costume. Besides these she offered a group of modern Russian, French, German and English songs, a group of songs by American composers, and a group of old and new folksongs.

◈ ◈ ◈

The second concert of the Louisville Quintet Club on November 10 was heard by an audience that filled every seat in the auditorium of the Woman's Club. The program included the string quartet, op. 18, No. 5, by Beetboven; two movements from string quartet, op. 13, by Ippolitoff-Ivanow, and Brahms' F minor quintet, op. 34. The members of the Quintet Club are: First violin, Charles Letzler; second violin, Alinde Rudolf; viola, Victor Rudolf; cello, Karl Schmidt; piano, Mrs. J. E. Whitney.

◈ ◈ ◈

The regular meeting of the Woman's Club on November 11 was devoted to the study of Richard Strauss' opera, "Der Rosenkavalier," the meeting being in charge of Caroline Barbous, chairman of the music committee. The story of the opera was read by Mrs. Ben Atchison, and selections were played on the piano by Miss Barbour and Mrs. Whitney, and sung by Mrs. Richard Bean and Maria McDonald.

◈ ◈ ◈

Henry Bethuel Vincent gave an organ recital at the Church of the Messiah on the night of November 11, which was enjoyed by a large audience. Mr. Vincent gave an interesting talk on "The

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Art of Listening to Music," and his selections on the organ proved his musicianship. Mr. Vincent is the resident organist of the New York Chautauqua.

K. W. D.

Seattle.

Seattle, Wash., November 1, 1914.

This season promises to be very active, although there will be fewer visiting artists than last season. The Ladies' Muical Club will present its series, as usual, the opening number of which was a concert by Mme. Fremstad, who appeared October 1, at the Moore, to a sold out house. This was also the first concert of Mme. Fremstad's tour.

The first concert of the series to be given this year at the University was a song recital by Mme. Claussen, at Meany Hall, October 30.

The Standard Opera has promised four weeks of grand opera, the first occurring October 5 to 11.

Elgar's "King Olaf" and Parker's "Harold Harfargar" have been announced for the People's Chorus, under the direction of W. H. Donley.

The symphony orchestra, under Mr. Spargur, will give at least five concerts beginning in early December. This will be Mr. Spargur's fourth season. These concerts, as before, will feature a soloist.

The Arion, the Amphion, the Maennerchor and other singing societies are rehearsing regularly and will give interesting concerts and a number of our soloists are planning recitals.

◈ ◈ ◈

One of the most gratifying successes was the first week of opera, given by our own Standard Grand Opera Company at the Metropolitan Theatre early in October. This company composed entirely of Seattle singers and musicians gave "Trovatore," "Cavalleria Rusticana" and "Pagliacci" in a manner that would have done credit to an older and more firmly established opera company. The principals in these operas were: Montgomery Lynch, Mrs. Russel, Mrs. Romeyn-Jansen, Mme. Hesse-Sprotte, Theo. Karl Johnston, Neal Begley, G. A. Hastings, Mrs. West, A. A. Nordskog, H. A. Owen, Mrs. Hopper, G. A. Hill, Mrs. McKinstry, Mrs. McGregor, Hiram H. Tuttle, Walter Echart, W. F. Paul, Miss Parker, Miss Greary, E. C. Morck. The chorus, too, did excellent work and contained better voices than are usually heard in chorus. The orchestra, though given only a few rehearsals, was very good. Those upon whom rested the greatest responsibility are B. Sprotte, business manager; Montgomery Lynch, president; John M. Spargur, musical director, and Mme. Hesse-Sprotte, stage director. It is entirely within the mark to say that but for Mme. Hesse-Sprotte there could have been no opera at this time. This gifted, thoroughly routined singer devoted herself unselfishly and enthusiastically to the work of coaching the principals and drilling the chorus and became the keystone of the whole arch. Mrs. Huenkins and Mrs. Montgomery Lynch were the accompanists, whose important work is always an unknown quantity to the layman. The scenery was by the Metropolitan Studios according to plans and designs by B. Sprotte, and the costumes were from Lueben Costuming Company.

The next week of opera will be in January, when "Lohengrin" and "Haensel and Gretel" will each be given four performances.

◈ ◈ ◈

The Krinke Piano School, which gave up its location in the Empress Building for larger quarters in the Booth Building at the corner of Broadway and Pine street, has added two exceptionally good musicians to its faculty. One is Carl Presley, the other being Mary Carr Moore, the composer, who will have charge of the harmony and counterpoint classes. Mr. Krinke is to be congratulated upon these acquisitions.

◈ ◈ ◈

Last week the Seattle Federation of Music Clubs gave its first community concert at the Collins Playfield House. The Firemen's Band gave three popular selections. Mrs. H. H. Lemmel sang two numbers and Eugenie Argiewicz, violinist, played one solo. The audience sang "The Battle Hymn of the Republic," "We're Tenting Tonight," "The Battle Cry of Freedom" and "The Old Folks at Home." Milton Seymour was the accompanist.

◈ ◈ ◈

An evening with Edwin Cahn at the First Presbyterian Church proved to be a talk on the history of the violin and its predecessors, interspersed with violin solos such as "La Folia," Corelli; "Obertass," Wieniawski; "Les Adieux," Sarasate; "Souvenir de Haydn," Leonard, and "luminous views" cast upon a screen. Mr. Cahn plays the violin quite well. Mrs. Cahn was at the door.

◈ ◈ ◈

Julia Claussen, the Swedish contralto, assisted by Boyd Wells, the Seattle pianist, appeared at Meany Hall, University of Washington, October 30. Mme. Claussen scored a triumph here last season with the Chicago Grand Opera Company. Accordingly we expected much and were not disappointed. Her superb voice, her refined temperament, her inherent good taste, and her queenly bearing makes anything she sings, whether a simple folksong, an operatic aria or a German lied, a positive delight. Each number of her well arranged program was an artistic masterpiece. She was recalled many times and sang four encores which were: "Annie Laurie," "Skogsdufvors Toner," by Merikanto, the Finnish composer; "Aspakers Polska," by Peterson-Berger, and "Ro, Ro, Oegensten," by Sjoegren, both Swedish composers.

◈ ◈ ◈

Dc Wolf Hopper appeared for a week at the Moore Theatre, in Gilbert and Sullivan operas. There was no substitution, no modernizing nor Americanizing. They were given as they were written.

Karl E. Tunberg.

Columbus.

Columbus, Ohio, October 30, 1914.

The musical season opens formally tonight with a concert in Memorial Hall by Mme. Schumann-Heink. This is the first of a series of concerts which Kate M. Lacey will manage this winter, and the advance sale promises a well filled house to greet the great contralto, who has not appeared in Columbus for several years.

◈ ◈ ◈

Next Tuesday evening in Memorial Hall, the Women's Music Club will offer as the first attraction of its series, Olive Fremstad, who makes her initial bow to Columbus on that occasion.

◈ ◈ ◈

Lou McIntyre presided at the Memorial Hall organ on Sunday afternoon, October 18, in the second free municipal concert given by the Women's Music Club. She was tendered a warm reception, as was also Olive Carroll, contralto, who contributed two sacred numbers to the program.

◈ ◈ ◈

J. B. Francis McDowell, organist of the Central Presbyterian Church, announces a series of free organ recitals the first Friday evening of each month, the first program to be on Friday, November 6.

◈ ◈ ◈

Last Sunday afternoon at four o'clock Mrs. Wilbur T. Mills gave a most enjoyable vesper organ recital at Broad Street Methodist Church. Her assistant was a singer new to Columbus, Mrs. Forest G. Crowley, soprano.

◈ ◈ ◈

Next Monday evening in the Public Library Auditorium, Prof. Ludwig Lewisohn, German instructor at Ohio State University, will speak on "The Wagnerian Musical Drama." This is the first lecture of the Women's Music Club extension course for the season. Wagnerian operatic records by Olive Fremstad will serve as illustrations.

◈ ◈ ◈

The First Congregational Church has secured the services of Rowland W. Dunham, of Boston and Washington, as organist this winter, to succeed Philip Schlich. Mr. Dunham will also open a studio for piano, organ and composition work.

Columbus, Ohio, November 15, 1914.

This afternoon in Memorial Hall, the fourth municipal organ recital will be given under the auspices of the Women's Music Club by Nina Dennis Beatley, organist; Virgilia I. Wallace, contralto, and Ethel Hill Combs, violinist.

◈ ◈ ◈

Tomorrow (Monday) evening the Extension Department of the Music Club offers Dr. Arnold Gantvoort, lecturer, at the Public Library Auditorium, as a preliminary to the Cincinnati Symphony Orchestra concert on Tuesday evening. Dr. Gantvoort will speak on the symphonies of Beethoven, and illustrations will be given on two pianos by Ethel Harness, Hazel Swann, Lulu Aler and Clara Michel.

◈ ◈ ◈

The Women's Music Club offers as its second artist attraction of the season the Cincinnati Symphony Orchestra, with Marcian Thalberg, pianist, on Tuesday evening in Memorial Hall. Mr. Thalberg makes his first appearance in Columbus on this occasion, and by special request will play the Saint-Saëns G minor concerto.

◈ ◈ ◈

John McCormack will be heard on Friday evening of this week in Memorial Hall, as the second attraction in the Kate Lacey series.

◈ ◈ ◈

Helene Pugh, one of the most talented pianists of this city, returned home last week from Berlin, where she spent the past three years studying under Franz Wilczek. Prior to that time Miss Pugh was a pupil of Fräulein Prentner and Theodore Leschetizky in Vienna. She expects to spend the winter at home, giving concerts and teaching.

◈ ◈ ◈

Monday evening, November 9, Gounod's "Faust" was given in the Hartman Theatre by the New York Grand Opera Company.

◈ ◈ ◈

Francis Macmillen, violinist; Edmund Burke, baritone, and Marie Hertenstein, pianist, are to be heard in Memorial Hall, Wednesday evening, November 25.

◈ ◈ ◈

Two young Columbus musicians, Jessie Peters, pianist, and Georgia Peters, soprano, who recently returned from foreign study, are to give a concert in the Knights of Columbus Hall on the evening of December 7.

◈ ◈ ◈

The first matinee recital of the Women's Music Club is to take place Tuesday afternoon, November 24. Emily Church Benham.

Denver.

2735 East Colfax Avenue,
Denver, Col., November 9, 1914.

Two noted pianists appeared in Denver during the past week: Rudolph Ganz as soloist with the Denver Philharmonic Orchestra, and Germaine Schnitzer as soloist with the Cavallo Orchestra. An interesting feature of the two concerts was that both artists played the same concerto, Tschaikowsky's, in B flat minor. Both concerts drew large audiences, notwithstanding they were given in the same week. The program given by the Philharmonic Orchestra included the overture, "Iphigenia in Aulis," by Gluck; "Orientale," by Cui; berceuse from "L'Oiseau de feu," by Strawinsky; "Danse des Sylphes," by Berlioz, and fantasy, by Tschaikowsky, besides the concerto and a piano group by Mr. Ganz. In the latter group were included his own composition, "The Pensive Spinner," Korngold's "Elves' Dance," Liszt's "Mignon's Lied" and "Rakoczy March." Two encores were added, "Liebestraum," by Liszt, and a Chopin valse.

◈ ◈ ◈

The Cavallo Orchestra, presenting Germaine Schnitzer, pianist, gave a fine program, composed of Mozart's symphony in G minor; Goldmark's scherzo; "Dich Theure Halle," from "Tannhäuser," sung by Alice Brown MacNutt; the Tschaikowsky piano concerto in B flat minor, and a group of solos by Miss Schnitzer. The orchestra did particularly fine work in the concerto. This was verified by Miss Schnitzer in an interview with the writer after the concert, in which she spoke most enthusiastically of Mr. Cavallo and the adequate support given her by the orchestra. Miss Schnitzer will appear in recital at Colorado Springs, Des Moines and Mason City, Ia., before returning to New York.

◈ ◈ ◈

Announcement is made of the appearance in this city of Charles Wakefield Cadman and Princess Tsianina Redfeather, the young Indian mezzo-soprano, in their American Indian Music-Talk, at the Central Christian Church on Tuesday evening, November 17. Mr. Cadman's recently published trio in D major for violin, cello and piano will be given its first public performance here on this occasion.

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MUSICAL COURIER

VOL. LXIX.—NO. 22. NEW YORK, WEDNESDAY, DECEMBER 2, 1914. WHOLE NO. 1810.

BERLIN'S WARTIME CONCERTS CONTINUE WITH REGULARITY.

Musical Performances Draw Large Audiences and Are Received with Enthusiasm—Richard Strauss Conducts—Lilli Lehmann's Remarkable Powers—Willy Hess' Quartet Concert.

Jenaer Str. 21,
Berlin, October 25, 1914.

The concerts of the week included several of great interest, as the opening evening of the series of ten given by the Royal Orchestra, under Richard Strauss; the first of Hausegger's concerts with the Blüthner Orchestra; the soirées of the Arnold Rosé Quartet, of Vienna, and the Willy Hess Quartet; also the opening concert of the season of the Berlin Society of Music friends, which was conducted by Ernst Wendel, of Bremen, with Franz von Vecsey as soloist; finally a concert given by Fritz Steinbach with the Philharmonic Orchestra and Lilli Lehmann as soloist. The "Eroica" symphony was played in Berlin no less than six times in two days, on Sunday and Monday, twice each by the Royal, the Philharmonic, and the Blüthner Orchestra under Strauss, Steinbach and Hausegger.

The Strauss Concert.

Just as in times of peace, the first concert of the Royal Orchestra was sold out. Strauss presented a typically German program, consisting of the "Freischütz" overture, the "Eroica," Haydn's "Military" symphony and Wagner's Kaisermarsch." The orchestra was in fine form, and Strauss seemed at his best. He gave a magnificent performance of the "Freischütz," in particular. In the funeral march of the "Eroica," the tragic grandeur was missed that Nikisch makes one feel through and through. But very effective was Strauss' performance of the "Kaisermarsch." On the whole it was an impressive concert.

Lilli Lehmann Sings.

Lilli Lehmann, according to Riemann, was born in 1842, she now is seventy-two years old. When she appeared the platform of the Philharmonie on Monday evening, she did not look a day over sixty, and she sang like a woman of thirty-five. The celebrated diva seems rejuvenated. The "Ocean" aria, from "Oberon," by Weber, and "Abscheulicher," from "Fidelio," were her selections, and rarely have they been heard so impressively. That was vocal art of the highest order. What breath control, what superb phrasing, what beautiful portamenti, and what a fine attack. That was real bel canto. Mme. Lehmann received a well deserved ovation. The orchestral numbers embraced Bach's "Brandenburg" concerto in G major, the Brahms-Haydn variations, and the "Eroica." Steinbach is not a Nikisch, a Strauss, or a Hausegger, but he is a conductor possessing many strong and individual attributes. He gave an admirable performance of the Brahms variations. The concert was well attended.

Rosé Quartet in the Classics.

When Arnold Rosé and his three associates appeared on the stage of the Singakademie on Wednesday evening, they received a welcome such as never before was given them in Berlin. The venerable Singakademie was filled to overflowing, and it was a typically German audience which expressed its sympathies for the Austrians. It was one of the heartiest ovations I ever have witnessed in Berlin. The Vienna players very appropriately began their program with Haydn's "Kaiser" quartet. The familiar tune to which the Germans sing: "Deutschland, Deutschland über alles" and the Austrians' "Gott erhalte Franz, den Kaiser" was beautifully delivered amid a most impressive silence. Each of the four men from Vienna is an artist of the first rank and a master of his instrument. I never have heard the "Kaiser" quartet under more ideal conditions. The other numbers were Beethoven's E flat (op. 24) and Mozart's B flat quartets, both of which were played with consummate finish and a perfect ensemble.

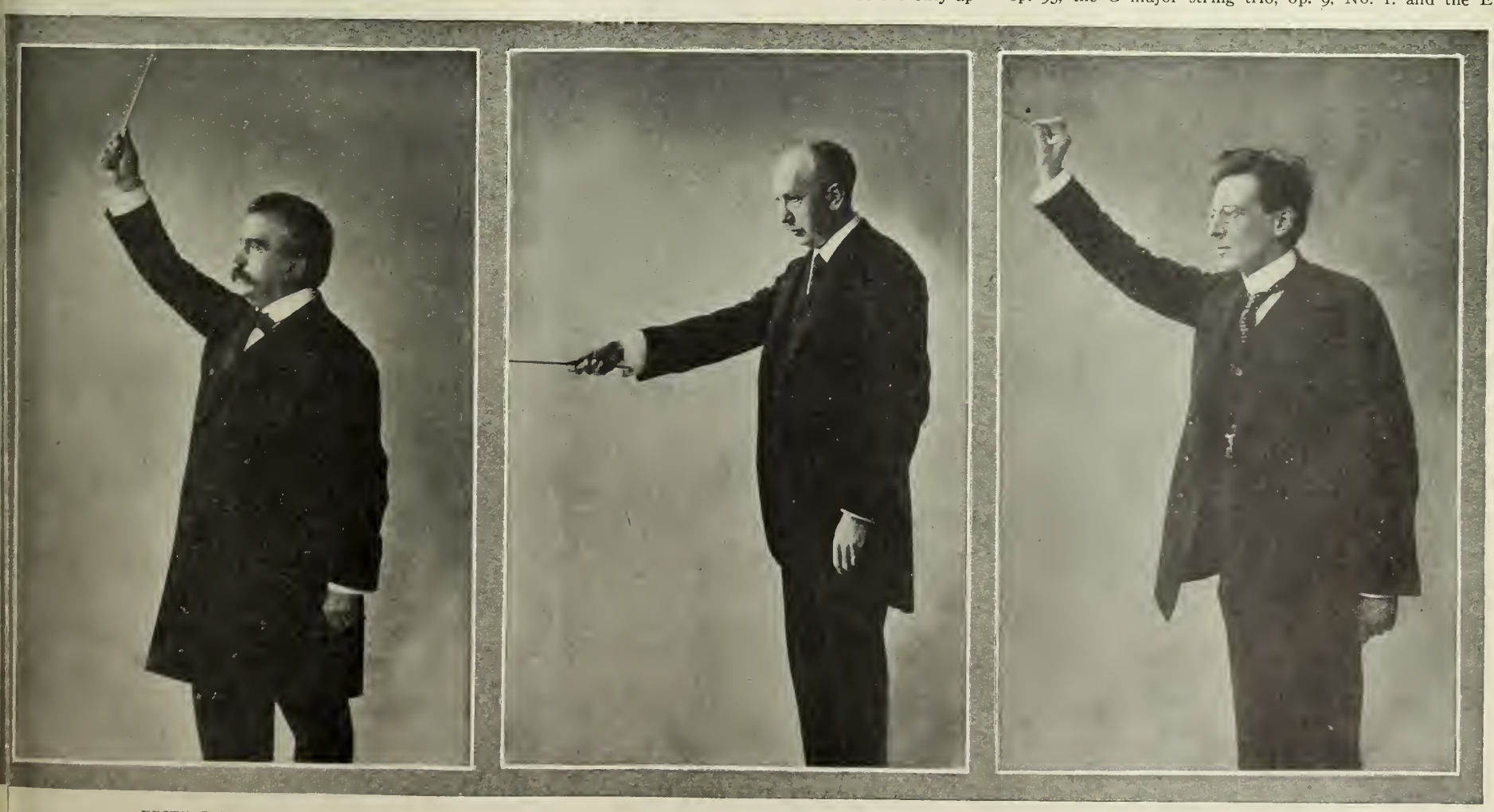
The program announced that this would be the only appearance of the Rosé Quartet during this season, but the hearty reception and the large audience of the concert will, it is to be hoped, induce the four artists to come again.

Hausegger Conducts.

To gain a strong and lasting foothold in Berlin is a difficult matter for any musician, even in times of peace, and now it is of course doubly hard. Sigmund von Hausegger, however, is making his way here, and this is as it should be, for he is a conductor of rare abilities. The opening concert of his series with the Blüthner Orchestra was better attended than was his first concert of last season, and the conductor was received with marked enthusiasm. His program embraced Gluck's overture to "Iphigenie in Aulis," Mozart's D major symphony and the "Eroica." In the funeral march of the "Eroica," Hausegger on Sunday noon did the very opposite of what Strauss did on Sunday evening. Hausegger read it with almost too much feeling, if such were possible. The Mozart symphony was played with charm and delicacy. Hausegger is above all a musician of refinement. The beautiful "Iphigenie" overture was given with the Wagner finale.

Willy Hess in Chamber Music.

On the following evening the first chamber music concert of the Willy Hess Quartet was given at the same hall. Albert Stoessel, the second violin of this organization, is an American; the other members are Richard Heber (viola) and Max Baldner (cello). Under the admirable leadership of Willy Hess, who is a first class quartet player, the artists have developed their ensemble to a remarkable degree of perfection. They play with great refinement and warmth of expression. They were heard in a Beethoven program, consisting of the F minor quartet, op. 95, the G major string trio, op. 9, No. 1. and the E



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flat quartet, op. 127. Hess and his associates have their regular patrons, who turned out in large numbers. The



LILLI LEHMANN,
Who, at seventy-two years of age, is still delighting Berlin audiences. The celebrated diva sang with all her old time success on October 19 at the Philharmonie.

Willy Hess Quartet are to give three more concerts during the season.

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CINCINNATI ORCHESTRA VISITS SEVERAL CITIES.

Dr. Kunwald and Players Score Success on Tour—Recent Happenings in Local Musical Circles.

Cincinnati, Ohio, November 19, 1914.

The Cincinnati Symphony Orchestra, Dr. Ernst Kunwald, conductor, is on tour this week, playing in Cleveland, Toledo, Zanesville, Columbus and Springfield, Ohio. Glowing reports of the orchestra's success have reached Cincinnati. The soloists appearing at the various concerts on tour are: Marie Hertenstein, pianist; Edmund Burke, baritone; Francis Macmillen, violinist; Marcian Thalberg, pianist; Emilio de Gogorza, baritone, and Florence Hinkle, soprano. The orchestra returns Saturday and the first popular concert will be given Sunday in Music Hall.

FRIEDBERG TO GIVE RECITAL.

The announcement is made that Carl Friedberg, pianist, who lately appeared here with the Cincinnati Symphony Orchestra, achieving a brilliant success, will return for a recital in Memorial Hall, December 9.

AN ORGAN RECITAL.

The event of the week at the College of Music was the organ recital of Lillian Arkell Rixford, last Tuesday night. Mrs. Rixford was assisted by Giacinto Gorno, a member of the College of Music faculty, whose rich and well placed baritone voice was heard to good advantage.

SAAR COMPOSITIONS FEATURED.

Louis Victor Saar was honored by the Pleasant Ridge Musical Club last week, when the club gave an entire afternoon of his compositions, with the composer at the piano. The versalitility of Mr. Saar was well demonstrated in the program, which included six groups of songs: "Gondoliera," for two violins and piano, six Swedish folksongs, trios for women's voices and three selections from Mr. Saar's suite, op. 27, for piano for four hands, played with splendid ensemble by Mr. and Mrs. Saar.

STILLMAN KELLEY BACK FROM NEW YORK.

Edgar Stillman Kelley returned to Cincinnati yesterday, after an inspiring week in New York, where he attended the annual meeting of the National Institute of Arts and Letters, of which he is a charter member. President William Dean Howells was successful in making the session just closed one of the most important events in the history of the institute. Mr. Kelley was the guest at a large number of interesting gatherings, bringing together the leaders in science, art and literature of this country, in addition to attending the regular sessions. Mr. Kelley's composition class at the Cincinnati Conservatory this season embraces considerable leading talent and he plans for splendid results.

CURRENT NOTES.

John A. Hoffmann will present his gifted young pupil, Helen Portune, soprano, in recital at the Cincinnati Conservatory of Music, Wednesday evening, December 2. Particular points of interest in her program will be a group of Strauss, Debussy and Tirindelli, and an aria from Charpentier's "Louise."

Marcian Thalberg won high honors as soloist with the Cincinnati Symphony Orchestra at Columbus last Tuesday evening. Mr. Thalberg is a virtuoso of international reputation and his playing always evokes a high pitch of enthusiasm, as demonstrated again in Columbus. Combining brilliancy, refinement and poetry with authoritative musicianship, he commands the qualifications which make for continued and permanent success. Mr. Thalberg accepted a professorship on the artist faculty of the Cincinnati Conservatory of Music last season, since which time he has made himself deeply felt in this section of the country.

Thursday evening, December 3, is announced as the date of a piano recital to be given at the Cincinnati Conservatory of Music by Leo Paalz. His program, presenting eighteenth century compositions of Bach, Daquin, Rameau and Paradies, a group of Haydn, Schumann and Chopin, and closing with a modern Russian group, offers an interesting variety.

Chevalier Tirindelli, John A. Hoffmann, Helen May Curtis, Marcian Thalberg and Dr. Fery Lulek presented pupils in a highly creditable recital at the Cincinnati Conservatory of Music yesterday afternoon. Those taking part were: Emelie Rose Knox, Lena Palmer, Lida Fuhr, Emily Martin, Adele Angert, Hazel Clinger, Constance Baur and Lilias Fry.

Chester Moffett, a baritone of exceptional promise at the Cincinnati Conservatory of Music, will be heard in recital on Tuesday evening, December 15.

JESSIE PARTLON TYREE.

Recent London Concerts.

Philharmonic Society: Conductor of the first concert, Thomas Beecham. Orchestral numbers were DeBussy's "Printemps," Beethoven's C minor symphony, Cyril Scott's "Passacaglias" and Stanford's "Flourish of Trumpets." The soloists were Mark Hambourg, pianist, and Mme. Kirkby Lunn, contralto.

London Choral Society: Conductor, Arthur Fagge. Numbers sung were Bantock's "Omar Khayyam," Margaret Meredith's "Recessional," Stanford's "Songs of the Fleet."

Arts Fund Matinee: Conductor, Thomas Beecham. Bach's cantata, "Phoebus and Pan," was performed.

Royal Choral Society: Conductor, Sir Frederick Bridge. "The Elijah."

Chappell Ballad Concerts: New songs by Haydn Wood and Frank E. Tours. Many soloists.

Queen's Hall Symphony Concerts: Conductor, Wassili Safonoff. Berlioz's "Carnaval Romain," Brahms' fourth symphony, Tschaikowsky's "Serenade" for strings. Soloist, Vera Brock, in Rubinstein's D minor piano concerto. At the next Queen's Hall Symphony concert, Dr. Walford Davies' "Conversations" for piano and orchestra (with the composer at the piano), and Beethoven's "Eroica" were the principal items.

Long Island Musical Art Benefit.

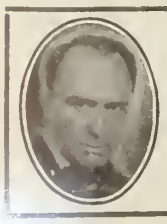
For the benefit of the American Ambulance Hospital of Paris a series of three relief concerts will be given by the Musical Art Society of Long Island. The first concert will take place Friday evening, December 4, at Garden City



AUGUSTA COTTLOW AND FERRUCCIO BUSONI IN BERLIN.

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Yvonne de Tréville in Washington.

Atmosphere—the atmosphere of three periods of song—is the keynote of interest that centers in Mlle. Yvonne de Tréville's performances. In her appearance at the Columbia Theatre yesterday afternoon, these periods, the eighteenth, nineteenth, and twentieth centuries were represented in costume and in song.

In the eighteenth century representation, the highly elaborate costume of the Louis XIV period was in pleasing harmony with the pretty conventional sentiment of the "Menuet Chante" of Lulli, the "Phillis" of Anthony Young, and Henry Carey's "Pastorale," and the quaint curtsy of perfect grace of Mlle. de Tréville was but a convincing element to an already perfect eighteenth century atmosphere.

In the songs of the nineteenth century, the "Theme" with variations of Proch, and the mad scene from "Camp of Silesia," of Meyerbeer, gave Mlle. de Tréville an opportunity to take those remarkable vocal flights for which she is celebrated. Trills and roulades, rapid flights up and down the scale; every difficulty known to coloratura was displayed with ease and facility. In contrast with these flights of vocal gymnastics were three beautiful Scandinavian folksongs. In this group of songs Mlle. de Tréville wore a costume reminiscent of the Jenny Lind period.

The twentieth century was represented by an aria from Charpentier's "Louise," Cadman's "Thistledown," Frances Wyman's "Song of Spring," "Auf der Bleiche" of Bungert-Carmen Sylva, and a "Chanson Provencale" of Dell' Acqua. These were given in a costume of ultra contemporary style. In the last named song the clarity and beauty and the flexibility of Mlle. de Tréville's voice was greatly enhanced by style and diction. It was one of her best performances of which Wymann's "Song of Spring" was another.—Washington Herald, November 18, 1914.

The costume song recital given at the Columbia Theatre yesterday afternoon by Mlle. Yvonne de Tréville, and which she called "Three Centuries of Prime-Donne," presented quite a new page in music to her hearers; new, in paradox, because it was so old. Then, too, Miss de Tréville is a coloratura soprano of a type that is rare today and . . . the facility of her art, her phrasing and style, and the warmth of her lower register all combine to make her a very interesting artist. . . .

But the Jenny Lind period was the most distinctive for novelty, and the Meyerbeer aria, the mad scene from "Camp of Silesia," which was composed for Jenny Lind, was beautifully handled, her trills being particularly fine. In response to an encore Miss de Tréville accompanied herself in a "Shepherd Song," on old Swedish folksong that surely belongs to song birds, not peasants, with its difficult echo effects. The three Scandinavian folksongs were full of beauty, and the Proch theme and variations were well executed.

In Charpentier's air from "Louise," "Depuis le jour," . . . the reading and the dramatic spirit made it a most artistic interpretation. Two songs in English by Cadman and Frances Wyman showed the Miss de Tréville "as herself" to be quite as much a picture as the dames of other days. The Bungert song which Carmen Sylva, Queen of Roumania, arranged for this artist, was most dramatic, while the "Chanson Provencale" (Dell 'Acqua) was a spirited close to the program.—The Washington Post, November 18, 1914.

Mlle. de Tréville has a sweet and resonant voice of high culture, which she uses exquisitely in pianissimo effects, with quaint witchery as an actress. . . .

While every selection was warmly applauded, the second group of songs, which gave the best display of Mlle. de Tréville's technic, and the last group, which served to present her in the most attractive light, were possibly the favorites. The very hearty applause following the second group won from Mlle. de Tréville an encore, for which she played her own accompaniment.—The Evening Star, Washington, November 18, 1914. (Advertisement.)

Giulia Valda Coming to New York.

Giulia Valda, singing teacher of the Lamperti-Valda School of Singing in Paris, sailed for New York on November 28 on the steamship Rochambeau. Mme. Valda, who has a large number of American pupils who have not been able to go to Paris owing to the war, comes to New York for the purpose of locating here temporarily. Most of her pupils have been hoping to return to Paris, but at present that is impossible, and hence they have petitioned her to come to this country, as they wish to continue their studies with her. Mme. Valda is well known on this side of the ocean, having formerly been connected with important opera organizations.

Carolyn Willard's Summer Adventures.

Carolyn Willard, the Chicago pianist, is shown in the accompanying snapshot taken in September while she was Mrs. John Sweeney's guest at Lake Kegonsa, Wis. Just a few moments after she had left the sailboat it capsized in the middle of the lake and with two on board. Since Miss Willard does not swim and is not keen for a "watery grave," as she expresses it, she had a little private cele-



CAROLYN WILLARD.

bration of her own on Thanksgiving Day, November 26, because she was not "among those present."

Miss Willard had a successful school at her Michigan summer home in Union City, which closed with a reception given to 150 guests, at which her talented Battle Creek pupil, Veda Roe, was heard in a program.

It may be interesting to mention that Miss Willard has prepared some interesting French and Russian novelties for her programs this season. Her pupil, Clara Len, started in October on a transcontinental lyceum tour, but on the third date of the season was struck by a train in Madison, Wis., and thrown into Lake Winona. She was unconscious for several days, but has had a miraculous recovery.

Horatio Connell in Olean.

Mr. Connell is the possessor of a magnificent vocal organ of splendid range, mellow and rich even when pitched to the highest notes. He brought to his hearers the true oratorio style compelling in dignity, and held the large audience in perfect quiet to the dying out of the last note.

In Schubert and Schumann selections Mr. Connell again commanded his audience, singing with consummate art, which means breath control, phrasing and depth of feeling. Mr. Connell is a singer of serious work, and has the voice and art to give an evening of Schubert and Schumann and compel attention—a rare ability. It is a voice and art that grows on his hearers even after the evening is past and which leaves a happy chord vibrating in the memory.—Olean (N. Y.) Times, November 19, 1914. (Advertisement.)

Schumann-Heink's Washington Tribute.

That Mme. Schumann-Heink is dear to the hearts of the public was shown by the capacity house that greeted her at her song recital at the New National yesterday afternoon when a large number of persons stood throughout the concert. Probably no other contralto ever has made so strong an appeal, and the wondrous depth of her great voice, though it has lost some of its breadth and volume, yet interprets with the same dramatic purpose and spirit that always have infused her singing and have made her beloved, whether it be for the warm glow of the music of her Fatherland, or the charming diction in the tongue of this her adopted country.

Except for the "My Heart Ever Faithful" (Bach) in oratorio style, her first group was composed of opera arias, the "Che Faro Senza Eurydice" from "Orpheus" of Gluck, which she sang in German, and three arias from "Samson and Delilah" (Saint-Saëns), a delightful selection, for it put one into the spirit of the opera and sustained the atmosphere, culminating in a beautiful rendition of "My Heart at Thy Sweet Voice," to which she responded, for encore, with an old seventeenth century "Spinner Liedchen," which brought out her delightful genial humor.

One seldom hears now the Schumann cycle "Frauenliebe und Leben"; it takes wealth of imagination to give it, and Mme. Schumann-Heink, after the rich depths of the final "Forsaken," received recall after recall, but she never adds to this cycle. The Wolf song in her final group brought out the big and deep voice that we love to hear. Its climax was splendid, and the dramatic dignity of "Dawn in the Desert" (Gertrude Ross) was impressive. Three other English songs completed the program. "His Lullaby," by request (Bond), "An Irish Folksong" (Arthur Foote), and "Good Morning, Sue" (Delibes), which were all most artistically given. Then Mme. Schumann-Heink sang tenderly the dear German "Stille Nacht, Heilige Nacht" and "The Rosary," by request.—Washington Post, November 21, 1914.

The first number was the rarely heard but exquisitely beautiful "My Heart Ever Faithful," of J. S. Bach. A more or less conventional song, it has an accumulative climactic charm and a fine religious sentiment, all of which Mme. Schumann-Heink ably brought out.

The melodious "Ach ich habe sie verloren," from Gluck's "Orpheus and Eurydice," was followed by three arias from Saint-Saëns' "Samson and Delilah," sung in a German version. The strength of fiber, the clear warmth of voice, and the dramatic power of these arias, the last of which is the universally known "Mon Coeur," attest the marvelous training of the famous contralto.

A debt of gratitude to Mme. Schumann-Heink must be acknowledged for giving the far too rarely heard, and one of the greatest of song cycles ever written, the "Frauenliebe und Leben," of Robert Schumann, one of his greatest musical poems. . . .

The pianist, Katherine Hoffmann, played the exacting accompaniment of this masterpiece in intelligent sympatby, with subtle change of dramatic expression. The "Heimweh" of Hugo Wolf, the "Dawn in the Desert" of Gertrude Ross, "His Lullaby" of C. J. Bond, the "Irish Folksong" of Arthur Foote, and "Good Morning, Sue," by Delibes, brought to a close one of the most perfect musical afternoons thus far of the season; and the people, loath to depart, were doubly rewarded for a warm appreciation with "Heilige Nacht" and "The Rosary." The encore that won a laughing applause early in the program was a sixteenth century "Spinneliedchen," a German folksong.—Washington Herald, November 21, 1914. (Advertisement.)

Farrar in Florida.

Frederic Emerson Farrar, the composer and teacher, formerly of Nashville, Tenn., after a year of travel, has selected Tampa, Fla., for his home. He will spend the winters in Tampa and the summers in Boston, Mass., and vicinity.



Jan Sickesz

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Cornelius van Vliet's Many Engagements.

Cornelius van Vliet, the Dutch cellist, has been busy since the beginning of the season. He appeared in recital on November 2, before the Woman's Musical Club at Winnipeg; on November 10 with Jenny Dufau, soprano, he gave a joint recital at Atchison, Kan.; on November 17 he appeared in a recital in St. Joseph, Mo.; on December 15 he will give a joint recital in Cincinnati, Ohio, with Julia Culp before the Matince Musicale; on January 6, a recital before the Thursday Musical Club, of Minneapolis;



CORNELIUS VAN VLIET.

on January 11, a recital at La Crosse, Wis. His annual appearance at the Friday symphony concert of the Minneapolis Orchestra will take place on Friday, December 18. Mr. van Vliet appeared at the beginning of the month in Winnipeg and following are some press comments which show the success he won with the public and press alike:

The Women's Musical Club opened its season yesterday afternoon at the Fort Garry Hotel with a large attendance and a great musician to furnish the program. Cornelius van Vliet, the Dutch cellist is not a stranger to Winnipeg, having appeared here with excellent success as a soloist of the Minneapolis Orchestra. The impression he made last spring was deepened, and his local reputation considerably enhanced by his splendid recital yesterday afternoon. His program was calculated to appeal to a musically educated audience, every number being of fine quality, and his playing left practically nothing to be desired.

Mr. van Vliet's most notable offering was a sonata by G. Valentini. . . . In all respects the Dutch artist apparently fulfilled the requirements of the Italian composition. His tone was almost flawless in its purity, crispness and beauty, whether in the long-drawn notes that are particularly appealing on the cello, or in the sprightly staccato and spiccato effects in which parts of the work abound. The daintiness and delicacy of the playing of some of these passages was technically remarkable and musically charming. Mr. van Vliet seems to find a triumphant pleasure in doing all his work with a maximum of neatness, but there is no sacrifice of music to technic, the latter being evidently regarded merely as a means to musical excellence. The double trills and other difficulties were mastered with admirable ease, yet the final impression was that of a beautiful composition beautifully, sympathetically and appreciatively performed.

The rest of the program included works that were quite new, such as J. Schravezande's "Elegie," and a polonaise by W. Jeral, and some that have been in existence for years, by Mozart, Martini and Leclair. In all of them the artist played with the same technical and musical excellence. The consensus of opinion in the case of all who heard him yesterday must be that he is very hard to beat.—Manitoba Free Press, Winnipeg, Tuesday, November 3, 1914.

Cornelius van Vliet, the Dutch cellist, gave a delightful hour's recital as the opening contribution of the Women's Musical Club at the Fort Garry yesterday afternoon. . . . The large audience completely filled the concert room, and interest in the recital was made manifest by frequent and generous applause, to which Mr. van Vliet responded twice with acceptable encores. . . . He displayed marked technical skill, while the beauty of his tonal expression of poetic interpretation were perfectly charming. Leclair's "Sarabande" . . . was another strong number, while Schravezande's "Elegie" . . . drew forth expressions of keen delight. . . . Mr. van Vliet's interpretation of MacDowell's "A Deserted Farm" was particularly effective. . . . Seldom, indeed, has the Musical Club had so uniformly excellent program as that provided by Mr. van Vliet.—The Evening Telegram, Winnipeg, November 3, 1914.

No more consummate artist on that beautiful instrument, the violoncello, has been heard in this city than Cornelius van Vliet. . . .

His playing . . . characterized by a lovely large tone, extraordinary left hand facility and certainty, combined with absolute purity of intonation, and a bold and brilliant, but always legitimate style of bowing which revealed the temperament of the artist beyond compare.

The two pieces by the American composer, MacDowell, were exquisitely played in marked contrast to the rhythmical virility of the Popper "Mazurka," in which some intricate bowing was displayed. But it was the Mozart "Menuet" that won most favor through the ethereal delicacy of its performance, and there was an intense desire for its repetition which did not, however, prevail.—The Winnipeg Tribune, Tuesday, November 3, 1914.

But nature, aided by diligent culture, has been very generous to Mr. van Vliet, for the ordinary terms used in criticism, such as brilliance, virtuosity and others are commonplace and inutile when applied to him.

A master of technic, he takes it for a medium only, and tries to hide difficulties as much as other performers like to show them up. . . .

Every number . . . in the program was specialized with the skill of a master in full control over a beautiful instrument.—Winnipeg Saturday Post, November 7, 1914. (Advertisement.)

Cecil Fanning in Toronto.

Cecil Fanning, the talented American baritone, made a return visit to Toronto last night in a recital at Massey Hall. There was a very appreciative audience, who were sensitive to the emotional and oratorical art of the singer. Mr. Fanning has the faculty of making a just mean between the value of the musical contents of a song and the expressiveness of its words and sentiment. In this respect, he may be classed with Bispham, Plunkett Greene and Henschel. In his first group he gave representative operatic arias by Montoverde, Gretz, Verdi and Massenet, covering a period of more than two hundred years, but which happily illustrated the unity of true melodic style and grace. These Italian numbers were sung with vocal charm and significance of expression. His second group was devoted to Russian songs, two by Rachmaninoff and one by Rimsky-Korsakoff. The "Song to India," by Korsakoff, was a beautiful exposition of refined and yet characteristic charm. The Rachmaninoff songs commanded respect and interest—interest that would no doubt be increased by acquaintance. Mr. Fanning's great success of the evening was in Loewe's ballade, "Edward," his interpretation of which was a vivid dramatic exposition of the gruesome story of the song, and also a finely adjusted vocal effort in contrast. A welcome novelty was found in two songs by our Toronto musician, Dr. Gutzeit, a setting of Goldsmith's "The Gift," and his satirical "Elegy." These numbers, accompanied by the composer, evoked enthusiasm. Mr. Fanning's final group consisted of numbers by Sidney Homer, Charles Willeby, Maude V. White and Arthur Whiting, which revealed his versatility in interpreting English song. Encores were numerous. Mr. Fanning's accompaniments, with the exception already noted, were played by Mr. Turpin, whose sympathetic collaboration has had much to do with the success of the vocalist.—The Globe, Toronto, November 20, 1914.

Song interpreters who can be uniformly interesting in a long and varied program are so rare that a visit from Cecil Fanning is a genuine red letter day in the musical season. . . . Mr. Fanning's baritone voice is particularly tender and expressive, and merely as an instrument for melody it would furnish keen delight, but Mr. Fanning makes use of it with a fine intelligence. He has the happy faculty of being able to throw himself into the mood of his selections, whether they are intensely dramatic or light and humorous. He is in every way a song interpreter of rare and compelling gifts.

The program presented last night served to display every side of Mr. Fanning's art. Mr. Fanning showed . . . that he has in a marked degree the power of visualizing the scenes that he is treating in song. His singing . . . was masterly in its subtle suggestion of every thought. . . . Mr. Fanning is never happier than when singing folksongs. . . .

Two novelties were presented during the evening in the form of settings to poems of Oliver Goldsmith, "The Gift" and "An Elegy." . . . Mr. Fanning did them in a whimsical manner, with the composer at the piano. Mr. Turpin, the invaluable accompanist who always travels with the singer, assisted in the interpretation of the other songs.—The Mail and Empire, Toronto, November 20, 1914. (Advertisement.)

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Marguerite Dunlap for Lockport.

As signal proof that merit always wins its way, the case of Marguerite Dunlap, the charming young Southern contralto, is most emphatically a case in point. Miss Dunlap believes in hard work and honest development along all lines of musical endeavor. In this way when she is called upon she is always ready and always "makes good."



MARGUERITE DUNLAP,
Contralto.

To prove this contention by concrete facts comes her recent hearing by Manager Van de Mark, of Lockport, N. Y. As is well known, the course sponsored by this indefatigable gentleman is one of the best in the country. Therefore the fact that he managed her immediately for the closing concert of his series, March 29, speaks for itself.

Among the other dates booked for Miss Dunlap are December 30, Trenton, N. J., and April 28, Orange, N. J.

The latest Dunlap appearance, an exceptionally successful one, was at Yonkers, N. Y., on November 29.

Granberry School Events.

Special Granberry School (New York) announcements are included in the following:

Wednesday, December 2, at 10.30 o'clock, Methods-Lecture, "Preparation for and Presentation of the Staff," Mr. Granberry.

Saturday, December 5, at 11 o'clock, Interpretation Lecture-Recital, Dr. Elsenheimer. This will be the program: Prelude and fugue in C sharp major, from "Well-tempered Clavichord," Bach; sonata in F minor, op. 57, Beethoven; nocturne for the left hand alone, D major, op. 9, No. 11, Scriabine; "Danse Negre," in C major, op. 58, No. 5, Cyril Scott.

Saturday, December 5, at 12 o'clock, History of Music, Dr. Elsenheimer.

Wednesday, December 9, at 10.30 o'clock, Methods-Lecture, "Outlining Lessons for Beginners and Summarizing the First Term's Work," Mr. Granberry.

Saturday, December 12, at 11 o'clock, History of Music, Dr. Elsenheimer.

Saturday, December 12, at 12 o'clock, private recital in the lecture room of the school.

Wednesday, December 16, at 10.30 o'clock, Methods-Lecture, "Exercises in Staff Notation," Mr. Granberry.

Saturday, December 19, at 11 o'clock, History of Music, Dr. Elsenheimer.

Saturday, December 19, at 12 o'clock, Musical Analysis, "The Italian Sixth Chord," Part III, Mr. Granberry.

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A Gabrilowitsch Success.

At Aeolian Hall, New York, on Wednesday evening, November 25, Ossip Gabrilowitsch, pianist, and Clara Gabrilowitsch, contralto, gave a joint recital, to which a large audience listened with the closest attention and sustained interest, interrupted frequently with prolonged outbursts of applause.

Ossip Gabrilowitsch, famous throughout the musical world as one of the greatest pianists of the day, and one of the most eminent musical artists from the land of Rubinstein and Tschaikowsky, Elman and Zimbalist, is presumably innocently ignorant of the New York public's cherished habit of arriving at the concert hall at the last possible moment before the door closes. Whether it is because the interval between the closing of the business house and the opening of the hall is too short, or whether it is an American idiosyncrasy to waste none of that valuable time which is synonymous with money, is not known. But the result at the concert is that when the program is begun at the advertised hour fully one-third of the audience misses the beginning. On this occasion a good sized audience filled many erstwhile vacant seats as soon as the doors were opened after the pianist had finished Beethoven's sonata, op. 81, which he played without a break.

If Ossip Gabrilowitsch can reform the public's punctuality he is to be commended for his noble aim. But if he cannot do so, it might be as well to wait for the great audience which is sure to flock to the concert room whenever an artist of the rank of Ossip Gabrilowitsch is announced.

Those who arrived too late to be admitted when the doors were closed for Beethoven's sonata, op. 81—"Les Adieux, L'Absence, Le Retour"—missed not only a genial work, but a delightful interpretation of it. The fact that this sonata is not so well known as the "Waldstein" or the "Appassionata" indicates that its beauties are less obvious and that its success is more dependent on an exceptionally fine performance than are the two great sonatas every student of the piano attempts. Ossip Gabrilowitsch does not perform all compositions in the same way, and merely as means of expressing his own musical feelings and enthusiasm. Like a skilful actor, he sinks as far as possible his own personality in that of the composer whose work he is interpreting. But, of course, an artistic personality as great as that of Ossip Gabrilowitsch cannot be submerged, no matter how conscientiously the pianist may try to speak only in the idiom of the composer he is interpreting.

That is why the works performed on this occasion were so unusually interesting; for the public heard not only Beethoven, Schumann and Chopin, but heard them plus the musical and sympathetic Gabrilowitsch. It was as if a banker had paid more than the money order called for, instead of charging his clients a little interest on the transaction.

But even the glowing passion and clear phrasing of an Ossip Gabrilowitsch can make Schumann's G minor sonata of more than passing interest. Was it to this sonata that Wagner referred when he said that Schumann's treatment of the piano "grated" on his ears? The work does not grate, but it certainly is not grateful. There are passages of great breadth, energy and warmth. It is doubtful, however, if the composer was moved by much inspiration when constructing this work, for the hall mark of inspiration—a Schumannesque manner and personality—is only weakly in evidence. Nothing but superb interpretation saved the work from the disaster of tedium. In avoiding the hackneyed works which are popular the pianist ran the risk of being gored by the other horn of the dilemma. His splendid performance, however, carried him through in triumph.

After his third group, twelve preludes from Chopin's op. 28, the pianist was unable to resist the clamorous demand of the audience for more. Seldom, if ever, have these perennially fresh and fragrant flowers from Chopin's enchanted garden been more acceptable than when Ossip Gabrilowitsch presented them to his delighted audience at Aeolian Hall last Wednesday. By what authority did the pianist play E flat instead of the E natural, as found in all the printed versions in the fourth beat of the third measure in the melody of Chopin's twenticth prelude?—the famous largo in C minor. It was evidently intentional and could not have been a slip of the finger. If the pianist is right, why are the published notes still wrong at this late date?

Clara Gabrilowitsch, the contralto, had a triple claim on the interest of the public. Even if she was not the refined and sympathetic artists which she unquestionably is, she would still be welcome as the daughter of the world famous Mark Twain, and the wife of the great artist, Ossip Gabrilowitsch. In some respects she is like the banker Mendelssohn, who proudly called himself the son of a famous father and the father of a famous son. His wealth was his own. In a like manner Clara Gabrilowitsch is an artist in her own inalienable right, notwithstanding the renown of her father and the fame of her husband. Nevertheless, one cannot see the image of the father stamped on the brows of the daughter without a kindlier feeling and an added sympathy for the artist.

The songs she sang were: Beethoven's aria, "Ah, Perfido," Brahms' "Four Gypsy Songs," Fauré's "Automne," Debussy's "Mandoline" and Henschel's "Morning Hymn." She was again and again recalled to the platform to acknowledge the vigorous and insistent applause. In fact, she was obliged to repeat Brahms' fourth gypsy song before the concert could proceed.

The accompaniments to the songs were played by the pianist himself, who was evidently of the opinion that no accompaniment could be too good for his wife's art as a vocalist. This joint recital was one which will live long in the memories of those who were fortunate enough to hear it.

Mammoth Organ Arrives in San Francisco.

Five freight cars transported the mammoth pipe organ to be installed in Festival Hall, for the recitals to be given during the Panama-Pacific International Exposition at San Francisco. Felix Lechtenstein and Fletcher Tilton, representing the Austin Organ Company, of Hartford, Conn., are setting it up. The instrument is to be donated to the city and will later be moved to the million dollar memorial auditorium in the Civic Center of San Francisco. It is said to be one of the four largest pipe organs in the world, and the second largest in America, 50 feet wide, 24 feet deep and 70 feet high, containing 7,000 pipes and 114 stops. The largest pipe is 35 feet long and weighs 1,200 pounds.

Facts About Faure.

Jean Baptiste Faure, baritone, and for many years one of the favorites at the Paris Grand Opera, passed away recently in that city, as the MUSICAL COURIER recorded briefly at the time. Faure was born at Moulins, January 15, 1830, and in 1852 took a first prize in the vocal class at the Conservatoire. Beginning his career at the Opera Comique he sang in "Le Chalet," "Le Cäid," "Le Chien du Jardinier," "Manon Lescaut" (Auber), "Valentine d'Aubigny," "Le Sylphe," "L'Etoile du Nord," "Joconde," "Le Cousin de Marivaux," "Quentin Durward," "Le Pardon de Ploërmel."

After some London appearances, Faure joined the forces of the Paris Grand Opera in 1861 and sang there in "Pierre de Medicis," "La Favorite," "Boise," "L'Africaine," "Don Giovanni," "Don Carlos," "Hamlet," "La Coupe du Roi de Thule," "Guillaume Tell," "La Muette," "Faust," "Jeanne d'Arc," etc. Faure also was a professor at the Paris Conservatoire.

Germaine Schnitzer Admired in the West.

Germaine Schnitzer was the soloist of a recent Cavallo Orchestra concert at Denver, Col., when she played the Tschaikowsky concerto and scored completely.

At Colorado Springs, Miss Schnitzer played at the beautiful home of Mrs. Spencer Penrose, sister-in-law of Senator Penrose, of Pennsylvania. Return engagements for the spring had to be arranged.

Miss Schnitzer's Denver press notices follow:

Germaine Schnitzer, soloist with Cavallo's Orchestra, yesterday afternoon at the Broadway Theatre, lived up to her great reputation. In her we have an example of the brilliant musician—temperament is her middle name—and this resiliency permeates herself and her work. Her hands are wonderful instruments, steel springs in velvet cases, seemingly independent, and yet what a brain force behind them!—The Denver (Col.) Times, November 7, 1914.

Germaine Schnitzer covered herself with glory at yesterday's symphony concert. She played the great concerto by Tschaikowsky with fire and fervency. . . .

It was a great performance yesterday, however, almost electrical in its musical splendor. The artist, in personality, was beautiful, her glorious arms and her authoritative hands, which suggest Carreño, made her an attractive figure. Further, she seemed to have all the dreamy, almost tragic sentiment of the Slavonic composer. Schnitzer was decidedly superb.—The Denver (Col.) Post, November 7, 1914.

. . . It has been said of Mme. Schnitzer that her sense of rhythm is so strong that she simply sweeps an orchestra along with her by the force of her own magnetism and this was quite true in her work of yesterday.

Her group for piano comprised three Chopin numbers and Liszt's "Venezia Napoli." As an encore to these she graciously played "Toccata" by Saint-Saëns.—The Rocky Mountain News, Denver, Col., November 7, 1914. (Advertisement.)

McConnell Pupils Heard in Concert.

A large and appreciative audience, consisting of pupils and friends of the New York Association for the Blind, 111 East Fifty-ninth street, attended a concert at that institution on Tuesday evening, November 24. Minnie M. McConnell, besides taking part in several quartet numbers, presented the following pupils: Henriette Goodhart, first soprano; Helen F. Clery, mezzo-soprano, and Harriet McConnell, contralto.

Harriet McConnell sang "Prelude, No. 1," from "A Cycle of Life," by Landon Ronald, and pleased so well that she was compelled to respond with an encore, singing "Elysium," by Oley Speaks. The quartet chose for its numbers, "Rose in the Bud," by Dorothy Forster; "Mighty Lak' a Rose," by Nevin, and "Annie Laurie," by Dudley Buck, and received much applause.

Stevenson Studio Recitals.

Anne Stevenson announces that the first of the monthly studio recitals will be given at her studios, 828 Carnegie Hall, New York, Sunday evening, December 13. The succeeding recitals will be announced later.



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It is good to note the artistic advance of this fine organization and its visits will always be welcome to this city.—Oley Speaks, Columbus, Ohio State Journal, November 18, 1914.

A great performance it was that Dr. Kunwald and his responsive ranks last night accorded us. The violins, with Emil Heermann in the lead, took on themselves a full measure of responsibility and a heavy weight it is in this symphony. The body of tone was firm but plastic, kept in strict rhythmic bounds and yet following with commendable attentiveness the least indication of the leader. The woodwinds have some eloquent passages in this work and it must be said that they were everywhere more than adequate. The cellos time and again attracted to themselves special attention, and brasses and percussion never failed to add their proper modicum of weight or intensity.—E. H. Cherrington, Columbus Dispatch, November 18, 1914.

Dr. Kunwald is of the modern German school of conductors. He is forceful, a strict disciplinarian, and permits his orchestra only that amount of freedom necessary to the development of a flexible artistic interpretation.—Paul Teichert, Cleveland Plain-Dealer, November 20, 1914.

Kunwald is a man of authority and this authority seems to radiate from him. The players feel the virility of his beat, also the intelligence and refinement of musical conception that lies behind it.—Archie Bell, Cleveland Leader, November 20, 1914.



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Arthur Middleton in "Lohengrin."

Arthur Middleton, an American bass-baritone with an extraordinary voice, made his operatic debut here as the Herald.—New York Globe, November 19, 1914.

The debut of Arthur Middleton as the Herald barely fell short of being sensational. . . . His high baritone rang through the house as few American voices have done.—New York Evening Sun, November 19, 1914.

His voice is well suited to the operatic stage and his vocal style and diction both proved to be praiseworthy.—New York Sun, November 19, 1914.

He is an American bass-baritone, with a well-trained, resonant voice, which he used artistically and with good effect.—New York American, November 19, 1914.

His voice is of excellent sympathetic quality and he has the range of almost a tenor-baritone, which makes his singing of the Herald's music an easy task for him and an agreeable one for his hearers. His stage presence is acceptable, . . . while his singing, in addition to being pleasing, is musicianly. He is a valuable addition to the list of American artists now appearing in the opera house.—New York Herald, November 19, 1914.

Mr. Middleton sang with impressiveness and with a voice of excellent quality and adequate power.—New York World, November 19, 1914.

He succeeded in impressing critical listeners not only with the mellow quality of his lyric baritone voice, but with his artistc method of using it. All the more credit is due to the American singer because this marked his first experience on the operatic stage.—New York Press, November 19, 1914.

He has a portly, imposing figure, and his command of stage technic is promising. Best of all, he has a voice of excellent quality and goodly range, and he knows how to employ it to its best advantage. He sang and acted with authority. Mr. Middleton is



ARTHUR MIDDLETON.

an acquisition to the Metropolitan forces.—New York Evening Telegram, November 19, 1914.

He is a sympathetic, sure singer from whom we are going to hear more. (Translation.)—New York Herold, Morgenblatt, November 19, 1914.

He possesses a beautiful, robust voice, uses excellent diction, and also has the commanding, knightly appearance for the part, so that the entire impression of his debut was thoroughly favorable. (Translation.)—Deutsches Journal, New York, November 19, 1914.

With decided success Arthur Middleton made his debut as the Herald. The singer, who is already known to advantage from the concert stage, won favor by a high baritone, in the upper register almost tenor in quality, of splendid brilliancy and heroic timbre. His declamation was . . . commendable. Since we can remember, one has not been able to admire such a thoroughly effective Herald at the Metropolitan. (Translation.)—New York Staatszeitung, November 19, 1914. (Advertisement.)

Elsa Fischer at Tonkuenstler Verein.

The Tonkuenstler Verein offered a particularly attractive program at its concert on Tuesday evening, November 24, in Assembly Hall, New York. Those who participated were Carl Voelkner, Heinrich Klingenfeld, Sophia Reed-Hutchins, Mrs. August Roebbelen and the Fischer String Quartet.

Elsa Fischer and her charming ladies' string quartet, consisting of Elsa Fischer, first violin; Helen Reynolds, second violin; Lucie Neidhardt, viola, and Carolyn Neidhardt, cello, played Kopylow's quartet, in G major, op. 15, and captivated their audience, playing with remarkable precision, fine intonation and musicianly understanding.

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Gittelson in Boston and Philadelphia.

Yesterday afternoon Frank Gittelson, an eminent young American violinist, made his first Boston appearance in recital. German audiences, reviewers and conductors have loudly applauded Mr. Gittelson as a violinist of the first rank. Why Mr. Gittelson should include two concertos in a single recital program is somewhat to be wondered at. . . . The program was not merely a list of compositions arranged for the display of technical fluency, or, on the other hand, permeated too much the oversentimentalized emotion. The list of works as a whole was such as to allow an artist not only to show himself the possessor of adequate technical fluency, but an opportunity as well to display by rare tonal beauty a deep and emotional side. These combined qualities go to make up the character and rank of a truly great artist. Mr. Gittelson, although very young, showed himself the possessor to a large degree of these essentials; . . . proved himself a well rounded artist by his interpretation of the Bach chaconne. The infinite variety and sincere beauty of his tone was well brought out in this composition. His playing was extremely flexible, which was easily perceived by his easy and facile bowing.

The three characteristic national dances by Dvorák, Sarasate and Brahms were very charmingly played with rare grace and finish. The concerto by D'Ambrosio was delivered in a very interesting manner. . . .—Boston Daily Advertiser, November 7, 1914.

He has an admirable technic and he is not guilty of the usual errors, in regarding technical difficulties as the ultimate end of violin playing. His tone is exceptionally warm and expressive and full of color. He is rarely musical by nature, and his program made an admirable vehicle for his talent. . . .—Sunday Post, Boston, November 8, 1914.

Frank Gittelson, violinist, made his debut in this city as soloist with the Philadelphia Orchestra at the weekly concert yesterday afternoon. Mr. Gittelson has been abroad for several years under the instruction of the great European masters, and previous to coming to this country he made a tour of the continent, being received everywhere with favor. He is still a mere youth, but in his playing he shows a finished artistry that very few of the great violinists of the world possess, and in his unsophisticated manner lies the chief charm of his present playing. His work is never uncertain and when Mr. Gittelson had finished the exacting Lalo concerto in F the audience responded in a most enthusiastic way. The soloist was recalled a number of times and few violinists have made as good impression here at their first appearance as this young Philadelphian. It was without the introduction of anything fantastical, but to a finished art which gives abundant promise that maturity will make it among the world's greatest.—Philadelphia Press, October 31, 1914.

The fantastic allegro's intricacies were fingered with beautiful skill. And, for a comparative youth, he manages to impart to his effects a spiritual tinge, rarely found except among violinists who have reached maturity. He was heartily and repeatedly applauded. —Philadelphia North American, October 31, 1914.

A more successful debut than that of Frank Gittelson, playing the Lalo, concerto, with the Philadelphia Orchestra in yesterday's concert, could hardly have been anticipated or realized either by the young artist or those who in his behalf entertained great expectations. . . . His tone is as beautiful, as pure, as true as is brought from the violin of any except, perhaps, two or three among the greatest players. There is not one ounce of bluff or fake in his art anywhere.

He evidently has labored with might and main; he has made use of every advantage offered, all his sounds scholarly, workmanlike and genuine. . . . Gittelson extracted from Lalo's swift mercurial moods and tenses about all that is in them. . . . He never scratched; he never played out of tune; his tone was impeccable. . . .—Philadelphia Public Ledger, October 31, 1914.

(Advertisement.)

Frances Ingram Scores in Denver.

Frances Ingram, a remarkably young contralto, formerly with the Chicago Grand Opera Company, has a voice of wonderful tone and sweetness and accompanied by a most gracious stage presence. She completely won her audience. . . .

A group of German songs sung by each artist displayed the life in each voice and there was a plenty of color and freedom of tone.

Especially beautiful was the duet, "Belle Nuit," from "Tales of Hoffmann," enthusiastically received by the audience. Because of insistent applause, it was repeated. The deep tones of Miss Ingram's voice blended with Mme. Read's clear soprano in a most delightful combination.

A group of English songs showed the lighter effects of Miss Ingram's voice and its elastic quality. Her dramatic ability was shown in "Dawn in the Desert," which brought out wonderful sweetness of tone and was picturesque in its somber tones, dispelled at the ending by a joyous note.—Denver Times, November 14, 1914.

(Advertisement.)

Gaylord Yost Plays at Indiana University.

Gaylord Yost, the composer-violinist, assisted by Mrs. Yost, violinist, and Cyrilla Humes, at the piano, gave the following program at Indiana University, Bloomington, Ind., on November 22: Concerto, B minor, Saint-Saëns; "Causerie," Francis Macmillen; gavotte, Mozart-Auer; poeme, Zdenko Fibich; "Liebesfreud," Fritz Kreisler; Farfalla, Gaylord Yost; barcarolle, Cyril Scott; legende, Erkki Melartin; three duets for two violins and piano, Godard.

Carl Fiqu´ Conductor and Composer.

A large and enthusiastic audience completely filled Prospect Hall, Brooklyn, on Thursday evening, November 26, where a concert was given by the Brooklyn Quartet Club, Carl Fiqué, conductor, for the benefit of the German and Austro-Hungarian relief fund. The participants were: Carl Fiqué, musical director; Anna Yung-Knabel, soprano; Henry Weimann, tenor; Alfred Osterland, Jr., baritone; the Brooklyn Quartet Club, consisting of male and female choruses, and an orchestra. Carl Fiqué's reading of Beethoven's "Egmont" overture was musicianly and proved again his superiority in interpretation.

"The Turkish Lady," a cantata for soprano and baritone solos, female chorus and orchestra, which has been performed before and commented upon in these columns, was well received. The proceeds were large and will materially aid this worthy cause.

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WASHINGTON ATTRACTIONS.

Recent Musical Affairs in the National Capital Discussed in Breezy Paragraphs.

1619 R Street, N. W.,
'Phone, North 935,
Washington, D. C., November 20, 1914.

John McCormack was heard in concert Friday afternoon, November 13, at the New National Theatre, under the local management of Katie Wilson-Greene, and received the usual ovation extended in Washington to McCormack. Seats were placed on the stage for the overflow of ardent patrons.

MLLE. DE TRÉVILLE'S UNIQUE RECITAL.

Yvonne de Tréville gave her unique costume-song-recital at the Columbia Theatre on Tuesday, November 17, and proved herself to be most charming. Mlle. de Tréville's art is consummate, her voice is a beautiful coloratura soprano, and her diction is excellent. Her recital proved her to be a thorough artist with a well grounded musicianship, while her quaint costumes added greatly to the delightful event.

FACULTY RECITAL.

Elizabeth S. Maxwell, soprano; Marguerite O'Toole, harpist; Ethel Garrett Johnston, pianist, and Horace C. Rakemann, violinist, all members of the faculty of the Martha Washington Seminary, were heard in a delightful concert on Friday evening, November 13.

COSTUME CONCERT.

A costume concert will be given at Rauscher's on December 3 for the benefit of the Belgian and French war sufferers, which should prove of great financial help to the cause, as the French Ambassador has charge of the funds, the Countess Dumas is acting as one of the patronesses and Mrs. Hobert Brookes is chairman of the committee on publicity. Helen Donohue DeYo, soprano; Marguerite O'Toole, harpist; Richard Backing, tenor; Felix Garziglia, pianist, and several other prominent musicians will furnish the entertainment.

H. H. FREEMAN JOINS COLLEGE FACULTY.

The Washington College of Music is fortunate in securing the services of H. H. Freeman, organist and choirmaster of old St. John's Church, as head of the organ department. Since the advent of S. M. Fabian as president of the Washington College of Music many of the leading musicians of Washington have joined the faculty, thus greatly strengthening it.

SOUTHERN SOPRANO SINGS.

A favored few were entertained last week when Margaret Battle, of Augusta, Ga., was heard in song recitals at the homes of several friends. Miss Battle was the guest of Ethel Miner for a few days while on her way home from spending the summer at Chautauqua and New York, where she studied under Isador Luckstone. Miss Battle is the soprano soloist in the First Presbyterian Church in Augusta. On Thursday evening, November 12, she sang for the guests of S. M. Fabian at his regular Thursday evening musicale, and displayed a beautiful lyric voice, well placed and of rich warmth of color. Mme. Sembrich has heard Miss Battle sing and is said to have been most gracious with her praise. Julia Huggins was Miss Battle's accompanist and, as usual, added much to the artistic worth of the performance.

MR. FABIAN "AT HOME."

S. M. Fabian, the popular musician and president of the Washington College of Music, has in a few short weeks fully established his "Thursday Evening." Mr. Fabian has a new studio in Twenticth street, N. W., and here each week many of his friends drop in and are always sure of a delightful evening of music and pleasant discussion.

DICK ROOT.

Gay Donaldson's Cleveland Recital.

Gay Donaldson, the American baritone, gave a recital on November 25, at Engineers' Hall, Cleveland, Ohio, assisted by Dr. Arthur Little pianist. The program contained works by Chopin, Liszt, Massenet, Rubinstein, Schubert, Cadman, Burnham, Schumann, Protheroe, Homer and Hermann. Mr. Donaldson was in excellent voice and his artistic interpretations and thorough musicianship won for him the praise of all present.

In addition to his work as baritone soloist and director of the choir at the Euclid Avenue Baptist Church, Cleveland, Mr. Donaldson teaches in Cleveland, Beaver, Pa.; Akron, Ohio, and Youngstown, Ohio.

College Girls Entertain Mrs. Dunning.

Carrie Louise Dunning, the founder and exponent of the Dunning System of Improved Music Study for Beginners, recently gave a talk before the Alpha Chi Omega Sorority of Syracuse University, where she was a guest of honor at a luncheon. In the evening she was heard in a recital at Apollo Hall, Syracuse, scoring such a success that she was engaged to give a talk at Syracuse University, on Wednesday afternoon, November 18. Mrs. Dunning is justly enthusiastic about her method. This enthusiasm, combined with her charming personality, makes her an interesting speaker.

KANSAS CITY BREVITIES.

Kansas City, November 17, 1914.

Clarence D. Sears, organist and choir director of St. Paul's Episcopal Church, gave a recital in the church Tuesday evening. Mr. Sears proved a careful and painstaking organist. Clean technic and intelligent registration were evident throughout the program. The two movements from the Mendelssohn sonata and toccata from Widor were especially well done. Mrs. Arthur D. Brookfield, contralto, assisted. Rarely has anything more beautiful been heard here than her singing of "He Was Despised," from the "Messiah."

RUSSIAN SONGS GIVEN.

The vocal department of the Kansas City Musical Club gave a program of Russian songs recently.

A LICHTENWALTER MUSICALE.

Miss Lichtenwalter's last musicale was given by her former pupil, Josephine G. Day, of Superior, Neb., who has been steadily growing musically by help at home and abroad. She played the MacDowell "Eroic" sonata and a group of modern pieces. Chas. H. Cease sang a group of Miss Lichtenwalter's songs effectively.

MUSIC TEACHERS TO ORGANIZE.

A movement is on foot to organize the music teachers of the city into an association similar to the State Association, but independent of it. Its object is to help to bring up the standard of teaching and to help in legislation sought.

GENEVE LICHTENWALTER.

Katharine Goodson in Scotland.

Katharine Goodson was the soloist at the opening concerts of the Scottish Symphony Orchestra in Edinburgh and Glasgow, on November 9 and 10, playing at each concert, two concertos, Saint-Saëns' G minor, and Liszt's E flat. That she won the favor of the Scottish people these notices show:

Her rendering was marked by great freedom and variety of touch, and the fine qualities of the pianist were fully displayed. Miss Goodson has a rare mastery of the keyboard—her staccato touch is a feature of her playing—and her appreciation both of dynamic and melodic values carried with her the full sympathies of the audience. —The Scotsman, November 10, 1914.

Her concertos showed a fine grasp of rhythm and genuinely musical feeling. Miss Goodson is a big player, with a splendid technic and an eloquent style.—The Glasgow Herald, November 11, 1914.

Londoners will have two further opportunities of hearing this pianist before she sails for her sixth American tour, the middle of December, for she will appear at the Queen's Hall Ballad Concert, on November 21, and again at the Royal Philharmonic Society's third concert, on December 10 (under Safonoff's direction). A charming tribute to Miss Goodson's rendering of the Grieg concerto at the Albert Hall on October 4 spoke of her "soulful interpretation and heroic rhythm," and of the Chopin study in C major, op. 10, No. 7, that it was "the light that never was on land or sea." (Advertisement.)

St. Louis Orchestra Engages Spiering.

Theodore Spiering, who scored such a rousing success last week at the New York College of Music faculty concert (he is a specially engaged member of that body), with his technically astonishing and temperamentally impassioned playing of the Bruch violin concerto in G minor, has been engaged as the soloist of the St. Louis Symphony Orchestra on December 11 and 12, to take the place of Willy Burmeister, who is detained in Europe owing to the war.

Spiering is much in demand in New York as a teacher, but it begins to look as though the out of town requests for his solo services will occupy a large part of his time this winter. The violinist's New York recital is to be fixed upon for some time in January.

Robert L. Tait to South Africa.

Robert L. Tait, a pupil of Lloyd d'Aubigné, of Paris, and formerly baritone of the Royal Opera, Covent Garden, has just accepted the position as Registrar to the Honorable Sir Henry Juta, K. C., Judge President of the South African Supreme Court, and has already left for Cape Town to take up his duties. Mr. Tait is still, however, a singer at heart and will return to the musical world "as soon as this cruel war is over."

GRAND OPERA IN CHICAGO.

Century Opera Company Presents Excellent Casts in Satisfying Performances.

Auditorium.

"Aida," November 23.

At the Auditorium "Aida" was the opera chosen to open the eight weeks' season of grand opera in English by the Century Opera Company, of New York, on Monday evening, November 23. Lois Ewell was heard in the title role and sang intelligently and fervently. Kathleen Howard gave a beautiful portrayal of the role of Amneris and vocally she came up to all expectations. She scored heavily and will be reckoned from now on as one of the popular singers of the company. Morgan Kingston as Radames was at his best in the Nile scene, where he easily dominated the situation and won the full approval of the audience. Henry Weldon as Ramfis and Louis Kreidler were two pillars of strength in the good ensemble of the evening. Alfred Kaufman was the king. Hardy Williamson sang the small role of the messenger as well as it ever has been heard here, and Jeannette Kann sang true to pitch the music allotted to the priestess.

The stage management was adequate and the orchestra under the baton of Agide Jacchia was in every respect satisfactory.

"Madame Butterfly," November 24.

The second performance of the Century Opera Company brought out a rather small audience to the Auditorium Theatre and this was most regrettable since the performance of "Madame Butterfly" showed the organization at its best. The orchestra was excellent and its conductor, Agide Jacchia, won the lion's share of the plaudits of the evening. Associated in the success may be mentioned the stage manager Coini, who gave to the eye the same pleasure as Jacchia to the ear. The scenic effects were excellent. Lois Ewell sang the title role very effectively. Kathleen Howard was the Suzuki, Orville Harrold the Pinkerton, Thomas Chalmers the Sharpless, George Everett the commissioner, and Frank Phillips, the marriage broker.

"Carmen," November 25 (Matinee).

At the Wednesday matinee "Carmen" was given with Kathleen Howard in the title role; Florence MacBeth as Micaela, Gustav Bergman as Don Jose, Graham Marr as Escamillo.

"Aida," November 25 (Evening).

On Wednesday evening "Aida" was repeated with the same cast as on Monday, with the exception of the Misses Freeman and Santley, who replaced Ewell and Howard in their respective parts.

Thanksgiving Bills.

On Thanksgiving afternoon "Madame Butterfly" was repeated and on Thursday night "Aida" was performed.

Friday and Saturday Bills.

The bill on Friday night was "Madame Butterfly."

Saturday's matinee had "Aida" and Saturday night "Carmen."

Alice Garrigue Mott's Studio Notes.

Marie Kaiser sang with her usual success at a concert in Worcester, Mass., November 21, when H. Parker's "St. Christopher" was performed, under the direction of Mr. Butler, and with the aid of the Worcester Festival Chorus. The proof of Marie Kaiser's reliable and beautiful singing is that this young artist is practically always reengaged wherever she is heard.

Dorothy Ball, whose sympathetic dramatic soprano is attracting her audiences wherever she is heard, gave a successful concert at 228 West Seventy-second street, for the benefit of the American Artists' Hospital, Paris.

Rita Jolivet scored a triumph in her new play, "What It Means to a Woman," at the Longacre Theatre. The press is unanimous in its praise of this artist's "vocal control" and "excellent diction." Upon the recommendation of Manager Harrison Grey Fiske, Rita Jolivet placed herself under the guidance of Alice Garrigue Mott, and pays a fine tribute to her teacher for her success, in writing to the latter: "I thank you for my new voice."

Piano Recital by a Leefson Pupil.

Virginia Brown, a gifted pianist, will give a recital at Elkins Park, Pa., on December 3.

Miss Brown, who possesses those good pianistic qualities for which pupils of Maurits Leefson, director of the Leefson-Hille Conservatory of Philadelphia, are noted, will doubtless not fail to make a good impression on that evening.

Some say that the critics are always angry when they go to a concert because they have been dragged from happy, cultured firesides to hear ponderous pianists and roaring recitalists. They are said to hate rain and snow more than they love art.—New York Morning Telegraph.

NEW YORK BREVITIES.

Castle-Deming Orange Recital—Two Warford Studio Recitals—Manuscript Society Concert—Tonkünstler Society Meets—Max Jacobs with Beethoven Society—Ne Collins' Notices—Brenda Macrae in Toronto—The Two Nichols—Women's Philharmonic Meets—Eleanor Patterson Folder—Noble Organ Recitals—Samoiloff Recital, December 9—Notes.

Elinor Castle, soprano, assisted by Katherine Burritt Deming, contralto, gave "An Evening of Song," for the benefit of the Red Cross fund, at the Women's Club, Orange, N. J., November 20. Miss Castle, who has studied for five years with William Nelson Burritt, had a brilliant success in this recital. She was unknown to the audience, which was most enthusiastic, giving her many recalls for her four groups of songs. "Fairy Pipers" had to be repeated. "Chanson Provençale" was brilliantly sung. "Hi L'il Fellar" was encored. There were also two groups of duets, and of these the duet from "Aida" was sung with dramatic fire. Will J. Stone was at the piano.

Two Warford Studio Recitals.

Claude Warford presented students in a recital of songs, November 18, at his studio in the Metropolitan Opera House building. Edna Wolverton, soprano, and Carl Rupprecht, baritone, gave great pleasure in the interpretation of the program.

Miss Wolverton is the happy possessor of a beautiful lyric soprano voice, which, however, does not lack a certain dramatic note, as she demonstrated in her rendition of "Dich theure Halle." In Mr. Warford's song, "Along the Road," she gave evidence of her interpretative insight.

Mr. Rupprecht disclosed a sympathetic baritone voice of good range, and sang two groups of German songs with finish and excellent diction.

At the second recital, songs by W. Ralph Cox and Claude Warford were sung by Catherine Bryce, soprano, and Carl Rupprecht, baritone. Miss Bryce sang two groups of songs by Cox and one by Warford. All the Cox songs are graceful and well constructed, and the singing gave pleasure. Mr. Rupprecht sang two groups by Warford and one by Cox. Mr. Cox's "Somebody Loves Me" had a rousing high F finish, and "Peggy" was distinctively Irish in melodic form. Of the Warford songs, a "Japanese Sword Song" had originality. "John Henry Crossover" is a song of decided naturalness, combined with originality and optimistic sentiment. Each composer accompanied his own songs. The studio was well filled.

Manuscript Society, Twenty-sixth Season.

The first private concert of the twenty-sixth season, Manuscript Society of New York, occurred at the National Arts Club, November 20, a program of five numbers being heard by two hundred invited guests. D. W. Miller, of Norwood, Ohio, was represented by four piano compositions, the scherzo, in distinctly Mendelssohnian style, being especially well played by Lisbet Hoffmann. W. Ralph Cox made his debut as composer in these concerts in four songs, sung by Catherine Bryce in a clear and expressive high soprano voice. Vivian Burnett (who is none other than the original "Little Lord Fauntleroy," son of Frances Hodgson Burnett), had a romanza for cello and piano, played by Hyman Eisenberg and F. W. Riesberg. This is genuinely impassioned and natural music and made a definite impression. Two songs by Meyer Silver, for soprano, were sung by Beth Ordemon. These were tuneful songs, and were well done on short notice by this singer, who is blessed with a fine dramatic soprano voice and pleasant appearance. Latin-American Folksongs, by E. Hague and E. Kilyeni are melodies taken down in musical shorthand by the former during various trips to Southern California and Mexico. They are all of them charming, especially a serenade in which the singer whistles a short strain. Mary P. Mitchell sang them well. Besides the composers, at the piano were Lillian Sauvage Poole and Flora MacD. Wills.

Max Jacobs with Beethoven Society.

A feature of the Beethoven Society musicale at the Astor Gallery, November 14, was Max Jacobs' playing of "Romance" (Beethoven), "Aus der Heimat" (Smetana), "Walter's Prize Song" (Wagner-Wilhelmj), and "Polonaise" (Wieniawski). Mr. Jacobs appears very frequently this year on programs of musical societies, recitals and in concerts. His large tone and brilliantly incisive style is always infectious.

Tonkünstler Society Concert.

Elsa Fischer, Helen Reynolds, Lucie Neidhardt, and Carolyn Neidhardt won especial honor at the Tonkünstler Society concert of November 24, Assembly Hall, New York, in a quartet by A. Kopylow. Sophia Reed-Hutchins, soprano, sang modern songs and was encored both times. A sonata for viola and piano by York Bowen brought Lucie Neidhardt and Mrs. August Roebbelen success. Thuille's sonata for piano and violin, played by Carl Voelkner and Heinrich Klingenfeld, brought forward two experienced ensemble artists, Mr. Klingenfeld winning special honors.

The next musicale is to take place December 8, Memorial Hall, Brooklyn.

Ne Collins at American Institute.

Mrs. Ne Collins, recently engaged as teacher of voice at the American Institute of Applied Music, was the special guest of honor at a reception given by the institution November 20. She sang several numbers, serving to show her capabilities, and that the following notice of her singing by the Buffalo News was fully deserved:

Mrs. Ne Collins was heard in "Cäcilie" by Strauss, "An Open Secret" by Salter, and the "Danza" by J. W. Chadwick, besides a number of charming encores. Her lovely voice lent itself admirably to the different styles. Of special beauty were the well sustained tone and sympathetic interpretation of "Serenity" by Mary Turner Salter.

Brenda Macrae in Toronto.

Hattie Clapper Morris' artist-pupil, Brenda Macrae, sang with the Hambourg Concert Society, Toronto, November 23, winning what one who was present called "A wonderful success," especially with the Verdi aria "O Don Fatale." The big range and beauty of expression in her voice, with its velvety quality, brought her genuine appreciation. Toronto daily papers substantiate the above.

Nichols Return from the West.

John W. Nichols and Mrs. Nichols, tenor and pianist, have returned from a most successful fall tour through the Middle West, where they received many flattering criticisms from the press, and several reengagements for the coming spring, as well as next season. In the evening of Thursday, December 10, they will give their New York recital, at Columbia University. December 6, Mr. Nichols sings the tenor part in Mathieu's "Conversion" at St. James' Church, Brooklyn. He will sing "The Creation" at the Flatbush Dutch Reformed Church during the same month. December 25 and 26 Mr. Nichols is engaged for the "Messiah," with the Chicago Apollo Club.

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Women's Philharmonic Society Meets.

Amy Fay, president of the Women's Philharmonic Society, announces a series of four Saturday afternoon recitals at the Granberry studios, on the fourth Saturday of each month. The society is at present making a specialty of interpreting the works of American composers.

Eleanor Patterson's Press Notices.

Eleanor Patterson has issued a four page circular. Beneath her picture appears "America's Genuine Contralto, Singing Three Full Octaves." Her range is from C, second space, bass clef, to C, second line above treble clef. Tributes to her unusual voice and remarkable range are printed from Ella Wheeler Wilcox and Anna E. Zeigler. A list of arias from opera, oratorios, etc., appear on this leaflet.

Samoiloff Recital.

Lazar S. Samoiloff announces a song recital to be given by his artist-pupils, Carnegie Chamber Music Hall, December 9, at eight o'clock. Mr. Samoiloff has many gifted vocalists under his guidance, some of whom are indeed remarkable in their vocal gifts.

Noble Organ Recital.

T. Tertius Noble, F. R. C. O., and A. R. C. M., assisted by Ford Hummel, violinist, gave a recital at the First Presbyterian Church, Kingston, N. Y., November 18. He played the following works: Concerto in G minor, Mathew Camidge; reverie, Noble; minuet, Calkin; air and variations, Rea; legende, Federlein; finale, Lemmens, and suite in F, Corelli. Mr. Noble continues giving his "Hour of Music" every Sunday evening at St. Thomas' church at eight o'clock.

Notes.

Mrs. Richard Keyes, mother of Margaret Keyes, the contralto, and of Mrs. McCloskey, died recently and was buried in Rochester, N. Y. The family has sent mourning cards, acknowledging sympathy extended.

Flora Bridges, an attractive violinist, and the Ziegler Quartet appeared before the International Arts Society, Mrs. J. Christopher Marks, president, at the Hotel Astor, November 17.

Nelson Riley, bass, who has studied with Julian Walker, and has appeared on the dramatic stage, is now well prepared for oratorio and concert appearances. His voice is a genuine bass with a high range. He sings Mendelssohn's "O Lord, Have Mercy" especially well. More should be heard of this artist.

Amy Grant, whose Sunday and Thursday afternoon studio recitals have been noted in the Musical Courier, announces that she gives instruction in the speaking voice and acting; receptions, Thursday, four to seven, with music; dancing class Wednesdays at 9 p. m.

Anne Hazelton Terhune, pianist, and Louise Gude, contralto, gave a recital November 24, at Studio Hall. Miss Terhune is a brilliant pianist, pupil of Mrs. Sturdevant Dixon.

Prof. Samuel A. Baldwin will give his 397th public organ recital at City College today at four o'clock, playing a program of international composers, Bach, Liszt, Rubinstein, Dubois and Lemare. December 6 at four o'clock Homer N. Bartlett's suite in C, op. 205, is to be played. Following this the names of Reger, Bach, Wright, Faulkes, Bonnet, Saint-Saëns, and Elgar appear.

Organists generally were invited by the American Guild of Organists to honor Arthur Foote by playing his "Festival March" on Thanksgiving Day, or the following Sunday, which was generally done. This was a mark of gratitude for recovery from his illness. Some Boston organists honored him by giving entire "Foote Programs" at their Sunday services.

Julian Norman, vocal instructor, making voice placing a specialty, has established his studio in suite 70, Metropolitan Opera House. Some leading professional singers are his pupils.

Helen Stanley in Pittsburgh.

Miss Stanley's voice is delightfully pure and fresh with considerable warmth. It is most pleasurable, musically and sensuously, however, in the middle tones. With them her technical skill is more secure and adroit; and they have more variety of force and color and more expressive quality than any other part of her voice. For this reason, it was in the quiet, more intuitive songs—notably those of Brahms—which comprised her second group, that Miss Stanley excelled and it is in lieder of this sort that the more characteristic and beautiful qualities of her voice are best illustrated.

Yet, there was no chance to become bored with a single monotonously, maintained mood. One thrilled with the tenderness of the aria of the sorrowing mother, Lia, from Debussy's "L'Enfant Prodigue," with which she opened her program. Her shading in this number was exquisitely delicate and showed that she possesses the rare qualification of conveying to her hearers through a well modulated temperament the very spirit of the song she is singing. There was a "Panlike" air about her third group, which included "Down in the Forest," by Landon; "The Place of Dreams," by Harold Osborn Smith, and Cadman's "Call Me No More." Several encores and a repetition of "Place of Dreams" were demanded—Pittsburgh Dispatch, November 21, 1914.

Miss Stanley has a well equalized voice of pure quality, with both sweetness and variety of color. Good training has increased its natural flexibility, so that she is able to realize in greater degree than is common her conception of her songs; and as her conception was invariably an intelligent and effective one, . . . her performance was very interesting. Excellent breath control and clear diction were conspicuous features of her work.

Her first number was the "Air de Lia" from "L'Enfant Prodigue," the cantata with which Debussy won the Prix de Rome in 1884. It is a work of rather superficial eloquence, but its technical difficulties are by no means negligible. Miss Stanley conquered these, however, and gave it with fine spirit. Next came a group of lieder by Brahms and Strauss. In "Nachtigall," "Wie Melodien" and "Staendchen," by the former, she seemed to miss the undercurrent of deeper feeling which runs through all three; but her interpretations were pleasing and plausible, her execution admirable. In the lovely "Die Nacht" and the brilliant "Caecilie" of Richard Strauss she appeared at her best, revealing, it is scarcely too much to say, all that the songs contained. To them was added the same composer's "Zueignung." The later group of songs with English text—including "The Place of Dreams" by her accompanist, which was repeated, and Cadman's "Call Me No More"—could reveal no new qualities.—Pittsburgh Gazette-Times, November 21, 1914.

(Advertisement.)

Marta Kranich with Euterpe Society.

Marta Kranich, the soprano, appeared as one of the soloists at the Musical Morning given by the Euterpe Society at the Waldorf-Astoria Hotel, New York, on Thursday, November 19. Mme. Kranich sang arias from Weber's "Freischütz," "Lilac Domino," by Cuvillier, and Franz's "Widmung."

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ST. PAUL SEASON BEGUN.

Minneapolis Symphony Orchestra Already Has Paid Two Visits—Schubert Club Concert—Notes.

St. Paul, Minn., November 20, 1914.

The St. Paul musical season may be said to have been ushered in officially by the two opening concerts of the Minneapolis Symphony Orchestra at the Auditorium, given here under the auspices of the St. Paul Institute this month. At the first, Mildred Potter was soloist and at the second Josef Hofmann assisted. The audiences were fair in size, the second concert showing a decided gain over the first in this respect. At both concerts the real music loving public was present by many palpable tokens. It is safe to prophesy that others who gave the late St. Paul Symphony Orchestra their support for civic reasons also will sooner or later fall into line and accord Mr. Oberhoffer's fine orchestra the reception which it deserves, regardless of local partisan hesitation and prejudice. At the first concert Tschaikowsky's fifth symphony was the chief offering and at the second Beethoven's fifth was given. The former received a reading that was little short of triumphant in its intelligence and emotional quality. It is doubtful if a more deeply introspective, finely conceived, richly imaginative and perfectly executed rendition of the Beethoven work has ever before been heard here. Mildred Potter received a great ovation, St. Paul being her birthplace. She was in glorious voice and sang with superb artistry arias from "Rienzi," "Le Prophete" and "Samson and Delilah." Her return here in February, when she will sing with the Apollo Club of Minneapolis, is eagerly awaited by her many friends and admirers in the Twin Cities.

Schubert Club Concert.

The Schubert Club, which is now launched on its season, has presented Vernon d'Arnalle, baritone, who was summoned at the eleventh hour to take the place of Emilio de Gogorza, who while scheduled to appear before the club, was detained in Europe by war conditions. Mr. d'Arnalle created a very favorable impression by his artistic singing of German, French and Italian songs, of which he gave a pleasing variety. The audience was of good size. The next artist recital to be given by the Schubert Club will be on the evening of December 1, when Julia Culp will be the soloist. Other artists to appear before the club this season will be Katherine Goodson, the Barrere Ensemble and Constance Purdy.

St. Paul Notes.

Helen Stanley, of the Century Opera Company, will be the soloist with the Minneapolis Orchestra at its third concert here, on December 3. Julia Claussen will sing at the fourth concert.

Ella Richards is giving an interesting series of chamber concerts at her home, on Laurel avenue. Last Saturday evening the program was devoted to the compositions of Brahms.

The Municipal Concerts, which were so successful last season, have begun again, and the Auditorium was crowded at the first one, two evenings ago. Robert Geehan, baritone, and Otto Meyer, violinist, were the soloists. Other soloists engaged to appear during the series are Alma Peterson, Marie O'Meara, Jane Holland Cameron and Frances Rosenthal.

Several benefit concerts have been given here for Red Cross work abroad during the past few weeks. Many local artists in both St. Paul and Minneapolis donated their services for the object.

The voice studios of Lewis Shawe, Jessica de Wolf, Emil Onet, Harriet Hale and Blanche Bassindale are daily receiving large classes. The studio outlook here has not been more prosperous in several seasons. Macalester College has enrolled one of the largest classes in its history.

J. McClure Bellows.

Dr. Wolle's Bethlehem Notice.

The second entertainment under the anspices of the Woman's Club of the Bethlehems was given last evening in the Moravian Sunday School room. After a few remarks by the president, the speaker of the evening, Dr. Fred Wolle, was introduced by Mrs. Guy Johnson, chairman of the Music Committee. Dr. Wolle delighted a large and appreciative audience for more than an hour with many interesting incidents in the life of Bach, the famous composer, and by rendering one of his humorous compositions, the "Kaffee Cantata." He was ably assisted in the latter by Annie Estes. The special feature of the evening, perhaps, was the duets by Dr. Wolle and Miss Estes, which were loudly applauded. While the people of Bethlehem have had many opportunities to listen to the wonderful interpretations of the masterpieces of Bach by Dr. Wolle, last night he showed them a different side of this great man and proved to the interested audience that the "dry" Bach had a keen sense of humor, as well as a deep insight into the serious side of life.—Bethlehem (Pa.) Daily Times, November 21, 1914. (Advertisement.)

Even when two hearts beat as one they sometimes make a discord.—Winnipeg Town Topics.

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Evelyn Starr's Recital.

A delightful young violinist, Evelyn Starr, came down to New York from Canada (Nova Scotia) last week and gave a recital program on her chosen instrument at Aeolian Hall, on the evening of Tuesday, November 24. She was not entirely unheralded, for a good sized, anticipative audience greeted her, bestowed flowers upon her and listened to an interesting program composed of classic and modern numbers. These were the Vitali "Chaconne," Corelli's "La Folia," Bruch's "Scotch Fantasie," Fibich's "Poem," Cesar Cui's "Oriental" and "Perpetuum Mobile," Schubert-Auer's "Moment Musical" and the Wieniawski "Souvenir de Moscow."

That quiet spirit which denotes more than polite attention, a spirit which signifies intent interest and enjoyment, pervaded the atmosphere of Aeolian Hall during her playing and this, with the numerous spontaneous recalls, gave satisfactory evidence that this young pupil of Leopold Auer was not disappointing her listeners.

Miss Starr is too young yet to have "arrived" entirely. But she possesses already a well grounded technic, which includes delicate and facile fingering and is at the same time sure and firm, good intonation, admirable bowing and a marked degree of feeling. Innate good taste, no striving for effect, a deep seriousness of purpose, a capacity to feel and think deeply promise much for the artistic growth of this young musician. Her natural and easy girlish manner on the stage adds to the personal charm of her presentations. Simply but tastefully gowned, crowned



EVELYN STARR.

with a wealth of golden hair, she herself formed a winsome picture.

Miss Starr completed recently a tour of Nova Scotia. The itinerary included Kentville, Wolfville, Windsor, Truro and Halifax. Early in December she will give a joint recital in Three Rivers and Quebec with Jeanne Gerville-Réache, the French contralto.

Richard Epstein's accompaniments were both sympathetic and skilful.

Tina Lerner in Buffalo.

Tina Lerner gave a recital in Buffalo on November 16, presenting a program which the Courier of that city characterized as "varied as it was noble in its proportions, and given with inborn feeling for beauty as well as tremendous technical prowess."

After commenting in high terms on Miss Lerner's performance of Mozart's "Pastorale Variee," "full of alternate grace and classic dignity," and other numbers in which the pianist displayed "elasticity of touch and freedom of nuance," the same critic declared:

Miss Lerner's wide range and command of modern as well as classic composers was displayed in a number by Debussy, in which her ability as a tone colorist was charmingly demonstrated, while the prelude in G minor by Rachmaninoff was given with stirring impetuosity and imposing breadth. Her recital closed with the brilliant "Campanella," by Liszt, which she played with dazzling power and marvelous fleetness of fingers. Miss Lerner was warmly received and recalled after every performance. (Advertisement.)

"Your voice," said the captious musical director, "leaves much to be desired."

"That's why I get so many encores," replied the flip young thing.—Cleveland Plain Dealer.

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CHICAGO CONCERTS AND RECITALS.

The Appended List Reveals a Busy Week in the Musical Fraternity of the Middle Western Metropolis—Notes.

Chicago, Ill., November 28, 1914.

At the Fine Arts Theatre, before a large and enthusiastic audience, Vida Llewellyn, a brilliant newcomer among young American pianists, made her professional debut in Chicago, on Sunday afternoon, November 22. Her playing was of a high degree of surety and skill. She gave the impression of having been especially well schooled, and her mentor, Victor Heinze, who was among her listeners, had reason to be proud of Miss Llewellyn. A review of the same program having appeared in the MUSICAL COURIER after her appearance in New York, an analysis of her work is here deemed unnecessary. Yet it might be said that her success in Chicago was big and well deserved. She certainly has a fine future and it is to be hoped that she will be heard in Chicago very often.

JULIA CLAUSSEN SINGS AT AUDITORIUM.

Julia Claussen, contralto, was the star at the concert given at the Auditorium, under the auspices of the Ladies' Auxiliary of the German-Austro-Hungarian Aid Society, on Sunday afternoon, before a sold out house. The receipts amounted to over $7,500.

BACH CHORAL SOCIETY CONCERT.

A popular concert by the Bach Choral Society took place on Thursday evening, November 26, at the Volunteer Auditorium, when the Bach motet "Now Shall the Grace" and Gounod's "Redemption" were presented by the society, assisted by Marjorie Dodge Warner, soprano; Tor Van Pyk, tenor; Marion Green, basso; John Rankl, baritone, and Wilhelm Middelschulte, organist. As in past seasons, John W. Norton was the conductor.

CONCERT AT THE BLACKSTONE HOTEL.

The second program presented by the Musical League of America, at the Blackstone, did not bring out any startling array of talent. Edna Dunham, soprano, gave a number of selections with excellent style and revealed a good medium voice. Her high notes, however, were not all that could be desired and her selections in some instances were hackneyed. Sara Gurowitsch, cellist, was heard in a selection by Rimsky-Korsakoff. Royal Dadum, baritone, sang a number of songs in splendid style and his diction is excellent. Mr. Dadum is a student and an interesting singer. Marx Oberndorfer gave splendid piano support to the soloists.



VIDA LLEWELLYN AT HOME.

MABEL SHARP HERDIEN IN CONCERT.

Mabel Sharp Herdien appeared as soloist at the Baptist Church of Highland Park, Ill., on Thanksgiving Day, November 26. Next Monday she will be one of the soloists before the Amateur Musical Club, and on Tuesday, December 1, she will be the soloist at the St. Paul Church.

REUTER PUPILS IN CONCERT.

Vera Bowen, Florence Bettray (from Racine, Wis.), Bernhard Dieter and Mrs. Charles Gabriel, pupils of Rudolph Reuter, presented a program at the Ziegfeld Theatre on Saturday morning, November 28. They were assisted by the Misses Brown and Page, violinists. Among the works played were the Carpenter piano and violin sonata, two movements of the MacDowell concerto in A minor, and compositions by Mozart, Grieg and Chopin.

ALICE NIELSEN WITH IRISH CHORAL SOCIETY.

At Orchestra Hall, on Tuesday evening, November 24, the Irish Choral Society presented Alice Nielsen at its annual concert. The Irish Choral Society, of which Daniel Protheroe is director, showed the effect of good training in a well balanced and interesting program. This society certainly ranks among the leading organizations of its kind and deservedly so. Alice Nielsen has never been heard in Chicago to such excellent advantage as on this occasion. She was in glorious voice and amiable mood, and scored a huge success with an audience that completely filled the large hall, also at the hands of the chorus. Throughout her program the singer was acclaimed and was obliged to repeat many songs and add several encores to the printed program. Miss Nielsen's program was made up of the Seiler-Wagner "A Burst of Melody," John A. Carpenter's "When I Bring to You Colored Toys," Liza Lehmann's "The Weather Cock," Frank La Forge's "To a Messenger," a German group consisting of the Liszt "Loreley," Rachmaninow's "Frühlingsluten," Brahms' "Wiegsfluten," Bleichman's "Komm lass Uns Spielen," and an English group consisting of "The Last Rose of Summer," the "Low Back'd Car," "Kathleen Mavourneen," with one verse sung in Irish, and "The Rose of Killarney." She also sang "Ah, Love But a Day," by Daniel Protheroe; "The Leaves and the Wind," by Leoni; Dorothy Gaynor's "An Explanation," and Brewer's "Fairy Pipes," and she assisted the Irish Choral Society in the presentation of Schubert's "Omnipotence."

AMATEUR MUSICAL CLUB ARTIST RECITAL.

The artist recital of the Amateur Musical Club, on Monday afternoon, November 23, at the Illinois Theatre, enlisted the services of Efrem Zimbalist, violinist, and it is safe to say a more enjoyable program has not been presented before this discriminating audience. The Brahms D minor sonata was given an interesting reading and the Bach "Chaconne" was played without a flaw. The other numbers on the program were received with well merited applause.

SEVENTH SYMPHONIC PROGRAM.

The seventh program of the Chicago Symphony Orchestra, given on Friday afternoon, November 27, and Saturday evening, November 28, included the "Rustic Wedding" symphony of Goldmark and "Overture to a Gascon Chivalric Drama," by Mandl; Glazounow's "Poëme Lyrique," and the same composer's "Scene Dansante"; Hugo Wolf's prelude and entr'acte from his opera, "Der Corregidor"; the Saint-Saëns symphonic poem, "Le Rouet D'Omphale," and Stock's own "Symphonic Waltz." A program so well balanced and varied was apt to find favor with the habitues of those concerts and Stock and his men were warmly applauded all through the course of the concert.

WALTER SPRY SCHOOL NEWS.

James Whittaker will give a series of four historical piano recitals at the Walter Spry Music School, Wednesday noons, December 16 and 23, January 6 and 13.

SÉBALD AND LEVY TO GIVE SONATA EVENINGS.

At the Little Theatre on Monday evening, December 7, the first of three sonata evenings given by Alexander Sébald, violinist, and Heniot Levy, pianist, will take place. The program will comprise the Brahms sonata, op. 108, in D minor, the Henior Levy sonata, No. 6, in C minor, and César Franck's sonata in A major.

HANNA BUTLER IN DEMAND.

Hanna Butler, soprano, appeared before the Drama Circle at the Hotel La Salle on Wednesday afternoon, November 18, when she sang a French group. On December 7 she will appear in a very interesting German, French, Russian, Swedish and American program at Harvard College, Cambridge, Mass. Professor Spalding will give an illustrated lecture on the program. On December 8, Mrs. Butler will appear at a Red Cross benefit at the residence of Mrs. Houghton, in Boston, Mass. It may also be interesting to note that Mrs. W. A. Alexander, of Highland Park, who is a pupil of Mrs. Butler, sang with great success on November 21 at the Owsley Club and at the Highland Park Woman's Club on November 24.

CHICAGO MUSICAL COLLEGE RECITALS.

The recital given in the Ziegfeld Theatre, Saturday, November 28, served to introduce to the public seven of the most advanced students of the Chicago Musical College piano and violin departments. The graduating, post graduating and artist classes were represented by John Carre, Claudia Page, Bernhard Dieter, Vera Bowen, Mildred Brown, Charles Gabriel and Florence Bettray. This program was given in a fashion that displayed remarkable tal-



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ent and caused unbounded enthusiasm. Preceding the musicale Felix Borowski lectured on Mozart and some of his contemporaries.

One of the most interesting recitals of the season will be given next Saturday in the Ziegfeld Theatre when students of Edoardo Sacerdote will present a program made up entirely of numbers written by Chicago composers, a majority of whom are members of the faculty of the Chicago Musical College. Pupils of Walter R. Knupfer gave a piano recital in Recital Hall, Chicago Musical College, Friday evening, November 27. A second recital will be given Wednesday evening, December 2. The Chicago Musical College Choral Society, which numbers one hundred and twenty-five singers, is now rehearsing "Carmen" under the direction of Edoardo Sacerdote for the forthcoming performance to be given by the college school of opera.

NOTES.

The next recital in the Metropolitan Series will introduce Willard Flint, basso cantante, of Boston, who is booked for an extensive tour in the Central West under the management of Ernest Briggs.

Advanced piano pupils of Silvio Scionti, voice pupils of Karleton Hackett and violin pupils of Adolf Weidig will appear in recital at Kimball Hall, Saturday afternoon, December 5.

Nicholai Sokoloff, the young Russian violinist, will make his first appearance in Chicago in recital, Sunday afternoon, December 6, at the Illinois Theatre, under the direction of F. Wight Neumann.

The Sherwood Music School announces a series of Saturday afternoon four o'clock musicales. On Saturday, November 28, the program will be given by Elsa Harthan-Arendt, Permelia Newby Gale and Alfred Goldman, with Tina Mae Haines and Hazel Raymond as accompanists. The public is cordially invited.

Carl Friedberg, the German pianist, will make his first Chicago appearance in recital, Sunday afternoon, December 13, at the Illinois Theatre, under the direction of F. Wight Neumann.

The Kneisel Quartet, assisted by Josef Hofmann, appeared at the Illinois Theatre, Sunday afternoon, November 22.

The Mary Wood Chase School of Musical Arts presented Esther MacDowell Swisher, pianist; Bertha D. Magnus, soprano, and Clara J. Dunsworth, accompanist, at the Caxton Club Rooms, Fine Arts Building, Saturday afternoon, November 24. The orchestral parts on the second piano were played by Miss Chase.

John W. Nicholas, tenor, of New York, has been engaged for the two "Messiah" performances by the Apollo Musical Club, December 25 and 27, at the Auditorium Theatre. A chorus of 1,000 singers will participate in "The Messiah" choruses this year, making them more effective than ever before.

The third concert of the third season of the Sinai Orchestra will be given Sunday evening, November 25, at Sinai Temple. Elsa Harthan-Arendt, soprano, will be the soloist. Mr. Dunham will direct the orchestra and play an organ solo.

Ernest Briggs announces that the Canton Symphony Orchestra has been booked for an engagement in Alliance, Ohio, and Anita Carranza, who will appear with the orchestra in Canton, will also appear as soloist with the organization in Alliance. Arrangements will be made for the orchestra to appear in other Ohio cities.

A series of three lecture-recitals on the development of chamber music, given by Adolf Weidig, is announced at the American Conservatory of Music. The first recital took place Saturday afternoon, November 28, at Kimball Hall.

The 437th concert given under the auspices of the Amateur Musical Club will take place at the Assembly Room, Fine Arts Building, next Monday, November 30. The artists inscribed on the program are Mabel Sharp Herdien, soprano; Celene Loveland, pianist; Emelinda L. Makeel, mezzo, and Emmeran Stoeber, cellist.

Marie Yahr, contralto, will give a group of songs at the Arche Club, on Monday afternoon, December 7.

Glenn Dillard Gunn's interpretation class met Saturday afternoon at 3.30 o'clock. Agnes Leist-Beebe was the vocal soloist and piano solos were played by Helen Tenny, Corrine Frada, Seneca Pierce and Oscar Miller. The ensemble class played the Schumann quintet and the Beethoven trios, which they are preparing for the midwinter concerts.

The new trio organization—Walter Spry, pianist; Hugo Kortschak, violinist, and Bruno Steindel, cellist—will give their initial concert Sunday afternoon, December 13, in the Fine Arts Theatre. The trio will have the assistance of Mrs. Clarence Eddy, contralto, who will sing a group of songs, and the program of a popular nature will also include the D major trio of Beethoven and the D [illegible] of Schumann.

In the two-piano recital, to be given by Allen Spencer and Glen Dillard Gunn on Sunday afternoon, December 20, the "Benedictus," by Alkan, will be heard for the first time in Chicago. Mr. Spencer and Mr. Gunn will be assisted by Marion Green, basso, who will sing, among other things, a group of songs by John Alden Carpenter.

Mrs. King-Clark's Program.

Mrs. Frank King-Clark, assisted by Kurt Schindler, accompanist, will give the following program at her song recital at Aeolian Hall, New York, on Tuesday afternoon, December 8:

Quel ruscelletto.....Paradies
Se bel rio.....Rontani
Quella fiamma che m'accende.....Marcello
Willow, Willow (old English).....Arr. by Percy Grainger
My Lovely Celia (old English).....Arr. by Lane Wilson
Du bist wie eine Blume.....Schumann
Der Nussbaum.....Schumann
Jemand.....Schumann
Widmung.....Schumann
Lied Maritime.....D'Indy
Pendant le bal.....Tschaikowsky
Aux bords du Don.....Moussorgsky
Triste est le Steppe.....Gretchaninow
Separation.....Ward-Stephens
The Rose's Cup.....Ward-Stephens
The Leaves and the Wind.....Franc Leoni
Kissing Her Hair.....Kurt Schindler
We Two Together.....Marshall Kernochan

Lloyd d'Aubigne en Route to New York.

Lloyd d'Aubigne, the Paris vocal teacher, who numbers among his pupils Felice Lyne, the young coloratura soprano, and Lois Ewell, prima donna of the Century Opera Company, sailed from Havre last Saturday on board the French liner Rochambeau, which is also bringing back United States Ambassador Myron T. Herrick. Mr. d'Aubigne will open a studio in New York immediately upon arrival here.

Public House Diplomatist (to second ditto, with whom he has been discussing the ultimate terms of peace at Berlin)—I shouldn't be too 'ard on 'em. I'd leave 'em a bit of the Rhine to sing abaht!—Punch.

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Augusta Cottlow's Latest Berlin Achievement.

Beethoven's C minor and MacDowell's D minor concertos and the Busoni arrangement of the Liszt "Spanish Rhapsodie" were played by Augusta Cottlow in Berlin recently. The press gave her these tributes:

The first concert of the season in which a single soloist had the accompaniment of the Philharmonic Orchestra took place in the Singakademie last Thursday, and this too for a most worthy charity, for the aid of musicians who have found themselves in need on account of the war. The American pianist, Augusta Cottlow, so well and favorably known here, had an indisputable success. Her finger dexterity is astonishingly developed, her touch is light and full of color, her interpretations musical and intelligent, and she has both temperamental fire and tenderness. The orchestra had the rare privilege of being conducted by Ferruccio Busoni, who has also developed the great pianistic talent of the concert giver to its present ripe art.—Norddeutsche Allgemeine Zeitung, October 10, 1914.

One listens with pleasure to the grateful concerto of MacDowell, which seemed admirably adapted to Augusta Cottlow, whose fluent finger technic and ability to present an efficient interpretation, made a most favorable impression.—Berliner Lokal Anzeiger, October 9, 1914.

Augusta Cottlow prescnted her art in the cause of charity to a well filled house. The conducting of the orchestra by Ferruccio Busoni was of the greatest finesse. Miss Cottlow proved herself mistress of her art in the MacDowell concerto, a work full of fantasy and meaning. Her fiery, richly endowed technic, her genuine artistic spirit and beautiful touch made her the recipient of a great ovation after this concerto.—Allgemeine Musikzeitung, October 16, 1914.

I heard Augusta Cottlow play the D minor concerto of MacDowell with authority, beautiful tone, careful passage work and great warmth.—National Zeitung, Octoher 13, 1914.

In the Singakademie, Ferruccio Busoni assisted Augusta Cottlow with his artistic conducting. Herc Beethoven's C minor, MacDowell's highly sensitive and temperamental concerto in D minor and Busoni's arrangement of Liszt's Spanish rhapsody stood together. The gifted American pianist combined a forceful technical knowledge with a cleverly equalized and commanding delivery.—Deutsche Tageszeitung, October 15, 1914.

The prescntation of the MacDowell concerto was most satisfying both from a technical and artistic point of view, and the artist richly deserved the lively applause bestowed upon her.—Berliner Börsen Courier, Octobcr 11, 1914.

Of Busoni's gifted pupil, Augusta Cottlow, who has so often received well deserved mention, we must record another richly merited success. Perhaps her Beethoven was not quite satisfying, but with temperament and the necessary elegance and dash she brought forward the D minor concerto of MacDowell, the American composer. It was an artistically well rounded performance, spiritual yet abounding with vitality, and reflected great honor upon the performer.—Germania, October 16, 1914.

The artist showed her ability by doing justice to the purely classical as well as the more complicated romantic style. She bestowed special care in the working out of the MacDowell concerto, and earned rich applause through her exquisite tone and temperamental playing.—Die Post, October 10, 1914.

Judging by the well filled house that greeted Augusta Cottlow, her work in the cause of charity hrought fine results, but we record with pleasure that the artistic offerings far outweighed the financial. If we differ with her in her interpretation of Beethoven, we must, on the contrary, acknowledge that she found her own in the concerto of her countryman, MacDowell. To the forceful energy which she displayed in the allegro, the delicate grace which breathed through the carrying out of the last movement, made a delightful contrasting picture. In Busoni's arrangement of Liszt's Spanish rhapsody, which in point of difficulty seems to "outliszt Liszt," Miss Cottlow mastered these piled up difficulties in a manner which left no doubt as to her technical bravour and finish.—Berliner Börsen Zeitung, October 10, 1914. (Advertisement.)

Julia Culp's Program.

Julia Culp will give her first New York recital in Carnegie Hall, on Thursday afternoon, December 10. The following will be her program:

Mein Herz is schwer	Joh. Brahms
Nachtigail	Joh. Brahms
Vor dem Fenster	Joh. Brahms
Sapphische Ode	Joh. Brahms
Schwalbe sag' mir an	Joh. Brahms
Feldeinsamkeit	Joh. Brahms
Elaine's Song	Arthur Foote
Ashes of Roses	Arthur Foote
The Weaver	Indian song by Thurlow Lieurance
Lullaby	Indian song by Thurlow Lieurance
Wind Song	James H. Rogers
The Star	James H. Rogers
Befreit	Richard Strauss
Traum durch die Dämmerung	Richard Strauss
Morgen	Richard Strauss
Sie blasen zum Abmarsch	Hugo Wolf
Ihr jungen Leute	Hugo Wolf
Heimweh	Hugo Wolf

Coenraad V. Bos will be Mme. Culp's accompanist.

Scholder Appearances.

Harriet and Helen Scholder, pianist and cellist, were the guests of honor at the Plæides Club, on Sunday, November 22. They played the "Cracovienne Fantastique" (Paderewski) and the "Etude on False Notes" (Rubinstein).

On Monday, November 16, they gave a program also before a large audience at the Brooklyn Music School Settlement.

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Thur., 3. Aft.—FLORENCE AUSTIN. Aeolian Hall.
Thur., 3. Eve.—DRAPER WITH BOSTON SYMPHONY. Carnegie Hall.
Thur., 3. Eve.—BEATRICE GJERTSEN. Aeolian Hall.
Fri., 4. Eve.—HAROLD BAUER WITH BOSTON SYMPHONY. Brooklyn.
Fri., 4. Eve.—FRANKLIN RIKER. Aeolian Hall.
Sat., 5. Aft.—HAROLD BAUER. Aeolian Hall.
Sat., 5. Aft.—MOZART SOCIETY. Hotel Astor.
Sun., 6. Aft.—PHILHARMONIC SOCIETY. Carnegie Hall.
Sun., 6. Aft.—HARRISON IRVINE MUSICAL. Carnegie Hall Studio.
Sun., 6. Eve.—MAXIMILLIAN PILZER. Aeolian Hall.
Mon., 7. Eve.—FLONZALEY QUARTET. Aeolian Hall.
Tues., 8. Eve.—RUBINSTEIN CLUB. Waldorf-Astoria.

Opera Club Meets.

Despite the inclement weather a large number of members and guests attended the first evening "Conversazione" of the National Opera Club at the Waldorf-Astoria Hotel, Thursday evening, November 19. The program was in charge of the vice-presidents, Mme. de vere Sapio and Bernice de Pasquali, and illustrated the subject which the club has been considering during the past two months, early and modern Italian opera. During the past six weeks the club in a body has attended performances of "Madame Butterfly," "Boheme," "Jewels of the Madonna," "Aida," "Tales of Hoffmann" and the "Lilac Domino," and later on will attend the French and German performance at the Metropolitan Opera House.

This newly organized club has had a wonderful growth, numbering now nearly five hundred men and women in its membership, having for its object the furthering of educational work in music, the consideration and discussion of operatic and other musical subjects, and the creating of a desire for the highest and best in vocal music.

The Baroness Evans von Klenner, president, and the vice-presidents, Mme. de Vere Sapio, Florence Mulford Hunt, Mrs. John Kurrus, Bernice de Pasquali, and Minnie Tracy assisted in receiving the members and guests.

The guests of honor were: Marquis Ugo Spinola, Signor Serliti, Italian Vice-Consul, Cavaliere Campagnone, Signor Mercurio, Cavaliere Finnochiáro, with Pietro Floridia, the eminent composer as speaker. His subject was the younger school of Italian composers, many of them as yet unknown in America. Signor Floridia is known internationally by the operas "Maruzzo," "Paoletta" and "La Colonia Libera," based on Bret Harte's "Mliss."

The program was as follows:

Duet, Pagliacci ..... Leoncavallo
Mme. de Phillippe and Millo Picco.
Piano soli—
Gavotte ..... Sgambati
Scherzo ..... Van Westerhout
Studio di Concerto ..... G. Martucci
Mme. L. Delhaze-Wickes.
Soprano solo, One Fine Day (Madame Butterfly) ..... Puccini
Dora de Phillippe.
Violin soli—
Orientale ..... Cui
Berceuse ..... Arensky
Laura Clarke.
Baritone soli—
Eri tu (Masked Ball) ..... Verdi
Romance ..... Meyerbeer
Millo Picco.
Soprano solo, Valse Musetta (La Boheme) ..... ———
Mme. de Phillippe.
Romualdo Sapio at the piano.

Arkady Bourstin's New York Recital.

Arkady Bourstin, violinist, was heard in recital at Aeolian Hall, New York, on November 27. Mr. Bourstin appeared here several years ago and has in the meantime pursued his studies abroad. He has returned to this country a polished performer and his recital last Friday afternoon showed him to belong to the type of genuine violin virtuosi with a claim to recognition. His program was selected to exhibit the breadth of his art and the excellence of his technic. He played a Handel sonata, a Bach chaconne for violin alone, Lalo's "Symphonie Espagnole," and a group of shorter compositions selected from the works of Tschaikowsky, Kreisler, Spalding and Wieniawski.

Mr. Bourstin revealed all of those requisites which go to make up the genuine successful violin virtuoso. It is safe to prophesy a fine future for this talented young artist.

The accompaniments were played by Andre Benoist.

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THE MUSICAL COURIER EXTRA
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It is not illogical to assume that Oscar Hammerstein probably considers the Metropolitan Opera House the real theatre of war.

Dresden's Royal Opera opened with "Fidelio" and now is running intermittently, giving three or four performances per week.

A New York concert is to be given at Carnegie Hall, January 4, 1915, for the benefit of the MacDowell colony at Peterborough, N. H. The Philadelphia Orchestra will deliver the program, assisted by Olga Samaroff as soloist.

From Melbourns Table Talk comes "the information that 'Die Wacht am Rhein' has too extensive a range for the ordinary German regiment to sing it effectively when out of breath and excited after a run at the enemy's trenches."

It will hurt neither the Metropolitan Opera nor Luca Botta, the new lyric tenor at that institution, to mention the fact that he scored his first American success at the Tivoli Opera in San Francisco, as did also Giorgio Polacco and Luisa Tetrazzini.

"The Austrians have captured several Russian bases" (news headline). If they could secure a few Belgian tenors, a brace of English contraltos, and some French sopranos, Europe's concert possibly might rediscover its former harmonious ensemble.

In the "Letters to His Son," Lord Chesterfield advises his offspring to be thorough in his acquisition of knowledge and not to become a "virtuoso of small wares." The same good advice applies also to some public performers, even though the Chesterfieldian remark was not meant to have any musical significance.

Augusta Cottlow, the American pianist, writes from Berlin as follows: "We are living comfortably here with more good concerts than we can digest—forty-three advertised in yesterday's papers, and no amateurs or beginners either. They are eliminated for the present." It would seem, therefore—and Arthur M. Abell's letters to the MUSICAL COURIER have established the fact—that there is not much war excitement in the German capital so far as music and musical conditions are concerned. It is truly a remarkable condition.

Wagner's "Siegfried" is to be given an outdoor production at the Harvard Stadium on the evening of June 3 next. The Metropolitan Opera Company will supply the personnel and the orchestra. The singers include Messrs. Berger, Goritz, Reiss, Ruysdael, Whitehill, and Mmes. Gadski, Schumann-Heink and Gluck, or as cited by the New York Sun of November 24: "The entire cast is to be composed of the world's most famous singers, including Berger as Siegfried, Gadski as Brünnhilde and Schumann-Heink, Gluck, Mime, Alberich, Whitehill and Fafner." Note the new singers.

It is interesting to read in some recent program notes by Philip Hale, of Boston, that Strauss' fantasia, "From Italy," now considered by critics to be the revolutionary composer's mildest orchestral work, was hissed at its premiere, which took place in Munich, March 2, 1887. Strauss wrote to his uncle Hörburger: "The performance evoked a great uproar here—general stupefaction and rage; because I now begin to go my own way, provide my own form, and cause lazy persons mental perplexity." How often the same reflections must have come to Strauss later, as he created his bigger works and noted the bewilderment of the musicians and the insensate rage of the critics. Hans von Bülow, after seeing the score of "From Italy," doubted whether the Berlin Philharmonic "could do justice to the work after three rehearsals, on account of the great technical difficulties." To Ritter, von Bülow again speaks of "the colossal difficulties" of the performance. What would von Bülow have said of "Zarathustra," "Don Quixote" and "Heldenleben"?

Five per day is the average number of important musical entertainments taking place in New York this season. Berlin and London doubtless look upon us with envy for having seized their lost laurels as "music centers."

We learn from our New Orleans correspondent that the French Opera in that city will open on December 15 with Anton Sigaldi's company, which will give twenty-seven subscription performances and a number of extra ones.

Should Nietzsche be forgiven? He seceded from Wagner's literary bodyguard at Weimar, he instigated the present world's war, and he helped to cause Richard Strauss. A bold, bad man, that Nietzsche, who dared to call "Carmen" a great opera before the rest of the musical world had found it out.

The latest edition of the Neue Zeitschrift für Musik (Leipsic) shows how slowly news from the outside world is penetrating into Germany, for that publication speaks of Carl Friedberg and Leopold Godowsky as being prisoners of war in London. The two pianists have been in America these several weeks, and Friedberg is touring this country, while Godowsky will begin his concert wanderings in our land very shortly.

After an absence of two years, Arthur Shattuck, the American pianist, will return to the United States, December 15. Mr. Shattuck's concert itinerary includes recitals in Chicago, St. Louis, Milwaukee, St. Paul, Kansas City, Denver, Salt Lake City, Los Angeles, San Francisco, Portland and Seattle. He also will be the soloist four times with the Chicago Symphony Orchestra, twice with the Minneapolis Symphony Orchestra and with the New York Philharmonic Orchestra in Detroit.

Leo Slezak writes from the Hotel Esplanade, Berlin, to his managers, Haensel & Jones, that he is spending almost his entire time in the Kaiser's capital singing at benefit concerts for the Red Cross. The giant tenor says specifically: "I am delighted to be the means of raising many thousands of dollars for the Red Cross fund. Conditions of life here seem practically normal. Theatres and concert halls are all open, but nearly all of the concerts are for the benefit of the Red Cross."

"I wish to say, as an impartial observer of musical affairs in New York," writes a correspondent, "that some of the 'small fry' who have been giving concerts recently in New York and about whom the music critic of the Tribune has not written (in accordance with his recent astonishing announcement) are much better than the 'small fry' criticism which that personage has spewed forth about the 'large fry' he elects to 'honor' with his reviews. I have attended all the concerts of the past few weeks in this city and therefore I know whereof I speak. As a foreign visitor to your city (I am English) and one who has no musical axe to grind, my opinion is based on impersonal conviction. I think that a music critic who has the indecency and effrontery to speak of hard working and reputable musicians as 'small fry' should be ridden out of your city on a rail. He is the real 'small fry,' and I cannot understand how the editors and owners of his paper permit him publicly to insult many worthy members of an honorable profession." Some of our correspondent's remarks are well put—but others, whatever be their basis of truth, smack of intemperance and immoderateness.

CONCEIT IN MUSIC.

Conceit is one of the most valuable possessions a young man has. It serves to fill up the empty spaces of his mind, which are eventually to be stored with the fruits of experience. A youth without experience and judgment would be unfitted to undertake the struggle of winning a position in the world if he was not plentifully supplied with what we call conceit.

In Shakespeare's day the word conceit had another meaning. The Duke, in "The Two Gentlemen of Verona," says: "Proteus, the good conceit I hold of thee." Conceit in this case means opinion.

Don Pedro, in "Much Ado About Nothing," says: "His conceit is false," meaning that the thought was false.

In "The Merchant of Venice," Gratiano says: "With purpose to be dress'd in an opinion of wisdom, gravity, profound conceit." The word here means imagination.

In the second part of "King Henry IV" Falstaff says of Poins that "his wit is as thick as Tewksbury mustard: there is no more conceit in him than is in a mallet." Conceit here refers to quickness of mind.

But when we say today that a man is conceited we no longer recognize the archaic meaning of Shakespeare, Milton, Pope, Addison, Johnson, but think of a person who has a much higher opinion of himself and of his abilities in general than the plain facts warrant. Yet we maintain that without this same conceit few young men would be spurred to accomplish anything of value. It gives them confidence and makes them undertake work that they would certainly fear to begin if they had not their youthful self-confidence and their lack of experience. Children are notorious boasters. It is the old who exclaim: "Vanity; all is vanity."

The young harmony student thinks with confident cheerfulness of the symphonies he will write. The young soprano looks forward to the day when she will dominate the operatic stage. The youngster with the violin or piano sees visions of recitals in crowded concert halls, with fame and affluence in attendance.

> Fair laughs the morn, and soft the zephyr blows
> While proudly riding o'er the azure realm
> In gallant trim the gilded vessel goes;
> Youth on the prow, and Pleasure at the helm.
> —Gray.

This youthful confidence makes them embark upon their long and perilous voyage, unmindful of shipwreck if they fail, and ignorant of the batterings and weather marks their gilded vessel must endure before it rides in the harbor.

This conceit or exaggerated self-confidence is excusable and even desirable in the young. It is only to be condemned in persons who have had experience and have failed to see themselves in the proper perspective in comparison with others.

Is it possible to believe that a conceited pianist could preserve his conceit if he had a clear view of how relatively small his merits were compared with those of Liszt? The affected airs and lofty conceit of a popular tenor might easily be destroyed if the possessor of them could measure himself squarely and fairly with the standard of Rubini and Mario.

If the conceited artist could really see himself as he is, instead of as he thinks he is, he might be so discouraged that he would do nothing at all.

Thus conceit, like a good many other things, has a good as well as a bad side.

Many a young musician is conceited on account of the work he intends to do. If he could only wait until he has accomplished his work before he allowed his conceit to grow we might find it in our heart to excuse him. But it usually happens that by the time a man has put up with the buffettings of fortune long enough to do some fine work, all his conceit has been knocked out of him.

We have before us an interesting old volume published in London in 1794. It is a collection of lectures delivered to the students at the Hackney New College by Joseph Priestly, the famous English chemist who discovered nitric acid, nitrous oxide, hydrochloric acid, oxygen and other important gases, and invented that delectable quencher of natural as well as artificial thirst, soda water. He told his students that "a certain degree of vanity is excusable in young persons; and, indeed, it is by means of it that they are excited to exert themselves in a manner that they would not otherwise have done. But be careful that this temper be not indulged to excess, for it will then be found to have serious ill consequences; the least of which is the precluding future improvement, from being already satisfied with yourselves, and conscious of a sufficient superiority over others. The foundation of this self-conceit, on account of literary attainments, will be found to be extremely weak."

We may substitute musical attainments in place of literary attainments and still keep to the spirit of Priestly's lecture.

He goes on to show that the conceit is due to the nevelty the young man feels in seeing something in his mind where there was so recently a void.

"You will also find, if you continue your application to study, that it is only the elements of science that you can acquire here (in the college) and that if you live many years, they will bear but a small proportion to your future acquirements. But those future acquirements in consequence of their bearing a less proportion to your whole stock of knowledge, will not be so conspicuous. Thus, though all the buildings that in one year are added to such a city as London would make a pretty large country town, they bear so small a proportion to what was built before that they are not much noticed; whereas, had half the quantity of buildings been erected in a place where no house had existed before, it would have been a memorable event in the history of the country."

The conceit of the young man then is like that of the builder who has put up one house in a desert. The modesty of the truly great man is like that of a contractor who has erected many inconspicuous buildings in a great city.

Yet, without the conceit and confidence of youth the first house in the desert might never get built.

PRIZE FOR SYMPHONIC WORK.

The committee in charge of the contest for the prize of $500 offered by the Illinois Music Teachers' Association for the best symphonic work by an American composer, met in Chicago last week and through Glenn Dillard Gunn secured the services of Frederick Stock, Arne Oldberg and Theodore Otterstroem as judges. Mr. Stock has consented to act as chairman of the judges. The contest will close on January 1 and the winning composition will be played by the Chicago Symphony Orchestra under Glenn Dillard Gunn on March 11 at the second American concert.

A SIGN OF PROGRESS.

While the American Beethoven seems to be as far off as ever, nevertheless this country soon is to have the biggest submarines ever made, and that surely is one sign of great progress, according to the world's manner of thinking at the present moment. By the way, while the European nations are fighting, why can't we quietly annex Beethoven, Wagner, Mozart, Bach, Brahms and a few of the other glorious ones and let it go at that?

ABOUT BUSONI'S PLANS.

November 23, 1914.

To the Musical Courier:

Owing to the many reports afloat about Mr. Busoni's movements, I beg to ask of you space for the following statement, which will be of interest to many of your readers:

Reports have been circulated by many irresponsible persons that Mr. Busoni will not come to America this season.

Owing to the importance of this great artist such reports naturally have been discussed very widely, and many of those who had planned to hear Mr. Busoni or to engage him, were greatly disappointed.

Inquiries regarding the possibility of having him here were daily received by us, and we had no reason to suppose he would not be here in time. The difficulty of getting into cable communication with Germany caused us to learn only recently, from a letter which one of his friends brought to this country (and which took four weeks to reach us, as the friend delayed its delivery), that Mr. Busoni had been very ill and that this terrible war had very deeply affected him, who, although an Italian citizen, is in deep sympathy with Germany, where he has lived so long, and with France and England, where he had played so often and made so many friends.

Mr. Busoni stated that he felt much better at the time of writing this letter (October 15) and that he would surely be in America before the end of the year. A further letter to this effect has been received since.

Also we had a cable from him stating he would sail on the steamship Canopic, chartered by the Metropolitan Opera Company, but finally they could not give accommodation to Mr. Busoni.

Cables which we have tried to get to him during the last week or two, through the help of our bank, have been absolutely refused by the censor, but a cable has been forwarded by the State Department acquainting Mr. Busoni with the fact that his rearranged tour will commence on New Year's Day.

Thanking you in advance for the courtesy of printing the foregoing, I am,

Very truly yours,

M. H. HANSON.

CAMPANINI CORROBORATES.

A letter received from Cleofonte Campanini and reprinted herewith proves that the MUSICAL COURIER, as usual, is the only newspaper which can be relied upon to give its readers all the correct news all the time. This journal was the only publication in America which immediately branded as a "fake" the story sent out from inspired sources that Cleofonte Campanini intended to start a grand opera company in New York this winter. Here is the confirmation of the MUSICAL COURIER denial:

Chicago, November 25, 1914.

To the Musical Courier:

Referring to the various reports which have appeared in all the New York papers recently relative to the probability of my giving a season of grand opera in New York during this season, I beg to deny most emphatically that I have any such intention.

There has never been any friction between the Board of Directors of the Chicago Opera and myself, and I am now here preparing the plans for the season of 1915-16.

The statements attributed to me to the effect that I believe the Chicago Grand Opera Company could have carried out its plans, are without foundation.

As much as I like the city of New York and the opera going public who have always manifested a great interest in my work, I cannot forget the unusual sympathy and encouragement I have received from the Chicago public during the past four years, who always have stood for and demanded the highest in art and music.

I might add, that my relations with the board of directors have always been most pleasant and there never has been any question as to the fulfillment or validity of my contract. I shall continue as general director of the company.

Thanking you in advance for giving space to the above denial in your valuable paper. I am,

Yours very truly,

CHICAGO GRAND OPERA COMPANY,

(Signed) CLEOFONTE CAMPANINI, General Director.

A LITTLE PSYCHOLOGY.

It was wise on the part of the Reverend T. De Witt Talmage to base his arguments entirely on the Bible when answering certain skeptics in a sermon we once heard him preach. He knew that it was a hopeless chase of a will-o'-the-wisp to run after every semblance of proof that he could find in logic, fact, science, or literature. As a clergyman he was perfectly justified in making the Bible his one and only authority.

A musician, likewise, is acting wisely when he refuses to be enticed from the tempered scale into the pathless jungle of uncharted harmonies that are supposed to lie outside of it. There are persons who like to tell us that there is a difference between F sharp and G flat, between D sharp and E flat, between C sharp and D flat, and so on, throughout the entire chromatic scale.

It is not worth while arguing with these pseudo-scientists. No doubt there are many intervals between our semitones, but they are not recognized by the tempered scale. The tempered scale represents sounds, not signs on paper. It is only our notation which is at fault. When a composer has a musical idea in his mind he is obliged to employ a recognized notation if he wants the world to know what his idea is. He employs certain signs to convey his idea, notwithstanding the fact that these signs are the descendents of systems that are older than the tempered scale.

We might object to the word "cat" and insist on writing "kat." The difference exists only on paper. In sound there is no more difference between cat and kat than there is between F sharp and G flat. We are accustomed to certain words and certain chords written on paper in a certain conventional way. It would puzzle us to see on paper the words "ime awl a loan." But any one hearing such a sentence would understand it to mean "I'm all alone." In the same way it would be puzzling to see on paper such a chord as E flat, A double flat, B flat and D sharp. The sound of that chord in the tempered scale is nothing but E flat, G, B flat and E flat.

If the musician will only bear in mind that our entire modern musical system is founded on the tempered scale, the whole tempered scale, and nothing but the tempered scale, he will have no trouble in answering the hair-splitters who insist that there are certain subtle and delicate distinctions between notes that are written down on paper by means of differing signs. The reply is: "Not in the tempered scale. All the compositions of all the composers are written in a system of harmony that is constructed entirely and only of the intervals found in the tempered scale. Therefore any other interval introduced into those compositions is as foreign to them as a Greek word in an English song."

It will save the musician much trouble to stick to the formula, "Not in the tempered scale." Few persons are familiar enough with psychology to understand even to a limited extent the workings of the human mind. If they knew more about that interesting study they would know that it is futile to bring arguments against an emotionally toned complex, as it is called.

It would be altogether pedantic on our part to go further into this subject. To be candid, we profess only a superficial knowledge of it ourselves. But we may say that an emotionally toned complex can usually be recognized by the warmth of feeling with which it is defended. That warmth is the enemy of the cold light of reason. The same man who will acknowledge without any show of emotion the scientifically ascertained facts, that the earth revolves around the sun, that the moon causes the tides, that two and two make four, will at once become suffused with joy, or anger, or enthusiasm, or some other manifestation of emotion when his religion, his politics, this present war, or his particular hobby is talked about. He would not be a human being if he was devoid of these emotions, which are the fertile soil from which all our ideas spring.

But, at the same time, psychology teaches us that an emotionally toned complex cannot be reached by cold reason. It dwells in a logic-tight compartment, a bomb-proof trench. The only answer to be made, then, to the enthusiastic champion of superfine intervals is that they do not exist in the tempered scale.

It also is a waste of time to reason with the man—or, more often, the woman—who maintains that music and color are heavenly twins—the Castor and Pollux of art and worthy to be set in the heavens as an indissoluble constellation. If he and she can see iris hued glories beyond the art of Titian to portray we congratulate them on their ability to get more joy out of a concert than we can usually extract. But we shall not attempt to reason with them and prove by mathematics that those vibrations in common cannot exist. We know too much about psychology to undertake to change the emotionally toned complexes which have sustained martyrs in their fiery trials and made them scorn the "turn or burn" of their persecutors. Reason enters only at the mental gate; it cannot storm the emotional wall.

DAILY NEWSPAPER ACCURACY.

In the New York Tribune of Sunday, November 29, appeared the following, which was read with amazement by many persons in New York:

BASSO DIDUR FACES COURT MARTIAL.

Petrograd, November 28.—A review of the war published in a newspaper of Cracow, dated November 19 and found in the Austrian trenches, describes the Austrian troops as suffering terrible hardships from their continuous fighting, marching and trench digging.

The same paper says that Adam Didur, a bass singer, who has appeared in New York City, is now a prisoner of the Austrian military authorities in Cracow. He is soon to be brought before a military court, according to this newspaper, for a hearing on charges which involve an infraction of the military regulations.

Adam Didur came to America more than six years ago with Paderewski, who obtained a place for him in Oscar Hammerstein's Manhattan Opera House company. Both there and at the Metropolitan, where he went later, he complained because of the parts that were assigned to him, and it was not until March of last year, when "Boris Godunow" was presented here, that he made the success he had sought.

Among the parts he has sung here are Ramfis in "Aida," Mephistopheles, Leporello, Figaro and the buffo roles in "The Bartered Bride" and "Koenigskinder."

Somewhere and some place a cog slipped in the transmission to New York of what some one evidently intended to be a gratuitous and complimentary press notice for Adamo Didur, the popular singer at the Metropolitan Opera. The quasi-obituary published as an appendix by the Tribune makes the whole occurrence even funnier, for on the evening of Sunday, November 29 (the day the Tribune article was published) Didur sang at the Metropolitan Opera House concert, following upon a successful Saturday matinee appearance as Boris in Moussorgsky's "Boris Godunoff."

Didur says that he never was arrested in Cracow nor was he in the slightest danger from any military or other source there.

The MUSICAL COURIER views this matter more in sorrow than in anger; we do not expect daily papers to be posted in matters of music and musicians. It is not their business.

Henry Russell, managing director of the Boston Grand Opera Company, arrived in New York last Friday on the steamship Lusitania, and went to Boston on Saturday. Doubtless some important developments in connection with operatic matters in the Hub will transpire as a result of Mr. Russell's return.

EURIPIDES ON MUSIC.

Euripides, the ancient Greek tragic poet, was dissatisfied with the music of his day. It is now more than two thousand years since he complained that music could express only joy and dancing. He wanted music that could cure grief and stop a man from committing murder.

If he could attend a series of modern orchestral concerts he would soon hear plenty of music that is neither joyful nor suitable for dancing purposes. He might also conclude that the murder cure had not yet been added to the symphonic pharmacopœia. His remarks upon the music written by Richard Strauss for "Elektra" would readily be published by the MUSICAL COURIER even if several of the words had to be printed in blanks and dashes. Or possibly he might quote Shakespeare and say that German music was "Greek" to him.

Euripides, however, is not likely to return. The land where once he lived still basks in sunlight by the blue waters of the Mediterranean, but all that remains of Euripides are a few fragments of the many dramas he wrote when Greece was the intellectual center of the world.

More than a hundred years ago the Scottish poet, Thomas Campbell, made an English version of the lines from "Medea" which refer to music.

Tell me, ye bards, . . .
Why to the burst of joy alone
Accords sweet Music's soothing tone?
Why can no bard, with magic strain,
In slumbers steep the heart of pain?
While varied tones obey your sweep,
The mild, the plaintive, and the deep,
Bends not despairing grief to hear
Your golden lute, with ravish'd ear?
Oh! has your sweetest shell no power to bind
The fiercer pangs that shake the mind,
And lull the wrath at whose command
Murder bares her gory hand?
When flush'd with joy, the rosy throng
Weave the light dance, ye swell the song!
Cease, ye vain warblers! cease to charm
The breast with other raptures warm!
Cease! till your hand with magic strain
In slumbers steep the heart of pain!

The wonder is not that ancient music was found fault with, but that it received so much attention and praise; for it was very crude, according to our modern standards.

There was no harmony except the octave, and the music was altogether subordinate to the words. After the Peloponnesian wars the art critics of the period thought that music was fast on the way to degeneracy because the tune began to claim attention for its own sake to the detriment of the meaning of the words. There never was any part singing in our sense of the word, and all the choruses were in unison or octaves.

MELBA, THE AUCTIONEER.

The attached interesting account of how Mme. Melba is aiding her country's cause in the war is from the New Zealand Sporting and Dramatic Review of October 22, 1914:

"Who'll buy my last farthing?" asked Melba from the platform of the Sydney Town Hall, when, nearing the conclusion of a wonderful evening, the diva put up to auction the last of a bag of farthings which she had just sold among the audience in the body of the hall. Mrs. Sam Hordern gave £100 for one, the total amount realized in this way being £144 14s. 6d. One, five and ten pounds were bid for the remaining farthing. Then there was a pause and Melba said, "I'll give £11 for it myself." Twelve came promptly from the body of the hall; then £15, £17. "Surely it is not going under £20," called the distinguished auctioneer, and the bid of £20 came from another quarter. "God bless you, £25 bid. Must I let it go at £25? £30 bid," and at that figure the humble little farthing was knocked down to a happy purchaser, who marched up to the front of the platform in order to receive his purchase from the hands of the diva.



Jonas in Anecdotal Vein.

Alberto Jonas, the Spanish pianist, teacher and athlete, who made his big musical reputation in Berlin and now appears to be in the way of augmenting it in New York, where he has settled for a year or two, possesses a splendid technic on the keyboard, a swift and deadly service in tennis, and an unusually effective uppercut when he dons the gloves for "le box." Last week he put us through some hard paces that stood in no relation whatsoever to his prematurely silvered locks.

In the intervals of recovery, Jonas had much to say about his celebrated boy pupil, Pepito Arriola, who made such a striking impression here a few years ago.

"Pepito was 'discovered' in Madrid by Arthur Nikisch," related Jonas, "and he took him as his protégé to various capitals in Europe, where the child's precocious musical gifts caused astonishment in professional and scientific circles. After a short time spent in Leipsic, little Pepito came under my tutelage and I at once recognized him as the possessor of astounding gifts. He had the mind of a man in that childish body of his, and I found that he could discourse intelligently on almost any topic. When persons addressed him in childish terms or sought to lavish infantile endearments upon him, he would say with quite some temper: 'Please don't bore me. You'd better talk like that to your babies, but not to me.' Pepito taught himself chess, and yet when his mother forced him to wash his hands before he took his music lesson he would clean only the palms and answer the motherly remonstrances with: 'I don't play with the back of my hands, do I?'

"He was amazingly self reliant, and when, at the age of seven, he began to make intermittent appearances in public, he would take charge of all the traveling arrangements for himself and his mother, checking the baggage, purchasing the tickets, etc. I remember his trip to Moscow at that time. I was at the station to see him off. I encountered only the mother, and asked: 'Where's Pepito?' She pointed to the ticket window, and unseen I approached the independent little tot.

"'Give me two tickets to Moscow,' he piped in his tiny treble. The ticket seller peered about and had to lean out of his cell to see the purchaser. 'Where's your father?' he demanded.

"'Potztausend,' Pepito burst forth, 'what's my father got to do with this? Are you selling railroad tickets or investigating the genealogies of travelers? Is this good money I offer you, or is it counterfeit? I'll give you just a minute to hand me those tickets to Moscow or else I'll call for your superior and find out what right you have to cross examine and insult a gentleman.' The ticket seller, too amazed to reply, gazed at the infuriated lad in open eyed wonder, and handed out the cardboards to Moscow. And yet that same youngster who cowed the Berlin ticket agent escaped from his mother on the day of the Moscow concert, played on the street with some gamins across whom he chanced, got into a fight with them, and appeared at the hotel one hour before concert time with his left eye blackened and his right cheek bone gashed so badly that it had to be hidden with inches of plaster. In that plight he made his debut in Moscow, playing a concerto with orchestra.

"I was very much opposed to the continuance of his concert career, and tried to prevent his American tour, but his parents were poor, and they finally succumbed to the mangerial blandishments. I did not see Pepito for many years after that, but heard of him as making tours in Mexico, South America, Spain, etc. About six months ago his mother turned up in Berlin and asked me whether I would see Pepito, who was in town with her. I refused, and I reproached my visitor severely for having 'helped to ruin Pepito's artistic future,' as I put it. I told her that she would have to bear a heavy load on her conscience. 'Will you see him for old time's sake?' she pleaded. Finally I consented and Pepito came to see me. He was seventeen years old and instead of the pale, anemic wreck I expected to see, I found a broad shouldered, muscular, fine natured young man, with a quiet, modest manner, a soft spoken voice, and an intelligent, introspective eye.

"What was my absolute surprise, after conversing with him and hearing him play, to discover that he had been supporting his entire family and carrying them with him on all his travels, that a teacher accompanied him constantly who instructed him in various branches of learning outside of music, that he had mastered several languages perfectly, had read Shakespeare, Goethe, Schiller, Milton, Racine, and the other classics, and, before all things, had acquired an immense repertoire on the piano all by himself, and showed astounding inmprovement in every department of his piano playing.

"Pepito at once resumed his lessons with me, and within a few months he had added the five Beethoven concertos to his repertoire, and was engaged to play them under Weingartner on the Beethoven tour which that conductor planned to undertake with his Vienna orchestra. Nikisch and Strauss also secured Pepito for early appearances. Then the war came, and, of course, everything was off in the concert line. Pepito went to Madrid, where he is now. He represents one of the few 'Wunderkind' successes which ripened into unquestionable artistic flower. I consider him a phenomenon."

Thanks, Henry.

Coming back to Daniel Frohman's question of last week, regarding the reasons why "Carmen" failed at its early representations in Paris, Henry T. Finck calls our attention to the fact that in the new Schirmer edition of "Carmen," Philip Hale "explains the extraordinary combination of circumstances which led to the failure of the first production of this immortal work."

Verbal Gouging.

The real atrocities of this dreadful war are the controversies between the English authors and the German university professors.

Look Out, Kaiser.

And once in a while comes such an amusing—to the American mind—fulmination as this, which Frederic Harrison published in the London Times: "Be it understood that when the Allies have finally crushed this monstrous brood, the Kaiser—if, indeed, he chose to survive—shall be submitted to the degradation inflicted on poor Dreyfus. In presence of allied troops, let his bloodstained sword be broken on his craven back and the uniform and orders of which he is so childishly proud be stamped in the mire. And, if he lives through it, St. Helena or the Devil's Island might be his prison and his grave."

Fine English Feeling.

Here and there, however, are finely tempered and judicial minds which seem not to be blinded by passion or prejudice. One such person, the editor of the London Church Times, writes in answer to some of the overheated public statements of Churchill:

"Insulting references to the German fleet are not needed. They are the more objectionable since the officers of that fleet have, with rare exceptions, shown a spirit which should shame their fellows of the land forces. The English admiralty has once, at least, had occasion to acknowledge their courteous conduct of the war. . . .

"It was deplorable to talk about 'digging out the rats.' And seldom or never was swagger more signally rebuked. Even as he spoke some of the skulking rats of his imagination were putting out to sea for an enterprise of conspicuous peril. On the day that his speech was reported we heard also the result of this high venture, mourning the loss of three fine ships and many priceless lives. Let us at least respect the courage of the men who could strike such a blow at our immense preponderance of force. As we brace ourselves for the stern prosecution of the struggle to a victorious end, let us be glad that some at least of our opponents are not unworthy of our steel, and that in Germany there is a nucleus of men whom in after years we may be proud to count as friends."

Violation of Neutrality.

Italy's standing army in America may be seen on any Caruso night at the Metropolitan Opera House.

The Boys Fail to Agree.

An honest difference of opinion maintains music criticism just as surely as, according to Mark Twain, it causes horse races. For instance, last week Arrigo Serato gave a recital at Carnegie Hall, and played, among other things, a violin sonata by Bach, which has a very fine and very famous adagio. What does our warm friend, the music critic of the Times, say about Serato's playing [illegible] adagio? Harken. He says that "unquestionably there is more poetical feeling in Bach's sonata, especially in the adagio, than Mr. Serato found there." So far so good. But along comes our equally close friend, the music critic of the Press, and tells us that "perhaps the supreme moment of the afternoon was reached in Serato's performance of the adagio from the Bach sonata in his deeply and intensely emotional proclamation of a cantilena that yesterday seemed to belong among the most heart searching melodic inspirations of the German master."

Regarding the "Gioconda" performance on Wednesday we find these trifling little discrepancies:

Sun.

Caruso was at his best in all respects.

Tribune.

Caruso's voice was less golden than usual last night, as the great tenor was afflicted with a cold.

Herald.

Caruso was in magnificent voice.

Press.

One or two lapses from pitch made themselves noticeable. Caruso, whose intonation generally is so reliable, had his troubles once or twice.

In Good Company.

If we had paid for our seat at "The Magic Flute" performance we should ask the New York Tribune to refund our money, as it has promised to do to dissatisfied purchasers of wares advertised in its columns. John F. Runciman, were he in New York and a paying opera goer, would be another malcontent demanding the return of his admission fee. He heard "The Magic Flute" recently in London and wrote in the Saturday Review (November 7, 1914): "The interminably slow songs, beautiful tunes to pointless verses, grow wearisome."

Multum in Parvo.

In what ratio to the size of a country is the length of its national anthem? This question crosses our mind after looking through a collection of "National Hymns of All Countries" (compiled and arranged by Gustav Hinrichs), just published by G. Schirmer. A comparison of the various items of the collection shows, for instance, that while the national air of England and Germany ("God Save the King" and "Heil dir im Siegerkranz," sung to the same tune) is only two lines in length, the patriotic air of San Salvador runs to three pages. The other figures show equally amusing proportions. Let the whole roster speak for itself:

China, 3 lines.
Chile, 2 pages.
Arabia, 1 page.
United States, ½ page.
United States of Colombia, 1½ pages.
Austria, 3 lines.
Argentine, 2 pages.
Bolivia, 1 page.
England, 2 lines.
Brazil, 1 page.
Bulgaria, 1 page.
Costa Rica, 1 page.
France, 4 lines.
Germany, 2 lines.
Ecuador, 2 pages.
Servia, 1 page.
Venezuela, 1½ pages.
Japan, 2 lines.
Uruguay, 2 pages.
Honduras, 1 page.
Mexico, 1½ pages.
Paraguay, 1½ pages.
Russia, 3 lines.
Peru, 2 pages.
San Domingo, 2 pages.
Sweden, 3 lines.
San Salvador, 3 pages.

Maennerchor Marauders.

We are surprised at the naivété of our esteemed contemporary, the London Musical News, for giving space to and commenting seriously upon such an item as the attached printed in its issue of November 14, 1914:

"It is stated that the vice-president of one of the leading American railways has warned Canada of a secret movement among German singing societies in the United States, numbering half a million members, to arm for a raid on Canada, but we do not suppose that the Teutonic citizens of the States would do anything so foolish as to try and set their adopted country even more against Kaiserism than it is at present."

Aside from the fact that most of the German choral singers in this country are American citizens, it should be borne in mind that the 500,000 could not march very far without falling into the hands of the police.

LEONARD LIEBLING.

GRAND OPERA IN NEW YORK.

"Parsifal" Has Its Usual Thanksgiving Matinee Performance—"Carmen" Draws Another Capacity Audience—Other Bills of the Week.

METROPOLITAN OPERA HOUSE.

"The Magic Flute,' November 23.

The second week of the present Metropolitan season began with a performance in German of "The Magic Flute."

To one who has heard "The Magic Flute" properly done, as for instance, the ideal performances in Munich, under the late Felix Mottl, it is most disconcerting to listen to the exaggeratedly dragged tempi in which Alfred Hertz indulges. They have no relation to the true Mozart style.

Emmy Destinn was not in her usual good voice; her best work was in the long aria of the second act.

Frieda Hempel sang the two arias of the Queen of the Night delightfully. She is an artist always, one who never offends the musical sense or offends against the tenets of singing.

Jacques Urlus' voice is not particularly suited to the role of Tamino, for he is so distinctly a heroic tenor that it seems most peculiar to assign him a role like this. However, he did his best, and at least sang with sincerity and acted strikingly.

Goritz was the Papageno, and the newcomer, Elizabeth Schumann, made a very satisfactory Papagena.

Carl Braun, as the Sarastro, did extremely effective work, while Paul Althouse was thoroughly satisfactory in the small role of the First Priest.

Compliments to Vera Curtis, Rita Fornia, Lila Robeson as the "drei Damen" and Leonora Sparkes, Louise Cox and Marie Mattfeld as the "drei Knaben." The difficult concerted music which falls to these parts was sung beautifully.

On the whole, the performance was not exactly an inspiring one and hardly up to the usual Metropolitan standard. The bright particular features were the excellent scenery and the really magnificent stage management, for which credit is due to the young American stage manager, Loomis Taylor.

"Gioconda," November 25.

Ponchielli's tuneful opera was presented with an excellent cast.

Emmy Destinn in the title role was in splendid form and much better than in "The Magic Flute," Monday evening.

Margarete Ober's magnificent voice and impressive stage presence lent particular distinction to the role of Laura Adorno, which she sang and acted in a manner to score a decided personal success.

Caruso as Grimaldo was—Caruso. But, with a dashing black wig, a different looking Caruso than the one we are used to, though the marvelous voice and the wonderful vocalization were features which he still retained, and is likely to for many a year to come.

Amato was, as ever, polished and masterful in his well known impersonation of Barnaba. His singing this season has grown in breadth and beauty.

De Segurola was the Badoero. The chorus, which has a large opportunity in this opera, did excellent work and the orchestra played with its usual thorough capability when it is under Polacco or Toscanini. All in all it was an excellent performance, and if the end of the opera falls off so badly that not more than half an audience is left in front for the final curtain, it is only the fault of Ponchielli and his librettist, Boito.

Polacco conducted with vim and imagination.

"Parsifal," November 26 (Matinee).

"Parsifal" had its usual Thanksgiving Day performance at the Metropolitan Opera House last week, November 26, with a cast almost entirely different from that which gave this opera last season. The role of Amfortas was taken by Clarence Whitehill, who has not been heard here in the part for several years. He sang it with much beauty of tone, making the most of the broad musical strophes and dramatic phrases, and his interpretation was deeply impressive, as he is not only well suited in appearance for the character, but also he gave impressive value to every word of the text and acted with that deep feeling which compelled conviction on the part of his hearers. Carl Braun put much more warmth into his impersonation of Gurnemanz than is generally done by interpreters who have not Braun's resource. His singing is as dignified as his acting, and he put unusual intelligence and impressiveness into both.

Johannes Sembach made his first appearance at the Metropolitan in the role of Parsifal and created a pleasing impression. He possesses a voice of excellent quality and his singing of the music was marked by interpretative insight and musicianship. His voice is particularly agreeable in pianissimo passages. His appearance in the first act showed that extreme youthfulness which is necessary to make the role really acceptable, and his acting was at all times suited to the content of the poem. The Klingsor was Otto Goritz.

Margarete Matzenauer, cast in the role of Kundry, displayed her customary vocal and dramatic grasp. She sang the part exceedingly well, and her acting was full of artistic touches, which, added to her characteristic make-up, enabled her to score a decisive success with the audience. Her versatility was demonstrated amply in this role of the beauteous and seductive slave of Klingsor, a part she masters as completely as the heroic roles which she sings in the "Ring."

In general the stage direction upon this occasion was excellent, but it cannot make up for the worn appearance of the scenery nor for the defective mechanism which makes the changing scenery in the first and last acts move in jerks, destroying entirely the intended illusion. The choruses were excellent, and this is especially true of the chorus of flower maidens. The opera was conducted by Alfred Hertz.

"Traviata," November 26 (Evening).

It is harder to conceive a finer Violetta than that presented Thanksgiving evening by Frieda Hempel. She was in marvelous voice, her tremendous vocal ability was exhibited to the full and such acting as the part calls for was most capably done. She was finely supported by the new Italian tenor, Luca Botta. Botta has a voice which approaches in quality more closely to Caruso's than that of any of the other younger Italian tenors whom we have heard and his vocalization is thoroughly excellent. Alfredo is not much of an acting role, but Botta succeeded in keeping it from being stilted and silly, which is something in itself. But why he should appear at Violetta's country house in the second act clad in the khaki costume and high leather leggings of a professional chauffeur, it is impossible to understand. He is supposed to wear a riding costume.

Amato—the ever satisfactory—lent dignity and weight to the role of Germont, singing his scene with Violetta in the second act especially well.

The chorus and orchestra again were excellent, and Giorgio Polacco showed himself, as in "La Gioconda" the evening before, to be a thoroughly capable conductor of the very first rank.

"Carmen," November 27.

The first of the operatic repetitions came last Friday, when "Carmen" was on the boards again, with Enrico Caruso and Geraldine Farrar duplicating their effective impersonations of the impassioned pair possessed of more ardor than discretion. As at the premiere, Caruso sang the Don Jose role beautifully and acted it with fervor, especially in the stirring scenes of the smugglers' camp and the finale. Farrar strengthened the good impression made at her debut as Carmen, for she was less nervous and she wrought many subtle details in characterization which were lacking on the earlier occasion.

Lucrezia Bori was the Micaela, and aside from making an extremely attractive picture in the role, she sang it with impeccable taste and fine sense of stylistic and tonal values. Her voice is well suited in the Bizet music and her conception of the Micaela character combines sincerity with the charm of unaffected simplicity.

Clarence Whitehill was in every way an excellent Escamillo. He depicts the bull fighter as a personage calmly confident of his own power and in appearance and demeanor makes the part completely plausible. Vocally, the Whitehill performance was in every respect ideal. He has a voice which always stays within mellifluous boundaries so far as dynamics are concerned and he employs it with a full knowledge of the requirements of bel canto as applied to dramatic exposition. His "Toreador" aria brought down the house, and most deservedly so.

In the small part of Frasquita, Mabel Garrison revealed a brightly colored voice of refined quality, smooth timbre, and good carrying power. She looked pretty and acted with grace. As before, Sophie Braslau, Albert Reiss, Angelo Bada, Leon Rothier and Desiré Defrère filled the other roles, Arturo Toscanini conducted, and Rosina Galli premiere danseused.

"Boris Godunoff," November 28 (Matinee).

The matinee last Saturday brought forth an interesting production of Moussorgsky's "Boris Godunoff." Although there were no stars in the cast, nevertheless the house was crowded, which goes to show that "Boris Godunoff" registered its impression through the performances during the previous season.

The work has so much intrinsic merit that it is bound to succeed whenever well presented. On this occasion it was listened to with marked attention. The music of "Boris" is sombre, but it has the true color of Russian folksong, is richly instrumentated, and well supplied with resonant and striking choral effects. In fact, the outstanding features of this opera are the chorus, orchestra, and the role of Boris, all of which were beyond criticism on Saturday. Didur was in fine voice and acted his role of the conscience stricken tyrant with consummate art. Paul Althouse, who repeated the role of Dimitri, in which he made his debut last season, has gained greatly in his presentation of it.

The other characters were well done and need not here be particularized, since they are utilized largely to make up the ensemble in "Boris Godunoff," whose impressive massiveness requires just such a combination as can be brought forth by the Metropolitan organization. It is without question a great music drama and should be heard frequently. Toscanini conducted.

Metropolitan Sunday Concert, November 29.

Frieda Hempel, soprano; Jacques Urlus, tenor, and Adamo Didur, baritone, were the soloists at the Sunday evening concert at the Metropolitan Opera House, November 29.

In the Mozart aria from "Die Entführung aus dem Serail" and the concert waltz "On the Beautiful Blue Danube," Mme. Hempel's lovely voice, sounding even, flexible, clear and absolutely controlled, as usual aroused the enthusiasm of her audience and encores must needs be forthcoming from this much admired soprano. Not only her singing but also her charming personality makes her one of the most popular of the Metropolitan Opera sopranos.

Jacques Urlus, whose prestige as a Wagnerian tenor needs no comment here, sang for his first number "The Prayer," from "Rienzi" (Wagner), and for his second Strauss' "Traum durch die Dämmerung," "Murmelndes Lüftchen" (Jensen) and Schumann's "Der Hidalgo." Each piece marked the tenor as a superior artist in the singing of lieder. "Traum durch die Dämmerung" was exquisitely delivered and Mr. Urlus repeated it for his second encore much to the pleasure of the audience.

Adamo Didur was heard in the "Pagliacci" prologue (Leoncavallo), "The Arioso," from "The Demon" (Rubinstein), and Tosti's "Si tu le voulais." The baritone received repeated recalls but did not respond with encores.

The orchestral numbers were the Mendelssohn overture "Fingal's Cave," Glinka's "Kamarinskaja," Chabrier's "Rhapsody Espana," and "Triumphal Entry of the Bojars," by Halvorsen.

BROOKLYN ACADEMY.

"Cavalleria Rusticana" and "Pagliacci," November 28 (Evening).

The Metropolitan Opera Company made its second visit to Brooklyn this season on Saturday evening, November 28. The program was a double bill, "Cavalleria Rusticana" and "Pagliacci," and with Giorgio Polacco conducting with his accustomed skill, a brilliant performance was given. The Brooklyn Academy was crowded, and the audience was an enthusiastic one almost to the extreme, some few persons insisting on applauding when handclapping was very much out of place.

No one more suited for the role of Santuzza could have been chosen that Johanna Gadski, who interpreted the part of the heroine in realistic fashion. She was in splendid voice throughout, and with the added effectiveness of her acting, she well deserved the enthusiastic applause she received.

The new tenor, Luca Botta, who evidently has come to stay, added another triumph to his last week's successes in the role of Turiddu. Although he appeared a little nervous at first, possibly because of the strange house, this was soon forgotten by the audience, and when he finally rushed from the stage, after saying his last farewell to Lucia, he was wildly applauded.

Maria Duchene was the Lola, and Riccardo Tegani, another newcomer, displayed a bass voice of excellent quality in the role of Alfio. Marie Mattfeld gave an able interpretation of Lucia. The work of the chorus and orchestra was well done.

Could a more superb Nedda have been chosen that Lucrezia Bori? Pretty, a fine singer, and a brilliant actress, she made the heroine the chief part of the performance.

Giovanni Martinelli sang Canio, and Antonio Scotti was the Tonio. Riccardo Tegani made a very good Silvio. Pietro Audisio sang the role of Beppe. Giorgio Polacco led both operas with exceptional fire, feeling and authority.

Austin Violin Recital, December 3.

Aeolian Hall, New York, will hold the usual large gathering of the friends of Florence Austin, "America's violinist," tomorrow, Thursday, December 3, at 3 o'clock. She will play the program printed in full in the MUSICAL COURIER last week, which, besides standard compositions by Handel, Mendelssohn, Goldmark and Wieniawski, contains novelties composed for and dedicated to the violinist by Cecil Burleigh, namely, "Twelve Poems," and "Souvenir," by Weitzel. Edna Rothwell will be at the piano.

Mme. Samaroff's Pianism.

Very remarkable piano playing was that vouchsafed by Olga Samaroff at her Carnegie Hall recital, Saturday afternoon, November 28, and it altogether bore out the verdict expressed in the Musical Courier last week after the same pianist's Philadelphia appearance in the Tschaikowsky concerto. There is no question but that Mme. Samaroff's several years of retirement from the concert platform have ripened her into an artist of unusual powers, even though her exceptional talent was recognized during her earlier virtuoso career and proclaimed emphatically by the connoisseurs and the professional reviewers of this country and Europe.

In Beethoven's D minor sonata, not too frequently played, Mme. Samaroff hit upon a most welcome feature for the beginning of her program. While the opus is not one of Beethoven's periods of extreme intellectual depth, nevertheless it offers numerous difficulties to the player, chief among which are its many varied moods, its lyrical demands, and its perfection of line and form, all of which require rare interpretative ability for a successful projection. Mme. Samaroff challenged admiration in the sonata for her moderation, dignity, straightforward feeling, finely graded tonal effects, and gratifyingly accurate mechanics. The performance represented a high order of Beethoven exposition.

Another sonata was on the program, and MacDowell admirers who were not present will be glad to hear that it was his very excellent "Eroica." Here Mme. Samaroff rose to extraordinary heights and put into the music a degree of kindling passion which is not customarily associated with the performances of MacDowell's works, but in her promulgation seemed to be to the great advantage of the "Eroica" sonata. The player made our revered American composer sound not only spiritual, but also human, and for that kind of MacDowell interpretation too much praise cannot be extended. If his message is to reach all his countrymen at some time, then his music always should be voiced in such a way as to show that MacDowell felt close to their hearts and not over their heads. Muscular as were the intensively declamatory parts of Mme. Samaroff's reading, she showed herself just as compelling when she wooed the keys in order to do the "tenderly longingly" of the third movement, and skimmed over them with gossamer touch for the "elf like, as light and swift as possible" of the second section. It was altogether a vital, thoroughly big and tellingly sympathetic performance and impressed intelligent auditors profoundly.

Joined with the cerebral pianism required for the setting forth of the sonatas, Mme. Samaroff exhibited also ear tickling digital dexterity and limpidity of touch in Graun's "Presto," and Martini's "Giga," classical purity of tone in Benda's "Largo," and robust command of mass effects in the Beethoven-Rubinstein Turkish march from "The Ruins of Athens."

Chopin numbers constituted the third group of the program. The B major nocturne was saturated with the necessary romanticism, the F major and D minor preludes reflected each its individual note, eloquently uttered, the D flat valse was a virtuoso feat of refreshing brilliancy, and Liszt's arrangement of two of the Chopin songs ("Meine Freuden" and "Bacchanale") formed a novel and warmly received feature, full of delightful phases in nuancing and tone coloring.

Schubert-Liszt's "Soirees de Vienne," No. 6, and Liszt's clever setting of the "Rakoczy March" brought the afternoon's pleasures to an exciting close and resulted in a scene of tumultuous insistence on extra numbers.

Mme. Samaroff has reestablished her right to be accorded a place with the most popular of our keyboard favorites and musical New York is not likely to miss any of her future concert appearances in this city. Not that Carnegie Hall revealed any lack of attendance at last week's recital; the auditorium was full, surprisingly so for the concert of an American artist, for that Olga Samaroff is, in spite of her Russian name. In Philadelphia she is known as Mrs. Leopold Stokowski, the wife of the gifted conductor of the symphony orchestra there.

People's Symphony Chamber Music Concer.

"The Simple and Enlarged Song Form" was the subject of Musical Director F. X. Arens' lecture at the Symphony Auxiliary Club chamber music concert, Washington Irving High School, New York, November 28. His clear exposition of this subject brought forth salient facts to many interested hearers, and was especially helpful through the singing which illustrated the points made. Mme. Calloway-Jones, soprano; Katherine Lurch, alto, and Jerome Swineford, bass, were the vocalists. Laeta Hartley, pianist, fresh from triumphs in Boston; Maximilian Pilzer, violinist, and Lewis Sperandi, French horn player, collaborated in a unique trio, enabling them to play the celebrated melodious Brahms trio in E flat. The beautiful tones of the horn, especially in the adagio, made an impression, and throughout the evening Miss Hartley showed herself to be a pianist of fine attainments. With Miss Pilzer playing sympathetic accompaniments, Mr. Pilzer was heard in an old French "Chanson," a Bohemian excerpt by Smetana, showing his brilliant technical skill, and his own composition, a very pretty "Cradle Song." A good sized audience applauded everything.

Ballet Music Ravel, Felice Lyne.

Sunday afternoon's concert (November 29) of the New York Symphony Society, at Aeolian Hall, presented a program supposed to give a view of the development of French dance music from Rameau to the present time, and including ballet music of Gluck, Delibes, Massenet and Saint-Saëns. The orchestra played well, but Walter Damrosch's band is somewhat heavy for the delicate rhythmic and dynamic nuances which are the life and soul of such music.

The feature of the program was the first performance in America of Ravel's symphonic fragment, "Daphnis and Chloë." Two or three years ago, Paris became excited over the first Russian dancers who visited there before they had been seen in America. Ravel was among those who, entranced by their work, wrote special music for them to dance to, this "Daphnis and Chloë," performed first in Paris in June, 1912, by the Russian dancers with Nijinski, being his effort. It is modern. It is very modern. The closest description which can be made of it is to say that it sounds, both in material and orchestration, very much like all the other works of this extremely modern French school. Heard in the theatre, accompanied by the dance movements, its music is written to illustrate, it may be very interesting and attractive. On Sunday it was at least interesting; not especially attractive; rather long; extremely cacophonic. Undoubtedly, the curious were glad to have heard it once and not anxious to hear it again. This sort of thing, this careful avoidance of semblance of form, this careful avoidance of the obvious melodic line, this formulistic orchestration—much harps, much piccolos, much celesta, much harmonics—is getting to be so unconventional that it is almost commonplace. The audience did not appear particularly enthusiastic about it any more than the present writer was.

The soloist of the afternoon was Felice Lyne, the coloratura soprano. She sang Suzanne's aria from "The Magic Flute" with taste and discretion. It is an unusual class of work for her and in encompassing it well she showed her thorough artistic adaptability. Her second number was the "Shadow Song" from "Dinorah," splendidly done, the vocal gymnastics being delivered with purity and precision.

Not "Juice."

[From the Musical Courier Extra.]

In an advertisement of Cramer Palace of Music, of Frederick, Md., occurs the sentence: "Anything from a 'juice' harp to a piano." The idea is all right, but there is no such thing as a "juice" harp. It is a Jew's-harp, and why on earth it should be written as "juice harp" the present scribe knoweth not, unless the virtuosi who perform on this "instrument" do their best work when under the influence of "corn juice."

By the way, it is a question in the mind of this scribe whether Grove's "Dictionary of Music and Musicians" has the right explanation of the origin of the term "Jew's-harp," which has worried various more or less learned etymologists. Grove says:

"It has been conjectured that the instrument derived its name from being made and sold in England by Jews, or supposed to be so."

The writer has also seen somewhere an explanation which claimed that the name was originally "jaws harp," the instrument being so entitled because it is placed between the jaws.

Neither of these theories seems to fill the bill, however, and the writer's theory is certainly just as good or bad as these, viz., that the Jew's-harp gets its name from a peculiar motion of the hand and arm in playing upon it, which strongly resembles the gesture of emphasis used by stage Hebrews, but seldom seen in real life.

The Jew's-harp is a wonderful instrument—though you may not believe it. It has been honored by elevation to the music hall stage, where virtuosi have coaxed sweet harmonies out of its recalcitrant frame. Grove tells of a soldier of Frederick the Great who "so charmed the king by his performance on two Jew's-harps that he gave him his discharge, together with a present of money." Some heartless commentator on this historical occurrence might suggest that Frederick pensioned and discharged the man so that he would never hear the "instrument" again, like the famous Spanish bandurria player, who was paid one maravedí (a small coin) for playing, and ten for leaving off!

Adele Kätz Heard in Recital.

Adele Kätz gave a recital in Aeolian Hall, New York, Saturday evening, November 28.

Miss Kätz is a young pianist who apparently took her task very seriously. She displayed considerable talent, marked technical facility, and deserves much encouragement for this endeavor. Good taste pervaded her delivery of a program which consisted of the following numbers: Gavotte, Bach-Saint-Saëns; "Andante con Variazione," Haydn; "Carnival," Schumann; "Capriccio," Brahms; "Meditation," Tschaikowsky; etudes, op. 10, No. 11, op. 25, No. 7 and 3, Chopin; scherzo, B minor, Chopin; impromptu, MacDowell; "Improvisation," Reger; "Soirees du Vienne," Schubert-Liszt; "Waldesrauschen," Liszt; rhapsody, No. 12, Liszt.

Sharlow and Werrenrath in Arion Concert.

Myrna Sharlow, soprano, and Reinald Werrenrath, baritone, supplied the enjoyable solo singing at the first concert this season, November 29, of the Gesangverein Arion, New York, Joseph Davis, acting conductor.

Miss Sharlow has a brilliant, high voice, united with a very youthful, lovely appearance, and this attractive combination completely won her hearers. She sang the "Micaëla" aria from "Carmen," and later these songs: "Ich Liebe Dich," Grieg; "Mein Lieber Schatz," Hans Schmidt; "To a Messenger," La Forge, and "The Year's at the Spring," Mrs. Beach. Miss Sharlow's excellent German enunciation in the first two songs and her finished style brought her so much applause that she had to sing an encore, "Johnny."

Reinald Werrenrath's delivery of "Hear Me," by Handel, was such as to oblige him to sing again, the "Holder Abendstern," by Wagner, in which this splendid baritone's restrained and refined methods shone admirably. Later Mr. Werrenrath sang "O Wüsst Ich Doch," Brahms; "Lauf der Welt," Grieg, and "Licht," Sinding. The humor of the Grieg song and the fine climax, a high F, in "Licht," with might of expression, roused genuinely appreciative applause, resulting in his singing another Brahms song.

Some rather crude singing by the chorus was later offset by the excellent results obtained in Saman's "Sonntags am Rhein," in which Miss Sharlow's beautiful high G's resounded. A rousing closing choral number was Stahlberg's "Der Deutsche Lied," with the refrain:

Furchtlos, unverzagt,
Heil Dir, Germania!
Wehrfest, treu in Not,
Heil, Heimat, Dir!

This brought responsive heart throbs to all present, in view of the fearful occurrences across the water. An audience of fair size heard the music, giving special applause after the orchestra's playing of the overture to "William Tell," delivered in a wellnigh impossible fast tempo.

St. Mark's Thanksgiving Concert.

On Friday evening, November 27, the twenty-fourth annual Thanksgiving concert was given by the St. Mark's Hospital in the grand ballroom of the Waldorf-Astoria, New York. The soloists on this program included Adele Krueger, soprano; Lucile Collette, violinist; Robert Maitland, baritone, and Leopold Winkler, pianist. A feature of the program was the playing of a string orchestra under the direction of Theodore Spiering. Mr. Spiering but recently returned to this country from abroad, where he held an important position in the orchestral world at Berlin, and will be remembered as the acting conductor of the Philharmonic Society of New York, during Gustav Mahler's illness. The orchestra gave the Bach prelude and gavotte in E major, arranged for string orchestra by Bachrich; adagietto from "L'Arlesienne," Bizet; two Elegiac melodies, Grieg, and closed the program with the theme and variations, "Gott erhalte Franz den Kaiser," Haydn.

Mme. Krueger sang "Zueignung," by Strauss; "Der Tod das ist die "kühle Nächt," Brahms, and "Neue Liebe," Rubinstein, following these with an encore.

Lucile Collette played the Kreisler arrangement of Martini's "Andantino," Kreisler's own "Caprice Viennoise" and Sarasate's Spanish dance, "Zapateada." In response to insistent applause, she was obliged to add another number. Max Liebling at the piano played excellent accompaniments.

Robert Maitland, baritone, sang a group of songs by Brahms, Hugo Wolf and Schumann, creating a favorable impression.

Leopold Winkler, the pianist, played his own arrangement of Schubert's "Du bist die Ruh," Joseffy's "At the Spring," and the Liszt arrangement of the "Rigoletto Fantasie."

William Foerster, Jr. Returns.

William Foerster, Jr., violinist, and son of the New York clarinetist of the same name, has returned to this city from his studies abroad and played successfully last week at a benefit concert for the Red Cross fund.

BOSTONIANS HEAR BIG ORCHESTRA AT MUSICIANS' RELIEF CONCERT

Three Hundred Players Acquit Themselves with Credit—A Pension Fund Concert—Recitals of Importance During the Past Week Reviewed.

11 Boylston Road, Fenway,
Boston, Mass., November 27, 1914.

The third annual orchestral concert for the Musicians' Mutual Relief Society was given in the Mechanics Building last Sunday evening. A gigantic orchestra, three hundred men strong, under the direction of Emil Mollenhauer, and Lambert Murphy, the Metropolitan Opera tenor, formed the attractions. Over four thousand persons were present in the huge auditorium. The program, an excellent one, included the "William Tell" overture, the Strauss waltz, "Emperor"; "The Lost Chord," by Sullivan; Wagner's "Ride of the Valkyries"; a special arrangement for two hundred strings of Dvorák's "Humoreske," and Berlioz's "Hungarian March," from "The Damnation of Faust." Mr. Murphy sang the "Prize Song" from the "Meistersinger," an aria from "Grisélidis," and several encore numbers. The orchestra was manipulated surprisingly well considering its size, and the effects were at times more astounding than one might have expected them to be. Mr. Mollenhauer deserved much credit for his very successful handling of the rather exacting situation. Lambert Murphy was in splendid voice and was deserving in every particular of his warm reception.

Tina Lerner Delights Large Audience.

Tina Lerner, the Russian pianist, played here Sunday afternoon, November 22, at the third concert of the Boston Music School Settlement series. These concerts for the people still remain very popular and an immense audience filled the Boston Theatre on this afternoon. Miss Lerner proved to be a genuine favorite with the gathering and enthusiasm ran high throughout her performance, the only disappointment evident being her unwillingness to respond to encores enough to satisfy those present. The soloist was in splendid form and her interpretations of the short selections by Liszt, Chopin, Mozart, Bach and Weber were revelations of the artist's individuality. Were it not for the mastery she exhibits over piano technic, this effect of refinement and subtle delicacy, so essential to such pieces as the Mozart "Pastorale Variée" or the Bach "Sicilienne," which she played and played so extremely well, would be impossible. Her success was decided, not because of the single reason that her playing was artistically well near perfection, but for the reason that she pleased and pleased greatly those music lovers whose chances are few for hearing the best artists.

The Swedish Singing Society Harmoni, Gustaf Sundelius conducting, assisted in the entertainment. Some interesting folksong material was brought forth and several English selections also figured as the offering by this well trained group of male voices.

Boston Symphony Pension Fund Concerts.

Much importance is associated with the annual Pension Fund concerts of the Boston Symphony Orchestra, which are given twice each season, for the fund is vital to the maintenance of the orchestra. As Dr. Muck rarely includes Wagner on his regular symphony programs, it has been his custom to devote as much of these to special programs of that composer's works as he possibly can. So it was, that at the first of these concerts which took place Sunday afternoon, November 22, a fine array of overtures and preludes from the music dramas of Richard Wagner were given a hearing. The orchestra played with enthusiasm and Dr. Muck showed that he is as equally at home with these great operatic works as he is with Brahms, Beethoven or any other standard works. The program opened with the overture to "Rienzi," and then followed the overture to the "Flying Dutchman," prelude and bacchanale from "Tannhäuser" (Paris version), prelude to "Lohengrin," prelude to "The Mastersingers," prelude to "Tristan and Isolde," Siegfried Funeral Music from "Dusk of the Gods," and as a fitting close, the prelude to "Parsifal." A large audience was present and the work of the players and conductor was vigorously applauded.

Paul Draper's Recital.

Wednesday afternoon at Jordan Hall the tenor, Paul Draper, sang for the first time in this city. His program was as follows: Schubert's three songs of the harper in "Wilhelm Meister"; Schumann's "Dichterliebe" cycle and four Szymanowski songs, "An Kleine Mädchen," "Christkindleins Wiegenlied." "Bestimmung" and "Einsiedel." Mr. Draper's program was an unusual one for the Boston public, though not more unusual than his rare art of song proved itself to be. As an authoritative lieder singer he occupies a lofty position. His partiality for Schubert songs is justified, for by his splendid interpretation of the three harper numbers chosen for this performance none of the monotony generally occasioned by the peculiar Schubertian mood was in evidence, and in reality much new light was seen in these seldom heard numbers. The Schumann cycle was given in a most satisfying manner. Mr. Draper possesses fine dramatic powers and his musical declamation in this most beautiful of all Schumann cycles was extremely interesting. In the Szymanowski songs the soloist's powers of expression were taxed still further, but only to a very successful ending.

Paul Draper impresses his auditors at once with his musicianship. His knowledge of the mechanics of singing is vast and he succeeds readily through his persuasive and convincing force in arousing interest in all those who hear him.

Young Pianist Heard.

Harrison Potter, a young pianist identified with the faculty of the Fox-Buonamici School of Piano Playing, gave the first recital of the season in the attractive music hall which the school now possesses in the Wesleyan Building, Tuesday evening, November 24. The concert was the first of a series which this well known piano school will conduct throughout the present season. Mr. Potter, who previously studied with Mr. Fox, displayed unusual ability in the interpretation of the selections chosen for his program. These included the Beethoven E major sonata, a group of four Chopin numbers, the Brahms B minor "Capriccio," MacDowell's "Improvization," "Danse Negre" by Cyril Scott, and Liszt's ninth rhapsody. The young player was well received, and his performance bore a splendid tribute to his former teacher's excellent ability.

Cannon Heard at Jordan Hall.

Franklin Cannon, a young American pianist, who undoubtedly has a brilliant future in store, played his first recital program in this city on Monday afternoon at Jordan Hall. His program was conventional for the most part, a possible exception being the two Cyril Scott pieces. The rest of his program was made up of numbers by Bach, Schumann, Chopin, Grieg, Moszkowski and Liszt. Mr. Cannon treats his art with rare dignity and seriousness. He has splendid command over the technical requirements of his instrument, and his playing is at all times clear, direct and interesting. He is a musician who sacrifices nothing to the real beauty of the composition he interprets. His success here was immediate and decided, and surely piano art in the sincere way he represents it must meet with success elsewhere.

French Pianist Plays at Steinert Hall.

Emiliano Renaud, a local French pianist, gave his annual recital at Steinert Hall last Saturday afternoon. Mr. Renaud has a large following in Boston, and this is well warranted, as one could appreciate after hearing his splendid performance on this day. His program was as follows: Bach-Busoni, organ prelude and fugue in D minor; Schumann, "Papillons"; group of five Chopin selections; "Marionette," "La chasse au renard," "Valse de la poupe" by the player himself, and the Liszt valse, "Mephisto."

California Violinist Pleases Boston.

Madeleine Childs, a talented young violinist from California, was heard in recital at the Harvard Musical Association on Monday evening, November 23. This young lady has received excellent schooling abroad, where she studied with Emanuel Wirth, of the Berlin Hochschule. She is an artist of sincere intent, and her violinistic accomplishments have won widespread favor. The program she offered was not exceedingly interesting, but her manner of interpreting it caused much favorable comment in the distinguished audience that had the pleasure of hearing her. She impresses one immediately with her virile style of playing. The tone responding from her instrument is sensuous, warm and full of much romantic color. A slight tendency to overexert while attacking the strings caused a lack of refinement to appear at certain moments, but far better this for a woman violinist than that fear of creating too much tonal volume. Much individual taste was shown in the playing of a group of the well known Kreisler short numbers, and, in fact, versatility of thought and style was displayed plentifully in every phase of her performance. The violinist is in the East for a two month concert tour, and will be heard in many of the principal cities during this time.

Hubbard Pupil Gives Interesting Program.

Roland W. Hayes, a gifted tenor pupil of Arthur J. Hubbard, the prominent local voice pedagogue, gave his own song recital in Steinert Hall on Thursday evening, November 12. Mr. Hayes has been heard here often and never fails to gain an enthusiastic reception from his many admirers. His voice is of unusually beautiful quality, full of power and not lacking the least in dramatic requirements. His splendid enunciation attracted attention immediately, the auditor having no need of a text. His arias and songs included the "Murmuring Zephyr," by Jensen; "The Hour Glass," by Burleigh; "Im zitternden Nordlicht," by Haile; "Winter Sturme," from "Walküre"; an aria from "The Girl of the Golden West"; "Youth," by Gilberté; "Almona and Ahmed's Farewell," by Burleigh, and the "Good Night Song," by Hebron.

Boston Symphony Concerts.

At the sixth pair of concerts of the Boston Symphony Orchestra, on Friday afternoon, November 27, and Saturday night, November 28, Reznicek's symphonic biography, "Schlemihl," was heard for the second time in this city. The work was given its first American performance here by the Boston Symphony Orchestra near the close of last season. Paul Draper, the tenor, who appeared with great success in his own recital at Jordan Hall earlier in the week, sang the prayer, which is taken from Goethe's "Wanderer's Nachtlied," and precedes the conclusion of Reznicek's composition. The Mozart C major symphony followed on the program. Harold Bauer came to us as soloist for this pair of concerts and his masterful playing of the Beethoven G major concerto, accompanied admirably by the orchestra, caused several of our leading papers to devote whole columns of space to their praise for his splendid performance. Mr. Bauer appears again at Symphony Hall next Sunday afternoon.

Victor Winton.

Mrs. Croker a Saenger Pupil.

Bula Benton Edmondson, who was married on November 26 to Richard Croker, the former leader of Tammany, was a student of singing under Oscar Saenger, the New York teacher.

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BOSTON NEW YORK

Wagner for Amateurs:
A History of Impressions

[From the London Times.]

The inevitable—or what used to be the inevitable—period of Wagner-Schwärmerei, into which the musical amateur heavily plunged on his first introduction to opera, becomes, when it has been left some years behind, a more interesting episode than might be supposed. In our earliest reaction from that round eyed wonder, when we begin to perceive the crude injustice done to the genius of Wagner by ignorant worship, we brush aside our old enthusiasms as an insult to the powers of beauty. We reach the stage of understanding that they demand, these powers, wherever we meet them, the utmost service of discrimination and intelligence. But after a while, when we have tried to serve them by giving our best and choicest in return, we possibly realize that there is something to be learned, by critical memory, from the rosy innocence of those first quaint ecstasies. Is it not, after all, of value to make out precisely what it was that Wagner's mighty fist began by writing upon our inexperience? We may be pretty sure of one thing, that it was not what we believed it to be at the time.

We believed it, no doubt, to be what Wagner himself told us it was—the image of passion and truth, rending with one hand the tawdry artificialities of the theatre, and with the other the pedantic trammels of Beckmesser's Tabulatur. It was the irruption, we felt, of nature, lovely and strong and spontaneous, before which the stale convention of operatic art, with its posturing dancers and drilled chorus, had long ago vanished like dust. It seemed inconceivable (though possibly like them) that our grandfathers should ever have endured the roulade of the prima donna and the pointed toe of the première danseuse. A short ten years, and behold us in our turn growing lyrical over the coloratura of the one lady and the entrechats of the other.

As we look back, we are less certain that passion and truth were the invention of Wagner; and if they were, we wonder, with a slightly enlarged experience of their difficulties, how we can have found them so easy to understand. If the "Ring" was all that we supposed it to be, would it not have been rather harder to grasp? We were told, indeed, that in the old ballet skirted times it had been considered hard; but to us the joy precisely was that this stupendous work could be learned, followed, appreciated by the least musical of amateurs, innocent of any technical knowledge of the art. That very ease seems now suspicious. We begin to perceive (what more informed musicians have doubtless long ago told us) that it was Wagner's weakness and not his strength that we worshipped. His strength escaped us; and it needed a more prolonged and patient effort before we, the untrained and the uninstructed, could begin to feel that we had arrived at some understanding of it. And the same effort has brought us to the sense that Wagner's own evaluation of his work was at no point to be innocently trusted.

That point, for example, of which so much was made—that Wagner had dipped his art into the life of elemental nature by his discovery of the wondrous world of ancient German legend—has gradually failed us, with every renewal of our impressions of the "Ring." We have had time to measure, and perhaps to resent, Wagner's exploitation of the huge simplicity and noble tragedy of that world. That Sigurd and Brynhild should be brought out of the world of eternity into the excited atmosphere of the romantic revolution, that the profoundly unconventional psychology of their struggle should be colored by the philosophical rhetoric of 1848, strikes us, if not as a profanation, at least as a bad misadjustment of means to end. The rhetoric of 1848 contained the stuff of the finest poetry, but it was not in the "fabelhafte Urzeit" of the Nibelungs that it could find appropriate expression for the aspirations of modern romance. Wagner was far too much a child of revolution ever to read aright the long, grim patience of epic tragedy; and in the crowded history of his own times, the history of which he was himself a part, there lay ready to his hand, as one cannot but feel, a thousand possibilities made for it—some of them, we know now, not overloked by that "early" Verdi whom we used to dismiss so lightly.

Child of his age Wagner certainly was also in his ingenuous faith that nature could be brought upon the stage by means of practicable rocks, gauze water, real fire, real horses, and dragons at least as real as possible. Here, indeed, we may consider that we have the right to profit by the lesson of Wagner's experience. His gallant realism has still its interest, as it once had its influence, in so far as it is a sign of his epoch; but it would surely be the worthiest of tributes to Wagner's greatness to refuse to allow it any longer to be hampered by the Beckmesserlike tyranny of stage tradition. "Fanget an!" we cry to the Walther who will renovate for us the whole artless rubbish of the Wagnerian "properties."

Wagner, the reformer of the theatre, the inventor of the "Bühnenfestspiel," the poet of passionate and heroic drama—the Wagner of comparatively so few years ago—has changed before our eyes and in our ears until at last he has become, even for us amateurs, Wagner the musician. At last we understand that in music his genius was all fulfilled. Wherever he indulged his curious and ingrained disloyalty to music, as in so much of the "Ring," as even (if the word be ventured) in "Parsifal," there his magic has lost its power. Wherever, as in "Tristan" and "Die Meistersinger," he gave himself without reserve to music—trusting it to develop, after its own laws, the whole expressiveness of his poem, instead of checking its natural growth and using it as a kind of system of punctuation—there the marvel of unfailing beauty holds us, year by year, with ever more exquisite enchantments. Year by year it gives us a deeper insight into the reverberating and mysterious language of great art. And year by year, longing to know how such language happens to be written, we turn to Wagner with our questions. But Wagner, voluble and voluminous on every other subject, never tells us how he happened to be able to write the prelude to "Tristan."

Cincinnati Orchestra Concerts.

Cincinnati, Ohio, November 26, 1914.

The first popular concert of 1914-15 was given last Sunday afternoon in Music Hall, the occasion bringing out a large and musically discriminating audience. Dr. Ernst Kunwald and the Cincinnati Symphony Orchestra came in for a great deal of well merited applause during the course of the afternoon, which started the Sunday "Pops" off on a wave of real enthusiasm.

Schubert's "Marche Militaire," orchestrated by Dr. Kunwald and superbly played by the orchestra, proved a brilliant opening number. It was followed by the "Egmont" overture of Beethoven, which has become familiar to popular concert audiences, and then appeared the soloist Charles E. Gallagher, in an aria from Meyerbeer's opera, "Robert le Diable." Mr. Gallagher is a well grounded singer, the possessor of a fine baritone voice, and he acquitted himself creditably in his two difficult arias. Later in the afternoon he sang "Dormiro sol nel manto mio regal," from Verdi's "Don Carlos." Mr. Gallagher is a pupil of Tecla Vigna, whose artistic training is largely responsible for his pronounced success since he made his debut as a concert singer. Moszkowski's ballet suite, "Boabdil," closed the first half of the program.

After the intermission came the "Tannhäuser" overture, a wonderful web of many colors, working up to a dazzling climax, and displaying the tonal beauty of the orchestra, which was at its best. Emil Heermann, concertmaster, and Julius Sturm, principal cellist, had an effective solo in the duet, "Pas des Fiancées," from Glazounow's ballet music, "Russe d'Amour," and were heartily recalled.

The Liszt rhapsody, No. 1, given with much appreciation of its Magyar coloring, concluded the concert, which was brilliant throughout.

Cincinnati, Ohio, November 27, 1914.

A program of varied interest and the first appearance here of the violinist, Arrigo Serato, brought out an unusually large audience for the fourth symphony concert today in Emery Auditorium.

Mendelssohn's overture, "Fingal's Cave," was given a delicately shaded and very beautiful reading by Dr. Kunwald, the orchestra responding with extreme plasticity to the leader's conception of this musical landscape painting. The overture led up gracefully to the principal event of the afternoon, Serato's interpretation of the Beethoven concerto, which carried his audience with him from the first note. His splendid technic, superb musicianship, and large, round tone amply confirmed all that had been written about him.

Wagner's "Eine Faust Ouverture" and the Strauss tone poem, "Don Juan," completed the program. This latter is one of the finest achievements in Dr. Kunwald's extensive repertoire of "moderns" and he depicted with life-like fidelity all the changing moods the composer has set forth so graphically.

The orchestra did excellent work throughout the afternoon, the accompaniment to the Beethoven concerto, done as it was without a rehearsal (owing to a delay in Serato's arrival here), being particularly close and sympathetic, demonstrating the thorough musicianship of the men composing the Cincinnati Symphony Orchestra.

JESSIE PARTLON TYREE.

Where Are the English Bands?

[From London Music.]

"Is enough use being made of music in connection with recruiting?" asks a contemporary. Even in normal times one has only to observe the faces and the enthusiasm of the crowds marching beside a military band to realize what the effect would be today. Even a march by Dr. Barnado's boys' band down Whitehall was followed by hundreds of young men, many suitable for recruits. There must be many military bands still in this country, and we suggest that they should be employed like the Pied Piper of Hamelin, to lead their willing victims to the recruiting office. The selection of the most effective tunes is worth considering, but there are plenty. "Auld Lang Syne" and the "Marseillaise" have both proved very effective. The "British Grenadiers" is a bit staccato—but this may be balanced by the more solemn strains of music such as "O God Our Help in Ages Past" and in Wales, "Land of Our Fathers" or "Men of Harlech."

Another correspondent also writes: "It has been my privilege on several occasions to see bodies of our gallant recruits marching through the streets of London, and I have felt surprise that not any bands are provided to cheer them. Surely instrumental music would tend to stimulate recruiting generally. I would also suggest that the orchestras of all our theatres should give nightly a performance of the National Anthems of our Allies." In another column reference is made to the use by the Russian armies of the military band, while a report states that the Germans are using bands to encourage their soldiers. England, just now, is taking matters in such dead earnest and with such a grim determination that aids of this description are not counted upon. One must not imagine, we suppose, that the whereabouts of English military bands is one of the secrets kept from us by the censor?

The Old Ballads.

In a certain rural district in Virginia every year the negroes gather and act the story of one of the old ballads of the Scotch border. These negroes picked it up from white people who had it by word of mouth from their ancestors who came across the water with the song in their memories. The ballad has lived for centuries in this country, without being written down. Thousands of miles from the place of its origin it holds the attention of the members of an alien race, who knew nothing of the conditions of the people among whom the story grew. This is a fair example of the inherent interest in the narrative of these old folksongs. In his sixteen years of research the late Prof. Francis J. Child found that there were 305 old English and Scottish ballads. Professor Child noted incidentally that some of these ballads—he found seventeen—were current in the United States. A year and a half ago Professor C. Alphonso Smith, of the University of Virginia, organized the Virginia Folk-Lore Society to find what of these old ballads are current in Virginia, and the United States Bureau of Education is lending its aid in starting similar societies elsewhere. So far, in Virginia, chiefly in the mountain counties, fifty-six of the ballads have been discovered. In the hills of Virginia these old songs still pass from father to son and from mother to daughter, songs which for vigor of narrative, vividness of portraiture, simplicity of style, and fullness of content are not surpassed in the history of American or English song.—World's Work.

Boston Symphony New York Programs.

THURSDAY EVENING, DECEMBER 3.

Symphony No. 4, A minor, op. 63.....Sibelius
Schlemihl, symphonic biography for full orchestra, tenor solo, and organ. First time in New York.....Reznicek
Overture to a comedy of Shakespeare (with use of an old English melody of the sixteenth century), for full orchestra, op. 15.....Scheinpflug
Paul Draper, Tenor Soloist.

SATURDAY AFTERNOON, DECEMBER 5.

From Italy: Symphonic fantasia, op. 16.....Strauss
Symphony No. 4, C major. First time in New York.....Ropartz
Overture to Goethe's Egmont, op. 84.....Beethoven

Boston Symphony Brooklyn Program.

FRIDAY EVENING, DECEMBER 4.

Symphonic fantasy, From Italy, op. 16.....Strauss
Concerto for piano, No. 4, in G major, op. 58.....Beethoven
Overture to Goethe's Egmont, op. 84.....Beethoven
Harold Bauer, pianist, soloist.

Maude Klotz Booked for Brooklyn.

G. Dexter Richardson has booked Maude Klotz, the soprano, to sing at the convention of the United Federation of Jewish Charities in Brooklyn, N. Y., January 14. Among those who will speak on this occasion are Mayor Mitchel, Jacob S. Schiff, Judge Geismer and others of prominence.

Finnegan for Richmond and Norfolk.

G. Dexter Richardson has booked John E. Finnegan, tenor, to appear in concert with David Bispham at Richmond, Va., on December 12, and at Norfolk, Va., on December 16.

Little Arthur stood peering down into the countenance of his baby sister, whom the nurse was singing to sleep.

"Nursie," he finally whispered, "it's nearly unconscious, isn't it?"

The nurse nodded in the affirmative and sang on.

"Then don't sing any more or you'll kill it."—Weekly Telegraph.

Two Philharmonic Concerts.

French was the program presented by the Philharmonic Society at its concert in Carnegie Hall last Friday afternoon, November 27. Even the Belgian Franck must be considered a Frenchman, for his musical affiliations, influences and experiences were encountered by him preponderatingly in Paris. The fact that the Philharmonic elected to play Gallic music exclusively had no political significance whatsoever, as a Tschaikowsky program was given by the organization a short time ago and a Wagner concert was another of its recent performances. All French, all German and all Russian musical events took place before the war, and there is no reason why they should not take place now, especially in a neutral country. Those persons who went to the trouble of trying to connect the Philharmonic's French concert with local war politics proved only that they must have a great deal of spare time on their hands.

Bizet's pretty and delicate "L'Arlesienne" suite, No. 1, opened the proceedings and had a picturesque and effective rendering. Chabrier's "Espana" came last on the list of pieces and closed it with rich orchestral color and invigorating brilliancy in delivery.

Between the two lighter works just mentioned one heard Guy Ropartz's fourth symphony and César Franck's symphonic variations for piano and orchestra, the soloist being Eleanor Spencer. She made a daring selection in this exacting composition, which gives the pianist no chance to usurp individual honors, but incorporates his contribution into the general ensemble. From the circumstance that Miss Spencer made so austere a choice, the hearer cannot be left in doubt as to the sincerity of her artistic ideals and purposes. She played the Franck work in the spirit its composer must have had in mind when he conceived it. The piano made itself felt potently under Miss Spencer's treatment, but never overasserted itself, and she showed in every measure not only how carefully she had studied the instrumental combinations in order to fuse her tone with theirs, but also gave striking evidence at all times of her thorough musical grasp of the variations in their structure as a whole and in the details that make up their separate organisms. Tone, technic and pedaling formed a splendid triple alliance. It was a well considered piece of piano playing, finished, intellectual, lofty. Miss Spencer left a very striking impression.

The Ropartz symphony did not astound or estrange the hearers, as does some of the other French music of recent years. This composer has no more decided bent for melody than the rest of the French symphonic writers, but at least he does not confine himself exclusively to whole tone scales or seek to rivet the attention solely through bizarre scoring, extreme color experiments, and constant attempts at exotic or sensational "atmosphere." Ropartz scores skilfully, possesses fluency of style, and employs motives of sufficient length and enough euphoniousness in their sequences to give the listener a clue as to what to follow in the restatements, development and contrapuntal weaving of the symphony. It is not a great work, and not even a very important one, but it is interesting and shows Ropartz to be a man who may be said to stand midway between the ancient (and now somewhat despised) melodists, and the daring tonal revolutionists whose idée fixe appears to be to voice whatever they feel regardless of how it may sound. The fact that a part of such music sounds good by no means justifies the acceptance of the method as a permanent principle.

On Sunday afternoon, November 29, the Philharmonic performed a semi-popular program, and therein gave much delight to a large audience, which was quite carried away with the vivacious reading of the Haydn "Surprise" symphony, the tonal finesse of the "Midsummer Night's Dream" presentation, the vital interpretation of Smetana's symphonic poem, "Vltava," and the very charming and appropriately whimsical version of Tschaikowsky's familiar "Nutcracker" suite. More enthusiasm has not been heard at Carnegie Hall this winter than the orchestra earned for its playing of the numbers just mentioned.

Frances Rose, a singer who has appeared in opera abroad, was the soloist, and sang Beethoven's "Abscheulicher" aria from "Fidelio," Bungert's "Die Loreley," Grieg's "Ein Traum" and Sinding's "Ein Maientag."

Flonzaleys in Brooklyn.

At the Brooklyn Academy of Music, on Sunday afternoon, November 29, the first of a series of three chamber music concerts was given by the Flonzaley Quartet. The excellent ensemble work of this organization was never better shown than in the Tschaikowsky quartet, in E flat major, op. 30, with which the program opened. This is difficult music, with its daring contrapuntal devices and its uncompromising thematic development, and the Flonzaleys showed immense skill in bringing out the various parts without ever losing the proper tonal balance or rhythmic firmness. The Quartet was received with enthusiasm by the large audience.

Following this, two movements of a quartet by Darius Milhaud was given an exceptionally fine and poetic reading. This music is of the deeply intimate esthetic school of modern France, yet not exaggerated beyond the bounds of good taste. The portions of the work given on this occasion are exquisite and were exquisitely played. The final number on the program was the quartet in G major, op. 17, No. 5, from the easy flowing pen of good old Papa Haydn. The players entered with zeal into the spirit of its quaint, old fashioned good humor and boisterousness and gave it a highly effective reading.

NEW ORLEANS ACTIVITY.

Crescent City Musical Season Is Now Under Way—Pithy Paragraphs on Recent Happenings.

New Orleans, La., November 25, 1914.

A soiree, as delightful as it was unique, was that given by the New Orleans Music Teachers' Association last night at the famous Louisiana Restaurant, in the form of a Souper Vaudeville. The vaudeville furnished by, as the program says, "a bunch of the most vile and violent vaudevillains" was one continuous "scream." The bandmaster stunt of Chevalier Ferrata (who conducted a "band" composed of a piano and violin), the Pavlowa-Mordkin act by Helen Pitkin-Schertz and Victor Despommier, Henry Wehrmann's inimitable "Deboozy trombone concerto" and his scene from "La Mascotte" (himself as Bettina and Florence Huberwald as Beppo) were received with tempestuous enthusiasm. The "Futurist Music" lecture by Flo Field was was a remarkable bit of humor, while the negro impersonations of R. Emmett Kennedy were thoroughly entertaining. Mrs. Alfred Meister was a fetching "Belle of New York," and Leon Ryder Maxwell was a policeman, who would have honored Broadway. Encores galore might have been granted by the "Vaudevillains," had they desired to gratify the wishes of the responsive audience. Those responsible for the riot of fun were: Henri Wehrmann, chairman, Florence Huberwald, Victor Despommier and Walter Goldstein, ex-officio.

The Junior Philharmonic.

With the praiseworthy object of cultivating the musical taste among this city's young folk, the Junior Philharmonic Society has recently been organized. The new organization, which is an offspring of the Philharmonic Society, purports to present local artists, to give informal recitals at which talented pupils will participate, and, also, if the membership is sufficiently large, to present artists of wide reputation. The price of the season ticket is the small sum of one dollar.

University Chorus Preparing "Messiah."

The University Chorus has begun rehearsals of Handel's "Messiah," which will have its presentation in the spring. Leon Ryder Maxwell's excellent conductorship was demonstrated when he presented Schumann's "Paradise and the Peri," Ferrata's "Messe Solennelle" and Haydn's "Creation," and there is every reason to anticipate an artistic performance of the Handel work now in preparation. The only qualifications requisite for membership to the University Chorus are an interest in music, the ability to carry a tune, a faithful attendance at rehearsals, and the purchase of music, which, for the present season, will not exceed 50 cents.

Newcomb Symphony Orchestra.

A splendid opportunity for obtaining experience in sight reading and ensemble work is offered by the Newcomb Orchestra, Otto Finck, conductor, which will meet once a week at Newcombe Hall. The tuition fee has been made very moderate, and all sufficiently advanced students of orchestral instruments are invited to join its ranks.

Saturday Music Circle.

Gibson Hall was well filled last Saturday afternoon, when the Saturday Music Circle gave its November concert. The works of classic and romantic German composers were presented with the artistic finish for which this musical club is noted. Besides four choral numbers—two of Schumann and two of Schubert—there were a group of songs sung by Mrs. H. Haas; the Handel A major sonata, played by Carl Pinski and J. R. Black; the Bach C minor concerto, interpreted by Mary V. Moloney and Mrs. F. C. Johnson; a trio arrangement of the "Lotus Flower," of Schumann, sung by Misses Hamilton, Favrot and Randall; and two piano selections, fugue in G minor (Bach) and ballade in G minor (Chopin), played by Anita Gonzalez, a talented local pianist.

Lyrique and Polyhymnia "Cercles" Entertain.

An interesting musical soiree was that of the Cercle Lyrique, which was held on November 19. The entire program was devoted to Massenet and included a charming French essay on that composer, written and read by Mrs. Dupuy Harrison. A trio from Massenet's "Cleopatre" was sung for the first time in this city. The choral number, a chorus from "Roma," was led by George O'Connel. Those who contributed to the evening's pleasure were: Emilie Pitot, Madelcine Pitot, Chas. Ganucheau, Ella de los Reyes, Finette Reinecke, Eleonora Rheams, Camille Gibert, Mariette Sarrah, Amilie Dufilho, Joseph Delery, Mrs. W. R. Taylor and Mrs. H. O. Bisset. Mrs. Bisset is the capable president of this coterie of music lovers, and being herself one of this city's gifted vocalists and a woman of high artistic ideals, she is admirably fitted to occupy the important post to which she has been elected. Mme. Bisset has planned a "Soiree Italienne" for January and a "Soiree Wagnerienne" for March.

Polyhymnia Cercle.

The ninth season of the Polyhymnia Cercle was inaugurated on November 17. As at all the musicales of this organization, the attendance was large. The following soloists participated in the varied program: A. H. Kernion, Yvonne Ross, W. T. Arny, Mrs. H. Ader, Eola Berry, R. Emmett Kennedy, Jos. C. Delery, Marie Voorhies, Paul Jacons and Mrs. A. Meister. Theresa Cannon-Buckley is the musical directress and Mary V. Maloney the accompanist of the Cercle.

A Marchesi and De Reske Pupil.

Frances Roeder, a pupil of Mme. Marchesi and of Jean de Reske, is now in this city visiting relatives. Miss Roeder was born here, but has resided in New York for many years. While singing at one of the De Reszke operatic entertainments, she was heard by the impresarios, Saligniac, of the Nice Opera House, and Higgens, of Covent Garden, and was engaged to appear at their respective institutions—a compliment indeed, especially when the youth of the singer is taken into account. Her voice is a high soprano of brilliant quality.

A War Victim.

The friends of Mme. Henri Schaffner were shocked to hear of the death of her husband, who was recently enrolled among the fallen in the European war. Mme. Schaffner (formerly Eugenic Wehrmann, of this city) had but shortly arrived here in July on a visit to her relatives when the war was declared. The sad tidings of her husband's death were communicated to her a few days ago. Mme. Schaffner is one of the most accomplished pianists of whom this city can boast. She studied many years with the late Marguerite Samuel, herself a pupil of celebrated masters, and later with Pugno and Moszkowski. For the past eight years she resided in Paris. Our warmest sympathy is extended the young widow.

New Orleans Notes.

I had the pleasure a short time ago of hearing a remarkable voice, a real contralto, with a range of two and a half octaves. The fortunate possessor is Annie Riddick, a Louisiana girl, whose entire vocal studies have been pursued under Leon de Fonteynes, formerly first baritone of the New Orleans French Opera. Miss Riddick is destined to a bright operatic career, for, besides the unusually fine instrument with which she has been endowed, she has temperament, intelligence and, most important of all, a willingness for hard and patient study.

Mary E. Dunavon, after an absence of eight years, has returned to this city, where she will resume her musical work. In addition to her pedagogic work, Miss Dunavon has done a great deal of translating from the French, German, Italian, Spanish and Latin languages.

Harry Brunswick Loëb.

Herbert Fryer's New York Recital.

Herbert Fryer, the English pianist, assisted by Robert Maitland, baritone, will give his New York recital in Aeolian Hall, Wednesday evening, December 9.

This will be the program:

Andante and variations in F minor ..... Haydn
Sonata in A flat, op. 110 ..... Beethoven
Five Lieder ..... Schubert
Prelude, chorale and fugue ..... César Franck
Sixteen waltzes, op. 39 ..... Brahms
Songs—
- Bois Epais ..... Lully
- L'heure exquise ..... Reynaldo Hahn
- Der Asra ..... Rubinstein
- Wer nie sein Brot ..... Wolf
- Der Tambour ..... Wolf

Prelude, op. 43 ..... Chopin
Nocturne, E major, op. 62 ..... Chopin
Allegro de Concert, op. 46 ..... Chopin

Mr. Fryer has been heard extensively abroad, having played in forty concerts in London alone. High terms of praise from the European press have followed his appearances.

Mr. Fryer is under the concert direction of M. H. Hanson.

MINNEAPOLIS ORCHESTRA IN BEETHOVEN CYCLE.

A Tuesday Matinee Series Added to the Activities of Emil Oberhoffer and His Players—Regular Symphony Program Brings Forth Superb Brahms Performance.

Minneapolis, Minn., November 25, 1914.

The progress the Minneapolis Symphony Orchestra is making each year has never been more gratifyingly apparent than in the regular Friday evening concert of November 20, when Brahms' E minor symphony (No. 4) was the big number of the program. Certainly Brahms has never been better played here, and it may be doubted if the orchestra ever did quite so well. The andante movement, in particular, was lovely beyond description. The remarkable evenness of tone quality which the orchestra so strikingly revealed in the Brahms symphony seemed to be the inspired companion of the same dominant orchestral qualities in the Schumann concerto, which Josef Hofmann, the soloist of the evening, played. The Mendelssohn overture, "Midsummer Night's Dream," was the opening number of the program, while the Strauss "Don Juan" tone poem was the closing number.

MINNEAPOLIS ORCHESTRA'S BEETHOVEN CYCLE.

Arnold Bennett, the English writer, comments repeatedly (in his "Your United States") on the superb audacity of the American people in undertaking enterprises which seem impossible of fulfillment. Had he been told that a city less than seventy years old was undertaking the various projects which keep Minneapolis people busy and hopeful—and humble—he would doubtless have judged it as one of the audacious cities, and no undertaking has seemed more courageous than that of the Minneapolis Symphony Orchestra Association in adding to its bimonthly Friday evening concerts and its weekly popular concerts a series of six Tuesday afternoon concerts—a Beethoven cycle. Any Minneapolitan, knowing the eleven years of unceasing generous work which Conductor Emil Oberhoffer has given to the building up of the orchestra, cannot but imagine the deep pleasure which the performance of six proprams devoted to Beethoven must give to the conductor.

The genuine pleasure of the players in performing the first program of the cycle, November 24, was one of the elements which made this epochmaking concert an artistic success. Arnold Bennett also smiled at the American martyr, who finds no real art in his (or especially her) own country. There again he would have found a revelation in the audience which will patronize a weekday afternoon all-Beethoven program. It was a representative audience which, though not filling the auditorium completely, was much larger than might be expected, and it was quietly, cordially discriminating. The opening number, Beethoven's first symphony in C major, was in many respects the best selection. Florence Hinkle's wonderful voice, so rich in quality, and her true musicianship, made the Beethoven songs sufficiently beautiful to fit into a perfect program. The accompanist of the afternoon, Herman Ruhoff (one of the orchestra's viola players), gave sympathetic support to the singer. George Klass, the new assistant concertmaster, was a satisfying soloist in the romance in F major. No encores were given.

SUNDAY ORCHESTRAL CONCERT.

The fifth concert of the first series of the twelfth season took place at the Auditorium on Sunday, November 22, at 3.30 p. m., and the Minneapolis Symphony Orchestra again presented a concerto and a symphonic poem on one of its "popular" programs. It speaks well for the local audiences that such splendid music will attract a full house of enthusiastic listeners. The catchy little "Gypsy March" of Lacombe opened the program, and was followed by the "Sicilian Vespers" overture of Verdi. MacDowell's symphonic poem, "Launcelot and Elaine," is superfine. The prelude to act III of "Kunihild," by Kistler, is interesting, but shows a decided Wagnerian influence. Cyrill Kistler was Emil Oberhoffer's first music teacher.

The orchestra played the "Harlequin," "Pierrot and Pierrette" and "Valse d'amour," from Max Reger's ballet suite, op. 130. The program closed with Moszkowski's ballet music from "Boabdil." George Klass, the new second concertmaster, played all three movements of the Mendelssohn concerto in a decidedly clear manner. The andante was beautifully rendered and the soloist responded to an insistent encore.

NORTHWESTERN CONSERVATORY NOTES.

The second of a series of ensemble recitals, which are to be given at the Conservatory this season, took place on Saturday morning at the faculty hour when Franklin W. Krieger, head of the piano department, and Abe Pepinsky, violinist, rendered the program.

A new feature of the Conservatory normal department is the giving of illustrated talks by members of Margaret Daugherty's piano class before the students of the grade schools of this city. These talks are given on the day preceding the Young People's symphony concerts and are based upon the numbers to be played the following day by the symphony orchestra.

Anne Hughes, head of the Conservatory public school music department, and president of the Thursday Musicale, gave an address on Thursday afternoon at the Horace Mann School. The occasion was a meeting of the Teachers' and Parents' Association.

The writing craft section of the Woman's College Club meets every week on Friday afternoon at 5 o'clock in one of the studios of the expression school. Estelle Holbrook, dean of the Conservatory, is chairman.

Of the ten candidates who presented themselves for the position of first soprano of the girls' quartet at the East High School, Mabel Sibley, pupil of Elizabeth Brown-Hawkins, was chosen. The judge of the contest was a prominent music critic of Chicago.

On Sunday, November 15, Miss Evers, president of the Conservatory, gave a dinner in honor of members of the Conservatory faculty. Among the guests were Dr. and Mrs. John W. Powell, Dr. and Mrs. Franklin Sweet, Mr. and Mrs. Richard Woodworth, Mr. and Mrs. Robert Fullerton, Mr. and Mrs. John Seaman Garns, Mr. and Mrs. Carleton Miles, Mr. and Mrs. Richard Price, Mr. and Mrs. Young, Olive Brown, Franklin W. Krieger, Dr. Caryl B. Storrs, Scott Woodworth, A. C. Paul, Benjamin Wallace, David Patterson. Other guests were teachers and students of Stanley Hall.

Ethel Martyn sang in recital at the Stone Lutheran Church last Monday evening.

At a musicale given at Governor Eberhardt's home under the auspices of the Woman's Protestant League, Wednesday, November 18, Franklin Krieger, head of the Conservatory piano department, appeared in several numbers.

MINNEAPOLIS SCHOOL OF MUSIC.

Margaret Hicks and Mrs. Herbert Pendleton, of the faculty, and Mrs. George Frazier, were participants on the Thursday Musicale program.

Miss Hicks, of the faculty, gave a number of solos at a reception given for the department president of the Woman's Relief Corps.

Margaret Hicks, assisted by Leo Nodon, baritone, pupil of William H. Pontius, played at Curtis Court, Thursday evening.

Helen Aitken, contralto, pupil of Stella Spears, assisted on a program given at Bremer School, November 18. Miss Aitken also took part in a program given at Hopewell Hospital, Sunday afternoon, November 22.

Ebba Sundstrom, violinist, of the faculty, and Mrs. Herbert Pendleton, soprano, pupil of William H. Pontius, will assist on the Thanksgiving program of the First Swedish Methodist Church, Thursday evening, November 26.

An at home was held Saturday evening, November 21, at the Minneapolis School of Music, for the teachers and pupils of 1913-14 and their friends. About five hundred were present.

RUTH ANDERSON.

Melba Stucky, a Versatile Musician.

Melba Stucky, soprano, sang at the concert given at the Waldorf-Astoria, New York, for the benefit of the fund



MELBA STUCKY.

for the reconstruction of the Wellesley College buildings which were destroyed by fire on the morning of March 17 last. This benefit was given by the Wellesley Chorus, which consists of forty of the [illegible] girls who are students at Wellesley, with the assistance of the Glee Club from Princeton University, which volunteered its aid.

Miss Stucky is a member also of the Wellesley Choir, which is limited to thirty persons. She has an excellent voice and is an unusual musician. She has studied singing with her mother, Pauline Lemmer Stucky, who has been successful for many years as a teacher of voice. The art of theory has been imparted to her by Adolph Foerster, of Pittsburgh, while her studies in piano has been pursued under the guidance of Robert Morrow. At present she is studying the violin with Edith Wynn at Wellesley College, Wellesley, Mass.

Helen Ware at Hope College.

Holland, Mich., November 12, 1914.

The reading of Helen Ware's lecture, "Poetry and Power of Hungarian and Slav Music," a week before her appearance here, served its purpose in giving her recital its true educational significance.

Besides the Hungarian and Slav numbers which constituted the major part of the program, Helen Ware played a Handel sonata, the "Praeludium" and "Allegro," from Kreisler-Pugnani, and a Bach suite. These selections being so opposite to her Hungarian and Slav numbers gave Miss Ware an opportunity to reveal her thorough musicianship.

In the "Praeludium" her bowing was that of a manly sweeping breadth. Volumes of majestic tone and the inspiring simplicity and unaffectedness that characterizes all her interpretations, were here in evidence.

The gavotte from Bach was played in splendid rhythm and poise with no faltering from the high purpose of the master.

It was, however, in the group of Hungarian and Slav compositions, that Helen Ware gained absolute control over her audience. She lived the parts of the various moods portrayed in these wonderfully weird and melodious songs of the Magyars and Slavs. In the andante melodies she succeeded in interpreting these soulful folksongs in a simple but most effective declamatory form. The liberties Miss Ware took in their interpretation were those of a master, one who knows every nuance of the moods and sentiments these musical gems portray.

A ballade from Dvorák, said never to have been seen before on violin programs, proved to be one of the finest violin compositions from the Bohemian master.

Miss Ware closed her program with the "Carmen Fantasie," by her teacher, Hubay. This she played not only with the required temperament and robust rhythm, but with true musicianly conception and finesse. After insistent applause she played her own Hungarian "Love Song" and Kramer's "Chant Negre," both in a truly poetic manner.

J. B. N.

Charles Bowes "Housewarming."

Charles Bowes, the Paris teacher of singing, who is now beginning his activities in New York, gave a "housewarming" musicale in his new studio, 601 Madison avenue, Tuesday afternoon, November 24. The studio is beautifully appointed and most attractive and excellent for singing. Mr. Bowes himself was heard in numbers by Handel, Fauré and Meyerbeer. He also took the opportunity of presenting Ruth Cunningham, an artist-pupil, who successfully sang at the Covent Garden German season of 1913, and who was heard in excerpts from "Carmen" and songs by Massenet and Rubinstein.

Oscar Gareissen's Second Studio Lecture.

Oscar Gareissen's second lecture, at his studio, 64 East Thirty-fourth street, New York, on Saturday morning, November 28, attracted a deeply interested audience. His subject for this lecture was "What Is Voice?", which he treated in a convincing and intelligent manner.

Franklin Riker's New York Program.

Franklin Riker, tenor, will give the following recital program on Friday evening, December 4, at Aeolian Hall, New York:

O del mio dolce ardor	Christoforo Gluck
Non Posso Disperar	S. de Luca
Only of Thee and Me	Marion Bauer
To the Golden Rod	Edward MacDowell
Romance	F. Morris Class
Summer Time	Ward Stephens
Verre Ardent	H. de Fontenailles
Aquarelles	Claude Debussy
Le désir	Henri Büsser
Der Atlas	Franz Schubert
Sonntag	Johannes Brahms
Nachtgang	Richard Strauss
Zwei	Fritz Jürgens
Summer Night	Henry Holden Huss
For Me the Jasmine Buds Unfold	Arthur Ed. Stahlschmidt
Christmas Carol	A. Walter Kramer
The Rarest Dreams	Franklin Riker
Prodigals of Power	Franklin Riker

BEATRICE GJERTSEN TO MAKE NEW YORK DEBUT.

American Soprano with Long List of European Operatic Appearances and Successes to Her Credit Returns to Native Land.

Beatrice Gjertsen, who makes her New York debut at Aeolian Hall on Thursday evening, December 3, comes to this country with such testimonials of European successes that her claim to be recognized as an artist of the first rank cannot be denied. She is a native of Minneapolis, Minn., of Norwegian descent, as her name indicates, but is little known as yet in America, her artistic career having been confined almost exclusively to Germany, Norway and other countries of northern Europe.

Five years ago Miss Gjertsen made her operatic debut at the Court Opera in Weimar, where she was engaged as a regular member of the company. That position she has held ever since, and has appeared in about twenty principal roles, some of which she created. No better evidence of the importance of this American girl's position in this celebrated German court theatre can be cited than the list of these roles entrusted to her. They were: Elizabeth in "Tannhäuser," Agatha in "Freischütz," Senta in the "Flying Dutchman," Sieglinde in "Walküre," Kundry in "Parsifal," Ariadne in Richard Strauss' "Ariadne auf Naxos," the title role in the "Rosenkavalier," Elsa in "Lohengrin," Chrysothemus in Richard Strauss' "Elektra," Tatjana in Tschaikowsky's "Eugen Onegin," Minneleide in Pfitzner's "Rose-of-Love's Garden," Freie in "Rheingold," Gutrune in "Götterdämmerung," Santuzza in "Cavalleria Rusticana, Eva in "Meistersinger," Louisel in Siegfried Wagner's "Bärenhäuter," and a few lesser operas.

This is an imposing list and would, of itself, be sufficient to prove this brilliant young artist's success. In addition to this testimony there is the material evidence of a great number of press criticisms gained not alone in Weimar, but in various other cities of Germany and Norway during her frequent appearances on tour. The Weimarische Zeitung says that "at the festival performance of 'Tannhäuser' given at the Court Opera in Weimar, at which the German emperor was present, Miss Gjertsen, who sang the role of Elizabeth, earned for herself the commendation of the Kaiser, and as a token of his appreciation of her work he presented her with a very valuable diamond brooch with his compliments." The Jena Anzeiger says of her Rosenkavalier: "None could be better . . . one who has seen her will never forget her." The Deutschland Zeitung, Weimar, says of her Ariadne that "her voice rang out beautiful and clear throughout the performance." The Berlin correspondent of the Minneapolis Tribune says that she "stands alone in the perfection of her performance in one of the most difficult Wagnerian roles. Her Kundry was the most perfect character presentation I have even seen—as big histrionically as vocally. . . . I am told that Miss Gjertsen's portrayal of this role is considered to be the very best in Germany."

There are hundreds of such notices from Leipsic, Weimar, Berlin, Christiania, Brussels and many other cities where Miss Gjertsen has appeared as "guest" or in concert. And there are other evidences of her success. At Weimar she was presented by the management with a handsome hand carved Nürnberger Madonna in recognition of her interpretation of Elizabeth in "Tannhäuser." Upon being awarded the honorary title of Grossherzogliche sächsliche Kammersängerin, she was presented with the golden cross. It may be added that only three other Americans have this title of Sächsliche Kammersängerin, Maud Fay, Edyth Walker and Olive Fremstad. The daughter of the famous Alvarez heard her as Elizabeth at Weimar, and was so impressed that she presented her with the heavy silver chain with old coin medallion, which Alvarez always wore as Walter in the "Meistersinger."

Miss Gjertsen is not a war refugee. Her decision to devote a year or two to the land of her birth was made long before the war began. With such evident prominence as she possessed in European music circles, her American debut is looked forward to with much interest.

Bowes Studio Recital.

Charles Bowes, the vocal teacher, who has recently returned to America from his home in Paris, bringing with him several of his pupils, gave a recital in his New York studio on November 24. Music was furnished by Mr. Bowes and by his pupil, Ruth Cunningham, who revealed a voice of great beauty most excellently trained. Mr. Bowes and Miss Cunningham were both heard in solos and sang a number of duets together. Mr. Bowes' fine bass, a real bass, extending down to low D, was much appreciated.

Constance Purdy's Engagements.

Constance Purdy, contralto, sang on November 22 in Brooklyn before an audience of Lithuanians and for the first time sang in Lithuanian. The audience showed itself to be full of hearty enthusiasm and appreciation for this gifted singer's offerings. On December 9, Miss Purdy will sing an all Russian program for the Union Settlement branch of the Music School Institute, New York. A part of this she will sing in French and in English, using her own translations, and of course, she will be heard in Russian. The concert is organized by fifty New York society girls, who report a large sale of tickets. Last year Maud Powell was their artist.

Miss Purdy sings in St. Paul, Kansas City, St. Louis, etc., early in January.

Maximilian Pilzer's Recital.

On Sunday evening, December 6, Maximilian Pilzer, acting concertmaster of the New York Philharmonic Society, will give a violin recital at Aeolian Hall, New York. Mr. Pilzer will play the following program:

Concerto, E major	Bach
Humoresque No. 1	Victor Kolar
Humoresque No. 3	Victor Kolar
Mazourka	Zarzycki
Grand Concerto, D minor	Vieuxtemps
Berceuse	Maximilian Pilzer
Orientale	Maximilian Pilzer
Sérénade mélancolique	Tschaikowsky
Zapateado	Sarasate

Mr. Pilzer's repertoire consists of the standard concertos and several of modern compositions, some of which he has played with the leading symphony orchestras in America and others in his recitals. His solo numbers run into the hundreds, and, as his memory is a remarkable one, he is prepared to play almost anything desired on short notice.



MAXIMILIAN PILZER.

He is a very obliging artist, and has frequently been known to play a program arranged by those who engaged him.

Tina Lerner's Additional New York Notices.

Her reading of the Liszt sonata was remarkable for its lucidity and insinuating charm. It aroused so much enthusiasm that she had to return to the stage half a dozen times, and finally appeased them by adding an extra piece.—Evening Post.

Aeolian Hall was filled to its utmost capacity. From the time of the entrance of the beautiful, fragile figure till the last note of the encores, the queen of piano players seemed to weave a fairy spell over her audience. Superb technic, flawless musicianship and absolute accuracy are hers, and her beautiful tone pictures never failed to reach her audience.—Evening Telegram.

Her Chopin studies in thirds and sixths were amazing, and when the "Butterfly" etude was dashed off with a lightness of gossamer wings the house made her do it all over again.—Evening Sun.

Miss Lerner played the dainty pieces on her list admirably, with clarity, delicacy of touch, variety of accent and musical appreciation. —Sun. (Advertisement.)

Florence Macbeth Gives College Recital.

Florence Macbeth, the coloratura soprano, now with the Century Opera Company, gave a recital at Coe College, Cedar Rapids, Ia., on November 30. During Miss Macbeth's engagement in New York she took the opportunity to coach with her teachers, Mr. and Mrs. Yeatman Griffiths at their studio, 318 West Eighty-second street.

Borwick Repeats His Success.

Again did Leonard Borwick give immeasurable artistic joy to a houseful of listeners at Carnegie Hall, on Tuesday afternoon, November 24, on the occasion of his second New York recital this season, with a program consisting of Graun's gigue in B flat minor, Couperin's "Les barricades mysterieuses," Scarlatti's F minor allegrissimo, Beethoven's sonata, opus 111, Chopin's D minor prelude, G major nocturne, op. 37, No. 2; E minor etude, op. 25, No. 5, and A flat valse, op. 42, and Ravel's "Ondine," and Debussy's "Heather Bloom" and toccata.

There is something indescribably fine about Borwick's art, whose essence consists of sound musicianly qualities and perfect technical command, and yet is touched with a certain delicate fantasy and tender spirituality which defy verbal delineation, and must be experienced at a Borwick recital in order to be appreciated thoroughly by a sensitive musical nature.

And yet a just estimate of this splendid artist's work must take into account that he wins his average auditor just as completely as he does the ultra-connoisseur, for the applause after each number comes from every pair of palms in the auditorium and frequently compels repetitions of the selection, to say nothing of unscheduled and gratuitous pieces between the sections of the program and at its conclusion.

The opening trio of antiques, which ordinarily interest only the student or scientific investigator, were done with such crystalline touch, arch humor, and scintillating finger work, that they made the house rise at Borwick, and prepared everyone for the limpid purity with which the pianist delivered the variations in the Beethoven sonata, and thus wove a ravishment for the ear of what frequently in other readings has been made a wearisome burden to the mind. Intellect spoke in the opening movement of the mighty sonata, when its majestic utterances were given eloquent voice by artist Borwick.

Chopin's music found a sympathetic interpreter in the concert giver, who poured a world of feeling particularly into the prelude and the nocturne. His tone was of lovely color and quality.

The Ravel and Debussy compositions require fingers tipped with velvet and dipped in attar of roses to do them full justice, and such digits Borwick seems to possess. There are times when his manipulation of the keyboard is comparable only to the scampering of elves, as our fancy delights to picture that intangible pastime.

Almost needless to state, the Borwick audience overwhelmed that pianistic necromancer with the testimony of its favor and he was kept journeying from the artist room to the Steinway grand until the lights were turned down to warn the eager applauders that there is a time limit even to the biggest success.

Musicians Listen to Branscombe Works.

A recital of compositions by Gena Branscombe was given on Tuesday evening, November 14, at the Musicians' Club of New York with the assistance of Marie Stapleton Murray, soprano; David Talmage, violinist, and R. Norman Jolliffe, baritone, the composer at the piano. The program follows:

Hail Ye Tyme of Holie-Dayes (a song of Chrystmasse).
With Rue My Heart Is Laden.
My Fatherland (from the song cycle, A Lute of Jade).
Serenade (I Send My Heart up to Thee).
Dear Is My Inlaid Sword.
Mr. Jolliffe.

A Lovely Maiden Roaming (from the song cycle, A Lute of Jade).
Sleep Then, Ah, Sleep.
Happiness.
Mrs. Murray.

Bourrée.
An Old Love Tale.
At the Fair.
Mr. Talmage.

Dear Little Hut by the Rice Fields.
In Arcady by Moonlight (from the song cycle, The Sun Dial).
I Sing the Battle.
Ould Doctor Ma'Ginn.
Of My Ould Loves.
Boot and Saddle.
Mr. Jolliffe.

By the Sea.
The Sleep Fairy.
Carnaval Canadien.
Mr. Talmage.

The Morning Wind (from the song cycle, The Sun Dial).
The Tender Sweetness.
In Granada.
Mrs. Murray.
Violin obligato by Mr. Talmage.

Laughter Wears a Lilied Gown.
Mrs. Murray and Mr. Jolliffe.

Richardson Artists for Trenton.

G. Dexter Richardson has booked a quartet consisting of Grace Kerns, soprano; Harry Munro, baritone; Marguerite Dunlap, contralto, and Charles Harrison, tenor, for the performance of "The Messiah," to be given in Trenton, N. J., December 30, under the direction of Otto Poleman.

PHILADELPHIA OPERA SEASON INAUGURATED.

Metropolitan Opera Company Gives Performance of "Tosca"—Philadelphia Orchestra to Tour—Current Notes.

Philadelphia, Pa., November 28, 1914.

The Metropolitan Opera Company of New York formally opened the local opera season with an excellent performance of "Tosca" last Tuesday evening, by a cast which included Geraldine Farrar, Scotti and Martinelli. Arturo Toscanini's reading of the score was one of the outstanding features of the performance.

"La Gioconda," with Destinn, Ober, Duchene, Caruso, Amato, and De Segurola, is announced for next Tuesday evening. The regular weekly performances of the Metropolitan and the anticipated visit of the Century Opera Company early in the new year will go far to compensate Philadelphia for the absence of its regular season as one base of the Chicago company.

Leopold Stokowski Speaks.

That a city of this size and wealth should be musically independent, however, was brought out with considerable force by Leopold Stokowski, conductor of the Philadelphia Orchestra, at a reception which the Manuscript Music Society tendered to him and Edward A. Bok, vice-president of the Orchestra Association, at the Roosevelt Hotel last Wednesday evening. Mr. Stokowski went further and said that Philadelphia has within its borders all the material for opera of the highest artistic standards. He seconded Mr. Bok's characterization of this city as "the Athens of America" with the declaration that we have a group of composers unsurpassed in this country and rivaled only by Boston.

"When the Orchestra gave a joint concert with the Manuscript Music Society in the Academy of Music two years ago," said Mr. Stokowski, "I was astounded at the quality of the work you offered. I came here as a stranger, an outsider, and I was therefore qualified to judge. But I was struck dumb with the work set before me at that concert.

"The opera we get here," he continued, "is twice imported—we import it from New York or Chicago and they import it from somewhere else. We should have native opera. There are probably fifty cities in Europe of one-half the size of Philadelphia and probably one-tenth its wealth which have their own opera companies. And they have engaged as their leading singers many Americans who would be only too glad to return to this country. There is enough talent right here in Philadelphia to organize an opera company from the conductor's desk to the humblest drummer."

Constantin von Sternberg, Nicholas Douty and the Hahn Quartet, gave a brief musical program at the reception. Mr. von Sternberg excited the admiration of his audience with an impromptu in D flat, a prelude in G minor and a concert etude in octaves, the last named dedicated to Stokowski. They are beautifully wrought works and were well performed.

Philadelphia Orchestra Tour.

The splendid impression created by the Philadelphia Orchestra during its travels last season led to offers of return engagements in practically all the cities in which the orchestra was heard. The management deemed it best, however, to include several cities in the itinerary this year, where the orchestra had never played. Although Philadelphia is the home of the orchestra and it exerts its greatest activity in this city, its fame has outgrown the limits of any city and the Philadelphia Orchestra will soon become, in the full sense of the term a national institution.

The tour will begin this season in Indianapolis on Monday evening, and it will be the first time that the Philadelphia Orchestra has been heard in that city. The soloist will be Thaddeus Rich, the concertmaster of the orchestra, and there will be an added interest in his appearance in Indianapolis in view of the fact that it is his native city and he has not played there in years. On Tuesday evening, December 1, the orchestra will appear in Detroit at the armory under the auspices of the Detroit Orchestral Association. The soloist will be Olga Samaroff. Ann Arbor will be the next city visited and the concert will be given on Wednesday evening, December 2, in the Hill Auditorium, under the auspices of the University of Michigan. Theodore Harrison, the Philadelphia baritone, who is now at the head of the vocal department of the University, will be the soloist. An engagement at Cleveland, in Gray's Armory, will follow on Thursday evening, December 3, when Mme. Samaroff will again be the assisting artist. At Akron on Friday evening, December 4, the orchestra will give a concert at Music Hall with the assistance of Florence Hinkle as soloist. The week will be brought to a close in Oberlin on Saturday evening, December 5, when a symphony concert will be given at Finney Chapel in Oberlin College, with Thaddeus Rich as soloist.

Sunday will be spent in travel to Erie, where the Philadelphia Orchestra will be heard for the first time, at the Park Opera House, on Monday evening, December 7. On this occasion Mme. Schumann-Heink will be the soloist. From Erie the orchestra will go to Buffalo, where it will also play for the first time at Elmwood Music Hall, on Tuesday evening, December 8, when the assisting artist will again be Mme. Samaroff. The orchestra will leave for Philadelphia immediately after the performance and arrive here early on Wednesday morning, December 9. The entire trip will be made in a special train consisting of four sleeping cars, one parlor car, two day coaches, a dining car and a baggage car.

Philadelphia Orchestra's Wagner Program.

Clearly the old controversy as to the merits and demerits of the work of Richard Wagner has been overwhelmed and forgotten in the larger conflict engendered by the more startling innovations of his successors. Followers of the bard of Bayreuth have apparently enlisted under the banner of the new preachers of the gospel of "change is progress"—an action which is at least logical—and after the polyphony of Reger and Schoenberg, Wagner must seem a comparatively simple proposition to his erstwhile detractors. At any rate there are many cities in which Wagner concerts still draw crowds as large as that which filled the Academy of Music for an all-Wagner concert of the Philadelphia Orchestra this week; and what is lacking in the number of such concerts is made up by the enthusiasm. Probably by design Leopold Stokowski omitted the old favorites—the "Tannhäuser" and "Lohengrin" selections and other early works—and gave the principal place on his program to the Vorspiel procession from Act III, and the transformation scene from "Parsifal." The remainder of the ninety minute program was given over to the "Faust" overture, the "Siegfried Idyll" and the "Kaisermarsch." Thus our Philadelphia audience became enthusiastic over the revolutionary Wagner, the Wagner who is not so frequently heard. But Wagner programs have been one of the most successful features of the concerts of the Philadelphia Orchestra during the fifteen years of its existence; and it is no exaggeration to add that the composer always has had a large coterie of admirers in this city.

Stokowski guided his men to a brilliant success in every number of the program. One would think, were it not for his power in other schools, that the young conductor were a Wagnerian specialist.

Philadelphia Notes.

Harold Bauer, the pianist, will be the soloist at the second concert of the Boston Symphony Orchestra on Monday, November 30.

Hans Kindler, of the Philadelphia Orchestra, will make his first local concert appearance at the second annual concert of the Musical Art Club in Witherspoon Hall, December 9.

John McCormack will give a recital in the Academy of Music on December 2.

Paul Draper, the American lieder singer, will give a song recital in Witherspoon Hall on Thursday afternoon, December 3.

H. P. Quicksall.

Sophia Kassmir Will Tour America.

An artist prominent in European circles, who has returned to her native country, is Sophia Kassmir, the operatic soprano. A Russian by descent, as her name indicates, but American by birth, Miss Kassmir is widely known as a Russian soprano, and her numerous favorable press notices show that her sterling worth has been fully appreciated and that her art has gained the wide recognition it deserves. Miss Kassmir is a native of Duluth, Minn., but for a number of years before her departure



SOPHIA KASSMIR.

for Europe resided in Pittsburgh. She has now on her return to this country elected to make her home in New York, as offering a wider field for her artistic endeavors. Her return to America was quite unexpected and she has contracts for a tour in Germany and Italy which would have required her presence abroad this season but for the war. In her case, as in many others, the war rendered the fulfilling of these contracts impossible, and the resumption of these arrangements is, of course, quite indefinite.

Meantime, Miss Kassmir will remain in America, and it is not at all improbable that her success here will render her sojourn in this country permanent. Before going abroad she was widely recognized in Pittsburgh and its surroundings and throughout the Middle West. She sang there very frequently in concerts and recitals with choral societies and other organizations, and press criticisms dated from that time speak of her as "a soprano of note" and declare her to be "the possessor of an exceptionally fine voice" and in other terms no less complimentary.

Her return to this country has been welcomed in Pittsburgh and she is scheduled to appear as soloist with the Pittsburgh Male Chorus at Carnegie Hall, in that city, on December 4. During her stay in Europe she studied in Vienna and Berlin. Her debut was made in Berlin in "Faust" and caused much favorable comment, leading to the offer which called for an extended tour in Germany and Italy, which unfortunately had to be abandoned.

Frank Gittelson's Recital.

Beginning his Aeolian Hall recital, on Monday afternoon, November 23, with Nardini's E minor concerto, ending it with D'Ambrosio's B minor concerto, and between the two, playing Bach's chaconne, and three characteristic national dances by Dvorák, Sarasate and Brahms, Frank Gittelson gave ample proof of his artistic sincerity, and showed that he was not desirous of bringing forward virtuoso caperings and ad captandum tricks in order to win a galloping victory over the groundlings and the jaded critics, hungry for easy listening.

As he played the Bach E major concerto recently in New York, so Gittelson read the chaconne by the same composer, with flowing, fine tone production, musical feeling, a deep sense of reverence, excellent musicianship, and impressive technic of the left hand and the bow arm. If some of the gigantic breadth was lacking with which Ysaye presents the chaconne, it should be remembered that the older violinist has been before the public for forty years, while Gittelson's career is not three winters old. A proper comparison would be to measure the Ysaye reading before he was twenty with that of this American boy who has earned the praise of such renowned authorities as Auer, Flesch, Nikisch, and others.

The Nardini and D'Ambrosio concertos, racially related and yet intrinsically totally different in style, tested the skill of the youthful player in an exacting degree, but he showed himself equal to all requirements, and made every instant of his presentation significant and musically compelling. His technical equipment delighted all the experienced violin sharps in the audience, and at all times the Gittelson tone, phrasing and interpretative conception, answered to the severest tenets of refined taste and good art. His unconventional and very effective program arrangement also came in for much praise on the part of his colleagues, as did the extremely well made and brilliant cadenza of his own, which he used in the Nardini concerto.

Full of sentiment, rhythmical charm, and ingratiating tonal nuances were the three dances as vitalized by Gittelson, and because of their kindling nature they caused some of the most spontaneous applause of the afternoon. However, the hearers manifested their pleasure in no uncertain fashion at all points of the program, and aside from demonstrative tributes of handclapping, Gittelson also was apprised of his uncommon success through the extra numbers which he had to add to his regular list in order to still the clamor for extras. He is unquestionably one of the important younger violinists of our day.

"Is he a Wagnerian?"

"No, he is a Russian."

Kemmerer Recital, December 3.

Elloda Kemmerer, pianist, whose recital program, at 212 West Fifty-ninth street, New York, Thursday evening, December 3, is given below, is distinctly a product of the H. Rawlins Baker studio.

Fifteen years ago one of Mr. Baker's most brilliant pupils was Sadie Hardner, who, on the completion of her studies with Mr. Baker, started a class in Allentown, Pa., of which Miss Kemmerer was a member. Miss Hardner proved herself no less successful as teacher than as student, imparting the same thorough habits of work which she herself had acquired. Since entering Mr. Baker's class, Aeolian Hall, 1913, Miss Kemmerer has been most industrious. Last July, assisted by a singer, she gave a series of recitals at Buck Hill Falls Inn, Pocono Mountains. Tuesday evening, December 1, she was soloist with the Moll String Quartet, of Allentown, Pa., at its concert in Oratorio Hall.

For Thursday evening, December 3, Mr. Baker has issued cards for a recital at the American Institute studios, when Miss Kemmerer will play the following program:

Sarabande, op. 1, No. 8.....Felix Blumenfeld
Mazurka, op. 1, No. 7.....A. Liadow
Trio, Suite, op. 32.....Horatio Parker
Andante Cantabile, from op. 11.....P. Tschaikowsky
Piano soli—
Gondoliera.....Liszt
Etude, op. 24, No. 1.....Moszkowski
Quartet in C.....Haydn

Search's Second Recital.

Frederick Preston Search gave his second violoncello recital in Aeolian Hall, New York, Tuesday afternoon, November 24. Mr. Search repeated the Klengel "Wiegenlied" and gave two encores at the conclusion of the group of solos.

His program consisted of the Beethoven G minor sonata, Becker's "Andante Religioso," Tartini's "Adagio Cantabile," Klengel's "Wiegenlied," his own "Minuet" and the Saint-Saëns sonata in F.

Robert Raymond Lippitt assisted at the piano.

Malkin Music School Items.

The Malkin Music School of New York announces that Joseph Malkin, the cellist, who opens his class at the above mentioned school, December 4, has been engaged to appear in Boston as soloist with the Boston Symphony Orchestra under Dr. Karl Muck.

He will also appear in New York, where he expects to introduce novelties, among which are his own compositions.

This successful institution has issued an eight-page circular concerning the cellist Joseph Malkin, and his success in various countries. There are press comments from New York, England, Russia, Germany, Austria, Denmark, Holland and Mexico, all of which united in expressing the highest admiration for the cellist. Selecting a few of these notices, they read as follows:

His tone in all the register is of surpassing purity and fullness of sound.—Daily Telegraph (London), January 15, 1912.

. . . Particularly dexterous was his playing of Popper's "Danse des Elves." An audience of good size was most enthusiastic in its applause.—New York Globe.

Last Thursday the well known cello virtuoso, Joseph Malkin, appeared with the Philharmonic Orchestra at the Singakademie. With finished technic, ideal poise and appealing yet powerful tone, he



JOSEPH MALKIN.

brought forth on his wonderful instrument the adagio and allegro from Haydn's cello concerto in D major, as well as Saint-Saëns' cello concerto in A minor (op. 33), and deservedly received the tremendous applause of the big audience.—Deutscher Reichsanzeiger (Berlin), December 27, 1911.

. . . There were no lukewarm listeners in the large audience last night. Mr. Malkin plays the cello as a great artist plays the violin, and gets out of it all of those delicate effects that come only from perfect technic and faultless taste. Those who hear him feel that he has mastered all of the obstinate traits of the cello and has reached the limit of the instrument's possibilities. His audience, in its warmth of applause, told him that New York joins in the praise he has received in other parts of the world.—New York Telegram.

Sophie Traubman, soprano, and Maurice Kaufman, violinist, will give a joint recital at the Malkin Music School, Sunday, December 6, at 3 p. m. Tickets for this concert will be mailed on application. Both are teachers at this institution.

Phi Mu Alpha Annual.

The Musical Courier is in receipt of the 1914 Phi Mu Alpha Annual, the official organ of the Sinfonia Fraternity of America. This society, which was founded in 1898, has chapters at Boston; Philadelphia; Ann Arbor, Mich.; Ithaca, N. Y.; Columbia, Mo.; Cincinnati, Ohio; Syracuse, N. Y.; Evanston, Ill.; Baltimore, Md.; Norman, Okla.; Granville, Ohio, and elsewhere. The officers are Ossian E. Mills (Boston), Percy Jewett Burrell (Boston), Burleigh E. Jacobs (Milwaukee), and Harry D. Kaiser (Philadelphia).

Facing the title page is the following: "The object of this fraternity shall be for the development of the best and truest fraternal spirit; the mutual welfare and brotherhood of musical students; the advancement of music in America, and a loyalty to the Alma Mater." Following the reports of the different officers, Edward J. Stringham, of the Iota Chapter, has coined a set of ten "Do's and Don'ts," which he calls "The Ten Commandments for a 'Frat' Man." After a few words in regard to the convention which is to be held in Philadelphia, November 30, December 1 and 2, also in regard to the 1913 convention, and the advancement of music in America, the reports of the various chapters are given.

The brochure is handsomely arranged and profusely illustrated with pictures of the members, the officers and several clever cartoons.

Mrs. James Stephen Martin in Philadelphia.

On Friday afternoon, November 20, Mrs. James Stephen Martin, soprano, sang at a lecture given at the home of James Garbell, at Wyncote, Pa., a suburb of Philadelphia. Mrs. Martin, who is a resident of Pittsburgh, is the wife of the well known vocal teacher of that city. Connected with this lecture, which dealt with some of the poems of Robert Burns, is an interesting incident. While in Scotland several years ago, Mr. Garbell, at a great deal of expense, acquired the first volumes of these poems, which he brought back with him to his home near Philadelphia. It was the music set to words from some of these poems that Mrs. Martin sang during the course of the lecture.

Mrs. Chester Clapper Bodle Dead.

Mrs. Chester Clapper Bodle died at her home in Binghamton, N. Y., October 13. She possessed rare musical talents both vocally and as an accompanist. Her beautiful contralto voice had been long under the care of Hattie Clapper Morris, the New York contralto and teacher. For two years Mrs. Bodle had been a member of the Broadway (New York) Tabernacle choir and of the New York Oratorio Society.

Jan Sickesz's New York Recital.

Jan Sickesz, the Dutch pianist, will give his first New York recital at Aeolian Hall on Thursday afternoon, December 17.

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KREISLER AND GADSKI ENGAGED FOR NEWARK.

List of Soloists to Appear at Coming Music Festival Nearly Completed—Newark Chorus Gives Musical Program—Jersey City Singers Preparing for First Rehearsal—John McCormack Sings—Musical Notes.

Newark, N. J., November 30, 1914.

Fritz Kreisler, the violinist, who returned last Tuesday from Europe, after having been wounded in the present war and on several occasions reported killed, is the latest addition to the splendid list of soloists engaged for the Newark Music Festival, which is to be held on May 4, 5 and 6 next, in the First Regiment Armory. Mr. Kreisler will appear on the final program, May 6, "Concert Night," together with Frieda Hempel, coloratura soprano of the Metropolitan Opera Company, and the local soloist to be chosen by competition. He will play a concerto with full orchestra (100 members), in addition to a group of numbers of his own selection.

Another artist of international repute whose name as one of the soloists ought to prove a great attraction to Newark music lovers is Johanna Gadski, soprano, also of the Metropolitan Opera Company. Mme. Gadski will be the principal soloist on "Wagner Night," May 5. The other artists on this same program will be Herbert Witherspoon, basso of the Metropolitan Opera Company, and a tenor not yet decided upon.

The complete list of soloists to date is as follows: "Opera Night," May 4—Pasquale Amato, baritone; Anna Case, soprano; Paul Althouse, tenor, and a contralto to be chosen later. "Wagner Night, May 5—Johanna Gadski, soprano; Herbert Witherspoon, basso, and a tenor not yet announced. "Concert Night," May 6—Fritz Kreisler, violinist; Frieda Hempel, coloratura soprano, and a local girl under twenty-five years of ago, who is to be chosen by competition some time in February. On each of these evenings, not only will the gigantic chorus of nearly fifteen hundred voices participate, but there will also be an orchestra of 100 musicians.

Newark Chorus Rehearsal.

Last Wednesday evening, the weekly rehearsal of the Newark festival chorus drew a record number of singers to the Central High School, where the weekly rehearsals are held. The program on this occasion was divided into two parts, the rehearsal occupying the first hour and a delightful program the latter half. The numbers were as follows: Piano solo, "Papillons" (Schumann), Arthur Klein; contralto solo, "When My Ships Come Sailing Home" (Dorel), Mollie Ely; violin solo, "Pierrot" serenade (Randegger), Edwin Wickenhoefer; bass solo, "The Old Black Mare" (Squire), Millard Robaud; duet (contralto and tenor), "Oh, That We Two Were Maying" (Nevin), Mrs. Ely and M. A. Douglass; violin solo, "Meditation," from "Thais" (Massenet), Edwin Wickenhoefer; bass solo, "Rolling Down to Rio" (German), Millard Robaud; contralto solo, berceuse from "Jocelyn" (Gounod), Mr. Ely (violin obligato, Mr. Wickenhoefer); piano solo, ballade in G minor (Chopin), Arthur Klein.

All of the soloists did well and each in turn was enthusiastically applauded. Mildred Steele Allen and J. H. Huntington, Jr., were the accompanists.

The scheme to devote half of the rehearsal evening once a month to a musical program, the soloists for which are to be chosen from the choral body, seems to have met with great favor. The next rehearsal of the Newark chorus will be held on Wednesday, evening, December 2, in the Central High School auditorium.

Jersey City Chorus to Rehearse December 3.

The first rehearsals of the Jersey City Festival Chorus will be held in the Lincoln High School auditorium, on Thursday evening next, December 3. Already over three hundred names have been enrolled and over two hundred more singers have expressed a desire to join. This chorus will rehearse in Jersey City every Thursday evening, joining the Newark chorus once a month for a combined rehearsal. It is proposed to give a festival in Jersey City next year and for this reason local choruses are being organized in many of the suburban cities and towns to cooperate with Newark this year, with the understanding that next season Newark will cooperate with Jersey City for the concerts there.

Singers who desire to join either the Newark or Jersey City chorus are asked to send name, address and part they sing, stating if voice is high or low, to the office of the Newark Music Festival Association, 593 Broad street, Newark, as soon as possible, so that music can be prepared for them.

Board of Directors Meeting.

Two meetings of importance in connection with the music festival will be held this week at Lauters. On Wednesday afternon, at 4.30 o'clock, a meeting of the board of directors of the Newark Music Festival Association will be held at which a full estimate of the expenses of the festival, the complete programs and list of soloists will be presented. The officers and board of directors are: President, Frederick Frelinghuysen; first vice-president, Wallace M. Scudder; second vice-president, J. H. Huntington, Jr.; secretary, Thornton W. Allen; treasurer, Alfred L. Dennis; board of directors, Roger Young, George D. Smith, Charles Grant Shaffer, Franklin Conklin, Jr., Louis Bamberger, J. H. Bacheller, Spaulding Frazer, Edwin Prieth, G. Wisner Thorne.

Newark Advisory Committee to Meet.

The Newark Advisory Committee will meet on Friday afternoon, December 3, to arrange for the competition in February at which a local soloist is to be chosen by the association. A large number of names have already been submitted for this contest.

John McCormack Sings at the Armory.

Last Tuesday evening, about three thousand persons gathered in the First Regiment Armory to listen to John McCormack, the Irish tenor. Considering the fact that five other affairs of a musical nature took place on the same evening, the audience was a remarkable one in size. The same great enthusiasm which is always a part of a McCormack concert, was fully in evidence here, and the usual long list of encores completed a delightful program. Mr. McCormack was at his best and selected for his numbers many songs new to Newark concert goers. He added, however, several songs that have won for him such spontaneous applause in the past.

Donald McBeath, the violinist, who appeared with Mr. McCormack last year, again pleased his hearers with several well rendered numbers. Edwin Schneider was the accompanist.

Florence Mulford Hunt Gives Song Recital.

On Tuesday evening last, Florence Mulford Hunt gave a delightful song recital at her residence, 1104 Broad street, to the members of the Music Study Club and invited guests. J. Sully Shugard was the accompanist.

Music Notes.

A list of the most important musical events of the coming week follows:

December 2—Vocal and piano recital in Wallace Hall by Mr. and Mrs. Paul Petri.

December 3—Organ recital by George M. Vause, in Third Presbyterian Church, North.

December 7—Arion Concert, first concert, in Krueger Auditorium. The soloists will be Katharine Eyman, pianist, and Paul Petri, tenor.

December 8—Song recital by Miriam Arndt-Ardini, in Wallace Hall.

December 10—Orpheus Club, first concert, in Wallace Hall. Anita Rio will be the soloist.

December 11—Second Artist in Eliot Street School.

Serato's Playing Wins.

Arrigo Serato, after his impressive debut here in the Beethoven concerto, with the Philharmonic Society, at once jumped into a high place in the estimation of our local violinists and lay concert goers, and it was quite a matter of course that his Carnegie Hall recital, on Tuesday afternoon, November 24, should be crowded with a representative and expectant audience.

The hearers were not disappointed in their anticipations, for Serato had not been upon the stage many moments before he laid his auditors captive, and as the afternoon progressed he stimulated them into ever growing wonder and ever increasing tributes of applause.

Of a truly high order was his musicianship in the Bach E minor sonata, which he read not only with earnestness and authority, but also with soulful tone and essentially human appeal. Bach was learned, but he was no unimaginative pedant, and to deliver his music with professorial dryness and to rob it of its tenderness and true sentiment is completely to misunderstand the musical message of the wonderful man of Leipsic. Serato's playing of Bach made one not only respect the E minor sonata but also love it.

In the D minor concerto of Wieniawski, the opposite musical pole (not with a capital) from Bach, a different Serato, a new Serato, a transformed Serato stood before us. With delicate musical responsiveness his nature answered as completely to the sensuous call of Wieniawski as it had voiced the noble purity of Bach, and Serato's tone glowed warm and seductive in the measures of the D minor concerto. The slow movement was delivered with exquisite allurement in tone and phrasing, and the finale fairly set the fancy on fire with the infectious dash and impetuosity which Serato injected into his performance. Played in such a fashion, the D minor concerto of Wieniawski justifies its retention in the violin repertoire for many decades to come. No better work has been written in our twentieth century to enable a fiddler to reveal all those qualities which represent the most engaging and amiable traits of his instrument and of the violinistic art.

As a program close, Serato selected Schumann's ever appealing "Abendlied" and Sarasate's "Zigeunerweisen." In the first named the player again "sang" to his audience in strains so searching that no one susceptible to lovely cantilena on the violin could remain unmoved. Serato assuredly is a fiddle exponent of bel canto.

Also in Vitali's chaconne, a work immeasurably inferior to that of Bach's in the same form, Serato exhibited the ability so to vary his delivery and so to plan his nuances that the attention of the listeners was held each instant and their imagination stirred unceasingly.

Altogether, in tone, finger technic, bowing, interpretation, and musicianship, Serato ranks with the real giants of his instrument and is sure to win a long series of triumphs from coast to coast in this country. His Carnegie Hall audience encored him repeatedly.

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M. H. Hanson Announcements.

Concert Direction M. H. Hanson announces that Theodore Spiering, who has been engaged by the St. Louis Orchestra to replace Willy Burmester, December 11 and 12, has also been engaged for several joint recital appearances with Mrs. H. H. A. Beach during the early spring.

Mrs. H. H. A. Beach is now concertizing in various cities of the West, the last appearance being with Myrtle Irene Mitchell, at the Shubert Theatre, Kansas City, December 4, after which she will return to Boston in time for her recital at Steinert Hall.

Marcella Craft has returned from the Pacific Coast, and after singing in private recital at Kansas City, Columbia, Mo., and St. Louis, Mo., she will sing her special "guest" engagement with the Century Opera Company in Chicago, four performances only. After this she will open her New England tour at Waterbury, Conn., on January 7.

Vera Barstow, who has been concertizing in Canada during the last three weeks and who played to a crowded house at Toronto, will make her first reappearance in New York on December 11 at the "Moment Musicale," Waldorf-Astoria, sharing the program with some of the eminent artists of the day.

Myrna Sharlow is very busy at present. After singing for the Webster Grove Arion Club, St. Louis, November 26, she sang for the Arion Club, New York, November 29; December 7, she will be the soloist of the elite concert arranged by the German Bazaar; on December 10, she will sing at Bridgeport; December 11, at the Waldorf-Astoria; December 12, at Philadelphia for the Musical Society, and she will resume her Southern and Western tour on December 14, at Columbia, Mo., under the Chester Murray management. She will be not be heard in New York again until she appears with the Mendelssohn Glee Club, February 2.

Charles W. Clark will make his first appearance as soloist at the Wage Earners' League concert at Brooklyn, Seventy-first Regiment Armory, on December 12. Mr. Clark will sing the "Pagliacci" prologue and the "Vision Fugitive" aria, from Massenet's "Herodiade," when an orchestra of 100 pieces will accompany Mr. Clark.

Edith had been to church for the first time, relates Harper's Weekly.

"And what did you think of it?" asked her mother.

"I didn't like the organ very well."

"Why not?"

"'Cause there wasn't any monkey with it."

THE MEANING OF THE "OLD ITALIAN SCHOOL OF THE VOICE." BEL CANTO AND THE VEXED QUESTION OF THE "REGISTERS" OF THE VOICE EXPLAINED.

BY HELENE MAIGILLE.

Director of the Helene Maigille American School of Bel Canto.

"What is the real meaning of the Old Italian School of the Voice"? asked a representative of the MUSICAL COURIER of Helene Maigille one day last week. "Particularly when everything vocally, it would seem, is being taught by extreme, new, modern methods."

"The Old Italian School is called old," replied Mme. Maigille, "but in reality it is always new, always the same. The same today as it has always been, because it is the one standard of voice production, which, through its natural, unstrained use of the vocal mechanism, most easily and perfectly produces in beauty and perfection the three registers of the voice. It is just nature fulfilling her mission for singing in all the languages on the globe."

"But," answered the MUSICAL COURIER writer, "registers of the voice are denied in these days, and even their use looked upon by many voice teachers and physicians as illogical and unnecessary, some even going so far as to say they positively do not exist."

"I can only repeat," replied Mme. Maigille, "that they do exist, and not one great singer has ever been heard who did not produce them and whose career was not dependent upon their intelligent use. Where they are not recognized, careers are invariably short, and the tone production of the artist always open to criticism. There is not a natural, beautiful voice in any vocal studio but proves their existence; only teachers do not recognize them except as merely hearing a beautiful voice, differently poised than the others—particularly the others, who are being experimented on by every new and utterly dangerous idea promulgated by teachers and physicians, who want to exploit something new and bizarre."

"Will you, then, explain the registers, their use, method of production and preservation?" asked the interviewer.

"Certainly," answered Mme. Maigille, "although it is not so easy to explain verbally, as it was to produce the results upon the voice you just listened to, and my explanation is not theory but fact, again definitely proven by the smooth, perfect scales demonstrating the three registers with evenness and beauty, which you have just now so much admired.

"The vocal mechanism guided by the right position of the jaw, mouth, tongue and soft palate, with the full, silent inspiration of the breath, prepares the laryngeal cartilages, the Cricoid, Thyroid and Arytenoid, for such exact adjustment of the vocal chords that the intrinsic muscles act with exquisite precision and involuntarily produce without the slightest effort the true stroke of the glottis, which nature gives for the exact production of the voice in all three registers. The 'coupe de glotte,' taken understandingly by the pupil, gives at once all that is purest, richest and best in the human voice, producing richness and fullness in the extreme lower medium tones called chest tones, which nature requires to narrow the compass of the medium notes, so that it will not lack strength and breadth in the middle register.

"There is a little less contraction of the pharyngeal muscles for the emission of the medium notes, and still less, scarcely any, for the head notes, as the chords—unless wrongly tightened—produce the head register with perfect ease and surety of emission; thus the chords have no tax placed upon them, but the glottis action assumes the burden.

"Lilli Lehmann states in her book that the chest tones, particularly the vowel E are produced in the chest and with closed post-nasal passages, hence are guttural in emission. This statement is exceedingly incorrect, as are other inconsistencies in her book, and in many other works on the voice, as well, particularly in the case of learned physicians, who make the most erroneous and misleading statements, and who ought to put their knowledge of physiology, anatomy and laryngoscopy to a more enlightening use.

"Nature calls for a tension of the vocal bands and she knew where to put it. First, it begins at the lowest tones so that the tension may not be interrupted in the entire length of the chords—hence a perfect approximation and which, unimpaired, produces with purity the chest, medium and head registers, without which a wrong emission ensues and an overstretching of the medium notes occur, weakening the entire structure of the vocal mechanism, destroying the lower tones more and more, until Nature rebels and loss of voice occurs just where the entire vocal mechanism requires the most strength and a sure foundation.

"Relax the lower notes and you tighten the upper ones, rendering them strident and unmusical, or else so relax them that only a kind of pianissimo tone results, the vocal chords being unable further to support them. And while we hear and read of vibrations, air waves, prisms, æsthetics, etc., new words replacing intelligible language, the effect is to bring about a very hazy idea of true tone production to the mind and understanding of singers, instead of giving them a good stroke of the glottis and sending them home rejoicing. The extreme ignorance with regard to the function of the glottis is proved by the repeatedly bad work heard in the fatal shock of the glottis; or, the total disregard of its action in the relaxed and strained production affected at the present day."

"What do you mean by 'relaxation'?" was the next query. "Will you explain it?"

"Now indeed you have asked a difficult and an easy question all in one. It, relaxation, is less understood than the other, the glottis action. Usually the pupil relaxes so hard and tight that all the strain comes upon the chords, so that the intrinsic muscles of the larynx become overstrained in their attempt to perform their work in an involuntary action, made impossible by the grip and tension placed upon them, and thus, strained beyond endurance, bowed chords, nodes and general breakdown of the voice and health ensues. If only it were understood how every muscle, from the lowest in the larynx to the highest in the soft palate, is placed in position to do its appointed task, there would be fewer failures in voice training."

"But just one more question for complete elucidation. How is this relaxation also applied to the old Italian school?"

"Because," answered Mme. Maigille, "the Italians all use their vowels so open and free that their unconscious relaxation produces just the right action of the vocal mechanism in speech and song, as it gives the vocal chords, directed by the intrinsic muscles, the unimpeded, perfect muscular action they demand and which so called relaxation exercises never, never produce. All the time students or professional singers are so using the voice they are in truth singing straight from the bottom of their throats."

As the MUSICAL COURIER representative left the room, where this vocal science had not only been explained but absolutely demonstrated, a better understanding of Mme. Maigille's wonderful gift of imparting her knowledge was revealed to the listener; and a standard of vocal art recognized which justified the strong title—"a school of singing which sets the standard in vocal art"—no empty pretension—but an established fact based upon a clear, erudite, unquestioning understanding of the true art of voice production, best expressed under the sane, safe and reasonable title, "The Old Italian School of the Voice."

Ethelynde Smith Sings Gilberté Songs.

A special feature of the first afternoon musicale of the Women's Philharmonic Society, Carnegie Hall, New York, November 28, was the singing of the following songs of Hallet Gilberté by Ethelynde Smith, who comes from Portland, Me.: "The Little Red Ribbon," "An Evening Song," "Song of the Canoe," minuet "La Phyllis," "The Bird," "Ah, Love, But a Day."

Miss Smith has a clear and high soprano voice, her enunciation is clean, she displays much facial expression, and is a singer of mental equipment as well; these qualities served to make her rendering of the Gilberté songs most enjoyable, the last song, "Ah, Love, But a Day," finding real dramatic expression in her interpretation.

Mme. Gilberté gave a humorous number called "Studio Notes," with much naturalness and looked charmingly pretty.

Frederick Gunther sang Gilberté's songs also; his voice has grown in power and variety of expression.

Clementine Tetedoux-Lusk is chairman of the entertainment committee.

Mr. Gilberté played all the accompaniments with crisp touch, and received homage from his numerous admirers for his always natural, refined and singable songs.

The next musicale will take place Saturday, December 26, 4 p. m.

Camilieri in New York.

L. Camilieri, who has conducted at Covent Garden Opera, London, and at Theatre des Champs Elysées, Paris, also at Queens Hall, London, has arrived in New York.

NEW YORK AS A MUSICAL CENTER.

By WILLIAM C. CARL, MUS. DOC.
Director of the Guilmant Organ School.

New York as a musical center is the one city the world is looking up to and watching at this critical moment in the history of the nations. The glory of Berlin, Paris, Vienna, London and Petrograd is veiled by the terrible conflict now going on, and in consequence a large proportion of the great artists are today harbored in the city of New York, which, with those who are resident here, should make this the most notable season in its history.

As for musical atmosphere, we have it, and can imbibe it freely without being dependent on the Old World as in former times. Guides on the sightseeing cars inform tourists daily that Jenny Lind once sang at Castle Garden in the Battery. What would the famous prima donna say if she could return to our midst now!

New York has much to offer. First in importance is the opera at the Metropolitan, where performances are given six or seven times a week during five months of the year, not counting the Sunday evening concerts and special performances of the "Ring." Here is gathered a galaxy of stars, such as can be found nowhere else, and an ensemble constantly improving, and a great orchestra.

The Boston Symphony Orchestra visits New York during the season for ten concerts in Manhattan and five in Brooklyn. The Philharmonic Society gives three series, comprising forty concerts; the New York Symphony an equal number in Aeolian Hall, and the Young People's Symphony in Carnegie Hall. Then the annual series of the People's Symphony concerts and the chamber concerts under their auspices, the Volpe Orchestra, each have their regular concerts, in addition to the visiting organizations, which, all told, make an average of at least 300 orchestral offerings during the season in Greater New York. Students have no cause to complain of either the number, quality or the prices asked, as the latter vary from sixteen cents to two dollars a seat for a single concert. For chamber music New York has an annual series by the Flonzaley, Kneisel, the Kaufman, the Olive Meade quartets, Tollefsen Trio, etc. As to vocal and instrumental recitals given by the world's greatest artists they are kaleidoscopic. Their number is legion, and so great it is impossible to keep pace with them. Frequently seats are offered at special rates to students, thus making it possible for those of limited means to attend a greater number. The Oratorio Society gives three concerts and the Musical Art Society two. The many private choral societies give their regular quota in representative programs.

In addition to all this there is much that can be heard without money or price. There is perhaps more organ music to be heard in New York than elsewhere, and these recitals are invariably free. The College of the City of New York gives two recitals each week for several months; the American Guild of Organists, Columbia University, Sunday afternoons; the Board of Education and Union Theological Seminary, each a series. The First Presbyterian Church, Fifth avenue and Twelfth street, gives a free recital every Monday night the year round, and a long list of churches give extensive series, including Trinity, St. Thomas, the Cathedral of St. John the Divine, Church of the Divine Paternity, the Church of St. Nicholas and the Fifth Avenue Presbyterian Church.

Musical services and the rendition of the best known oratorios are sung with great frequency, thus giving to the masses an opportunity to hear the best in church music. Even the department stores vie with each other in presenting programs of educational value and importance.

Should not all this create an atmosphere conducive to the best results? This is exactly what is being done, and a remarkable change is taking place.

As a center for learning New York stands unequalled. The numbers of schools of music and conservatories are legion, with faculties containing the most distinguished names in the profession. For those who prefer to study privately the lists would easily number in the thousands. The influence of American art is making itself felt the world over, and the day is long past when European study is a necessity. We have all that is required right here at our doors and the best in the world to choose from. America is able to hold her own, and has already taken her place, and deservedly so, in the world of music.

That students have not been slow in realizing these tremendous advantages is evinced by the enormous army of them now quartered in the city for the winter. We are bound to become a great musical nation, and the present moment is our great opportunity and one not being lost sight of.

"There's no pleasing some people," said the janitor.

"What's the trouble?"

"A family upstairs telephoned me that they were trying to play 'The Anvil Chorus' on the phonograph, and wouldn't I please regulate the knocking of the radiator so as to keep it in time with the music."—Washington Star.

Albert Spalding in Boston.

Before Mr. Spalding had drawn his bow upon the stage of Jordan Hall yesterday afternoon, his program spoke for him as the serious-minded violinist that he has been from his young days and as the ripened violinist that he has now become. The virtuoso who in recital would take things easily or who would court the ready applause of his audience hardly returns to the older classics of the violin like the sonata by Corelli with which Mr. Spalding began or the transcription from Bach for violin alone with which he continued or the concerto out of Mozart with which he ended the graver part of his program. Even in the lighter pieces to which he then passed, he chose oftener as a musician respecting his music than as a virtuoso seeking his means to effect. Even the prelude and the cherzo of his own that he included among these pieces had their persuasive sobriety. Pleasant invention, even if it were not very individual, a faculty for self-criticism, a feeling for melody, rhythm and harmony that shunned the cheap and the common without lapse into cold and negative austerity, distinguished the prelude. The scherzo displayed the feats that a violinist may do with the violin, but it respected the voice of the instrument and running fancy rather than shrewd calculation seemed to summon and order them.

As Mr. Spalding chose his music, so he played it—with the skill of a virtuoso who, being also musician, puts his resources at the service of his music. He has advanced much in ease and fluency of technical command since he last ventured a concert of his own in Boston. He bows more freely; his fingering is more sensitive; thought of the means no longer clouds his regard for the resulting voice; the bravura of flageolet tones, eerie harmonics and double-stopping lies all readily and securely within his powers. He has schooled himself to use all his technical abilities evenly and to ply them with sense of the style that the chosen music exacts. He was sobriety itself with them in Corelli's sonata; he magnified them a little in Bach's adagio and fuguc; he used them with polished discretion in Mozart's concerto; and he was becomingly warm with them in Paganini's and Joachim's semi-show pieces

Out of this technical skill and this musical sensibility flowed a tone such as Mr. Spalding for many a year of application could not summon. It is rich and luminous, edgeless and flowing, warm and transmitting, sensitive always to the unexaggerated and undistorted voice of the violin, and to the contours and the contents of the music it is uttering. . . . When it must play over one of the old allegros that begin and end Corelli's sonata, it becomes exactly the even tone, as evenly accented, that the music exacts. It is a bright tone when Mozart's music exacts such a voice and bids suavity as well. It is warmly songful and elastic to every rhythm and transition in such a piece as Brahms' dances. It lacks for the time and so for as the music went yesterday, only, that fine and spinning quality which evolves a melody as the delicatest of transitions and advance. There Mr. Spalding is still a little heavy and cold-handed.

Such a tone deserves to serve such musical understanding, intuition and sense of style as Mr. Spalding displayed yesterday and for the first time in his rare visits to this town. He plays soberly even when he warms to such a piece as the dance aforesaid, to his own scherzo or to the rondo at the end of Mozart's concerto. . . . Yesterday he proved beyond peradventure that he had them both and in some of their finest musical estates. Out of them really spring his feeling for sustained yet elastic melodic curve and for almost every attribute of instrumental song; his practiced instinct for the just accent; his quick sense of the play of ornament; the keen soft beat of the rhythm through all his playing; his evenness and warmth of phrase; and his adept sense, which is half affection, for the beauty and the emotional quality of the voice of the violin. Of "temperament" and "personality" in as fine a kind are born, too, the sense of style that differentiated the broad periods of old Corelli's music from the intertwining and sinewy sonorities of Bach's fugue and set them both apart from the purling melodies, the bright figures and the songful sentiment of Mozart's concerto. Mr. Spalding's "temperament" and "personality" need not go beyond the violin and music to conquer a finc appreciation for him. Romantic music may as yet be for them. Outside it enough and more than enough remain.—Boston Evening Transcript, November 13, 1914. (Advertisement.)

Edmund Burke with Cincinnati Orchestra.

Edmund Burke appeared in Cincinnati as soloist with the Cincinnati Symphony Orchestra, under Dr. Ernst Kunwald, which engagement afforded a further indication of the Irish baritone's popularity. Mr. Burke sang the aria, "Quand la Flamme de l'Amour," from Bizet's "Ja Jolie Fille de Perth," and the "Vision Fugitive," from Massenet's "Herodiade," while for an encore he sang Clayton John's "I'll Sing Thee Songs of Araby."

The Cincinnati Commercial Tribune declared that the baritone "confirmed the impression which he made on his first appearance here last winter. Burke is a superb artist, and while both his arias were unfamiliar, they were nevertheless received with the greatest enthusiasm."

"Mr. Burke," said the Post, "has a magnificent voice, which he handles with most artistic finish." The Times-Star characterized the singer as the possessor of "a good baritone voice and a superlative method of singing," adding: "His manner of singing might be regarded as a lesson in his art. He has diction, fervor and style, and splendid interpretative powers. He was tremendously applauded."

"Burke," said the Enquirer, "has a voice of fine quality and much resonance, a manly bearing and an artistic insight. He was received with every mark of cordiality." (Advertisement.)

DETROIT ORCHESTRA BEGINS SEASON.

Opening Concert Attracts Large and Representative Audience—A Satisfying Performance—Tuesday Musicale Concert.

Detroit, Mich., November 25, 1914.

Thursday afternoon, November 19, a large and musically representative audience assembled in the Detroit Opera House to hear the first concert of the Detroit Symphony Orchestra, Weston Gales, conductor. The program included the Beethoven symphony, No. 1, the "Siegfried Idyll," Wagner and the Weber-Weingartner "Invitation to the Dance." The performance throughout was most satisfying. The conductor was recalled after each number and an encore demanded at the close of the program. As the audience was largely made up of those who have been listening to the best orchestras of the country for the past eight years, the attention and discriminating applause must have been most gratifying to Mr. Gales and his men. It is little short of astonishing that so much unanimity of spirit should have been attained in so short a time. There seems to be perfect understanding between the conductor and the members of the orchestra, and the work is marked by precision, enthusiasm and intelligent interpretation. If the first concert is an earnest of things to come, Detroit may well congratulate herself upon the possession of a symphony orchestra that is well worth while.

TUESDAY MUSICALE CONCERT.

The second morning concert of the Tuesday Musicale, given at the Century Building, November 17, served to introduce two new members, Eleanor Osborne, soprano, and Claire Cornwall Burtch, pianist. Both made a most favorable impression. Helen Burr-Brand, harpist; Elizabeth Ruhlman, pianist; Bessie Booth Dodge, soprano, and Ethel McCornac Fox, contralto, were the others who appeared on the program. Margaret Mannebach and Mrs. Edwin S. Sherrill were the accompanists of the morning.

FIRST APPEARANCE OF MUSICAL ART TRIO.

Monday evening, November 16, the Musical Art Trio, consisting of Hildegarde Brandegee, violinist; Vera Poppe, cellist, and Mrs. Boris Ganapol, pianist, made its initial appearance at the Ganapol Hall. Two trios were played, op. 11, Beethoven, and op. 50, Tschaikowsky. Miss Brandegee and Miss Poppe each contributed a group of solos.

DETROIT NOTES.

Della Hagerty, violinist, gave a recital in the Green Room of the Hotel Pontchartrain, Friday evening, November 20. She was assisted by Andrew R. Davis, harpist, and Clara Koehler-Heberlein, accompanist.

William Howland, basso, gave a recital in the Woodward Avenue Church House, Tuesday evening, November 24. The program included a number of old English ballads. He was assisted by Charles Frederick Morse at the piano.

JENNIE M. STODDARD.

Alda and La Forge at Mozart Musicale.

Frances Alda, soprano, and Frank La Forge, pianist, will be heard in the following program at the December 5 afternoon musicale of the New York Mozart Society. Mrs. Noble McConnell, president: "Triana" (Suburb of Seville), Albenez, "Scherzo," D'Albert, Mr. LaForge; "M'ha preso alla sua ragna," Paradies, "Polly Willis," Dr. Arne, "The Plague of Love," Dr. Arne, "The Lass with the Delicate Air," Dr. Arne, Mme. Alda; "Im Kahne," Grieg, "Spinnlied," Moniusako, "J'ai pleuré en rêve," Hüe, "Fleur j'etee," Faure, "Ouvre tes yeux bleues," Massenet, Mme. Alda; "Romance," LaForge, "Etincelles," Moszkowski, Mr. LaForge; "Pastorale," Carey, "Haste Silv'ry Moonbeams," Dohnanyi, "I Came with a Song," LaForge, "In Pride of May," LaForge, "An Open Secret," Woodman, Mme. Alda; "Un Bel Di" (Madame Butterfly), Puccini, Mme. Alda.

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Marie Morrisey's New York Notices.

At her recital last night in Aeolian Hall, Marie Morrisey strengthened the good impression she had made a year ago, when she emerged from the seclusion of the church to take her place among concert singers.

Hers is a . . . contralto of distinctly lyric quality which some might describe as a mezzo-soprano. But it is a voice of unusually pleasing and sympathetic timbre, mellow, vibrant, sweet.—New York Press.

Marie Morrisey, a young contralto, had the New York field of music all to herself last night. . . . She presented an interesting program of old and new songs to a friendly audience at Aeolian Hall.—New York Evening Mail.

That this singer has good taste was illustrated . . . by the somewhat unusual program she had prepared. There were groups of songs in Italian, German, French and English; a song cycle, "Love's Triumph," by Bruno Huhn, which, accompanied by the composer, had its first hearing . . .

All of these numbers were delivered by the singer in an artistic manner.—New York World.

Contrast and variety were the keynotes of Marie Morrisey's second annual song recital which took place last evening in Aeolian Hall.

Miss Morrisey's interpretation was delightful both from a musical standpoint and in the matter of diction.

It is a far reach from the method and manner of ancient Latin to modern Teuton, but the contralto bridged the distance artistically when she next presented lieder by Strauss, Grieg, Schubert and others. Her well trained and mellow contralto was admirably illustrated, especially in Schubert's "Death and the Maiden," and Loewe's "O Suesse Mutter."—New York American.

Her deep tones were full and rich.—New York Herald.

Marie Morrisey, contralto, . . . gave a recital at Aeolian Hall last night. . . . Her voice is agreeable, . . . her enunciation is excellent, and her taste is good.—Evening World.

A large audience and a friendly reception to the singer were agreeable concomitants of the song recital of Marie Morrisey, given last evening in Aeolian Hall.—New York Times.

Miss Morrisey, besides being a woman of unusual beauty, possesses a voice of considerable power and richness. . . . She showed not a little interpretive power and more than a little feeling.—New York Tribune.

Miss Morrisey sang a taxing program, from classical airs, including one of Haydn, through the German and French to modern English and American. An entire cycle of "Love's Triumph" was accompanied by Bruno Huhn, the composer. . . . Her voice was powerful and clear.—New York Evening Sun.

The soloist made a pleasing impression. . . . The vocalist effectively gave two representative songs of opposite sentiment, "Der Tod und das Maedchen," by Schubert, and "O Suesse Mutter," by Loewe.

A song cycle by Bruno Huhn, "Love's Triumph," was given for the first time and it had a great success.—Brooklyn Eagle. (Advertisement.)

Anderson Artists in "Messiah."

Walter Anderson has booked Marie Kaiser, Ida Gardner and Charles Harrison to sing in the "Messiah" at Montclair, N. J., December 29, under the direction of Clarence Reynolds.

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KNABE PIANO

Ilma-Goodman Recital at von Ende School of Music.

Appreciative as are the audiences that attend the musicales of the von Ende School of Music, New York, a gathering probably never has been roused to such enthusiasm as it was on November 24, the occasion being a joint recital by Alfred Ilma, baritone, and Lawrence Goodman, piano. The program opened with the rhapsodie in G minor by Brahms, played by Mr. Goodman with the virile intellectuality that characterizes that composition, and was followed by Schumann's "Romanza," the wistful motive of which was fairly breathed forth from the keys. The Schumann-Tausig "Contrabandiste" was a brilliant performance, and the interpretation of Mendelssohn's "Rondo Capriccioso" elicited from one in the audience the remark, "Mr. Goodman is capable of resuscitating the dead!"

Mr. Ilma's first number was "Vision Fugitive" from Massenet's "Herodiade." Mr. Ilma, who joined the faculty of the school and was presented to its patrons late last season, proved himself then a singer with a voice of great power, range and flexibility, and a musicianly interpreter. His singing places him in the foremost rank of concert singers. The aria was sung with a fine sense of rich color, and with dramatic élan. In "Wotan's Abschied" Mr. Ilma's singing vividly suggested the scene dominated by the figure of the great Teuton god, and profoundly impressed the audience with the performer's penetration of the composer's intentions and his perfect command of voice.

Mr. Goodman's playing of the Chopin B flat minor scherzo, and the Dohnyani "Rhapsody" was superb for breadth and warmth of tone. "Minuetto," by Zanella, and "Etude Fantastique," by Godard, gave further proof of the artist's versatility. His encores were the Schubert-Tausig "Marche Militaire" and Chopin's etude in C minor, Op. 25, and the audience was loathe to see him retire. Mr. Ilma's last offering was a group of songs: Herm. Loehr's "When the Caravan Has Rested," Hugo Wolff's "Verborgenheit" and Henchel's "Morning Hymn," which brought out the more lyric features of his art. Mr. Ilma, too, was repeatedly pressed for encores, and after the "Two Grenadiers" he was once more called out, and gave the dainty "Plaisir d'Amour" with an admirable simplicity and charm. Margery Morrison was the sympathetic accompanist.

The last recital in November at the von Ende School of Music took place Monday evening, November 30, when Minnie Tracey, of opera fame, who recently arrived in this country from Paris, sang. She was assisted by Sergei Kotlarsky, violinist, whose presence in New York is due to the war.

Saturday evening, December 5, the von Ende School of Music offers its patrons the rare opportunity of hearing the Brahms double concerto for violin and cello, played by Anton Witek, concertmaster, and Heinrich Warnke, solo cellist, both of the Boston Symphony Orchestra. The program also includes the Schumann sonata, op. 22, in G minor, for piano, played by Vita Witek, and the Beethoven piano and violin sonata, op. 30, No. 3, in G major.

Jan Sickesz in Pittsburgh and Jamestown.

The fascinating program was presented by Jan Sickesz, a distinguished young pianist of Holland. . . . His interpretations were marvelous. His touch was exquisite and he proved himself a poetic and sympathetic artist. His numbers received tremendous applause.—The Pittsburgh Sunday Post, November 8, 1914.

The thirty-sixth season of the Mozart Club opened yesterday afternoon with a recital by Jan Sickesz, the distinguished Dutch piano virtuoso. His playing characterizes clarity of tone, fine conception and perfect poise, combined with splendid technic.

. . . Beethoven's immortal sonata, "The Moonlight," opened the program and was presented by Herr Sickesz with reverence; especially the adagio was played with deep poetic feeling. . . . He is temperamental, as was marked in his superb phrasing of the Schumann phantasie. . . . The Brahms group was replete with charm. . . .

The program closed with his (Liszt's) sixth Hungarian rhapsodie, bristling with difficulties which Herr Sickesz surmounted with supreme ease. . . . Altogether the program was masterly.—Jamestown Evening Journal, November 12, 1914.

Herr Sickesz presented a program yesterday which gave ample scope to his varied powers, and by its very wealth and profundity of musical expression compelled the most concentrated attention from both musician and layman. The opening number was the incomparable "Moonlight" sonata of Beethoven, the adagio being exquisite in its liquid cadence, and a tempo which was the perfection of this special movement. The allegretto and presto agitato completed this trinity of harmonious beauty, which never fails to delight music lovers, when interpreted by an artist such as Sickesz.

The second number was Schumann's fantasie, op. 17. The two parts of the fantasie gave great opportunity for strong contrasts, and the tonal effects of delicate pianissimo and virile crescendo were particularly striking. A finished legato and beautiful singing tone were strongly evidenced and an enthusiastic encore testified the deep appreciation of the listeners. . . . The delicate capriccio was full of charm, and masterly technic was displayed throughout the varied movements, each eliciting its "meed of wonder and praise," both for conception and interpretative rendition.—Jamestown Morning Post, November 12, 1914. (Advertisement.)

Narrow Escape of the Millers.

A narrow escape from a railroad wreck was one of the recent experiences of Reed Miller, tenor, and his wife, Nevada van der Veer, mezzo-contralto. The singers were on tour—as they have been without a break since the opening of the season—and their train had reached a point in South Dakota, when an effort was being made to make up an hour's lost time. Had the engineer succeeded a smash-up would have been inevitable, for a broken rail lay at a bad curve where it could not have been detected. As it was, a freight train which had the right of way struck the rail first, and was badly demolished.

More Successes for Anna Case.

During the latter part of October and early November, Anna Case, American soprano of the Metropolitan Opera Company, has not only been busy, but has also won brilliant successes one after another.

Beginning with a recital at Somerville, N. J., then followed in rapid succession by a recital with the Musical Art Society of Rome, N. Y., and the State Normal School at Ypsilanti, Mich., a joint recital with Pasquale Amato at Detroit, Mich., and a recital at Des Moines, Ia.; she was also soloist with the Apollo Club, Erie, Pa., the Shriners' concerts at Kansas City, Mo., with Antonio Scotti and others; at the New York Mozart Society Musicale; soloist with the University Orchestra at Cornell University, Ithaca, N. Y., and appeared in a joint recital with Friedberg and Serato, at Waterbury, Conn.

Miss Case's success in all of these concerts has been so dominating that in nearly every instance requests for return dates have been sent in; from one city three have been



ANNA CASE.

received and one local manager has secured an option on a series of ten or fifteen concerts for next season.

The accompanying picture shows Miss Case with her Russian wolfhound, Boris Godunoff. The following are a few expressions from the press:

Miss Case made an exquisite picture. She is young, dainty and very beautiful after a delicate fashion. Yet, what is more to the point, she revealed a soprano voice of almost irreproachable purity and a finished art that might be compared to that of Elena Gerhardt or even Mme. Sembrich. Miss Case's voice is light, yet warm, and it is youthfully vibrant. It is difficult to think of any to compare with her among the younger prima donnas of the day. With the assistance of an exceptional accompanist, Charles Gilbert Spross, she sang a program of great intrinsic interest quite out of the usual rut, dipping into Kjerulf, Monteverdi, Sinding and Bellini. For her aria, however, she went back to a more familiar world, and offered the well known number from "La Traviata," that standby of all who aspire to coloratura singing. Be it recorded that for almost the first time, Detroit concert goers heard the old Verdi number given with genuine dramatic significance, as though it were something more than a mere show piece. Miss Case's ability to display cadenzae is by no means small, but admiration for her ability along this line must be lost in wonder at her instinct for truth.—Detroit Free Press, Sunday, October 25, 1914.

Anna Case is more than a beautiful woman. She is a beautiful artist and is evidently an accomplished actress. Her singing of the big "Traviata" aria, "Ah, fors e lui," firmly established her in the good graces of the audience and in response to a demand for an encore she sang an English translation of a Norwegian ballad, a profoundly impressive vocal etching unique in concert programs.

As an interpretative artist Miss Case proved as effective as an operatic singer and her subsequent appearances were eagerly awaited. In fact, she scored one of the most emphatic successes of the evening. She sang the appealing "Depuis le jour" aria from "Louise" as Charpentier himself might have wished it sung. The audience refused to be satisfied with her encore, "A Song of India," in itself a striking number, and in response she sang to her own accompaniment "Annie Laurie" and a piquant Irish song, with a captivating "brogue."—The Kansas City Journal, November 3, 1914.

Anna Case sang. Let us forget that she is a Metropolitan opera prima donna and we see a fresh, particularly attractive young woman, impressively modest, appealing; whose voice captivated—crept into the soul of the audience, by its clarity, its volume, its timbre. Waterbury may never know a voice again so thrilling in tone, so encompassing, and such as to still the pulse of the listeners.—Waterbury, Ct., Republican, November 13, 1914.

(Advertisement.)

Mme. de Cisnernos Praised by Brooklyn Press.

At yesterday's concert of the Philharmonic Orchestra at the Academy of Music, an artist who was born and bred in Brooklyn captured a large audience by her ready response. Julia Culp, the great Dutch lieder singer, was announced to sing, but at noon her manager, Mme. Antonia Sawyer, found that a sudden hoarseness would prevent Mme. Culp's singing. With a woman's quick aptitude, Mme. Sawyer rang up her other big star, Eleonora de Cisneros, who has only just arrived from Paris to begin a long concert tour, and Mme. de Cisneros was asked to sing. Without any possibility of a rehearsal, she was rushed into a concert gown, went with full speed to the Academy of Music, and was ready to take her place on the program, the second number, in less than an hour from the time she was summoned.

An announcement was made from the stage that Mme. de Cisneros had consented to sing at short notice, but this conveyed but little to the vast audience. Of course, Eleonora Cisneros needs no introduction to a Brooklyn audience. Her career in all the great cities of Europe, in New York, Philadelphia, Chicago, is too well known to require mention, but she only further proved her very high artistic rank by her magnificent work yesterday, and her audience was ready to appreciate and applaud. . . . She did first a group of songs, charmingly accompanied by Andre Benoist; Martini's "Plaisir d'Amour," Wagner's "Träume," and the Strauss "Ständchen," the first in French, the latter two in German, and her later number was the big aria from Saint-Saëns' "Samson et Dalila," "Amours Viens Aider," with the orchestra, without any rehearsal. She showed all sides of her wonderful voice; its quality, range, flexibility, in this varied program, and her phrasing and interpretative skill proved her to be one of the very few great singers who are equally at home in opera and on the concert stage. She is a singer of whom Brooklyn will be proud, and one who it is hoped may be induced to come more frequently to America, for her art is supremely great.—The Daily Standard Union, Brooklyn, November 23, 1914.

Mme. de Cisneros, however, allayed doubt by her admirable singing of Wagner's "Träume" and Strauss' "Ständchen," in her group of songs. Her voice is large and rich and she sang her numbers solely with an eye to their spirit and significance, and not at all for the display of her large vocal resources. Her beauty of voice, however, supplemented the beauty of her songs. Her other song in this group was the unfamiliar "Plaisir d'Amour," by Padre Martini. Later, Mme. de Cisneros sang with orchestra the "Amour Viens Aider," from "Samson et Dalila," to which her large dramatic style is excellently adapted.—The Brooklyn Daily Eagle, November 23, 1914. (Advertisement.)

New York School of Music and Arts Catalogue and Concert.

Ralfe Leech Sterner, president of the New York School of Music and Arts, has issued a handsome thirty-four page booklet, containing detailed information regarding that institution. There is much of interest in this catalogue beside the enumeration of the faculty and branches of instruction. A novel idea is the offer to send to inquirers a biography of any teacher with whom a prospective student may contemplate studying. Reference is made to the dormitory and boarding department. The course of study in all branches is outlined with special attention to a course for teachers. There is detailed information regarding the Congress of Musicians and Students which was held at the school last summer. A "United States Trade Report of 1914 on American Music Schools," published at Cincinnati, Ohio, is very flattering to Mr. Sterner and the school. Cuts of both the director and Emma Robinson Sterner, vice-president and treasurer, grace the pages. Terms of tuition are given and several flattering press notices are printed as follows:

Largest and most distinguished faculty of any conservatory in America.—The Evening Telegram.

Mr. Sterner has installed the finest corps of instructors obtainable in Europe and America.—Fine Arts Journal.

All members of the faculty have studied with famous masters here and in Europe, and some of them are widely known.—Musical Courier.

This school is open day and evening the entire year.

Tonight (Wednesday, December 2) a concert of vocal and instrumental music is announced at Carnegie Chamber Music Hall, which will be duly reported in the columns of the Musical Courier.

Strassberger Conservatories Joint Recital.

The Strassberger Conservatories of Music, St. Louis, Mo., presented in a joint recital Prof. George Buddeus, pianist, and Guido Parisi, violinist, at the South Side Conservatory auditorium, on Friday evening, November 27. Prof. Charles Galloway furnished the accompaniments.

The program follows: Fantasie, op. 49, Chopin; concerto (Allegro Festoso), 1692-1770, Tartini-Pente; airs Hongroise, P. A. Tirindelli; concert etude, op. 2, No. 2, concert etude, op. 2, No. 6, Henselt; "Bigarrure," Arensky; "Vechio Minuetto," Sgambati; "The Waves," Moszkowski; "Berceuse Dramatique," "In a Garden," "Burlesco," P. A. Tirindelli; "A Dream of Love," "Spanish Rhapsody," Liszt.

PUBLICATIONS AND REVIEWS

NOTICE TO PUBLISHERS.

This department is devoted to a review of old and new music publications, musical works, musical literary works and anything pertaining to the publishing of matters in music.

Only such publications and compositions will be reviewed as are deemed worthy of notice, and the MUSICAL COURIER *reserves to itself the privilege of rejection. It is also understood that any work or composition or book reviewed in this column relinquishes its copyright to any part or all of its parts so far as a review of the same can be applied. This does not mean that the* MUSICAL COURIER *assumes or claims any interest in the copyrights; it merely means that we are not to be held for any infringement of copyright by handling copyright publications or works in this department.*

Particular attention given to works of American composers and their products.

Oliver Ditson Company, Boston.

Shepherds Watch, Thy Rest at Night," a Christmas carol for mixed voices, composed by H. E. Parkhurst; a very simple and melodious setting of an ingenuous poem by Gertrude Ina Robinson. The carol is intended to be sung unaccompanied, but the voice parts are written in a two stave piano score so as to be played on a keyboard if so desired.

"Christmas Sing Out With Exultation," a Christmas song for mixed voices, with soprano or tenor, and baritone solos, and with an accompaniment for organ, composed by Will C. Macfarlane, a long, brilliant and elaborate work, containing a fugatto and ending with a powerful climax. The anthem is really not as difficult as it sounds, for the voices are discreetly treated and the accompaniment contains no awkward passages.

"Faust," a lyric drama in fine acts, book by J. Barbier and M. Carré, music by Charles Gounod, vocal score by Léo Delibes, English version by H. F. Chorley, revised by Charles Fonteyn Manney, with an introductory essay by Philip Hale. This clearly engraved and well printed edition of a standard opera also contains the ballet music which is usually performed in Paris. The instrumentation is extensively indicated and the work is carefully edited. No one could ask for a better and more attractive edition of "Faust" than this new issue by the Ditson house.

"Twelve Short Poems," for violin and piano, composed by Cecil Burleigh; a pleasing and moderately difficult collection of little pieces attractive to good amateur violinists and teachers alike. All the necessary fingering is marked. Each piece has a verse of poetry to give a clue to the sentiment. The names of the twelve short tone poems are: "Fernside Farm," "The Barefoot Boy," "Sweet Fern," "At the Brookside," "At Sundown," "By the Fireside," "The Oak," "Mid-Summer," "Autumn," "The Huskers," "In Harvest Fields," "The Fishermen."

"One Hundred and Twenty-five Exercises in Passage Playing," op. 261, by Carl Czerny, newly edited and fingered by Karl Benker; a most useful, presentable and welcome edition of a long recognized standard work of the greatest technical value.

"Love's Triumph," a cycle of five songs, text by Charles Hanson Towne, music by Bruno Huhn. If frequent appearance on concert programs is any criterion of success, these new songs by Bruno Huhn are already popular, notwithstanding their recent publication. The retrospective and serious nature of the poems is indicated by the titles: "Where Are Rome and Nineveh?", "In Eternity," "Let Us Look to the Stars," "Sometimes I Watch Thee," "The Great Farewell." For these lyrics the composer has written music that is, first of all, melodious and singable, and also full of tenderness and pensiveness "which resembles sorrow only as the mists resemble the rain." Poetical and delightful as this music is, it nevertheless shows the practical and experienced musician on every page; for the composer has written his vocal phases so that they may be sung by singers with little range of voice, and his piano accompaniments are as effective as they are easy. Yet the songs have in them a wealth of feeling that make them worthy of the best artists.

Three volumes of "Lyrical Pieces," for the piano, composed by Edvard Grieg, edited by Bertha Feinring Tapper. If there are any amateur or professional pianists who do not already possess these universally admired lyrical pieces by Grieg, or who do not have an edition edited and fingered by Bertha Feiring Tapper, who has made a special study of Grieg, we call their attention to these excellent volumes, Nos. 184, 186, 188, of the well known Ditson Edition, recently republished.

Carl Fischer, New York.

Eight songs, words by various authors, music by Hallet Gilberté. An unusually attractive title page makes a good impression before one opens the pages to find the music. The publishers must be congratulated for their artistic production. Hallet Gilberté has written music worthy of the artistic title page. In his "Evening Song," "The Little Red Ribbon," dedicated to Frances Alda, and his "Song of the Canoe," dedicated to Marie Rappold, he has produced works that add lustre to the list of good songs by American composers. They are thoroughly effective for the voice, and their melodies are genuine. There is no straining after effects or any undue elaboration of harmony. Nor are the accompaniments difficult. The three songs we mention have just been issued. They are in the same high class with the first five songs of the eight now published by Carl Fischer. The preceding songs are: "Two Roses," "Les deux roses" (a French version of the first song), "Ah, Love But a Day," "A Maiden's Yea and Nay," "Forever and a Day."

G. Schirmer, New York.

"Gitanjali," song offerings, an album of six songs, words by Rabindranath Tagore, music by John Alden Carpenter.

These are peculiar and interesting song for an audience that is familiar with the most elaborate and modern harmony, and the broken recitative style of melodic declamation. Such music as this would be utterly incomprehensible to an eighteenth century public. But these songs are the legitimate descendants of Berlioz's almost unknown "Nuits d'été" songs. They are certainly well worth the consideration of artists who give song recitals. Musicians, too, will find much interesting harmony in this album.

Schirmer's have published the songs in an unusually artistic style, each page having a decorated border.

LOS ANGELES CONCERTS.

An Orchestral "Pop," Miss Craft's Song Recital and a Concert by the Woman's Lyric Club Are Recent Events.

Los Angeles, Cal., November 14, 1914.

The Lebegott Orchestra gave the second popular concert on Sunday, November 1, at Temple Auditorium. Acceding to numerous requests, M. Laparra repeated the Beethoven concerto given on October 18, and it proved to be another brilliant performance, Mr. Lebegott and the orchestra supporting him well. The new soloist was Marie B. Tiffany, who sang the aria from "Le Cid," "Pleurez, pleurez, mes yeux," in which she was accompanied by the orchestra.

MARCELLA CRAFT'S RECITAL.

Marcella Craft, the California girl, who has established a brilliant European reputation as an opera singer, was heard for the first time in some years. In fact, it might almost be said that this was her first appearance in Los Angeles, as she has not sung here before since becoming a prominent artist. A more trying position is difficult to conceive than for one to return home and make good a big reputation. One perhaps felt a little conscious of this spirit of waiting in the audience—a wishing to prove out the singer—but that Miss Craft won her audience completely there is no doubt. She is innately the actress, and even on the concert programs her rendition of the "Butterfly" arias and the Wolf-Ferarri selections made plain why she has achieved such a triumph in opera. And this in no way minimizing the beautiful work accomplished in her songs. The Italian group was a model of phrasing and nuancing altogether beautiful. The German lieder were delightful and refreshing, both because of being unhackneyed and because of the exquisite rendition. But the consensus of opinion would be that the operatic groups were the crowning feature.

Miss Craft was repeatedly recalled and was very generous with her encores. Friends and admirers heaped her with flowers and the gifted singer has reason to congratulate herself from every point of view. This recital was the first event in the second Philharmonic series.

WOMAN'S LYRIC CLUB.

The first concert by the Woman's Lyric Club was given on Friday evening in Trinity Auditorium, under the direction of J. B. Poulin. The program was pleasing, but the two most ambitions and enjoyable numbers were "O'er the Sea," by D'Indy, and "A Legend of Granada," by Hadley. The first is a beautiful number and was well given. The solo was sung by Mrs. J. I. Moyse, whose voice is very sweet and her diction artistic. The Hadley number was the longest and heaviest on the program. Solos were taken by Mrs. Wiseman, soprano, and Fred G. McPherson, baritone. The Legend contains considerable variety, being brilliant at times and bringing the religious element in strongly at the last. Mr. McPherson was in splendid voice and sang with feeling and fervor. Mrs. Wiseman's lyric soprano was splendidly suited to her solos. Mr. McPherson also contributed a number by Verdi.

If the club failed in spots to reach its usual high standard it was due to the fact that this was the first number of the season and the members have been working only a comparatively short time. Mr. Poulin and Mrs. Robinson came in for a large share of applause and appreciation.

SAINT-SAËNS QUINTET CLUB.

The Saint-Saëns Quintet Club gave its opening evening of chamber music at the Ebell club house, Tuesday evening, October 20. The club was assisted by Mrs. Minne Hance, contralto; Myrtle Ouellet, harpist; R. L. Genter, cornetist, and C. H. Porter, bass. The entire program was devoted to Saint-Saëns, but several unique numbers were featured. Mrs. Hance sang the two arias from "Samson and Deliah," and each number was encored. Especially worthy of mention was the fine work of William Strobridge, pianist of the quintet. The personnel of this group of musicians consists of E. H. Clark, first violin; W. A. Clark, Jr., second violin; Carl Angeloty, viola; Elsa von Grofe Menasco, cellist, and William Strobridge, pianist. The quintet is supported by W. A. Clark, Jr., and its services are gratuitous, no admission ever being charged for their concerts or for their services when contributed toward some good cause.

Pietro A. Yon, Organist and Composer.

Pietro A. Yon will offer the following special program for the Feast of St. Francis Xavier, on Sunday, December 6, at St. Francis Xavier Church, New York: Prelude, second sonata, Rudnick; mass, "Hosanna Filio David," P. A. Yon; Proper of St. Francis Xavier, Gregorian; offertory interlude, "Adagio," P. A. Yon; postlude, "Grand Choeur," Bossi; vespers of the second Sunday of Advent, Gregorian; hymn, Kothe; "Alma Redemptoris," Witt; motet, "Jesus Dulcis," B. O. Klein; "O Sacrum Convivium," Viadana; "Tantum Ergo," Witt.

The second sonata by Rudnick (new), which Mr. Yon is introducing, is an exceptional example of modern organ music for the church and also suitable for concert. The mass, "Hosanna Filio David," is well known all over America as an effective composition, and one which adheres strictly to the rules of the church.



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ST. LOUIS HEARS GRAND OPERA.

San Carlo Company Gives Week of Opera in Southern City —Symphony Orchestra Concerts and Many Other Events Make Busy Musical Week.

St. Louis, Mo., November 18, 1914.

The San Carlo singers opened the first week of St. Louis grand opera, November 9, with "Rigoletto." This was "guest night," with Constantino in the tenor role. "Cavalleria Rusticana" and "Pagliacci" were received with delight on "Italian night." Regina Vicarino, coloratura soprano, was the principal singer for "Art League night" in "Traviata." Friday night, "guest night" again, brought forth Constantino, who appeared in the role of Radames in "Aida." Saturday afternoon, we heard the "Tales of Hoffmann," with Viccari and Antola. "Faust," under the auspices of the North St. Louis Business Men's Association, was given Saturday evening before a capacity audience. Monday evening, Mme. Gerville-Réache, the contralto, charmed a large and fastidious audience with her brilliant presentation of the title role in Bizet's "Carmen."

Grand opera will continue through the week.

A Symphony Concert.

The Friday concert of the Symphony Orchestra was greeted as usual by a capacity audience that applauded with vigor. Mme. Sundelius was the assisting soloist. The program opened with Weber's overture to "Euryanthe." Mme. Sundelius' first number, Micaela's song, from Bizet's "Carmen," was given in a charming manner; her beautiful voice seemed never more beautiful. Ropartz's symphony, No. 4, C major, was played for the first time here, in the interpretation of which the orchestra showed skilful coloring. Charpentier's "Depuis le Jour," from "Louise," Mme. Sundelius' second number, was given with lovely quality of tone, while fine enunciation was noted also in her encore, Solvereigen.

The concluding number, Tschaikowsky's overture-fantasie, from "Romeo and Juliet," proved the most pleasing of the ensemble selections. The Saturday evening program was a repetition of that given at the Friday matinee.

Sunday "Pop."

The Sunday "Pop" was greeted by a large and enthusiastic audience despite the inclement weather and grand opera week. This month the St. Louis Symphony Orchestra, with Hugo Olls as soloist, will play return engagements at the following places: November 23, afternoon and evening, Urbana, Ill.; November 24, Hannibal, Mo.; November 25, afternoon and evening, Missouri University.

Morning Choral Club.

"Members Day" was observed by the Morning Choral Club, at the Wednesday Club auditorium, Thursday morning, on which occasion the organization presented Florence Hinkle, soprano, and Herbert Witherspoon, basso. Miss Hinkle sang with equal ease in the different languages. Her limpid and well controlled voice, together with her charming personality, won immediate favor. Mr. Witherspoon's flawless technic and expressive voice of wide range also made a deep impression upon his hearers.

Mrs. Edward MacDowell in Lecture-Recital.

Theta Chapter, Mu Phi Epsilon (affiliated with the Kroeger School of Music) presents Mrs. Edward MacDowell in a lecture-recital of MacDowell music in the interest of the MacDowell Memorial Association, Monday evening, November 23, at the Wednesday Club auditorium.

Kroeger School of Music Recital.

Pupils of the first grades from the Kroeger School of Music gave a studio recital in the Musical Art Building, Saturday afternoon, November 7. The following participated in the program: Marian Riegler, Dorothy Lears, John Isaacs, Dorothy Peck, Florence Caspari, Stanley Sicher, Frances Sandperl, Ottila Yackey, Harriet Rumsey, Bertha Buck and Vera Eastman.

P. E. O. Musicale.

Chapter O of the P. E. O., Mrs. H. E. Gonter, president, gave an informal musicale at the Hamilton Hotel, October 15. Mrs. Ottmar Moll assisted. Mrs. Moll gave a paper on "Women in Music" and sang some of the solos from "In a Persian Garden," by Liza Lehmann.

Haines-Lichtenstein Recital.

Caroline Elinor Haines will give a piano recital at Henneman Hall, November 25, at 8.15 o'clock, assisted by Victor Lichtenstein, violinist.

Students Recite Song Words.

John Tower's pupils' first studio-instruction recital of the season was given last evening in the Musical Art Building, each pupil reciting the words to be sung before singing them. The following were the participants: Mary Gaines, Lois L. Goff, Mrs. J. Hoffman, John Johnson, Louisa Miller, Mary J. B. Newman, Charles Proetz, Walter Proetz, Louis D. Steding, Ruth Sudhole and Nell C. Trotter. Mr. Towers contributed a short address on "The Responsibilities of the Public Singing."

Apollo Club Concerts.

The executive committee announces that it has secured the following artists for the coming (twenty-first) season, 1914-1915: November 24, Helen Stanley, soprano. January 2, Mabel Rhead, pianist, and Beatrice Harrison, cellist. April 13, 1915, Orville Harrold, tenor. These concerts will be given at the Odeon.

Rubinstein Club.

The Rubinstein Club held the first meeting of the year at Cabanne Branch Library in the Auditorium, on Tuesday, November 10, at 10.30 a. m. Alternate meetings were held at night at 8.15 at the same place. Excellent programs have been prepared for the entire year. The officers of the club are: Mrs. Ottmar Moll, first vice-president; Mrs. George Justison, second vice-president; Magdalin Schiffele, recording secretary; Teresa Finn, National Federation secretary.

New String Quintet.

St. Louis has a new string quintet, the members of which are: Mrs. Berry Mayes, first violin; Gertrude Bell, second violin; Ellen Johnson, viola; Agnes Gray, violin; Clara Meyer, piano. This is the first time in the history of St. Louis that a ladies' quintet has been organized. They played two movements by Malling at the Violinist Guild and are now working on a quintet by Zeckner.

Henneman and Moll Pupils' Recital.

Mary Maiben Allan, contralto; Gertrude Henneman, pianist, and Margaret Allen Hinchey, soprano, gave an interesting program at the Stix, Baer & Fuller Company, which reflected great credit upon their teachers.

Clara Meyer Piano School.

Clara Meyer announces that she has appointed as her assistants Louise Schindler, of St. Louis; Myra De Witt Wilson, of Webster-Kirkwood, and Helen Ely, of St. Charles.

May Birdie Ditzler.

Leginska's New York Press Tributes.

She not only plays with technical mastership, but she has imagination and temperament and sentiment that reaches and appeals. . . . Her pronouncement of the sonata in B flat major, op. 35, was most impressive.—New York Evening World.

Miss Leginska has been heard on several occasions in this city and always with a certain definite interest. Her art is not of the heaven storming type. . . . It is an art which has individuality as well as an unusually large technical equipment. In some of the etudes Miss Leginska treated her hearers to piano playing of real beauty, in which fluency of utterance was paired with loveliness of tone and remarkable skill in gradation. In some of the studies conceived by the larger Chopin she rose to higher levels of dramatic style than she has hitherto reached.—New York Sun.

There is a distinctive charm in listening to music especially composed for the piano, music that illustrates the instrument's resources and capacity. And when the interpreter has taste, temperament and refinement, as was the case yesterday, she deserves and received the appreciation of her auditors. . . . Her technic throughout was impeccable and each selection was read with poetic charm and expression.—New York American.

Mme. Leginska chose an all Chopin program for the display of her talents, playing twenty-four etudes and the sonata in B flat minor. In all of them she showed herself again a remarkable artist and a master of the technical resources of her instrument.

Best of all, she proved that she can play Chopin without the slightest tendency to oversentimentalization, and yet with great richness of feeling. Needless to say, her tone was delightfully warm, and the clarity of her playing and her adjustment of dynamic values were exquisite.

Throughout the recital, Mme. Leginska showed at once a power and a delicacy which were the marks of an artist of the first rank.

There are few women pianists in the concert world of today the equals of this English woman. Yet she does not need the protection of her sex to enable her to stand critical analysis. She is one of the most interesting pianists to be heard in the concert halls today.—New York Tribune.

Mme. Leginska did much that was worth while in the course of her recital. . . . The finale of the sonata, as she played it, was for once mysterious, ominous. Mme. Leginska is a player of temperament and technic.—New York Globe.

Miss Leginska has already shown herself to be an artist of quite unusual quality, a rare and exceptional talent, and in this recital she showed it again. . . . There is a burning intensity in her style, a fiery sweep; her playing is impetuous and hot blooded, full of high lights and deep shadows, yet it can be exquisitely restrained and is not lacking in artistic reticences. Her tone is of great beauty, whether it is in passages of delicacy or of power, or in

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finely differentiated gradations between these extremes, and the brilliancy and facility of her technic rarely failed her in any of the difficulties that Chopin provided in these compositions.—New York Times.

Miss Leginska has won a sure place in her field. She is a woman of much temperament and ability, and her playing gives evidence of faithful study and thought. Her performance of the etudes was interspersed with brilliancy, coloring, skillful technical execution and emotion. She has an individual manner of doing her work that claims the constant attention and approval of her hearers.—New York World. (Advertisement.)

San Antonio Music Festival.

H. W. B. Barnes has been chosen musical director of the San Antonio (Tex.) Musical Festival Association. Nat M. Washer is the president. Guarantors have been secured and three concerts have been arranged, the first to be given at the Majestic Theatre in January. The following relative to the association appeared in the October 24 issue of the San Antonio Light:

The San Antonio Musical Festival Association, which will present its first annual mid-winter musical festival at the Majestic Theatre the third week of January, has been organized formally and the first steps have been taken for its incorporation under the laws of the State.

Nat M. Washer has been elected to the presidency, Harry L. Miller is vice-president, Dr. I. S. Kahn, secretary, and J. H. Savage, treasurer. These men, with the following, make up the executive committee of the association: Judge A. W. Seeligson, W. B. Tuttle, Rev. Philip Cook, John M. Bennett, Jr., Judge James R. Davis, T. L. Conroy, A. B. Weakley, Edward Raymond, J. B. Lewright, Lafayette Ward, Sam G. Bell, Walter Springall and Ernest J. Altgelt.

The selection of H. W. B. Barnes, choirmaster at St. Mark's Episcopal Church and director of the San Antonio Oratorio Society, now the Festival Chorus, as musical director of the association has been approved and his plan for a three-concert festival, to include a production of Handel's "Messiah," a miscellaneous concert of choral and orchestral music, with soloists, and a symphony concert has been indorsed.

At an enthusiastic meeting held this week it was voted to make the San Antonio Musical Festival Association a permanent organization for the support and production of similar high grade musical attractions in San Antonio. However, the organization will be without capital stock, but a list of fifty guarantors has been secured who have pledged themselves to give, if necessary, to the support of the first mid-winter festival.

The festival this winter will feature an orchestra and soloists of national reputation, supported by a chorus of San Antonio people numbering 300 or more.

At a meeting to be held in the near future, an advisory board of 100 prominent women of San Antonio and other cities and towns of Southwest Texas will be organized to aid in working out the details of the festival.

The chorus, which is well above 300 in membership, is to be put to work on the special numbers to be sung in the first concert of the festival. Thursday afternoon rehearsals for the women of the chorus will be resumed in the near future.

Jenny Dufau's First Concert Tour.

Starting immediately after her Chicago concert, Jenny Dufau gave recitals through Ohio, North Carolina, South Carolina, Missouri, Alabama, Kansas. She then returned to Chicago for the Emanuel benefit with the Campanini forces. She is now on a second and more extensive tour, to last about three months, which will only be interrupted by a short visit in Chicago to give a second recital. This second tour will include a large number of important cities where Miss Dufau has not yet appeared in the capacity of recitalist, although she is already known in almost all of them through her appearances with the Chicago Grand Opera Company in previous years.

Miss Dufau is looking back upon her first tour, which might well be termed a Southern trip, with sincere satisfaction. Coming unknown and quite unheralded, she met everywhere in the Southern States with the most cordial reception, and the best proof of her success is evidenced by the numerous return engagements that have already been booked. A feature hitherto unknown to Miss Dufau was the singing in some colleges for girls (she does not think that boys are so appreciative, or, as she puts it, "they must first be tamed"). At Raleigh, N. C., the sentiment became so strong during the concert that after the "grown-ups" had gone, girls and artist had a second concert, quite private, and, of course, as they were practically working against the time schedule, a thousand times nicer than the official thing. In short, this season, which began with such grief and sorrow for Miss Dufau, promises to be one of her best. She is congratulating herself upon the choice of Charles Lurvey, an "atmospheric" accompanist of rare talent.

Southerners to Hear Rogers.

Francis Rogers, the baritone, will give a song recital in Lynchburg, Va., on Saturday evening, December 5, when he will present an interesting program.

Julia Culp's Recital, December 10.

Julia Culp, mezzo soprano, will give her first New York recital at Carnegie Hall on Thursday afternoon, December 10.

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NEWS FROM VARIOUS CITIES

Fort Worth.

Fort Worth, Tex., October 31, 1914.

The musical season was formally inaugurated in Fort Worth on October 29, when the Harmony Club presented Louise Homer as the first artist on the concert course for the winter. Mrs. Edwin Lapham, at the piano, gave excellent support. Mme. Homer was presented with a large basket of yellow chrysanthemums which bore a card of welcome from the music lovers of the city. A reception was held at the Westbrook Hotel on the evening preceding the concert, at which a large number of musical people greeted the singer and her accompanist, Mrs. Lapham.

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A recital by Yves Nat, the new director of the piano department at Texas Woman's College, was an event of much importance in the musical life of the city. Mr. Nat will be remembered by MUSICAL COURIER readers as the young French pianist whose brilliant work on the last Tetrazzini tour elicited such favorable comments from critics on all occasions. The Texas Woman's College feels indeed fortunate in securing him as the head of its piano department. At his initial recital Mr. Nat gave a program of great brilliancy, which was rendered with the finish and assurance of a master. For his opening number he chose the Beethoven sonata, op. 57—andante con moto and allegro—giving it a dignified, impressive reading. The Schumann fantasy pieces, which followed, were gems. The Chopin group included prelude, 15; etude, 5; nocturne, 15, and polonaise, 6, op. 53. The "Tannhäuser" March, Wagner-Liszt, and the second rhapsody, Liszt, which followed, were brilliantly played.

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At the meeting of the State Federation of Women's Club in Galveston next month Fort Worth will be represented on the musical program by Helen Fouts Cahoon, voice director of Texas Christian University, and Mrs. John F. Lyons, president of the Harmony Club. Mrs. Cahoon will sing on the Fine Arts program and Mrs. Lyons will talk on "Music as a Social Force."

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An interesting program was given recently by Sam S. Losh, the Fort Worth pianist and baritone, at Nocona, Tex. A large audience was most enthusiastic in its applause for Mr. Losh's splendid work, both as singer and pianist. His numbers for voice included "A Heart from Kerry," Beverly; bacchanal, Chopin; "The Asra," Rubinstein; "Gypsy John," Glay; Mohacs Field," Korbay; "Since You Went Away," Johnston; "The Ringers" and "The Little Grey Home in the West," Lohr. The piano numbers were polonaise in A flat, Chopin; "The Wedding Day," Greig; barcarolle, Godard; "Etincelles," Moszkowski; "La Fileuse," Raff-Henselt, and a group by Fort Worth composers, "Ingeborg," by Carl Venth; etude in C major, by Carl Beutel, and "Concert Waltz Bravura," by Sam Losh.

◈ ◈ ◈

Oscar Seagle, the American baritone and teacher, spent the week of October 18 in Fort Worth as the guest of his friend, R. B. Bishop. Mr. Seagle's visit, as he himself put it, was purely for pleasure and in no sense professional. For many years Seagle and Bishop have been warm personal friends and for equally as many years they have promised themselves the pleasure of a visit and a hunting trip together. Business has always interfered until this year when the opportunity came between Seagle's Colorado and Texas dates, so both the visit and the hunting trip materialized. Mr. Seagle has had many concert dates in Fort Worth, and his many admirers were anxious to hear him sing again, but he insisted that this was not a professional visit. An opportunity to meet and talk with him, however, was given by Mr. Bishop and his charming wife at a reception held at their home. To the great delight of all present Mr. Seagle sang a number of songs—favorites of his friends. He was accompanied by Yves Nat and Frank Bibb.

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The following pupils of Thomas Holt Hubbard were heard recently in a satisfactory program: Mrs. Edwin H. Neu, Mrs. Joe M. Strupper, Mrs. John Cassidy, Mrs. I. A. Withers, Mrs. A. S. Bradley, Emma Griffiths, Lillian Hamilton, Lucy Dunwoody, Ethel St. Clair and Mermod Jaccard.

L. M. L.

Hartford.

Hartford, Conn., November 13, 1914.

On November 4 the Hartford Grade Teachers' Club presented Henry S. Gideon, of Boston, in a lecture-recital, assisted by Cara Sapin, contralto of the Boston Opera Company. Contemporaneous opera was the subject for the evening and the lecturer discussed briefly the Russian, French, Italian and German schools. The influence of the folksong and church music on Russian opera was illustrated at the piano and excerpts from "Boheme" and the "Parsifal" vorspiel were played in a pleasing manner. Besides those illustrated, the operas of Verdi, Puccini, Montemezzi, Debussy, Dukas, Wagner, Humperdinck and Strauss were touched upon. Mme. Sapin gave a dramatic rendition of an aria from "Samson and Delilah" and also the familiar "Voce di donna," from "Gioconda."

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Morris Perlmutter, the local pianist, gave the first of a series of three recitals at Unity Hall last Tuesday evening to a good sized audience. The growth of this young artist has been remarkable. His aptness in things musical is shown by this incident while Perlmutter was at school. In a certain chorus number he used to play a second part for piano. Once, instead of following this custom, Ralph Baldwin, supervisor of music, who was conducting, gave the baton to his second pianist and himself played the second part. The program on Tuesday evening follows: Fantasia con Fuga, A minor, Bach; andante, F major, Beethoven; "Moments Musicaux," op. 94, 3, 2, Schubert; phantasy, op. 17, Schumann; etudes, op. 25, 1, 7; scherzo, B flat minor; fantasia, op. 49, Chopin. Those who heard Perlmutter last year can but note the improvement shown. He produces a fine singing tone from the piano, his phrasing is good and his technic, always admirable, is much cleaner cut than when last heard in recital.

◈ ◈ ◈

Felice Lyne, the young soprano, visited Hartford on November 12, under the auspices of the Musical Club. Her program included

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"He proved himself a well rounded artist by his interpretation of the Bach Chaconne. The infinite variety and sincere beauty of his tone was well brought out in this composition and the three dances were very charmingly played with rare grace and finish."

—*K. C. B. in Boston Daily Advertiser, Nov. 7, 1914.*

"Caro Nome" ("Rigoletto"), "Shadow Song" ("Dinorab"), valse ("Romeo et Juliette"), and several groups of songs.

H. D. PRENTICE.

San Diego.

San Diego, Cal., November 1, 1914.

The musical activities of this city have been improved by the amalgamation of the Mendelssohn and MacDowell Clubs, both of whom last year had separate organizations and expended much unnecessary strength. The new club formed of the two has justified the course of the directors and has already presented two splendid programs. The first of these introduced Mercedes Ciesielska, a young soprano from Los Angeles. This initial concert was a delightful event, the singer (who is a pupil of Jaroslaw de Zielinski, of Los Angeles) charming her audience with her voice and quaint mannerisms. The second affair of this club was of more varied quality and interest, reintroducing Gretchen Steinbach, pianist; Dean Blake and Gladys Burch, violinist.

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One of the advances of the season has been the entry of the music Teachers' Association into local musical affairs. Mrs. H. D. Farnham is the secretary and is enthusiastic regarding his future. The State meeting, held here last summer, was an unqualified success and, among other unusual things, provided a balance in the bank which is now the nucleus of an entertainment fund.

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A number of outside artists are being brought here to give recitals. Grace Widney Mabee, of Los Angeles, was the first selected, and she sang a number of Gertrude Ross' compositions, the latter accompanying the singer.

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Wesley Peterson, aged nine years, appeared in recital for his own benefit and musically for the benefit of many of his listeners. The affair was held at the San Diego Club House, October 23, and the program was a varied and ambitious one. This remarkable boy is a pupil of Florence Schinkel Gray, and has a scholarship at the Bishop's School at La Jolla, Cal.

◈ ◈ ◈

The San Diego Symphony Orchestra began its series of concerts last Friday, under the baton of B. Roscoe Schryock. Very ambitious programs are planned for this season. Willhelm Kreutz, pianist, was the soloist and played the Liszt E flat concerto. The next concert will be given on December 11.

TYNDALL GRAY.

Portland, Oregon.

445 Sherlock Building,
Portland, Ore., October 25, 1914.

Last evening the Apollo Club, William H. Boyer, director, assisted by Julia Claussen, the contralto, opened its seventh season at the Heilig Theatre. Mme. Claussen, who was here last year with the Chicago Grand Opera Company, offered works by Wagner, Saint-Saëns, Sjogren, Berger, Grieg, MacDermid and Tuckfield. She sang with thrilling majesty and was recalled many times. Director Boyer and his male singers threw themselves into their work with spirit, sincerity and fervor. Schubert's "Omnipotence," the final number, was sung by the club and Mme. Claussen. Truly, it was an excellent concert and must be registered as such. The audience filled the large theatre. Sibyl Sammis-MacDermid, the Chicago soprano, will appear at the club's second concert, February 8, 1915.

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Recently an interesting organ recital was given under the auspices of the Oregon Chapter of the American Guild of Organists, when these musicians appeared in the Trinity Episcopal Church: Martha B. Reynolds, Annette Stoddard and William R. Boone, with Delphine Marx, contralto, assisting. All gave much satisfaction. The officers of the Oregon Chapter, which numbers thirty organists, are: Frederick W. Goodrich, dean; Carl Denton, sub-dean; Daniel H. Wilson, secretary, and James A. Bamford, treasurer.

◈ ◈ ◈

Some sixty members of the Portland Symphony Orchestra attended its third annual banquet, which was held in the Crystal Room of the Benson Hotel, on Friday afternoon, October 16. Mose Christensen, the genial president of the organization, was toastmaster. Notwithstanding the fact that the MUSICAL COURIER correspondent is not a member of the orchestra, he received an invitation to the banquet. Much good fellowship prevailed and all enjoyed the big treat.

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The Musicians' Club held its first luncheon of the season recently and elected the following officers for 1914-1915: William R. Boone, president; Frederick W. Goodrich, vice president; Daniel H. Wilson, secretary; Waldemar Lind, treasurer; Carl Denton, George E. Jeffery and W. Gifford Nash, executive board. The club, at the request of Mr. Goodrich, passed a resolution favoring the federation of the officers of the following local organizations: The Musicians' Club, the Portland Symphony Orchestra, the Musicians' Mutual Association, Local No. 99, A. F. of M.; the Oregon Chapter of the American Guild of Organists, the Monday Musical Club, and the MacDowell Club.

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Portland's popular trio—Susie Fennell Pipes, violinist; Ferdinand Konrad, cellist, and J. R. Hutchison, pianist—will give another series of concerts at the Museum of Art, beginning November 7. Three concerts will be given before Christmas.

The Columbia Singing Club, a Swedish organization, will visit San Francisco next June, where the Swedish singers of the Pacific Coast will hold a music festival.

The students of the Lincoln High School have been invited to attend the next rehearsal of the Portland Symphony Orchestra.

Orchestras have been organized in many of the public schools of Portland.

Later Portland News.

Portland, Ore., November 7, 1914.

A musical treat was vouchsafed the writer and those who attended the opening concert of the Portland Symphony Orchestra, November 1. Harold Bayley conducted the organization. No end of praise is due Mr. Bayley and the orchestra for the masterful interpretation of the program, which included Schubert's C major symphony, Thomas' "Mignon" overture, "Wotan's Farewell," from "Die Walküre," Wagner, and other works. Grieg's "Evening in the Mountains," a dainty musical confection for oboe, horn and strings, evoked much enthusiasm. Frederick Starke, formerly of the Chicago Symphony Orchestra, who played the oboe solo in the Grieg number, and Charles Walrath, who offered the horn solo, deserve special mention. The organization, following the rule of the last four years, did not present a soloist. A large and demonstrative audience heard the performance. This orchestra is made up of fifty-seven

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men and one woman (Margaret Fischer, harpist). It is well balanced. The personnel is much the same as last season. Carl Denton, local representative of the Royal Academy of Music, London, England, will direct the next concert, December 6.

◈ ◈ ◈

An all-MacDowell program was offered at the last meeting of the MacDowell Club. Mrs. Thomas Carrick Burke, president of the organization, read a paper on MacDowell. Edna Blake, pianist, played three numbers. Imogen Harding Brodie, contralto, and Delphine Marx, contralto, contributed several selections. Anne Shannon Monroe told of a summer she spent at the MacDowell home.

◈ ◈ ◈

Dr. Emil Enna, whose name has been on the MUSICAL COURIER'S subscription list for more than fifteen years, has been appointed supervisor of music in the public schools of Columbia County. Recently the writer had the pleasure of entertaining Dr. Enna at a crawfish luncheon.

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J. Ross Fargo, after an absence of eleven months in New York City, has reopened his studio. He is a certified vocal pupil of F. X. Arens.

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The Tuesday Afternoon Club, Rose Coursen-Reed, director, is made up of twenty women singers.

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Evan Williams, the tenor, will favor Portland with a recital on November 8.

JOHN R. OATMAN.

San Antonio.

San Antonio, Tex., November 10, 1914.

Monday, October 26, the American baritone, Oscar Seagle, appeared in concert here, under the local direction of Oscar J. Fox, organist and teacher. Mr. Seagle's program, from the first to the last number, was received enthusiastically by the large audience. He was obliged to repeat several songs, and gave the prologue from "I Pagliacci," by special request. Frank Bibb, Seagle's accompanist, gave four numbers by modern French composers, which were greatly enjoyed.

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January 11, 1915, Mr. Fox will present in recital Florence Hinkle, soprano.

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The rehearsing of "The Messiah," under the direction of H. W. B. Barnes, has been continuing for a number of weeks. The chorus already numbers nearly three hundred. The San Antonio Musical Festival Association has been formed, with leading men of the city as officers. Famous artists will be brought here to sing the solo parts, and the orchestra will be one of national reputation. Three concerts will comprise, one orchestral, one of mixed choruses and solos, and the third one "The Messiah."

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The Tuesday Musical Auxiliary Chorus has been rehearsing since October 1. At present the chorus is studying a dramatic scene, "The Death of Joan d'Arc," by Bemberg. The soloist has not as yet been chosen. This chorus will give one program at the Tuesday Musical Club, one invitational recital, and one recital for charity.

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The Tuesday Musical Club has held two meetings this season, with excellent programs, led by Mrs. James Chalkley, Mrs. Bertrand, Mrs. Snider, Mrs. Flannery, Mrs. Stanley Winters. The subject for the next program will be "Grand Opera," led by Mrs. Fred Jones and Mme. D. Acngna.

Later San Antonio.

San Antonio, Texas, November 18, 1914.

On November 12, the Philharmonic Orchestra gave two concerts, matinee and evening, under the direction of Arthur Claasen, recently of New York, but now of San Antonio. The orchestra has made marked progress under Mr. Claasen's supervision, for the program was a difficult one. The selections which seemed to please most were four numbers from the "Peer Gynt Suite," Grieg, and the second rhapsody, Liszt. The orchestra consists of amateurs, semi-professionals and professionals. Rose Brack, soprano, a San Antonio girl, was the soloist. She sang "The Song of the Page," from "Huguenots," Meyerbeer; "Ave Maria," Gounod, with violin obligato played by Wilhelm Marx, concert master of the orchestra, harp obligato by Octavia Bullis, and organ accompaniment by Mr. Claasen. Miss Brack is the possessor of a beautiful soprano voice of great volume and range.

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"In a Persian Garden," by Liza Lehmann, was recently given here by four teachers of singing. They were Mrs. C. C. Higgins, soprano; Elsa Harms, contralto; Charles Cameron Bell, tenor; Gilbert Schramm, bass. The concert was a decided success, as the participants are the possessors of beautiful voices. The concert was given for the benefit of Christ Episcopal Church.

MRS. STANLEY WINTERS.

Lafayette.

Lafayette, Ind., November 18, 1914.

Lafayette's musical season was formally opened Tuesday evening, November 10, by a concert given by Enrico Aresoni, dramatic tenor, and Martin Bruhl, pianist, at the Victoria Theatre. The concert was the first of a series of three given under the auspices of the Lafayette Oratorio Society. The two musicians shared honors, each thoroughly delighting his hearers and receiving an ovation. Mr. Aresoni's admirably selected numbers gave his hearers a good conception of his voice and all its possibilities. His opening group of songs, "At Dawning" (Cadman), "My Heart Is a Lute" (Woodman), and "Hymn to the Night" (Campbell-Tipton), revealed the richness and beauty of his voice. For his second number he sang the aria from "Tosca," "E Lucevan le Stelle" (Puccini). He also sang an aria from the "Girl of the Golden West" (Puccini), and for his closing number he gave with dramatic fervor the arioso from "Pagliacci," Canio's lament (Leoncavallo). Mr. Bruhl made a distinct impression as a solo pianist and accompanist and contributed a large share to the evening's entertainment. For his first group he played "With Naïve Tenderness" (MacDowell), "Canzonetta Salvator Rosa" (Liszt) and "Fireworks" (Debussy), and for the closing group he played "Benediction to God in the Solitude" (Liszt), "Chimes" (Oldberg) and "Rakoczy March" (Liszt).

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"How to Listen to Music" was the theme of an interesting lecture-recital given by Robert J. Ring, of the piano department of the Lafayette Conservatory of Music, before the students of the Jefferson High School, at the convocation hour, November 14. For forty-five minutes Mr. Ring held the undivided attention of some five hundred boys and girls. He explained the three elements of music, rhythm, melody and harmony, and illustrated each element in a pleasing manner. He said that to become familiar with music makes it more enjoyable and urged that the young people take advantage of hearing great singers, violinists, pianists and orchestras whenever the opportunity should present itself. For technical display, Mr. Ring played a brilliant octave study by Czerny and the "Staccato Caprice" by Vogrich. Other numbers of his program included etude, G sharp minor (Chopin), "Witches Dance" (MacDowell), "To a Wild Rose" (MacDowell) and prelude (Chopin).

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The Boys Glee Club of Purdue University, Lawrence A. Cover, conductor, will give its annual concert Tuesday evening, November 24, at Fowler Hall.

◈ ◈ ◈

The Lafayette Oratorio Society, Lawrence A. Cover, conductor, is preparing a program for the mid-winter concert on January 20. Spohr's "Last Judgment" will be the offering. The concert will be given entirely by local singers.

L. M. B.

Dayton.

Dayton, Ohio, November 2, 1914.

On Friday evening last occurred the first of the six concerts which will be given in the Civic Music League Symphony Course. The Paulist Choristers of Chicago, under the direction of Father Finn, were the attraction that brought together an audience of nearly three thousand delighted listeners. The remaining five concerts will be given by John McCormack, November 19; Alma Gluck, December 19; Josef Lhevinne, January 18; New York Philharmonic Orchestra, March 15, and the Chicago Symphony Orchestra, April 12. For the entire six concerts the League charges but $3.50. Following is the board of managers: B. B. Thresher, president; Houston Lowe, first vice-president; W. L. Blumenschein, second vice-president; Mrs. E. M. Wood, third vice-president; Ethel Stoddard, fourth vice-president; William G. Frizell, fifth vice-president; Mrs. Walter D. Crebs, recording secretary; Mary Naber, corresponding secretary; John V. Lytle, treasurer; Blanche Marot, Henry A. Ditzel, J. F. Kiefaber, Charles A. Ridgway, Charles K. Holstein, Ida Kette, Mrs. V. Winters, Mrs. Walter Kidder, N. Heidelberg, A. E. Fischman, Rev. F. W. Kuhlman, Rabbi David Lefkowitz, E. J. Brown, O. E. Wright, J. F. Williamson, Mrs. Charles E. Mendenhall, Mrs. N. M. Stanley, Alice Freeman Davis, Alice Becker-Miller, J. Louis Schenk, Gordon S. Battelle, A. L. Tebbs, Mrs. E. A. Deeds, Mrs. H. E. Talbott, Mrs. E. J. Barney.

◈ ◈ ◈

Mme. Schumann-Heink was heard here on October 16. The ever popular contralto was greeted by a large audience. Mme. Schumann-Heink's recital was the first of a series to be given under the management of A. F. Thiele. The second concert, set for October 27, has been postponed, owing to Dr. Kunwald's late return from Europe. The remaining are given below: Monday, November 9, violin and song recital by Maud Powell, violinist, and Enrico Aresoni, dramatic tenor; Tuesday, November 24, Cincinnati Symphony Orchestra, Dr. Ernst Kunwald conducting and Henri Scott, baritone, in an operatic program of Wagnerian music; Monday, January 4, Kittie Cheatham in her interpretations of songs of childhood and negro melodies; Friday, January 15, The New York Symphony Orchestra and Alexander Saslavsky, soloist; Tuesday, February 2, Cincinnati Symphony Orchestra, Dr. Ernst Kunwald conducting in program of American composers (soloist to be selected); Monday, February 8, Fannie Bloomfield Zeissler, pianist, in recital; Wednesday, February 24, The Minneapolis Symphony Orchestra, Emil Oberhoffer conducting; soloist, Cornelius van Vliet, famous Dutch cellist; Tuesday, April 6, Cincinnati Symphony Orchestra, Dr. Ernst Kunwald conducting in a popular program (soloist to be selected).

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Rudolph Ganz and Alice Nielsen played and sang to a very large audience recently.

◈ ◈ ◈

The Women's Music Club, composed of former members of the Mozart Club—of ancient memory—and the Chaminade Club—of more recent date—have issued an elaborate list of programs for the season's working out.

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Louis Waldemar Sprague gave an interesting impromptu talk on music and music study before the general assembly in the auditorium of Steele High School, Monday morning.

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The Dayton Choral Society has begun rehearsals for its third season under the direction of Urban A. Deger, organist, teacher and choral director. The concerts will include "The Messiah," to be given on Christmas evening, and it is planend to give Elgar's "Apostles" early in the spring. The chorus started work with more than one hundred voices and the membership is still growing.

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The Apollo Club has resumed rehearsals under the direction of Gordon Battelle.

DR. W. L. BLUMENSCHEIN.

Ann Arbor.

Ann Arbor, Mich., November 4, 1914.

The first number on the pre-festival Choral Union concert series at Ann Arbor, Mich., was given by Mme. Gadski in Hill Auditorium. Mme. Gadski is always welcome in Ann Arbor, and last evening she was greeted by a capacity house. She was in excellent voice and her program was delightfully given. She was obliged to respond to several encores. Walter G. Charmbury, who played the accompaniments and also appeared in a couple of solo numbers, added much to the evening's entertainment. He is an excellent musician and a most sympathetic accompanist. The next number on the Choral Union series will be given by the Philadelphia Symphony Orchestra, under Leopold Stokowski, December 2.

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Thursday afternoon, November 5, the second concert by members of the faculty of the University School of Music will be held in Hill Auditorium. The program will be given by the School of Music Quartet: S. P. Lockwood, first violin; Mrs. S. P. Lockwood, second violin; A. J. Whitmire, viola, and W. E. Parker, cello; Mrs. George B. Rhead, piano, and Theodore Harrison, baritone.

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The date of Ferruccio Busoni's recital has been changed from November 11 to January 14.

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The work of the University School of Music has opened most auspiciously with a large increase in attendance and an unusually large number of advanced students. A goodly number of professionals, who were prevented from European study on account of the general war, have come to Ann Arbor for special work under heads of departments.

1914-1915 1915-1916

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Omaha.

Omaha, Neb., November 11, 1914.

The local musical season is now well under way, recitals and concerts by resident and visiting artists occurring with frequency. The Redpath Lyceum Bureau is conducting a course of ten events this season, several of which are of a musical nature. The variety of attractions offered, their excellence, and the low prices of admission have made the course very popular, so that the artists have had the satisfaction of appearing before large audiences. The musical events in the series thus far have been Mme. Schumann-Heink, Marcus Kellerman and the David Duggan Grand Opera Company.

◈ ◈ ◈

Under the management of Evelyn Hopper, George Hamlin, the tenor, appeared in recital at the Brandeis Theatre on the afternoon of November 5 and made a fine impression. Mr. Hamlin's program gave great pleasure, no small part of which was due to the excellence of the accompaniments played by James Whittaker.

◈ ◈ ◈

Two recitals were given here last week by the contralto, Mme. Gerville-Réache, the first for the Nebraska State Teachers' Association, and the second for the general public. They were held at the local auditorium and were managed by Blanche Sorenson, who thus re-entered the managerial field after an absence of several years.

◈ ◈ ◈

Assisted by Dr. B. R. MacHatton, reader, and Cecil W. Berryman, accompanist, Alice MacKenzie gave a Lieder Abend last week at the Y. W. C. A. Auditorium. Miss MacKenzie has recently opened a studio here, and on this, her first public appearance, succeeded in making a decidedly favorable impression. She has a soprano voice of wide range and good quality, and showed by her work that she has made a careful study of the singer's art.

◈ ◈ ◈

MacDowell's "Keltic" sonata was featured by Martin W. Bush in his annual piano recital, given last evening at the First Baptist Church. Other numbers played by Mr. Bush were Liszt's fantasie and fugue on the name B-A-C-H, an intermezzo and a scherzo by Brahms, and a modern French group. Two brilliant transcriptions by Liszt and Taussig brought the program to a close.

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In the course of the past fortnight the home of George A. Joslyn has been the scene of a number of musical affairs occasioned by the presence of Archer Gibson, the New York organist.

◈ ◈ ◈

Luella Anderson, late of Brussels, where she was correspondent of the MUSICAL COURIER, has recently opened a studio for violin playing in the city. Miss Anderson announces a recital at the First Baptist Church early in December.

◈ ◈ ◈

Emily Weeks, the new director of music at Brownell Hall, a local girls' school, gave an introductory piano recital there last month. Her program included Chopin's F minor fantasie, a nocturne, polonaise, and the A flat ballade, also numbers by MacDowell, Debussy, Rachmaninoff and Wagner-Liszt.

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Marie Mikova has returned from Paris, where she has spent several years in study of the piano, and expects to remain in Omaha indefinitely. She will be heard in recital in the near future.

◈ ◈ ◈

The Tuesday Morning Musical Club opened its season recently with a recital by Rafael Navas, pianist, of Wichita, Kan.

◈ ◈ ◈

Louise Jansen Wylie, of this city, gave a recital before the Matinee Musical Club, of Lincoln, Neb., on Monday of last week.

JEAN P. DUFFIELD.

Memphis.

Memphis, Tenn., November 25, 1914.

Energy and enthusiasm have marked the beginning of the Beethoven Club's work for this season, and while all of the plans for the year have not been perfected everything points to a satisfactory and artistic season. Mrs. David L. Griffith, president, has assumed her duties in a business like way, and is receiving much encouragement from old as well as new members. Mrs. Griffith is a thorough musician, being one of the leading voice teachers of Memphis, and soprano soloist of Calvary Church, and the club anticipates a splendid year's work under her administration. One of the interesting features to be introduced by the musical culture department will be a series of study classes, consisting of musical history, the operas old and modern composers. Lectures will be given by the different members of the club, and the subjects illustrated in a novel and instructive manner. Through the courtesy of the O. K. Houck Piano Company, these meetings are being held in their concert hall, 102 South Main street. The club presented these four artists in joint recital at the Lyceum Theatre: Myrtle Elvyn, pianist; Enrico Aresoni, dramatic tenor; Irene Jonani, soprano; Martin Bruhl, accompanist. Myrtle Elvyn, who was heard here last season under the auspices of the Beethoven Club, was warmly welcomed, receiving enthusiastic applause after each number, the audience standing and insisting upon her responding, which she did in her own gracious way. Much interest was shown in the appearance of Enrico Aresoni. Each number was a delight, and after his rendition of "Canio's Lament" from "Pagliacci," he was recalled again and again, finally responding with the "Rigoletto" aria. Martin Bruhl accompanied in a thoroughly artistic manner. He played entirely from memory. Irene Jonani proved very pleasing, and Birdie Chamberlain, who accompanied her, showed herself well qualified to be one of the club's official accompanists.

The Memphis Glee Club composed of nearly fifty men under the direction of Ernest F. Hawke, choirmaster and organist of Grace Church, and the Ladies' Glee Club of forty voices, will give a joint recital at the Goodwyn Institute, November 17. The program includes numbers for full choruses and a number of selections for each organization.

A. D. DuBose.

Grand Rapids.

Grand Rapids, Mich., November 16, 1914.

Never has Grand Rapids shown more interest in music than now. The St. Cecelia Society has outlined an acceptable course of music for the coming year. Unusual interest is manifest in the regular meetings. The student division is very much awake under the leadership of Mrs. George Dennis. On November 6, Harriet Story MacFarlane, who has made a success of student work in the Detroit Tuesday Club, addressed the class. Mrs. MacFarlane aroused new interest in the student division, and inspired the class to greater work this coming year. The class in "The Development of Music" under the leadership of Cornelia R. Hopkins, is well attended, and a request has been sent in for the work to be repeated. The "Poetry Motive in Music," under Charlotte Hughes, has proven instructive. The purpose of this class is to study poetry in its relation to music. Readings are given in the original and in translation, by natives of each country. A live interest is growing in the committee work for civic music. The first free public concert under the auspices of the Civic Music Committee was given in the St. Cecelia Auditorium Sunday afternoon, November 1.

◈ ◈ ◈

Leo Sowerbey is giving a series of "Modern Music Talks" at the Ladies' Literary Club. Mr. Sowerbey is a Grand Rapids boy, young in years, but mature in thought.

◈ ◈ ◈

The tickets are now on sale for the orchestral concerts to be given at the High School Auditorium. This is an attractive course, including the Chicago Symphony Orchestra, Fritz Kreisler, and the Cincinnati Orchestra.

◈ ◈ ◈

The next attraction booked in the "Mary Free Bed" course is Alma Gluck, soprano, and Leon Rennay, French baritone, at Powers Treatre, December 10.

◈ ◈ ◈

Charles Wakefield Cadman and the Princess Tsianina Redfeather were heard in an interesting program of Cadman works at the St. Cecelia Auditorium, Wednesday evening, November 4. They found many friends awaiting this return engagement, as they were heard with such favor here last year, at the home of Mr. and Mrs. C. B. Kelsey.

◈ ◈ ◈

John McCormack's first appearance on his return to America was in Grand Rapids. His voice seemed never better and he sang to a capacity house.

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BERLIN'S DEMAND FOR CONCERTS UNDIMINISHED.

Box Office Is Not Suffering During War Times—Russian Conductor and Tenor Cordially Received—Many Famous Artists Heard—Beethoven the Most Popular of Composers—Carl Flesch's Plans.

Berlin, November 6, 1914.

The musical life of Berlin since my last writing to you has presented many interesting features. Our two great operatic institutions, the Berlin Royal Opera and the Charlottenburg Opera, both having been giving well attended nightly performances at normal prices. Rudolf Krasselt, one of the principal three conductors of the Charlottenburg Opera, who now is at the front, has been decorated with the Iron Cross for bravery on the battle field. Ignatz Waghalter is conducting again and in German uniform. Waghalter, who was a Russian subject, was not allowed to appear, so he took the oath of allegiance to the German colors, which is practically identical with becoming naturalized. He now is permitted to sit in the conductor's chair again as a "Preussischer Kapellmeister" in uniform. The Charlottenburg Opera is giving a very successful performance of the "Ring."

Siegfried Wagner Concert.

The public is always interested in seeing the son of Richard Wagner and the grandson of Franz Liszt. To be sure, he offers nothing original either as a conductor or as a composer, but he is an interesting personality. He gave a concert for the benefit of the war relief fund, which was highly successful. The large hall of the Philharmonie was crowded with a distinguished audience. Two novelties by Siegfried Wagner figured on the program. "Glaube," an entre-act to his opera, "Der Haidenkönig" (The Heathen King) is a well sounding, smoothly flowing composition, but very harmless in content. More applause was bestowed upon the other novelty entitled "Fahnenschwur" for male chorus and orchestra, a bombastic and "popular" piece, massive in its effect, although commonplace in its ideas.

The rest of the program was made up with compositions of Richard Wagner and consisted of the overture to "The Flying Dutchman," the "Meistersinger" vorspiel, "Wotan's Abschied," and the "Vorspiel" and "Liebestod," from "Tristan," four of the most popular numbers written by the concert giver's father. Vocal soloists were Frau Hofgren-Waag and Bronsgeest, both of the Royal Opera. The male chorus of the Berlin Cathedral under Hugo Riedel sang with great fire and precision in the "Fahnenschwur."

Flesch and Schnabel Sonata Evening.

On the same evening in the neighboring Beethoven Hall, Flesch and Schnabel played Beethoven sonatas in D major, E minor, and A major (op. 47). These two artists also played before a crowded house. As the season progresses, I am more and more astonished at the public patronage of concerts. The firm of Bote & Bock, where the greater part of concert tickets are on sale, reports that the demand for tickets for all the important concerts is just as great now as it ever has been in times of peace. There is, happily, however, one great difference between this and other former music seasons—the mediocrities and inferior debutants have all been weeded out. The public knows that when it goes to a concert now it will hear something really worth while. Carl Flesch and Arthur Schnabel played magnificently and with a perfect ensemble. What I heard of their performance could be measured only by the very highest artistic standards.

First Elite Concert.

The Philharmonie was well filled, although not sold out as in former years at the first Elite Concert, which was given by the Concert Direction Sachs, with the assistance of Emil Sauer, Willy Burmester, and Eva von der Osten, of the Dresden Royal Opera. Sauer played two groups of soli, closing with Liszt's fifteenth rhapsody ("Rakoczky March"), revealing all his old time polish, refinement and charm. Burmester, who is in fine form, gave a rousing performance of Bruch's G minor concerto. Later he was heard in a group of classical pieces in his own arrangement and in the final number in Sarrasate's "Zigeunerweisen," which he played with brilliant virtuosity. Eva von der Osten sang Schubert's "Allmacht" with dramatic effect and later three effective lieder by Hans Hermann, in which she had the assistance of the composer at the piano.

Slezak Sings.

A great crowd assembled at the Philharmonie last Friday, when Leo Slezak was heard in a program of arias and lieder. The favorite tenor was in fine voice, and his interpretation of the lieder made an imposing impression. With the remarkable vocal material at his command, Slezak is an extraordinary singer. He had the assistance of Paul Schramm, the pianist, who gave a refined performance of Mozart's E major sonata.

Fiedler and the Ninth Symphony.

Berlin's largest music hall was again filled at the first of the series of four concerts, which Max Fiedler has announced. The program was well calculated to draw out the masses since it consisted of Schubert's "Unfinished" and Beethoven's ninth symphonies. Fiedler gave an admirable rendition of both works. His interpretation of the "Ninth" is quite different from that of Nikisch, but it was a conscientious and praiseworthy performance. He had the assistance of the Bruno Kittel Choir in the finale, which acquitted itself very creditably. The solo quartet was sung by Mrs. de Jong and van Eycken and Messrs. Meder and Selig. George Meder, by the way, a most excellent tenor, is an American.

Elena Gerhardt, Leo Blech and Wüllner.

Schubert's "Unfinished" symphony was also the principal instrumental work of a concert given by Leo Blech, the well known conductor of the Royal Opera, with the assistance of Elena Gerhardt and Ludwig Wüllner as soloists. Blech gave an excellent reading of the symphony, although one missed the sweet melancholy, the dreamy poetry, that pervades the work. The conductor was much more in his element in the "Meistersinger" Vorspiel and in the "Kaisermarsch," which brought the program to a close. Elena Gerhardt scored a pronounced success with arias by Gluck and Handel and with three of the most popular Richard Strauss lieder. She was in admirable voice. Wüllner did not sing on this occasion, but was heard in recitations by Schiller, Goethe, and Lillienkron. With his temperamental and inspiring delivery he roused the public to the highest pitch of enthusiasm.

An Aristocratic Occasion.

On October 31 a concert was given in Beethoven Hall that was largely attended by the aristocracy of Berlin, partly because it was given under the patronage of the Prinzessin von Hohenlohe-Schillingsfürst, the wife of the Austrian ambassador in Berlin, nee Archduchess of Austria, but also partly because of the superior artists who assisted. For the aristocrats of Germany, let it be understood, are for the most part very musical. One frequently finds remarkable performers on the piano, violin or the cello among them and also among the higher officers in the army. I have often been greatly astonished at social functions to see a major or a colonel in full uniform sit down at the piano and play Chopin and Liszt and accompany songs by Schumann and Schubert from memory. Lula Mysz-Gmeiner, the Hungarian mezzo soprano, sang a group of lieder most impressively. Carl Flesch and Arthur Schnabel also took part, their contribution being a most beautiful performance of Beethoven's A major sonata.

Jadlowker, the Russian.

In a concert given in the Künstlerhaus Hermann Jadlowker, the Russian tenor, was heard in Berlin for the first time since the war began. The Germans are really very tolerant in such matters; anyhow Jadlowker is a great favorite with the public, being the star tenor of the Royal Opera. He also is a special protégé of the Kaiser. Nevertheless Count von Hulsen, the General Intendant of the Royal Opera, has not thought it advisable to let him appear on the stage during the war, so Jadlowker has officially been given a year's leave of absence.

Silvio Floresco.

Another new violinist, Silvio Floresco by name, a Roumanian, also made his debut in the same hall with the Philharmonic Orchestra. So it will be seen that the debutants after all have not been weeded out completely. Floresco played Tartini's D minor concerto and a novelty by Hermann Gredner in form of a violin concerto, a work which is well and effectively written for the solo instrument, but which lacks original thematic material and contrasts in the handling of it. Floresco is a talented performer. He is not so far advanced as Telmanyi, but his



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BERLIN'S "UNTER DEN LINDEN" DURING THE STRENUOUS DAYS.

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playing has one pronounced feature—a beautiful singing tone in the cantabile.

BUSONI AND TELMANYI.

A new Hungarian violinist, Emil Telmanyi, made his debut in the Singakademie with the Blüthner Orchestra under the leadership of Ferruccio Busoni. His program included Busoni's concerto for the violin in D major, op. 35, a most difficult but very interesting composition, of which the youthful violinist gave a most excellent account. He was also heard in the concertos by Brahms and Mendelssohn. Telmanyi has a clear and fluent technic and an appealing tone. He has not yet reached the highest rung in the ladder, but his playing has character and promises well for the future.

STERN CONSERVATORY ACTIVITY.

The principal teachers of Stern's Conservatory gave a concert at Beethoven Hall for the benefit of needy musicians, which was well attended. Noticeable among the listeners were many wounded soldiers in uniform. Most of them had their arms in slings. Schubert's B flat major trio received an excellent performance at the hands of Gustav Holländer, James Quast, and Heinrich Kiefer. Mrs. Quast, Mr. and Mrs. Eugen Brieger and Carl Mayer also participated. The concert was a decided success.

OTHER CONCERTS.

Edwin Fischer, one of the most gifted and finished pupils of Martin Krause, gave a recital on Wednesday evening at Bechstein Hall, which earned for him enthusiastic and well deserved applause. The young man is a remarkable combination of a musician and virtuoso. He played the Beethoven thirty-two variations and Bach's chromatic fantasy like a master.

The Society of Music Friends gave a concert with the assistance of the Philharmonic Orchestra under the baton of Ernst Wendel from Bremen, the proceeds of which were given to the relief fund for needy musicians. The orchestra under Wendel's leadership was heard in Beethoven's "Egmont" overture and fifth symphony, while Franz von Vecsey gave an admirable rendition of the violin concerto. It was a Beethoven program.

BEETHOVEN'S POPULARITY.

Never in the history of music in Germany has Beethoven's unparalleled popularity been so manifested as in the present time. Everywhere the public is clamoring for Beethoven, and a Beethoven program, if offered by well known artists, is sure to attract a large audience. Brahms and even Wagner cannot cope with the master of Bonn.

CARL FLESCH'S SEASON IN GERMANY.

Carl Flesch is a Hungarian by birth, and as the government of that country has refused to issue without exception any more passes to men between the ages of nineteen and forty-five, Flesch will be unable to fulfil his engagements in America this year. Carl Flesch was in Zandvoord, a small seaside place in Holland, when the war broke out. He immediately went to Amsterdam to see the Austro-Hungarian general consul with regard to the war and was assured that he would be exempted from all military duty. Thereupon Flesch wrote his managers, Haensel & Jones, that they could depend upon his appearing in America, and that he would come earlier than had been announced. When Flesch returned to Berlin, however, he was informed by the Austrian consul general that he belonged to the so called Landsturm II, which means that he will be subject to military duty in case of necessity, although he has never served in the army. Then the question arose as to whether he would be able to get a pass since he was a possible subject to military duty. It would have been an easy matter for him to go from Holland without a pass, but in order to leave Germany for America a pass would have been an absolute necessity. Although Flesch is well known here to the authorities he was unable to secure the desired papers. So with a heavy heart he has just cabled his managers in New York of his plight, requesting them to cancel the large number of engagements already closed. The celebrated violinist fully intends, however, to tour in America as soon as the war is over, and next time he means to take his friend and partner, Arthur Schnabel, to the States with him. The sonata playing of Flesch and Schnabel is justly famous, and their ensemble would prove to be of great interest to the American musical public.

Meanwhile Flesch is having a very busy and successful season in Germany. Contrary to all expectations at the beginning of the war, most of the important music and orchestra societies are giving their concerts as usual, and that means, of course, that they are engaging noted soloists. Only the fees are somewhat lower than in ordinary times. That, of course, is understood. Flesch has been asked to play with Nikisch in Berlin and Leipsic, with Mengelberg in Amsterdam and at The Hague, in Cologne in the Gürzenich concerts, in Frankfort at one of the Museum Concerts, and also in Hamburg, Dresden, Wien and other important German and Austrian cities.

ARTHUR M. ABELL.

Glenn Dillard Gunn's Tribule to Gittelson.

On November 13, 1914, Frank Gittelson was soloist with the Chicago Symphony Orchestra in Chicago, performing the Brahms concerto and eliciting unstinted praise from the press and public. Among the encomiums is the following opinion of Glenn Dillard Gunn, among the best known critics west of New York.

Frank Gittelson's performance of the Brahms concerto with the Chicago Orchestra was the notable event of the season thus far. Not since Elman's debut has the attention of the musical world been similarly challenged. This remarkable young American has the musical authority of a master. His tone is wonderful in its flexible beauty; his rhythms rebound with resilient impulse; his command of the mere mechanics of his instrument is so complete that the listener gives it no thought. In short, he must take rank with the great ones. (Advertisement.)

Laura Maverick's New York Recital.

Laura Maverick, mezzo-contralto, will give her New York recital at Aeolian Hall, on February 3. Her program will be an interesting one, consisting of four groups of songs devoted to German classics, French, modern German and English songs.

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CAVALLIERE MARIO SAMMARCO, baritone, formerly Metropolitan Opera Co. and Covent Garden.
PUTNAM GRISWOLD, basso, formerly Metropolitan Opera Co., Berlin Royal Opera and Covent Garden.
*MARGUERITA SYLVA, Carmen in the guest performance of Caruso at the Berlin Royal Opera.
MARGARETHE MATZENAUER, mezzo-soprano, Metropolitan Opera, New York.
*HELENA FORTI, soprano, Dresden Royal Opera.
MARY CAVAN, soprano, Hamburg Opera and Chicago Opera Co.
HEINRICH HENSEL, Dramatic Tenor, Hamburg, Stadt Theatre.
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EATING FOR VOICE.

By Stewart W. Tufts, M. D.

(There is no subject of importance to the singer which has been left so untouched. Dr. Tufts is the pioneer in formulating an exact science of "Eating for Voice," upon which he has written for the Musical Courier a series of articles, one of which will appear monthly.—Ed.)

The human voice is the most wonderful and most beautiful organ of music. Only rarely, however, can we hear it give complete evidence of its excellence because in all the world we have only a few singers who are masters of it, although there is an army of enthusiastic and intelligent students who are spending millions of hours and dollars attempting to master it. This widespread failure is caused mainly by the fact that so little is understood of the relation of food to voice, and of methods of controlling the diet of the singer so as to make the larynx produce uniform results. As a consequence, professional singers frequently come to their performance with high hopes of success only to find, to their chagrin, that they are in bad voice; and students, to their financial loss and discouragement, are not in good voice more than half the time for lessons. At any one time the voice may be of easy, oily production with full, rich tones, or it may be just the opposite, requiring huge effort to overcome its tightness of production, a condition resulting in thin, strained tones liable sometimes to sharp and sometimes to flat. Being in bad voice is the great bugbear of the singer, and the trickiness of the action of the larynx is a colossal handicap to him. It is certain that irregularity is more characteristic of vocal conditions than uniformity.

It must be remembered that voice is first physical, and that the larynx is a part of the body and either flourishes or suffers with the body. Many influences are felt in the voice before they are observed in any other part of the body, and this is especially true of the effect of food. Wrong foods, and errors even in the use of the right ones, will seriously clog and handicap laryngeal action. It is more difficult to keep the beautiful, keen edge of the voice in good condition than the edge of the sharpest razor. For superlative results the singer should always be in training, and thus in fit condition. "Eating for voice" is just as much a necessity to the singer as dieting in the training of an athlete. In fact, "eating for voice" is training for voice.

The new science of "eating for voice" is a method of adjusting the diet of the singer so as to enable the larynx to give uniform and superlative results at any time desired.

This system is the result of twenty years' persistent endeavor to perfect it as an art and science, requiring exhaustive work in the study of dietetics in general, of anatomy and physiology, of the relation of all foods to the mucuos secretion of the air tract, and a thorough study of the science of voice building. During four years of the work I practised daily, and made every meal and combination of meals an experiment in "eating for voice." New signs of the various stages of hunger, as related to vocal variations, were discovered, as well as subtle signs indicating overfeeding and underfeeding, and also the cumulative effects of the different classes of foods and their combinations used to excess, and the effects of an insufficient supply of food.

All foods and their combinations have been classified in regard to their effect upon voice production, endurance and quality of voice, strength of tone, and last but by no means least, upon the ear as related to singing in tune. These varied relationships are indicated by many signs of nutritional states as related to vocal results, but, intricate as is the method of determining these relationships, their practical application does not necessitate the weighing of foods or the use of aggravating rules which require constant thought and attention. On the contrary, the art can be learned so as to become a habit, although this knowledge is a subtlety equal to any in the science of voice, and can only be learned from an adept in both the art and science of "eating for voice."

It is adaptable to any stage of the development of the voice, to all conditions of air, food, exercise, temperament, climatic changes, and produces the greatest general efficiency, the inevitable result of which is a voice that is the highest expression of the body in superlative condition. This reacts upon the mind and produces complete vocal assurance, because the singer who has been uniformly in good voice a hundred times in succession knows that he can command this most gratifying result at any time desired.

A thoughtful consideration of the foregoing statements must make it obvious to the most casual reader that a set diet cannot be given to singers in general which will give results in particular cases, and that "eating for voice" must be taught to suit individual needs, the stage of development and the type of voice.

LOS ANGELES BREVITIES.

Recent Musical Doings in Southern California Metropolis.

Every year L. E. Behymer puts Los Angeles nearer the center of the musical map, and so far this season the Philharmonic course concerts have more than upheld the usual high standard. Mr. Behymer deserves the thanks of every music lover in giving us the opportunity of hearing Rudolph Ganz in recital. Mr. Ganz has been heard here before, but never alone. Two years ago he appeared in joint recital with Riccardo Martin, the tenor, and made a decidedly fine impression. Tuesday evening he held his audience through every note of a program that included two Blanchet works, a Korngold composition and two beautiful numbers of his own. The writer spent a memorable hour with Mr. Ganz during his Los Angeles visit, and he talked of many things, especially of the trend of modern music.

American Operatic Association.

Mrs. Kinney, president of the National Federation of Music Clubs, is in the city assisting the local committee in plans for the 1915 festival. Mr. Blanchard, president of the American Operatic Association, and his committee are expending every effort to make this event a colossal success. Mr. Blanchard has designed a most attractive pin. Upon the payment of ten dollars this pin is secured and a voucher crediting the party paying for it with ten dollars' worth of tickets for the musical events of the biennial. Many plans are in formation which will be expained in due time.

Pageant of American Music.

The Harmonia Club repeated for the benefit of the Friday Morning Club the successful pageant given before their own members and friends last May, a full account of which was published in this paper at the time. The same numbers were given and the same performers who made it such a success last year again appeared. The poem, which strung together the many old and modern songs, was written and read by Mrs. Colburn.

Jane Catherwood.

Paul Ertel, the Berlin critic and composer, has finished a new opera called "Gudrun," with a text by H. Horwitz.



Christine MILLER'S Triumph

At the great National Saengerfest at Louisville, Ky., on June 24 and 25, 1914. With the Chicago Symphony Orchestra the soloists were Marie Rappold, Christine Miller, Rudolf Berger and Clarence Whitehill.

PRESS NOTICES

This is Miss Miller's third appearance here and with each return she reveals new beauties of voice and person. As Armida she was vocally effective and visually alluring. Miss Miller's voice has increased in volume and dramatic quality since she last sang before a Louisville audience, but it has lost none of the vibrant, cello-like vitality that distinguishes it from all other voices and gives it a personal and vivid character. Her singing of the seductive notes of Armida was accomplished with that artistic understanding which her hearers have learned to expect from her, and she invested the part with the sinister charm inseparable from its nature. Audience, chorus and orchestra united in expressions of the liveliest admiration for her rendition and she has added another to the long list of her triumphs. She is one of the most popular singers on the concert stage and the serenade tendered to her after the performance by the Indianapolis Männerchor, directed by Rudolph Heyne, was a fitting testimonial to a sincere artist and beloved woman.—Katherine Whipple Dobbs, The Times, June 25, 1914.

Christine Miller carried the burden. Admirably dramatic and of presence most graceful, she restored the balance.—E. A. Jones, The Herald, June 25, 1914.

Christine Miller sang the part of the fairy, Armide, delightfully, and her beautiful voice was fully equal to the demands of the immense hall.—Anna L. Hopper, Courier-Journal June 25, 1914.

Christine Miller's voice was heard to even better advantage than in the first concert. The dramatic opportunities were ample for the display of that command of tonal color which is one of Miss Miller's strong points, and she missed nothing of the possibilities of contrast, leading up to the tragedy of the song with superb effect. In "The Young Nun" her singing was remarkable for its beautiful legato, the sustained tones penetrating through the orchestral harmonies with rich, organ-like purity. The last song revealed the vocalist's ability in another phase. Miss Miller has established herself as a favorite in Louisville, and will always be a most welcome visitor.—Katherine Whipple Dobbs, The Times, June 26, 1914.

Christine Miller, in delightful voice and no less delightful stimmung—it make so much difference—sang with purity of tone and a really dramatic inspiration. Louisville has learned to love "Die Schöne Müllerin.—E. A. Jonas, Herald, June 26, 1914.

Next to the vociferous welcome accorded the singing of "Dixie" the highest compliment of the evening was paid to Christine Miller when the vast throng achieved an unprecedented hush while she sang "The Lorelei." Even the waving of fans was partly abandoned as an instinctive feeling that every little sound counted pervaded the audience. If one could not hear a pin drop, one could hear Miss Miller. She sang Liszt's mastersong with exquisite feeling and her rendition of Schubert's "The Young Nun," a number so difficult that it is seldom heard, was a treat to be long remembered.—Anna L. Hopper, The Courier-Journal, June 26, 1914.

Miss Miller sang the Liszt setting of "Die Lorelei" with fine dramatic effect, so that the entire audience was impressed. There can be no question of her dramatic power as a concert artist, nor of the capacity of her voice to fill the great auditorium.—Richard G. Knott, Evening Post, June 26, 1914.



CHRISTINE MILLER
Snapped last summer in the Pine Forest in the Bavarian Alps at Reichenhall.

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A Pittsburgh Music Critic and Promoter.

An energetic personality, an appealing enthusiasm, a faithful love for her activities in the musical and dramatic fields of Pittsburgh are characteristic of Catharine J. Elston, one of the best known figures and authorities in the art circles of the Steel Town.

Miss Elston is at present librarian of the University of Pittsburgh, musical critic for the Pittsburgh Dispatch, and is identified in the majority of the efforts to bring prominent musicians and artists to Pittsburgh.

Although the greater part of Miss Elston's musical knowledge has been gained by study and cultivation, she was equipped naturally for her work by an intense artistic strain inherited from her mother's side of the family. When only a child Miss Elston took up the study of the violin, but soon gave it up for financial reasons. Her education was received in private schools and in the Bishop Bowman Institute. Later she took a library course at Drexel Institute, Philadelphia, and at the Brooklyn Public Library.

Miss Elston has been librarian at the University of Pittsburgh for the past nine years, and for the past four years



CATHARINE J. ELSTON.

she has been music critic on the Dispatch. In this last work she succeeded Charles Wakefield Cadman, the composer, and a great deal of her musical appreciative sense is due to her association with him. Her criticisms partake to a large degree of Mr. Cadman's peculiar, pungent, vivid style of writing. Miss Elston stands alone in Pittsburgh in her phrasing and wording. She is a modernist of modernists and never hesitates to form new combinations of words and ideas when she wishes to express some particularly virile thought. She gives the credit of much of her musical knowledge to Laura Holton, an aunt and teacher of piano, and to Mr. Cadman.

Miss Elston is profoundly interested in the problem of bringing the great artists to Pittsburgh at prices low enough for the middle class people. She has studied the musical situation in her home town and believes that the mass should be catered to rather than the favored, moneyed few. It is her humane quality which makes her writings much sought after.

Miss Elston is a socialist and the only member of the Fabian Society in Pittsburgh.

Personally, Miss Elston is a slight, bright faced, alert woman, passionately fond of Panlike wilds, of freedom and of animals. She prizes her pets, a splendid Russian wolfhound, an Irish terrier and a French poodle, the latter a gift from Minnie Maddern Fiske, almost as much as she does her work. Her home is in Edgewood, which is practically a settlement of artistic and musical people. Miss Elston does not mingle much in the social life. Her vitality is given first to her work, then to her home, her real close friends, her pets and to nature.

Klibansky Artist-Pupils Engagements.

The doings and engagements of various artist pupils of Sergei Klibansky just at this time, and in the immediate future, are briefly as follows, all going to show the demand for their services: Lalla Bright Cannon has been engaged to substitute at the Broadway Presbyterian Church, New York. She sang the solo in "Die Allmacht" at the New York Rubinstein Club concert, December 8. Virginia Estill last week sang with great success at Sweet Briar College, in the town of that name in Virginia. Jean Vincent Cooper sang a fortnight ago at the Anne Morgan House, and on November 24 at the Wanamaker anniversary concerts in New York. In January she sings at Aeolian Hall, New York Paul Eichhorn, baritone, has been engaged as soloist at St. Andrew's P. E. Church, Yonkers, N. Y. Marie Louise Wagner will give a recital, December 10, at the Sinton Hotel, Cincinnati. B. Woollf, tenor, gives a recital with orchestra at the Montefiore Temple, the Bronx, New York City. Badrig Guevchenian gave a recital in Sandford, Fla., November 20, when the papers spoke highly of his voice and musicianship.

Every Wednesday from 5 to 7 p. m., pupils of Mr. Klibansky sing in the studio rooms, American Institute, 212 West Fifty-ninth street, New York, when guests are welcomed.

A McCormack Month in Music.

John McCormack's career in concert work during the past month seems almost like a fairy tale. His business has exceeded even that of last year, one of the most prosperous in his history.

Mr. McCormack opened the season this year at Grand Rapids, Mich., and was immediately engaged again for next year. Three days before the Indianapolis concert, Mrs. Talbot, the local manager, wired Charles W. Wagner and asked for a second night, which was impossible, on account of other engagements. His last two New York and Brooklyn concerts occasioned entirely sold out houses, and at the last New York concert Manager Wagner was obliged to return money at the box office, as the house had been oversold.

At Boston McCormack gave two concerts in three weeks, and at the last was accorded one of the greatest ovations ever witnessed in that city. He was immediately engaged for February 21 and 23.

In Buffalo, Mrs. Smith, the impresaria, had one of the largest sales in her career and one of the most distinguished audiences; McCormack was immediately booked for a return to Buffalo in April. The same thing occurred in Rochester and at Pittsburgh. At Dayton, Ohio, 3,200 people were put into a hall that seats 2,500, under the splendid auspices of the Civic Music League, which is really doing something for music in Dayton and Southern Ohio. At Columbus, his first visit in three years, McCormack had another record house, under the able management of Kate Lacey, who entered the field this year in order to give Columbus the music that her public wants. Miss Lacey has no fads or fancies; her idea is to give the public the best in the musical world, working on the same plan as the Civic Music League of Dayton.

Toronto had a sold out house for December 4, and he sang in Chicago December 6.

After six weeks on the Pacific Coast, Mr. McCormack will return to New York, February 14, for his first concert. He has decided to remain in America all summer and all next season, and will sing until June 1. Mr. McCormack seems destined to beat even his former records everywhere.

Thanksgiving Day was spent by the McCormack party at the Iroquois Hotel, Buffalo, and since the party consists of an Irishman, two Germans and an Australian, Manager Wagner sent the following invitation to the party: "The Allies and the Germans will meet in the dining room of the Iroquois immediately after the McCormack concert to dispose of Turkey." Mr. McCormack accepted as follows: "Will accept if General Thanksgiving is in command."

Returned Tourist—The bombardments are simply terrible. You have no idea how a church can be so completely wrecked.

Friend—Yes, I have. I was in a choir fight once.—Puck.

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Werrenrath in Boston.

As intelligently and artfully, Mr. Werrenrath sang. His ear heard the quality of tone that he was producing and kept it clear, true, smooth, animated and sensitive. He is able now to spin it in fine, bright threads as occasion warrants; he is master of soft upper tones . . . his middle notes are suave; his lower do not become harsh or throaty. He sings flowingly with thought always of the melodic continuity, but with no artificial and adcaptandum broadening of it. Phrase fuses into phrase yet over them play artful modulations of pace and rhythm born of the acute and imaginative singer. With each song he sees the end from the beginning and he draws and shades his tonal design accordingly. He draws it also with imagination and with the differentiating imagination that in finer fibred songs than his American and Italian pieces of yesterday becomes sense of style. To his Latin piece, for example, he brought large and warm Italian phrasing. . . . He knows the easy sentimental and the easy narrative vein of American songs and adapts voice, artistry and manner to them.

The more rewarding the material upon which Mr. Werrenrath exercises these perceptions the higher and finer they run. Against the cool quiet and the sober shadings of his tones in Brahms' song, he set the warmer voice and richer color that he gave to Weingartner's. Sinding received the broad and climacteric sonorities, the mounting exaltation of his song, while Grieg in turn and in character mused and murmured. To do such things is to sing with imagination and sensibility, and in all the play of both, over his imparting of the varied moods, content and suggestion of his songs, Mr. Werrenrath showed the same designing intelligence that had guided and controlled him on the purely musical side. He does all things with thought and pains; yet he does not lack animation, warmth and ease. Shrewdly as he has considered his musical and his interpretive purpose, he fuses both into spontaneous utterance. His finesse never becomes finical; he does not slip in taste or manner. Men-singers of his faculties and distinctions in intimate songs are rare in our concerts.—Boston Evening Transcript.

It gave Bostonians at last an opportunity to hear a young American singer whose praises have been sung elsewhere for several years. His singing yesterday justified this enviable reputation. . . . on account of the thoroughly artistic style in which he delivers every song. His voice is of wide range, a virile organ under complete control, and . . . is capable of eloquent expression.

Mr. Werrenrath sang with delightful diction and with a breadth of intelligence and sympathy that marks him one of the most commanding figures on the present concert stage. As a song interpreter, he proved yesterday that he has few equals among native artists. The audience waxed enthusiastic over his spirited performance.—Boston Journal, November 16, 1914.

Mr. Werrenrath has . . . a fine mind, an authoritative musical sense and the ability to perceive and communicate feeling. He knows, as do few singers now endeavoring to do public work, either in opera or in concert, how to manage the voice as a piece of well-governed, automatic mechanism; he knows how to lay out the plan of a song in such a manner that he will disclose its message, but with the greatest amount of variety of style and with the most advantageous employment of his own vocal resources. He can make an audience listen to a mediocre song. . . . The second group of four songs in Italian brought forth singing of a rare artistic satisfaction. . . . A wealth of vocal beauty, ravishing in mezzo voce, inspiriting in more impassioned measures, dramatic in diction and accent, singing imbued with rich, poetic feeling.—Boston Globe.

He is not merely accomplished in the art of song, in the controlling of a mellow and responsive voice, but his interpretations are always interesting and far above the average. Ambitious in the matter of repertoire he has been reproached for unconventional and ultra-modern programs. Yesterday his songs were discreet. Some were familiar. Of the four in Italian "Tristezza Crepuscolare" was the most effective.

Mr. Werrenrath, as usual, sang admirably, with taste and emotional eloquence. His diction was excellent.—Boston Herald.

Mr. Werrenrath's voice, beautiful in itself, is pruned of early defects and cultivated by intelligent training, governed by purity of taste, almost fastidious in its insistence on style and beauty of tone. Sincerity, ease, and loveliness are to be preserved at all costs! . . . What this artist is capable of when under the spell of a fine work was shown in the early numbers, above all in Sinding, where his voice took on more resonant beauty, and carried an enkindling spark to the hearts of the audience.—Boston Daily Advertiser. (Advertisement.)

Lesley Martin, Vocal Specialist.

At a jovial party in which four languages were spoken, Lesley Martin, master of them all, was persuaded to tell a little of himself. In brief, he came to America twenty-seven years ago and went direct to San Francisco, where he was music critic, taught music and lived a generally active musical life for a dozen years. Coming to New York City he attracted pupils who are especially prominent in stage life. Many singers now before the public studied with Lesley Martin. Many original ideas are his, betokening the thinker as well as the doer. Few voice instructors play the piano with the style and authority of Mr. Martin, thus enabling him to coach singers in superior interpretation.

"I look for a real coloratura soprano voice to show my best results as a teacher," said Mr. Martin. "Such voices are not uncommon in America, and when I find it I will stake my reputation on the results of an application of my principles of vocal development."

Here is a chance for singers possessing the florid voice. Mr. Martin is at the Metropolitan Opera House studios, 1425 Broadway, New York City.

Ruth K. Emblen at Bellaire.

Ruth K. Emblen, soprano, recently gave a concert at Bellaire, Ohio, where her artistic singing and excellent musicianship won for her the appreciation of the large audience. A noteworthy feature of her program was the singing of "Lo! Hear the Gentle Lark," with flute obligato, both singer and instrumentalist winning justly deserved praise. As an encore Mrs. Emblen [illegible] "The Last Rose of Summer," which she gave with rare beauty of tone and fine interpretation.

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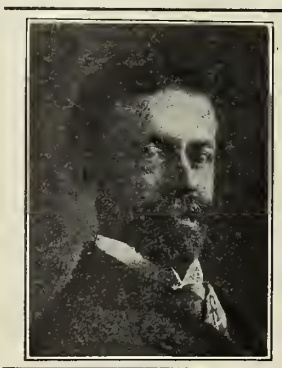
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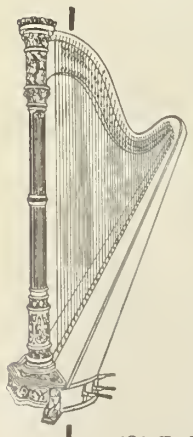
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Charles de Harrack's American Critiques.

In joint recital Ch. de Harrack, the royal pianist, shared honors and applause.—Boston Herald.

De Harrack is a young pianist with marked poetic tendencies. His particular genre is in refined playing a la de Pachmann. De Harrack is full of emotional fancy, sympathy and will win for himself a place in the pianistic world as an interpreter of intimate tonal tales.—Cleveland Press.

It was a treat to hear Ch. de Harrack play the piano.—New York Evening World.

De Harrack displayed beautiful touch and great power.—New York Evening Journal.

Mr. Ch. de Harrack displayed daintiness and was at his best.—New York Herald.

Ch. de Harrack proved himself to be an artist of high intelligence. He plays with deep musical understanding and knows how to entice beautiful effects from his instrument. He merited spontaneous applause.—New York Review.

Too much praise cannot be given Mr. de Harrack for his excellent rendition of selections from Liszt, Beethoven and others.—Boston Morning Telegraph.

Ch. de Harrack's selections were interpreted in a satisfactory manner, the audience demanding encores.—Boston Globe.

Mr. de Harrack is a lion on the piano, a virtuoso.—New Haven Morning Journal Courier.

Some of the passages were as soft as velvet and as rippling as the summer rivulet. The purity of his tone seems to be all of his own device, and naturally everything passes through his characteristic shading and comes from furnace at white heat, with his mark upon it.—Cleveland Plain Dealer.

Mr. de Harrack is the possessor of unusual and exceptional pianistic gifts. His technic is nothing short of brilliant and there is so much of originality, poetry and artistry to his interpretations that the spiritual side of his playing is as brilliant as the technical. Temperament abounds in his work and his bravura style calls forth admiration. His tone is of remarkable clarity and his runs are brilliant and sparkling.—Cleveland Leader.

De Harrack is one of the coming great pianists; he has genius of a high order and marked individuality.—The Press, Akron, Ohio.

Under his masterful fingers, the Beethoven "Sonate Appassionata" took on new beauty, and the Liszt rhapsody was rendered in a style which proclaimed him one of the leading pianists of the day.—News, New Castle, Pa.

A rare treat—given Warren music lovers last night—De Harrack an artist.—Daily Tribune, Warren, Ohio. (Advertisement.)

Marie Sundelius in St. Louis and Kansas City

Yesterday afternoon the St. Louis Symphony Orchestra gave the first of its second group of its symphony concerts at the Odeon, presenting Marie Sundelius, soprano, as the soloist. Mme. Sundelius appeared at one of the Sunday concerts last year and scored such a sensational success as to establish her firmly in the estimation of the patrons of the orchestra. She demonstrated then that she possessed a remarkable voice, excelling chiefly in its exquisite quality, and that she was an experienced and finished singer, capable of appealing to the finest sensibility of an audience, accustomed to listening to the greatest artists. Mme. Sundelius was given a cordial welcome when she appeared on the stage yesterday, and at least a dozen recalls after her two numbers, "Micaela's Air," from "Carmen," and the "Depuis Le Jour."

. . . One will rarely hear a more beautiful voice than hers, or find himself in the presence of a more captivating personality.—St. Louis Republic, November 14, 1914.

No finer soprano ever came before a St. Louis audience than Marie Sundelius, who carried every one with her from the moment she appeared on the stage. . . .—St. Louis Globe Democrat, November 14, 1914.

. . . Gifted with a full effective soprano, which she uses with authority, she was most satisfactory in the two arias of her program.—St. Louis Times, November 14, 1914.

Marie Sundelius . . . ingratiated herself anew with a large and fashionable audience present.—Sunday Republic, November 15, 1914.

. . . The Symphony audience was cordial and gave the singer a reception that amounted to an ovation.—St. Louis Globe Democrat, November 15, 1914.

A well chosen group of French songs was charmingly sung by Marie Sundelius, a soprano of pleasing personality and sympathetic voice, who is winning great popularity this season.—Kansas City Star, November 11, 1914. (Advertisement.)

Borwick's Third Recital Program.

At Carnegie Hall, New York, Tuesday afternoon, December 8, Leonard Borwick gave his third piano recital, and this was the program, which will be reviewed in full next week:

Air and variations, The Harmonious Blacksmith.....Handel
L'Ausonienne .....Couperin
Arietta .....Leonardo Leo
Presto in G.....Scarlatti
Fantasia in C major, op. 17.....Schumann
Alla Marcia Prelude in G minor, op. 23, No. 5.....Rachmaninoff
Characteristic piece, op. 7, No. 4..... .....Mendelssohn
Menuetto vecchio .....Sgambati
Hungarian Rhapsody, No. 12.....Liszt



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The sincerity of this young violinist is apparent in all he does. . . . Proved an expert craftsman, he evidences also a cultured mind, that boon too often neglected by the striving musician.

Did Mr. Spalding play with less emotional conviction, or even with phrasing less polished in surface, the ravishing loveliness of his free, unforced tone would be difficult to escape. . . .

The program included a sonata by Corelli, an adagio and fugue (G minor) by Bach, unaccompanied, played with admirable simplicity, clarity, dignity and repose. . . .

At least not the cadenza of Eduard Herrmann familiar to students, was that of the first movement his own? If somewhat opulent in style for Mozart, it was a masterpiece in its beautiful, double stopping, impeccable in thrills and running passages. The slow movement was sung as only a finished stylist could do it. The rondo was a model of lightness, clearness, playful humor.

Of his own pieces, the prelude and the "Scherzo Giocoso," the musical ideas in the first would seem preferable—a composition of established moods, well expressed in effective melody, well harmonized and clear in form. . . .—Boston Globe, November 13, 1914.

SOLOIST WITH MINNEAPOLIS ORCHESTRA.

. . . The third violin concerto of Saint-Saëns . . . Mr. Spalding's rendition has grown in artistic maturity since he first delighted us with his fine American manliness seven years ago on a Sunday afternoon and since his ideal playing of the Mendelssohn concerto three years ago. . . . While he does not strive for big tone effects, or, indeed, for any sensationalism, he gives us the best European traditions with an added individuality of a genuine American gentleman of the highest refinement. . . .

Mr. Spalding's encore in Beethoven's second romance was in exquisite taste as to judgment and execution. . . .—Minneapolis Daily News, November 7, 1914.

Mr. Spalding played, as his program number with the orchestra, Saint-Saëns' B minor concerto for violin and orchestra, and played it so virilely well that its essential conventionality and occasional effeminacies were almost lost sight of. In response to an enthusiastic encore he gave a beautiful interpretation of the Beethoven romance in F major.—Minneapolis Evening Tribune, November 7, 1914.

Albert Spalding was the soloist. The eminent American artist gave a remarkably subtle and tender performance of the third Saint-Saëns violin concerto, the energy of his bowing being masked by superior smoothness of action. His tone is even mellower than before, but has lost nothing of its masculine character. The phrasing was throughout of rare finesse, as was the support offered by Mr. Oberhoffer and the orchestra. Enthusiastically received, Mr. Spalding responded with the Beethoven romance in F major with orchestral background, doing loving justice to its crystalline purity of sentiment and form.—Minneapolis Journal, November 7, 1914.

(Advertisement.)

Carrie Louise Dunning at Syracuse University.

Carrie L. Dunning, of New York, was the guest of honor at a luncheon given by the Alpha Chi Omega Sorority at the sorority house yesterday afternoon. Mrs. Dunning came to this city to give a musical recital at Apollo Hall last evening. The recital was largely attended by musicians and teachers of music. Mrs. Dunning is a pupil of Theodore Leschetizky, of Vienna, and is a recognized authority on teaching.

Mrs. Dunning realizes that the musical profession must keep pace with all other lines of education and that there is no reason for children spending so many years in studying it. The average teacher of music, according to Mrs. Dunning, lacks application, concentration and dispatch, the latter allowing of quick thinking. "I learned the greatest lesson of my life in one short hour when studying with the great Leschetizky," Mrs. Dunning stated yesterday.

"He told me, after spending many years of my musical life under the instruction of eleven of the best instructors in the United States, that, although I was an adept with my fingers, I did not use my mental powers enough. The teachers of today need to know something of the history of music, of the musicians, as well as the technic."

According to Mrs. Dunning, the principle of teaching anything is to draw out the pupil instead of trying to pour something into him. That music has been a laggard in the line of progression, Mrs. Dunning admits, but she adds that the world of music is awakening, and lovers of it are delving to bring better systems to the front, so that the future generations need not have the drudgery experienced by those of the past.

"Do not misunderstand me," she explained. "There must always be drudgery in anything worth working for, but progressive musicians are bending their efforts to make that drudgery in music a pleasure, which for years was made a penalty to the child."—The Post-Standard, Syracuse, N. Y. (Advertisement.)

Ye Olde Tyme Concerte.

A unique costume concert was given at the Baptist Temple, Brooklyn, on Tuesday evening, December 1, which attracted a large and friendly audience. The participants were Edna S. Dunham, soprano; Bessie Bowman Estey, contralto; Wm. Wall Whiddit, conductor and tenor; Frederic Martin, basso; Marion Marsh, harp, as well as male and female choruses. The program consisted of popular solos, trios, quartets and choruses and was greatly appreciated by all present.

Mme. Gabrilowitsch to Give Recital.

Clara Gabrilowitsch, who recently appeared in joint recital with her husband, the Russian pianist, will give a song recital in the Little Theatre, New York, Tuesday afternoon, December 15. The contralto will sing groups of songs of Schubert, Schumann and Brahms, in addition to numbers by Falconière, Pergolese, Paisiello, Tschaikowsky, Glieri and Ossip Gabrilowitsch. Mr. Gabrilowitsch will assist at the piano.



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BREATH-CONTROL IN SINGING.

By Otto Torney Simon.

Among the media for the production of musical art, the voice in singing would seem to be the most direct and spontaneous.

Other instruments in their construction are the result of man's ingenuity, and the direct result of endeavors to express the innumerable play of his emotions through varied tone colors aroused by the vibration of string, reed or metal.

The instrument of singing, the human voice, is part of a physical organism. With a limited monotony it serves



OTTO TORNEY SIMON.

also the purpose of conventional speech. In a nature aroused to greatest warmth, it may express with increased tonal color and intensity the exalted sentiments of the spoken word of the drama and of oratory.

Between emotional speech and the next step there is a time of pulsating silence, for here an impressive art is born, an art that envelops a word with a gossamer of charm and lightness, that colors it with innumerable richer tints of deeper significance, or that throws it under a spell of gloom as sombre as that of the deepest night—the art of singing.

Music, through the instrument of singing, illumines the word. A new and added correlation is awakened between the spirit and the word thus transfigured.

Of the intricacy of muscle and cartilage action of the vocal instrument it may be unnecessary to know. The broader principles of tone production are well understood. These include the vibration of the vocal bands in the larnyx caused by the outward flow of the air passing over them, the resulting elementary tone, and its consequent reinforcement in the resonating cavities, such as the chest, the throat and the mouth.

The element of breath control in singing is its recognized basic principle.

This knowledge is "the keystone to the arch" upon which the entire development of the vocal instrument rests. Without its correct application there can be no vocal art. How to explain this and how such correct action may be obtained has always been the most sought for truth among students of singing, and today it is as eagerly looked for as in the past.

The desired characteristic of a basic tone in singing is one of steadiness, equal weight, evenness and of control in production in any dynamic, the result of proportionately equal emission each moment the breath passes over the vocal bands.

The breath should pass over the vocal ligaments as the controlled bow of the violin is drawn across its strings, slowly and reposefully.

The act of filling the lungs for artistic singing requires an unusual enlargement of the chest space and this is accomplished principally by the descent of the diaphragm, a fibrous, dome shaped muscle extending through the centre of the body and on which the lungs rest. Such action is assisted by the intercostal muscles between the lower ribs to which the diaphragm is attached at the back and sides.

Effective breath control is therefore the result of correctly and definitely applied muscle action which results in breath economy. The body should always be master of the breath and of the tone.

The singer who strives for a psychological tone, unsustained by a vigorous body, chases a shadow.

To omit processes of intelligence in training the voice, to breathe naturally, to sing naturally, are precepts as fatal to beauty of tone as the superficial act of the surgeon, who dreamily operates, and makes his incision naturally.

Such inadequate suggestion lacks the genius and penetration of the thinker and specialist.

The natural breath is usually the result of relaxation. Singing, on the other hand, is the result of applied action, and a different adjustment becomes necessary.

The inflation will be only partial and incomplete, and therefore ineffective, if the upper part of the chest is expanded without the requisite diaphragm action. This is known as "high" chest breathing and is especially conducive to the undue waste and quick expulsion of the air;

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if the diaphragm is abnormally distended, shown by the protruding lower abdomen, as to preclude sufficient chest action. In this case there will always be difficulty in recovering or regaining the breath quickly. Pathologically, too, it is a pernicious method, as it may result in serious and injurious prolapse of vital organs.

Correct and complete inflation involves the following activity: The lower ribs in the back and sides are well extended as an essential factor in flattening the diaphragm. At the same moment, the lower abdomen, as additional support, is drawn inward and upward into the arch of the diaphragm. A further increase in the upper chest should then take place in order to complete the full inflation. This is accomplished by the extension of the upper ribs and a slight raising of the sternum. The shoulders should remain unmoved and the point of each shoulder well drawn backward.

The lungs are now filled to completion for artistic singing.

The economy in breath emission is at this moment the essential act for the singer.

The problem has a direct, effective and immediate solution in the application of the diaphragm as a necessary resisting force in the production of tone, as it is played upon by the lower abdominal muscles pressing upward, and the limited approximation of the upper chest and back.

The control of the diaphragm so that it cannot slip upward precipitately to its dome shaped position, resulting in a collapsed chest and a rush of air uncontrolled outward, is made by "setting" or "locking" the diaphragm.

The "locking" of the diaphragm is the basic act of breath control and is the missing link in many so called systems or methods of vocal training.

Such physical action should precede the production of tone.

The grip of muscles restrains and limits the upward movement of the diaphragm, but does not rigidly fix it.

The critical judgment and correction of tone should be in singing a psychological one for master and pupil, but after, and not without, the consummation of the act of "locking" the diaphragm.

The sensation of stringency of the breathing muscles should remain during the act of singing or speaking. Faulty conditions of the closed throat, the firmly held larynx, the rigid chin, are all the result of voice production with this essential body activity only partial and incomplete.

The breathing mechanism has now been prepared for the act of "pressure and resistance," by which, at will, the breath is equally and proportionally "spun out" over the vocal bands, resulting in a tone that is the foundation of all singing of excellence, namely, the tone of equality, evenness and control. This action gives also to the phrase, or the sequence of single tones, that desired smoothness of production resulting in the necessary "cantilena."

Mme. Kate Rolla's Activities.

With a distinguished career such as Kate Rolla has had in the musical world, having been a prima donna soprano at Covent Garden, London; the Imperial Opera House, Moscow; the Imperial Opera House, St. Petersburg; San Carlo, Naples, and the Metropolitan Opera House, New York, this artist is thoroughly equipped with broad experience in singing, and therefore the pupils who are now studying with her at her studio, 251 West Eighty-first street, New York, are receiving training, the results of which must be of marked benefit to them in their future artistic pursuits. Mme. Rolla established herself in New York as a vocal teacher only a few years ago, and last season opened her Paris studio. However, owing to the war, she decided to return to New York, where she has



KATE ROLLA.

surrounded herself with a number of excellent voices some of her students being professional singers.

Robert Craig Campbell, the tenor, who has been singing in public for some time, is at present coaching with Mme Rolla, and among the young women students with especially fine voices is Miss Graham, who has a rich contralto voice, well trained under Mme. Rolla's care.

Aside from the advantage of having sung for many years in public, Mme. Rolla is a capable pianist, and is in consequence a thoroughly efficient accompanist for her pupils. Although Mme. Rolla is an American, life and study abroad have made her a fluent linguist, so that she is able to teach the Italian aria, impart the German lied as well as the French chanson. Mme. Rolla does not permit herself to take many pupils, as she wishes to devote ample time to those who are fortunate enough to be under her tuition.

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PUBLICATIONS AND REVIEWS

NOTICE TO PUBLISHERS.

This department is devoted to a review of old and new music publications, musical works, musical literary works and anything pertaining to the publishing of matters in music.

Only such publications and compositions will be reviewed as are deemed worthy of notice, and the MUSICAL COURIER *reserves to itself the privilege of rejection. It is also understood that any work or composition or book reviewed in this column relinquishes its copyright to any part or all of its parts so far as a review of the same can be applied. This does not mean that the* MUSICAL COURIER *assumes or claims any interest in the copyrights; it merely means that we are not to be held for any infringement of copyright by handling copyright publications or works in this department.*

Particular attention given to works of American composers and their products.

G. Schirmer, New York.

"QUO VADIS." Dramatic scenes for soli, chorus, orchestra and organ. Book by A. Jüngst, English version by Grace Hall, music composed by Felix Nowowicjski.

This volume of 317 pages contains the complete vocal portions of the work, a great deal of the organ part and a condensed piano arrangement of the full orchestral score, with the names of the leading instruments indicated. This work has had an enthusiastic reception wherever it has been performed. The attention of American choral directors is earnestly called to this excellent edition of a remarkable work. "Quo Vadis?" has the advantage of a story which is familiar to everybody. Its appeal will therefore be far more direct than can be the attraction of an unfamiliar drama which has to be learned from the program book during the performance of the music.

"THE CHOIRTRAINER'S ART." By A. Madeley Richardson.

This volume is by an organist and choirmaster who has had a long and varied experience in church work in a country where church music is especially well cultivated, England. It is divided into three parts, and sub-divided into eleven chapters. The principal subjects treated in the book are: Choirs, power of music, choirmaster, management of boys, men, women singers, practice room, rehearsals, English and American boys, methods of production, tone, resonance, directions for standing, vowel equality, consonants, muscles, habits, humming exercise, agility exercises, scales, trills, sight reading, use of hymns, training of altos, church music, words, ritual music, choral style, plain song, monotones, advances in England and America, versicles and responses, litany, psalm chanting, Merbecke, Tallis, bars, unison chanting, anachronisms, time beating, accuracy and expression, hymns the choirmaster's great opportunity, anthems, services.

The author has related in a simple, direct and conversational manner many of his experiences as a choirmaster and has produced a work of prime importance to church choir trainers in particular and choral conductors in general.

A. Madeley Richardson, the author, is an Oxford Doctor of Music, a Fellow of the Royal College of Organists, and for twelve years was organist and director of the choir of Southwark Cathedral, London. At present he is devoting his skill and experience to the improvement of church music in Newport, R. I. It is his American experience which has enabled him to compare and contrast American and English boys as material for boy choirs.

"SONGS." By Mrs. H. H. A. Beach.

There are four of these new songs, which are as far removed in style from the popular ballad as it is possible to be. If there is any fault to be found with them it is that there is nothing distinctively American in them. The music is written to German texts and the music is as German as the words are. From an art point of view this is the highest praise. But there is not the slightest insinuation of plagiarism. There are no phrases that are distinctly Brahms, Schumann or Wolf. A style compounded of these three might have furnished the manner in which these four new songs are written, though the actual melodies and accompaniments are the product of Mrs. H. H. A. Beach.

The names of the songs are: "Ein Altes Gebet" ("An Old Prayer"), "Deine Blumen" ("Flowers and Fate"), "Grossmütterchen" ("With Granny"), "Der Totenkranz" ("The Children's Thanks"). An English translation accompanies each song.

White-Smith Publishing Company, Boston.

TWO SONGS: "WHEN MY LADDIE TURNS BACK HAME," "REINCARNATE." By Charles Wakefield Cadman.

In the first of these the composer has succeeded very well in imitating the Scotch style, not merely in the catch, but in the general spirit of the melody. Purists may object to the free use of consecutive octaves and fifths in a style which is not modern, but that, of course, is only a matter of taste.

The second song is an impassioned setting of a passionate poem, in which both words and music are happily mated. Both of these songs are worthy of the composer and should enjoy a lasting success.

John Church Company, New York.

"A SONG CYCLE OF LOVE." Poems by John Proctor Mills, music by Charles Gilbert Spross.

These songs are named "To You," "Love Me," "Tomorrow You Will Love Me," "Ah! Since You Love Me." They are all melodious and vocal, like the rest of the works by this experienced song writer and accompanist. In the first song the piano has an accompaniment of sweeping arpeggios admirably suited to the nature of the melody. The second song has the stately rhythm of a sarabande, but with modern harmonies. The third song is a graceful and entrancing waltz, in which the voice and the piano carry on a melody duet throughout the entire number. The fourth song is rapid and full of animated expression. This song cycle of love is published for high and for low voice. It ought to please an audience extremely when it is properly interpreted.

Sieveking Invents Piano Improvements.

Martinue Sieveking, who is still attending strictly to business in Paris, notwithstanding the war, and even has some pupils from America, sends a very interesting letter to the MUSICAL COURIER, a portion of which is published below. Sievcking is as great a thinker as a piano player,



HANDS OF RUBINSTEIN (RIGHT) AND SIEVEKING (LEFT).

and some improvements which he has invented for the piano are bound to be used sooner or later; for instance, a slight incline to the white keys, which makes fingering very much easier, especially in playing the chromatic scale; also, the placing of the two pedals fifteen inches apart from one another, which makes it impossible for a pianist to lose his balance, no matter how far he has to reach to either end of the keyboard.

The accompanying snapshot shows the remarkable resemblance between the hands of Rubinstein and Sieveking, and the quotation from the latter's letter follows:

"The hand of Rubinstein is taken from a plaster cast in the Petrograd Museum. It is a well known fact that Rubinstein never played correctly, on account of his hand being too large for the present keyboard. He complained that the tips of his fingers were too broad to get between the black keys, so he asked Becker (piano manufacturer in Petrograd) to make the black keys smaller. But that had a worse result, for he did not feel any surface any more under his fingers, but the idea of having a larger keyboard made did not occur to him. 'I cannot wear women's shoes or gloves, but I have to play on a keyboard which suited the time of Cristofori (1703),' he said, and at that time the smaller instruments, as virginals, spinetto, clavecembalo were only used as an amusement for ladies. Every part of the piano has been improved or altered, as the hammers, double escape (Sebastian Erard), sostenuto pedal (Debain), cross strings (Steinway), steel frame, and the size has been increased, but the keyboard has not changed."

Sororities Honor Christine Miller.

Before Christine Miller sailed for Europe last spring she was elected an honorary member of Beta Pi Omega sorority, through the Alpha Chapter in Cincinnati. On her return to America this fall, and after her recital in Detroit before the members of the Wellesley Club, the Delta Chapter of Sigma Alpha Iota sorority conferred a similar honor upon this popular American contralto.

Miss Miller's season began—as has been noted—immediately upon her arrival from Germany on the steamer Potsdam, November 3, and her bookings have kept her very busy since then. On December 11 Miss Miller will make her first appearance in Portland, Me., under the auspices of Will C. Macfarlane, the municipal organist. On this occasion, she will sing several of Mr. Macfarlane's songs,

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which the composer has dedicated to this clever artist, and which she has so successfully presented at her various recitals.

Mrs. Beach in the West.

A representative of the MUSICAL COURIER saw Mrs. H. H. A. Beach in Chicago recently while she was en route to Kansas City (where the following evening she was to give a recital, assisted by Marcella Craft, soprano), and the composer had some interesting things to say on the outcome of this year as a musical season. "I think this year ought to be very good," commented Mrs. Beach, "as I understand that crops have been especially good and farmers are getting more money for their grain than ever before in the history of this country, and, in order to make the world's equilibrium even, the unhappiness of Europe should bring prosperity to this country. As far as the concert season is concerned, of course I must judge chiefly by my own prospects. I have now enough dates to be quite satisfied, especially as I want some of my time left for composition. Tomorrow night I appear at the Schubert Club in Kansas City with Marcella Craft. In Boston I will give a recital of my own compositions on December 16, with Mme. Fricke and the Hoffman Quartet assisting. I will play then two new piano works from manuscript which I composed while in Munich. Mme. Frick will sing also several new compositions from my pen with English and German texts, and at the end of the program we will perform my piano quintet. Other dates already secured are Portland, Me., where I will be assisted by Lafayette Goodbar, soprano, and early in February I am booked to appear in Detroit and Columbus."

Mrs. Beach informed the representative, too, that she is an honorary member of the Browning Club in Boston, the membership having been offered to her after one of the annual Browning receptions, which take place every year on May 7. Upon her admission to the club Mrs. Beach dedicated to that organization her Browning cycle, including the very popular "Year's at the Spring."

Alice Preston's Musicale Tea.

Alice Preston gave on Wednesday, November 18, at Garden City, L. I., the first of a series of teas at which a number of interesting voices were heard. Mrs. Stilson Hutchins, who possesses a beautiful mezzo soprano, sang a group of songs by Brahms, and of Amherst Webber. The wife of the Brazilian Minister to Japan, Mme. Regis de Oliveira, an accomplished musician of the French school, sang a number of her own compositions and some modern French songs with great charm and a voice of exquisite quality.

Among those present were: Mr. and Mrs. Eloy Martinez, of Havana; Mr. and Mrs. de Menocal, Mrs. Paul Morton, Mrs. Stuart Duncan, Zia Bey, Maria de Barril, Mrs. Owen Johnson, Lucrezia Bori, Harriet Ware, Helena Augustin, Mrs. Mortimer Flagg, Mrs. Cornelius Wagstaff Remsen, Mrs. Albert Sterner, Mrs. Guy Scull, Mr. and Mrs. Imre de J. Herczeg, Robert Keeling, Chevalier de Finnochiars, Walter Bogert and Childe Hassan.

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KANSAS CITY ORCHESTRA ENTERS ON FOURTH SEASON.

Some New Faces Appear Among the Players—Orchestra Seems Improved—Metropolitan Opera Singers in Concert—Schubert Club Men's Chorus Heard—Other Events.

Kansas City, Mo., November 27, 1914.

The fourth season of concerts by the Kansas City Symphony Orchestra opened Monday afternoon, November 2, at the Shubert Theatre. A number of new faces appeared among the players. The general tone of the orchestra seemed improved. Especially satisfying was the addition made among the first violins. The program opened with a creditable rendition of Beethoven's overture, "Leonora," No. 3. The Haydn symphony in D major did not reach up to the spontaneous "ausgelasenheit" so necessary in Haydn. In the "Vorspiel to Godoleva," by Tinel, the enthusiasm returned. It was a splendid reading on balance and contrast, and reflected credit upon Carl Busch in his masterly handling of the score. Henri Shostad appeared for the first time as concertmaster.

Margarete Matzenauer, soloist of the occasion, sang here for the first time. She gave us a rich feast of splendid singing in the aria from Beethoven's "Fidelio" and "Senta's Ballad" from "The Flying Dutchman," which she was obliged to repeat. Officially no encores are allowed, but when the audience refuses to hear the rest of the program until the singer is heard again, the rule is broken. The program was concluded by Saint-Saëns' "Danse Macabre" and Ippolitow-Ivanow's "Caucasian Sketches," affording Hans Peterson, solo viola, and Carlo di Nardo, English horn, opportunity for a charming duet.

Metropolitan Opera Singers in Concert.

The Shriners made their annual contribution to the musical life of the city recently at Convention Hall in the form of a concert of operatic music by four Metropolitan Opera singers—Antonio Scotti, baritone; Anna Case, soprano; Sophie Braslau, contralto, and Giovanni Martinelli, tenor. Anna Case proved a delightful singer, sweet to look at and beautiful to hear. Sophie Braslau scored a success. Martinelli won the audience at once with his fine tenor voice. Altogether the concert was a huge success.

A Faculty Concert.

Members of the faculty of the Horner Institute of Fine Arts gave their opening concert in the auditorium of the Athenæum Club House, recently. Earl Rosenberg, director of the school and head of the voice department, revealed a fine baritone voice in a large group of songs. Three songs by Erick J. Wolff were new and very interesting. In the singing of the Handel songs Mr. Rosenberg gave evidence of good schooling and much individual taste in his interpretation. Floyd Robbins, pianist, gave ample evidence of years of study with leading teachers. His playing of the Brahms scherzo was especially good. Forrest Schultz, violinist, added much to the musical value of the program.

Mrs. MacDowell's Lecture-Recital.

Through the initiative of the Kansas City Musical Club we had the privilege of coming into close communion with Mrs. Edward MacDowell. Those few hours were of real inspiration to all lovers of MacDowell's music and there are many of them here. The needs of the MacDowell Association, which seem to have fallen on the slender shoulders of Mrs. MacDowell awakened response in the form of many wishing to help. At least one MacDowell Club is to be formed with the idea of contributing money. But more of it later. At the end of the lecture Mrs. MacDowell played a long program of request numbers in her charming informal way, giving new lights and shades to much we have known so long and well.

Schubert Club Chorus and Maud Powell.

Last week the Schubert Club Men's Chorus gave the first of three concerts for the season. Clarence D. Sears is entering upon his third year as musical director. The novelties for male chorus by Bliss, "The Redman's Death Chant" and the "Plainsman's Song" were a pleasure to hear. Maud Powell, violinist, assisted in a generous program of her own. From her superb playing of the Wieniawski concerto in D minor, to the end of her program, the big audience was with her. Nothing could be more exquisite than the Powell playing of the Nardini larghetto. Mme. Powell was splendidly accompanied by Francis Moore.

Helen Ware En Route.

Helen Ware, the young American violinist who is making her third concert tour, was in town over Thanksgiving en route from Emporia, Kansas (where she played in the State Normal School) to Houston, Texas, where she plays tonight. Kansas City hopes to hear her in March.

Louise Parker's Studio Musicale.

Louise Parker gave a musicale in her beautiful studio last Saturday. Miss Parker has the unique distinction of

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having built her studio after her own designs, and it is certainly an ideal place, considered from every viewpoint. Miss Parker's advanced pupils gave the musicale, assisted by Mrs. C. S. Craims, violinist.

NOTES.

Lora Taylor, pianist, gave her second recital at Drexel Hall, Thursday afternoon.

Efram Zimbalist played at the Schubert Theatre Tuesday afternoon, the third attraction of the Fritschy concert series.

GENEVE LICHTENWALTER.

ST. LOUIS OPERA AND CONCERTS.

Symphony Orchestra Programs—A MacDowell Lecture-Recital—Apollo Club Concert and Various Affairs Spell Activity in Musical Circles—Formation of Large Chorus Contemplated.

St. Louis, Mo., November 27, 1914.

The local season of grand opera was successfully concluded Saturday night, November 21. "Martha" was given Friday and Saturday afternoons. Friday a special matinee performance brought out 1,700 children. Friday evening "Trovatore" was presented to a large and appreciative audience. Mme. Gerville-Reache as Azucena scored a success. Saturday evening "Rigoletto" was presented. Constantino, the tenor, was assisted by the leading principals of the San Carlo Opera Company.

SYMPHONY CONCERTS.

The Friday matinee program, November 20, of the St. Louis Symphony Orchestra consisted of a symphony by Beethoven, a piano concerto by Schumann and a symphonic poem by Liszt. The soloist was Carl Friedberg, pianist, who played Schumann's concerto in A minor in a poetical and masterly manner. The soloist and the orchestra cooperated in fine style. Mr. Friedberg was recalled a number of times. The performance of the orchestra was excellent.

SUNDAY "POP."

Minna Nieman, who has just returned from her studies abroad, won new honors last Sunday at the "Pop" concert. Miss Nieman played the first and second movements of Saint-Saëns' piano concerto in G minor with orchestral accompaniment. She has matured into an artist, she has a facile technic, and her phrasing is excellent. Miss Nieman played as an encore "Soiree de Vienne," by Schubert-Liszt. Conductor Max Zach presented an interesting program, including a Grieg number, the "Faust" fantasie and two first time numbers.

REBEKAH LEVY SONG RECITAL.

Rebekah Levy, of the Kroeger School faculty, gave a very successful song recital last Tuesday evening at the United Hebrew Congregation Church.

MRS. MACDOWELL'S LECTURE.

An instructive and enjoyable lecture-recital was given Monday evening at the Wednesday Club Auditorium under the auspices of the Theta Chapter Mu Phi Epsilon, by Mrs. Edward MacDowell, the subject being "MacDowell and His Ideals." Mrs. MacDowell illustrated her lecture with stereopticon views. At the close Mrs. MacDowell gave a request program of twelve or more MacDowell piano works, in addition to her other piano solos, embracing compositions by the lamented composer.

ST. LOUIS PAGEANT CHORAL SOCIETY.

It is planned to have this the biggest mixed civic chorus in existence. A meeting was attended yesterday by representative men and women, most of whom were active workers in the pageant and masque. The chorus at the first concert, November 30, will sing the music of the "Masque of St. Louis." The St. Louis Symphony Orchestra will play the "March of the Pioneers," by E. R. Kroeger, of St. Louis. The soloist will be Stella De Mette, of this city, now singing with the San Carlo Grand Opera Company.

APOLLO CLUB CONCERT.

The first private concert this season of the Apollo Club was given last evening at the Odeon to a capacity audience. Helen Stanley, soprano, who was to have sung, was taken suddenly ill at the last moment, so the club substituted Marie Caslova, the young St. Louis violinist, and Francis Ingram, contralto of the Chicago Opera Company. The concert opened with "Courage and Faith" (Meyerbeer-Silver), which was sung magnificently. Miss Caslova displayed an abundance of technic and a fine mellow tone. For an encore she performed Ethel Barnes' "Swing Song."

Miss Ingram has a powerful and rich contralto voice. She sang with pathos and her vocalism, together with graceful manners, delighted the audience. John Doane presided at the piano. The chorus closed with "Reveries" (A. M. Storch) and "Margarita" (G. W. Chadwick), sung in an effective manner. "The Forest King" (Stange) was given as an encore. Mr. Galloway, as usual, proved to be a gifted and talented conductor.

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NEW YORK BREVITIES.

Topping-Patterson Recital — Massell Pupils' Heard—Hauser-Saslavsky Concert—Langevin Sings—Hotel Bossert Costume Recital—Nobel Organ Program—Tollefsen at Columbia University—Samoiloff Students to Sing To-Night—Lenox Academy Affairs—Notes.

Elizabeth K. Patterson and Elizabeth Topping united in a recital at the Patterson residence studios, December 3. The spacious parlors were well filled with an audience much interested in the singing of Miss Patterson's pupils, Geraldine Holland, Frankie Holland, Agnes Walters, Estelle Leask and the brilliant piano playing of Miss Topping. Estelle Leask has a pleasing voice and an ingratiating style. Agnes Walters' voice is one of much promise, and Geraldine Holland has been frequently mentioned as one of Miss Patterson's most artistic singers. Miss Topping, the pianist, has "the grand style," plays with repose and controlled emotional interpretation. Following each of her solos she had to play encores.

Massell Pupils Sing.

J. Massell, the vocal instructor, gave his second pupils' recital November 28, at his Metropolitan Opera House studios. Several professional pupils appeared, among them Helen Heineman, who recently sang Josephine in "Pinafore," at the Hippodrome. Following her appearance as Josephine other lucrative openings came to her. Lenore Sherwin has an exquisite soprano voice, and, like Miss Heineman, sang songs by Hallet Gilberté, the composer at the piano. Others participating were Sarah Turitz, who sang an aria from "Samson and Delilah"; Miss Levin, Miss Banks and Miss Goldsmied, who sang American and Italian songs.

Hauser-Saslavsky Concert.

The pianist, Isabel Hauser, and the Saslavsky String Quartet united in a concert at Aeolian Hall, December 2. The quartet played a "Prize Work," composed in 1891 by Joseph Miroslav Weber, this work having won first prize at a competition of chamber music held in Petrograd, in 1892; Brahms' sonata in D minor for violin and piano, and Saint-Saëns' piano quartet, op. 41. The climax of the concert was undoubtedly the Saint-Saëns work, in which the beautiful harmonies of the music and the competent cooperation of the participating artists secured very artistic results. There was a good sized audience in attendance.

Orphee Langevin Recital.

Orphee Langevin, the baritone, established in New York after six years continuous work abroad, is a sympathetic artist and was the principal soloist at a musicale given for charitable purposes at Carnegie Lyceum, December 1. His clear, resonant voice, of rare timbre and dramatic power, rang through the varied emotions of pity, love, joy and sorrow, as required by his well chosen program. Those who were his privileged listeners hope to hear him again.

Hotel Bossert Second Costume Recital.

Maude Ethel Jones, chansoneuse; Tomijiro Asai, Japanese tenor; Antonia Griffin, harpist; William Morris Kincaid, flutist, with Woodruff Rogers at the piano, gave a costume recital at the Hotel Bossert, Brooklyn, November 30, which was particularly interesting because of the Oriental character of the affair. Miss Jones wore both the native dress of the usual Japanese lady, and later a Chinese costume. Mr. Asai pleased the audience especially with his little talks before each selection, singing them all in his native tongue. The playing of the flute and harp also interested the audience, affording a welcome relief from the Oriental coloring of the program. Woodruff Rogers played accompaniments with unusual skill and the recital was well attended.

Noble Organ Recitals.

December 3, T. Tertius Noble gave a recital, the thirtieth, in a course of recitals of the American Guild of Organists, New England Chapter, at Emmanuel Church, Boston. Mr. Noble played works by living composers, including his own toccata and fugue in F minor. Concerning this work, the following annotation on the Boston program is of special interest:

This piece was written in 1889 at the request of the late W. T. Best, the following remarks from a letter by him written June 12, 1889, may be of some interest: "Having glanced over your crowded twelve stave paper, I am compelled to give an unfavorable opinion, the toccata has no development, there are fine chord passages, interrupted throughout by others in a delirium of demisemiquavers till the chords re-enter again in a stern sort of way, rebuking the cat-like frivolity of your proceedings on the swell that is full. The fugue subject is a halting one, and not of a melodious turn, this you have worked out well, but academic fugues are not required these days." For a number of years this composition was laid aside, but a few years ago was taken up by a London firm, and since its publication has enjoyed considerable popularity.

Sunday evening, December 13, at 8 o'clock, Mr. Noble and May Muckle, cellist, will give a joint recital at St. Thomas' P. E. Church, Fifty-third street and Fifth avenue. Mr. Noble says: "I think this will be very fine, as she is certainly one of the finest performers to be found in any country today." The festival chorus, under Mr. Noble's direction, is making excellent progress. The German Requiem will have its performance under Mr. Noble's direction at an early date.

Tollefsen Trio at Columbia University.

The Tollefsen Trio, consisting of Mme. Schnabel-Tollefsen, pianist; Carl H. Tollefsen, violinist, and William Durieux, cellist, gave a concert of chamber music at Horace Mann Auditorium, Columbia University, November 28. Three trios were performed wholly or in part, with solos by the three instrumentalists, each of whom had to give an encore. Prominent on the program was an andante espressioso by Cornelius Rübner, Mus. Doc., dean of the department of music at Columbia University.

Samoiloff Students' Recital.

Lazar S. Samoiloff announces a song recital by the pupils of the Samoiloff Bel Canto Studios, December 9, at 8 o'clock, at Carnegie Chamber Music Hall, when a program of fourteen numbers, consisting of songs and operatic arias, ensemble music, etc., will be performed.

Lenox Academy of Music Items.

The Lenox Academy of Music, H. H. Reppert, director, announces a concert at school headquarters, 172 East 117th street, Sunday, December 20. Wednesday evening, January 27, a concert will be given at the Central Opera House, when Mr. Reppert will also play a violin solo. Ensemble and solo numbers by members of the faculty and students will make an interesting program. The interested visitor at this institution finds all departments busy, and the director, his mother and four assistants training instrumental and vocal students. There are classes in sight singing, sight reading, musical dictation, etc., all of which shows the thoroughness of the training received. The school is open evenings all the year. Players of string and wind instruments are invited to join the orchestra, there being a few vacancies. Another concert will be given November 17, at Central Baptist Church.

Notes.

Clifford Demorest, F. A. G. O., began a series of six free organ recitals at the Church of the Messiah, Park avenue and Thirty-fourth street, December 3. Mr. Demorest has probably never played better than in the allegro from the sixth symphony by Widor. Following the recital there was an informal meeting of the Guild of Organists in the lecture room, when R. Huntington Woodman read a paper on "Musical Tradition: Does It Help or Hinder?" The next recital in the guild series takes place today, December 9, noon, at Trinity Church, and is given by Moritz E. Schwarz. The remainder of five recitals by Mr. Demorest will occur Thursday afternoons, at 4 o'clock, December 10, December 17, January 7, January 14 and January 21.

The Fraternal Association of Musicians held its regular monthly meeting, Tuesday, December 1, at the home of Edward W. Berge, West End avenue, when a program somewhat out of the ordinary was given. Augustine Ohol, of India, arrayed in Hindu costume, gave an illustrated lecture on "The Land of the Moguls and the Rajahs," with interesting descriptions of Hindu life and customs, and Mabel Owen sang several operatic arias. Mr. Ohol's account of the elaborate ceremonies attending the "toilet of the gods," which are performed every day in Hindu temples, to the accompaniment of special music designed for each phase of the rites, was of unique interest to his hearers.

Tomorrow (Thursday), December 10, at 8 o'clock, there will be a gathering of the National Association of Organists at Janes M. E. Church, Brooklyn. Following the recital a luncheon will be served in the church parlors. Arthur Scott Brook is the president of the association.

Bertha Garver-Sisson, contralto, sang for a time at Grace M. E. Church, where she made many friends. A circular issued by her contains press notices quoted from newspapers of Cincinnati, Richmond, Cleveland and New York.

Robert J. Winterbottom, A. G. O., has issued a folder containing press notices from Brooklyn, Chautauqua and elsewhere. The critics all agree that Mr. Winterbottom is a masterly player. His pedal technic is especially mentioned.

Zilpha Barnes Wood announces a competitive examination for free scholarship in vocal music today, December 9, at 3 p. m., at Carnegie Hall.

Amy Grant continues her Thursday afternoon reception musicales from 4 to 7 o'clock weekly. December 3, Florence de Courcy, contralto, was the special soloist, singing a series of French songs with charming interpretation and attractive expression. Elmer Zoller was at the piano, also playing enjoyable solos.

L. Uribe's opera concert at Berkeley Theatre, November 29, brought forward several artist-pupils who sing well, as well as this teacher himself. He sang the "Trovatore" duet with Anita Gilman, both being in costume; the solo tenor part in the "Rigoletto" quartet and the same part in the duet from "Aida," showing a fine, real tenor voice, coupled with warm temperament. Daisy M. Fisher, Lucila de Aragon, Lyla MacNames and Signor Ingrassia, Frank Oglesby and Warren Rishel were the other singers, all showing the excellent schooling received under Signor Uribe. Philip Morrell, pupil of J. M. Gegna, contributed well played violin solos, and an interested audience applauded with vigor. Bethune Grigor supported with artistic piano accompaniments.

Erie Symphony Season Opens.

Under the spirited direction of Franz Kohler, the Erie Symphony Orchestra recently gave its first concert before an audience which completely filled the Park Opera House, Erie, Pa., and which tendered the musicians and their capable conductor an enthusiastic welcome. The feature of the concert was the playing of the "Rustic Wedding" symphony by Goldmark, which was given a sympathetic rendering at the hands of Mr. Kohler. Saint-Saëns' "Le Deluge" ranked second, perhaps, as a favorite with the audience, while Ippolitow-Ivanow's "Cortege du Sedare," with its Slavonic rhythm and characteristic pageantry, seemed to thrill the entire audience with its barbaric spirit. The other numbers for the orchestra alone were the overture to "The Merry Wives of Windsor" and three dances from Germann's "Henry VIII."

Josephine Bonazzi was the piano soloist, giving the first movement of Grieg's concerto for the piano, op. 16, with orchestral accompaniment, and displaying an excellent technic and care in her interpretations. Mrs. James Neeld played the violin solo in the Saint-Saëns number with much charm. The vocalist was Mrs. Charles McKean, who gave "Hear Ye, Oh Israel," from the "Elijah," accompanied by Mrs. Neeld and Marie Miller, harpist.

The concert was a great success and the next one, which will take place in January, is looked forward to with great interest by the music lovers of Erie and vicinity.

The credit for this concert and for the organization of the Erie Symphony Orchestra is due to Franz Kohler, who by his earnest efforts has successfully presented to the music lovers of Erie and vicinity the need of an organization of this kind. It is to be hoped that he will receive the same loyal support throughout the season as that which marked the recent concert, and which he most justly deserves.

Reduced Rates for Concerts and Operas.

Members of the Auxiliary Club, People's Symphony concerts, Egmont H. Arens, manager, 32 Union square, New York, may obtain tickets for many notable events at one-half price or less. Detailed information is found in the following leaflet issued by the society:

The members of the People's Symphony Club and their friends have the privilege of attending the following Musical Events of greatly reduced rates (in almost all cases one-half price or less). As the rates offered by the various attractions vary, it is advisable to telephone or write to the office of the Society for the rates, programs, etc., of the concerts you are interested in. Orders for tickets must be sent to this office at least three days before the recital, accompanied with cash, and ten cents for postage and expenses.

Metropolitan Opera (dates announced week in advance).

Mannes Sonata Recitals, Sunday evenings, January 17, February 14 and March 14. Belasco Theatre. Balcony, 45c. for course.

Kneisel Quartet, Brooklyn concerts, December 10 and January 28. Memorial Hall.

Margulies Trio, two remaining concerts, January 19, February 23. Aeolian Hall.

David Sapirstein, entire week of January 18 to 23. Consecutive piano recitals. Great educational feature for piano students. Aeolian Hall.

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Also the following recitals:

Dec. 10. Aft. Julia Culp, soprano. Carnegie Hall.
Dec. 13. Zoellner Quartet. Aeolian Hall.
Dec. 28. Aft. Carl Flesch. Carnegie Hall.
Dec. 28. Aft. Kitty Cheatham, recital. Lyceum Theatre.
Jan. 7. Aft. Maggie Teyte. Aeolian Hall.
Feb. 16. Aft. George Hamlin and Christine Miller, joint recital. Aeolian Hall.

Additional announcements from time to time.

Address all orders, inquiries, etc., to the manager, Egmont H. Arens, 32 Union Square, New York (Recital Dept.).

Lucile Collette Heard in New York.

In addition to her appearance as soloist at a concert at the Waldorf-Astoria Hotel, New York, November 27, a review of which appeared in the Musical Courier of last week, Lucile Collette, the young violinist, was heard at Hotel Astor, New York, on December 4, and with the Greek Society at the Palm Garden on December 6. This gifted young artist, whose appearance is marked with a naive charm, will appear again at the Waldorf-Astoria on December 15.

Florence Austin's Violin Recital.

December 3 Florence Austin gave a matinee violin recital at Aeolian Hall, New York, playing the program printed in the MUSICAL COURIER last week. Like Gabrilowitsch, Miss Austin is to be commended for her prompt beginning of the recital. Her first number, Handel's sonata, in A major, was played with classic repose and steadiness. An achievement for both the violinist and her assistant at the piano, Edna Rothwell, was the Goldmark suite in E major; particularly charming was the third movement. The highest possible tones for the violin were, however, in the andante, which came out clearly and well. Miss Austin played the work from memory without a slip, and Miss Rothwell's playing was altogether satisfying.

Vieuxtemps' concerto in D minor is one of Miss Austin's best interpretations, the first movement sounding quite as if improvised. Her tone in the adiagio religioso and the technical difficulties in the martial final movement brought her recalls, when she played a waltz-like movement in G major, by Zdenko Fibich. Sweetly sentimental music was "Souvenir," by Weitzel, and "Sweet Fern," by Burleigh. "The Fisherman," by Burleigh, had to be repeated. These short compositions are all dedicated to Miss Austin. There were all manner of musical fireworks in the "Capriccio Valse," by Wieniawski, including double stopping, legato and spiccato, serving to show her splendid technic. This brought her an encore, when she played her teacher's (Ovide Musin) waltz. The spring-like day created a warm atmosphere inside the concert room, and every violinist knows that this is not conducive to a violin remaining in tune. Following the recital the greenroom was crowded with many people prominent in the musical and social world, bringing Miss Austin, "America's Violinist," warm congratulations, among them Amy Fay, Henry Schradieck, Nestor of the violin teachers of America, and others.

Following are the names of some of those who occupied boxes at Florence Austin's recital: Mr. and Mrs. Ovide Musin, Mr. and Mrs. R. H. Reid, Florence Foster Jenkins, Mr. and Mme. Sapio, Dr. Julia Seaton, Clara Wilson Thompson, Mrs. Leith Macgregor, Mrs. Carmen, Henry



FLORENCE AUSTIN.

Schradieck, Dr. Blitz, Dr. and Mrs. Brice, Amy Fay, Mrs. J. Fahey, Mrs. and Miss Bumstead, Eugene Sieffert, Joe Stoopack, Mr. Bowe and Mr. Hippman.

Mildred Dilling's Appearances.

Mildred Dilling, harpist, will appear in a joint recital with Henri la Bonti, tenor, in Cortland, N. Y., this evening, Wednesday, December 9. This will be the second concert in the Sutorius Course in Cortland. The first concert was given by the Russian Symphony Orchestra. The third will present Mme. Schumann-Heink to a Cortland audience.

Sunday evening, December 6, a musicale will be given by Mr. Hochstein, violinist, late of Berlin, and Mildred Dilling, harpist, at the residence of Mrs. Karl Bitter, New York.

Maurice Aronson Returns to America.

After an absence of eleven years from America in the pursuit of a most successful pedagogic activity in Berlin and Vienna, the pianist pedagogue, Maurice Aronson, returned last Wednesday to America, accompanied by his wife, the concert pianist, Vera Kaplun-Aronson, and their little daughter, Astrid.

During his long pedagogic activity in Chicago and in Europe, Mr. Aronson has established such an excellent reputation as an instructor of piano playing and as an editor of piano music as not to need any reintroduction to MUSICAL COURIER readers. His talented wife has appeared in European music centers with success and everywhere has been recognized as a pianist of high attainments.

Mr. and Mrs. Aronson will establish themselves in Chicago, where their presence is sure to make itself felt worthily.

As soon as certain managerial details are completed (announcements of which will be made in these columns),



MAURICE ARONSON AND VERA KAPLUN-ARONSON.

Vera Kaplun-Aronson is to enter upon her first American concert tour. She comes highly endorsed and recommended by Alexander Glazounow, director of the Imperial Russian Conservatory of St. Petersburg, and bears also the following letter of introduction from Camillo Hildebrand, conductor of the Berlin Philharmonic Orchestra:

"During the winter season 1913-1914 Vera Kaplun-Aronson gave a concert with the Philharmonic Orchestra in Berlin under my direction. Upon this occasion I learned to know in Vera Kaplun-Aronson a most excellent pianist, whose playing bears the stamp of high art. Her musicianship as well as her technic and conception are in a rare degree fascinating. I have no doubt that Vera Kaplun-Aronson will achieve equal success in the new world.

"(Signed) CAMILLO HILDEBRAND,
"Conductor of the Berlin Philharmonic Orchestra.
"Berlin, November 14, 1914."

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Richard Knotts as the Wizard.

In the accompanying picture is shown Richard Knotts, the baritone and vocal instructor, of Pittsburgh, as he appears in the role of the Wizard in the musical extravaganza, "The College Hero," which was presented at the Schenley Theatre, Pittsburgh, during the week beginning November 30, with six evening performances and two matinees. Over 700 took part in this production, making it the largest event of the kind ever held in Pittsburgh.



RICHARD KNOTTS.

Rubinstein Club Concert.

Tuesday evening, December 8, occurred the first concert of this, the twenty-sixth, season of the Rubinstein Club, Mrs. William Rogers Chapman, president. This concert was given in the usual place, the grand ballroom of the Waldorf-Astoria Hotel, New York, under the direction of William Rogers Chapman.

Lucy Yates, coloratura soprano, of the Berlin Royal Opera, and Edouardo Ferrari-Fontana, of the Metropolitan Opera Company, were the soloists.

Part songs made up the numbers of the choral members.

Because this concert took place too late for review in this issue, the extended report will be deferred until next week.

A Huss Musicale.

Mr. and Mrs. Henry Holden Huss have issued invitations for an informal musicale at Studio 61 in Carnegie Hall, New York, on Monday afternoon, December 14, at 4 o'clock.

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Bloomfield Zeisler-Ware Joint Recital.

Emporia, Kan., November 21, 1914.

One of the musical treats of the season was given the music lovers of Emporia last evening by Fannie Bloomfield-Zeisler and Helen Ware, who gave a joint recital under the auspices of the Emporia Normal School. Seldom does an Emporia audience become as enthusiastic in expressing its appreciation. These two artists were applauded without reserve from the beginning to the end of the concert.

Mme. Bloomfield-Zeisler opened the program with the Beethoven sonata, op. 57. This composition was rendered with the broad conception and spiritual as well as emotional powers that characterize all of her playing. Fatigue seems an unknown quantity to this artist, for all through her program one perceives the same inexhaustible store of energy.

The sonata was followed by an interesting group played by Helen Ware, the interpreter of Hungarian and Slav music.

In the "Ballade," Dvorák, and "Hungarian Dance," Brahms-Joachim, Helen Ware gave abundant evidence of the wonderful emotional as well as poetic powers that have given her such prominence in the violinistic world.

The Chopin group played by Mme. Bloomfield Zeisler, by its originality of conception and brilliant technic, once again proved her eminence as a musician as well as pianist.

In her second group, Helen Ware scored with the "Ave Maria," from Schubert-Wilhelmj; her own arrangement of a beautiful Hungarian love song, and the "Carmen Phantasy" by her master, Hubay, proved of strong contrast emotionally as well as technically.

In the "Ave Maria," Miss Ware entered into the prayerful spirit. Her double stops were even and the climaxes rousing. The Hungarian love song proved a musical gem. In the last part the double harmonics were played without a flaw and with great ease.

Her last number, the "Carmen Phantasy," gave this spirited young artist ample opportunities to display the fine nuances of her musicianly phrasing, as well as her true appreciation of contrasts in her art.

The intricate and difficult passage work of the finale was played with bravure and a pliable fluent technic.

As an encore Miss Ware played the "Tambourin Chinoise," by Kreisler, and the melodious "Scotch Pastorale," by Saenger.

Mme. Zeisler's brilliantly rendered "Arabesques" on the Strauss "Blue Danube" waltzes, brought to an end one of the most successful concerts ever given under the auspices of the Emporia Normal School.

Pietro A. Yon Introduces Novelties.

Pietro A. Yon will perform the following program on December 13, at St. Francis Xavier Church, New York:

Prelude, Toccata e Fuga.....T. Tertius Noble
Mass in E flat.....Bimboni
Proper of the Third Sunday of Advent.....Gregorian
Postlude, Finale in D minor.....Matthews
Prelude, Theme and Variations.....Bonnet
Vespers of the Third Sunday of Advent.....Gregorian
Hymn.....Choral
Alma Redemptoris.....Grassi
Motet, Salve Regina.....P. A. Yon
O Salutaris.....P. A. Yon
Tantum Ergo.....P. A. Yon
Postlude, Toccata in E minor.....De la Tombelle

"Toccata e Fuga," by T. T. Noble, organist of St. Thomas' Church, New York, is brilliant and classic in form.

The mass in E flat by Bimboni is unique in style, exceedingly modern and very melodious, bringing new effects of mysticism with new harmonic combinations, and free and effective counterpoint.

Mrs. Willis E. Bacheller's Pupil Scores.

Sara Fuller, coloratura soprano, and pupil of Mrs. W. E. Bacheller, won her audience at a concert on Saturday evening, November 28, in Forward Auditorium, New York. Her numbers were Gluck's "Dolce Ardor" and "Ah fors' e lui" from "Traviata," in both of which she displayed excellent tone and control. She received much applause and responded with the following encores: "The Butterfly," by Noel, and Arditi's ever popular "Il Baccio." Miss Fuller's singing is another convincing evidence of the good work accomplished at the Bacheller studio.

Beethoven Society Musicale.

The Beethoven Society, Mrs. James Daniel Mortimer, president, will give its next musicale, followed by dancing, on Saturday, December 12, in the Astor Gallery of the Waldorf-Astoria, New York. A reception will be held at 2 p. m., followed by the musicale at 2.30 p. m. The program will consist of numbers by the American String Quartet, Katherine Lurch, contralto, and De Los Becker, tenor. Harry M. Gilbert will be the accompanist.

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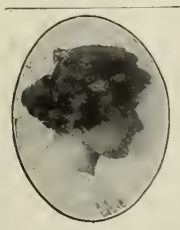
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MUSIC OF THE WEEK.

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NEW YORK.

DECEMBER.

Wed., 9. Noon—MORITZ E. SCHWARZ. Trinity Church.
Wed., 9. Aft.—GEORGE HAMLIN. Aeolian Hall.
Wed., 9. Eve.—HERBERT FRYER. Aeolian Hall.
Wed., 9. Eve.—NEW YORK ORATORIO SOCIETY. Carnegie Hall.
Wed., 9. Eve.—SAMOILOFF PUPILS. Carnegie Chamber Music Hall.
Thurs., 10. Aft.—JULIA CULP. Carnegie Hall.
Thurs., 10. Eve.—PHILHARMONIC. Carnegie Hall.
Fri., 11. Aft.—PHILHARMONIC. Carnegie Hall.
Fri., 11. Eve.—TOLLEFSEN TRIO. Brooklyn Academy.
Fri., 11. Eve.—LESLIE HODGSON. Carnegie Chamber Music Hall.
Sat., 12. Aft.—SCHUMANN-HEINK (New York Symphony), Brooklyn Academy.
Sat., 12. Aft.—FANNIE BLOOMFIELD ZEISLER. Aeolian Hall.
Sat., 12. Aft.—FRITZ KREISLER. Carnegie Hall.
Sat., 12. Aft.—BEETHOVEN SOCIETY. Waldorf-Astoria.
Sun., 13. Aft.—PHILHARMONIC. Brooklyn Academy.
Sun., 13. Aft.—SCHUMANN-HEINK (New York Symphony). Aeolian Hall.
Sun., 13. Eve.—ZOELLNER QUARTET. Aeolian Hall.
Tues., 15. Aft.—CLARA GABRILOWITSCH. Little Theatre.
Tues., 15. Eve.—MUSICAL ART SOCIETY. Carnegie Hall.
Tues., 15. Eve.—HAMISH MACKAY. Amsterdam Opera House.
Wed., 16. Aft.—OLIVE FREMSTAD. Carnegie Hall.

Harold Bauer's Recital.

On Saturday afternoon, December 5, Harold Bauer played a program of Chopin compositions to an audience which filled every part of Aeolian Hall, New York. Comment on this well known artist's performance is hardly necessary, as Harold Bauer's Chopin interpretations are familiar to the musical public.

The program was as follows: Etude in C minor, op. 25; three posthumous etudes, fantasie, op. 49; sonata, op. 35; ballades in F minor and A flat, barcarolle, nocturne in C minor, scherzo in B flat minor. The octave etude in G flat and the E minor valse were added as encores.

OBITUARY.

John Chatterton.

Under the foregoing caption few persons will recognize Signor Perugini, the name the old time tenor used when he was on the stage. Signor Perugini, to give him the title most familiar in association with him, died last week at the Forrest Home for Actors, in Pennsylvania. He was sixty years old. Born in England, he first became known here when he sang with the McCall Opera Company, after he had been appearing in Europe in grand opera. He later also sang with Patti at the Metropolitan, and finally became a member of the Casino cast, where he met Lillian Russell and married her, in 1894. The couple subsequently were divorced. Signor Perugini was a man of genial disposition and gentle ways, and had a host of good friends in New York, where he resided until about a year ago.

Charles de Beriot.

M. Charles de Bériot, the celebrated pianist and esteemed composer, has passed away, aged eighty-one, in his daughter's home at the Château de Courtempierre, at Sceaux-du-Gâtinais (Loiret). He was for fifteen years professor of one of the upper classes at the Conservatory.

M. Charles de Bériot was born in Paris, son of the illustrious singer, Mme. Garcia-Malibran, whose second husband was de Bériot, the celebrated Belgian violinist-composer, author of many standard methods and concertos.

Richard Heuberger.

Richard Heuberger, the Vienna composer and writer, died in that city recently, aged sixty-four. He was born in Graz, June 18, 1850. Aside from the fact that he wrote a successful comic opera, "The Opera Ball," the ballet "Struwelpeter" and the folk opera "Barfüssele," he also was a teacher at the Vienna Conservatory, conductor of several singing societies and music critic, at various times, on the Vienna Tageblatt, Neue Freie Presse and Neue Musikalische Presse.

Ignaz Haroldi.

Ignaz Haroldi, a Polish violinist, who toured the United States a few years ago, died recently at Los Angeles, Cal.

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THE MUSICAL COURIER EXTRA
Published every Saturday by Musical Courier Co.
Devoted to the interests of the Piano Trade.

Felix Berber, the German violinist who was heard in America a few seasons ago, has been decorated with the Iron Cross for conspicuous bravery on the field of battle in Belgium.

Fritz Kreisler, who was killed at Lemberg by the Cossacks several months ago and then resuscitated by the MUSICAL COURIER, will give a recital at Carnegie Hall next Saturday afternoon, December 12.

Judging by the general expression on the collective countenance of the audience in Carnegie Hall at a recent concert by the Boston Symphony Orchestra it is safe to wager that the Finnish symphony never will oust the "Unfinished" symphony from its present popularity.

How in the world are Germany and England to determine the real nationality of Handel? It is a question which surely will come up when the terms of peace are ready to be discussed. In the meantime, is "The Messiah" to have its usual number of performances and its customary success in England pending the fearful question as to whether the composer is Georg Händel or George Handel.

Trustworthy information received in New York justifies the belief that the International Music Society was not disbanded at the instigation of the English members, as had been charged, but owing to the machinations of a small clique in Berlin which now is being condemned heartily on every side. The majority of the association's members desired not to allow war or politics to interfere with abstract matters of art.

Paderewski will not visit America this season, for he is too good a business man to risk a tour during war times and in a neutral country overrun for the time being with concert pianists of the first class. The Paderewski appearances in America last year were not everywhere up to the financial records of his former undertakings here. In some cities the receipts disappointed the artist and in others the receipts disappointed the local managers.

This paper alone had the courage promptly to call Charpentier's "Julien" a prodigious failure when it was done here last winter. Forthcoming Metropolitan repetitions of the work—if there are to be any—will prove unequivocally that the MUSICAL COURIER was right again, as was the case also with "La Wally," "Germania," "Le Villi," "Le Donne Curiose," "Versiegelt," "Mona," "Cyrano de Bergerac," "The Pipe of Desire," "Pique Dame," and "The Girl of the Golden West."

In the foyer of the Paris Opera is a collection of the portraits of those musical composers whose works are in the Opera repertoire. Each portrait is accompanied by a dedication which is a homage from the master to his interpreters. Lately one of a little group from the orchestra stopped before that of the German composer, Richard Strauss. "Take away that thing," said he. Suiting the action to the words he tore down the portrait and ripped it up. This is vouched for by an eyewitness.

It is worthy of note that there was no soloist at the first pair of concerts of the Los Angeles Symphony Orchestra on November 20 and 21, and that the advance program of the second pair of concerts, scheduled for December 18 and 19, also makes no mention of a soloist. If this is to be the principle on which this excellent orchestra is to be run, it is easy to predict that it will have its troubles with the public. Soloists who draw help to lessen the deficits, please the auditors and keep up the enthusiasm of the guarantors. The orchestra's divorce from the management of L. E. Behymer (who, with Harley Hamilton, built up the organization) probably is responsible for the new order of things. The result will be watched with apprehension by all those interested in seeing that the number of symphony orchestras in the United States does not decrease.

At the Philharmonic concerts on Thursday night and Friday afternoon at Carnegie Hall the "Sinfonietta" by Erich Korngold will be heard. Though the composer has given the title with the diminutive termination, the work is of symphonic dimensions and is in four movements. The second half of the program will be made up of familiar Wagner numbers, the "Tannhäuser" overture, "Waldweben" from "Siegfried," prelude to "Meistersinger," "Good Friday" music from "Parsifal," and the "Rienzi" overture.

Almost imperceptibly the performances of MacDowell's works in all forms are increasing numerically all over this country, especially on the programs of important soloists and organizations. It is a good sign and the best possible proof that the MacDowell works possess worth and vitality, for if they did not, no amount of mere championing or patriotic urging could have succeeded in making them outlive their composer so long. The "Indian Suite," the piano concertos, the piano sonatas and at least a dozen of the MacDowell songs deserve a permanent place in the world's concert repertoire and now seem to be in a fair way to win it.

Weber's "Euryanthe" faces an early revival at the Metropolitan, and our local musicians rejoice at the opportunity to become acquainted with this long neglected work of Weber. They rejoice at the opportunity, we say, but they will not go to hear "Euryanthe," for our local musicians are never, or at least hardly ever (as Gilbert once wrote) seen at the Metropolitan. Whether the general public will be interested in the Weber work is to be doubted, but Giulio Gatti-Casazza evidently is making the production as a labor of love and of reverence for musical art considered from its historical side. Every opera given at the Metropolitan is not a box-office asset.

Several conferences between Henry Russell since his return to Boston last week and the directors of the Boston Opera have not changed the decision to abandon the season of 1914-1915. Not unless the theatre is rented by some visiting company will there be any opera performances given there this season. However, we are led to understand that these deliberations have confirmed the possibility of opera in Boston for next season. Mr. Russell is to leave for New York and Chicago as a beginning toward the working out of these possibilities. The rumor that the two cities just mentioned intend to combine opera forces (that is, use the same company) has no basis except a plan outlined by Mr. Russell purely as a suggestion.

It is reported that six principals of the Century Opera Company, now in Chicago, have volunteered to reduce their salaries twenty-five per cent. in consideration of the lack of financial success which is attending the performances of the organization in the western city. The trouble, however, lies not in the amount of the singers' salaries, which are well earned, but in the indifferent attitude of the public of Chicago, which seems like New York to prefer opera of the brand known as "star." We had hoped for better artistic understanding from our sister city, which in musical matters often has shown itself to be far more independent and perspicacious than the metropolis. If Chicago rejects the Century Opera project, perhaps other inland localities will patronize it. At any rate, the company seems destined to undertake further early travels or else to acknowledge the final collapse of an idea which was fine in the conception but foundationed on an altruistic dream rather than based on a practical demand or even an artistic need.

GERMANY'S MUSICAL MILL.

With a view to determining how much musical activity is being exhibited in Germany outside of Berlin, the MUSICAL COURIER commissioned Arthur M. Abell, its representative in that city, to investigate the conditions carefully through the country and to send a report of his findings. Mr. Abell's summary is appended herewith:

"The Leipsic Gewandhaus is giving its concerts as usual under Nikisch's unparalleled leadership. The program of the opening concert consisted of Beethoven's 'Egmont' overture, the Brahms E minor symphony and Max Reger's organ fantasy on the well known Lutheran choral. At the second Gewandhaus concert Schubert's 'Unfinished' and Schumann's D minor symphonies, lieder by Brahms and Wolf, and Reinecke's entre act from 'Manfred' were heard. The soloist was Julia Culp, who received an ovation. The third concert presented an Austro-Hungarian program—Liszt, Dvorák, Smetana, etc.

"The Leipsic Philharmonic Orchestra under Winterstein has not yet resumed activities, but the Leipsic Männerchor is giving concerts once a week in the Albert Hall to sold out houses. The Riedel Verein is also holding forth. This institution opened its season with a very fine performance of Handel's 'Judas Maccabeus.' Among the soloists who have given concerts in Leipsic thus far with success are Willy Burmester, Paul Schramm and Marta Oppermann. The Leipsic Opera is giving works by German and Italian composers only.

"The musical life in classic Weimar consists this season chiefly of the doings of the Court Opera. At present a very successful cycle of Mozart's operas is being given, which includes all of this master's works for the stage except 'Titus' and 'Idomeneo.' The local oratorio society is also planning a performance of Mozart's 'Requiem.' The series of concerts given by the Court Orchestra will occur this season as usual.

"The programs of the Bremen Philharmonic concerts under Ernst Wendel will contain this season among other things all of the Beethoven symphonies. German compositions only will be performed. The list of soloists for Bremen includes Franz von Vecsey, Arthur and Therese Schnabel, Frau Grumbacher and several others of fame.

"The Musikverein of Düsseldorf is giving a series of four evenings, two of which will be devoted to oratorio performances, the 'Creation' by Haydn and 'St. Paul' by Mendelssohn. The other two will be instrumental concerts. The municipal orchestra in Düsseldorf under Carl Panzner will give a series of ten concerts with prominent soloists and with strictly German programs.

"The Musikverein of Essen is to give a series of eight symphony concerts with the Municipal Orchestra under the baton of Hermann Abendroth. At these, too, prominent German soloists will assist.

"The famous Gürzenich concerts in Cologne will be given, but in limited number only. Thus far six have been announced, for which the prices of admission are considerably less than ordinarily. The programs will be chiefly classical. In the place of Fritz Steinbach, who retired from his post last summer, Gustav Brecher and Hermann Abendroth will officiate.

"The Munich Court Orchestra will give eight subscription concerts and two extra concerts, making ten in all. The program of these will also be chiefly classical and will include all the Beethoven symphonies. The prices of admission in Munich, as in most of the other German towns, have been reduced.

"The symphony concerts of the Wiesbaden Royal Orchestra under Hugo Mannstaedt will be given as usual. The program of the first one, which was largely attended, consisted of Weber's 'Euryanthe' overture, Strauss' 'Tod und Verklärung' and Brahms' C minor symphony.

"Dortmund, Magdeburg, Frankfurt, Halle, Chemnitz, Mayence and many other towns will give their regular series of concerts with the local municipal orchestras, although in most instances the number of concerts as well as the prices of admission have been reduced.

"Coburg's Opera recently gave the premiere of a new opera, 'Der faule Hans,' by Alexander Ritter. The conductor was A. Lorenz.

"Prof. Friedrich Brandes not long ago conducted two sacred concerts in the Dresden Kreuzkirche. Over 7,000 persons attended.

CURIOSITIES OF MUSIC.

If Israel Disraeli, father of the famous statesman, Benjamin Disraeli, could win a permanent position in the history of the English language by his "Curiosities of Literature," why can not some patient seeker find material for a volume on "Curiosities of Music"? The curiosities exist. We are constantly running across them in unexpected places.

Schumann, for instance, begins his "Manfred" overture with a syncopation which, of course, is altogether void of effect because there was no rhythm established to make syncopation recognizable. It exists only on paper for the reader of the score and not at all for the hearer. Music that is for the eye rather than for the ear may justifiably be included in the volume on curiosities. It is Schumann, too, who has put at the beginning of one of his movements, "As fast as possible," and later on has added, "Still faster."

The soprano parts of some of the choruses in Beethoven's "King Stephen" are so absurdly high that they are veritable curiosities.

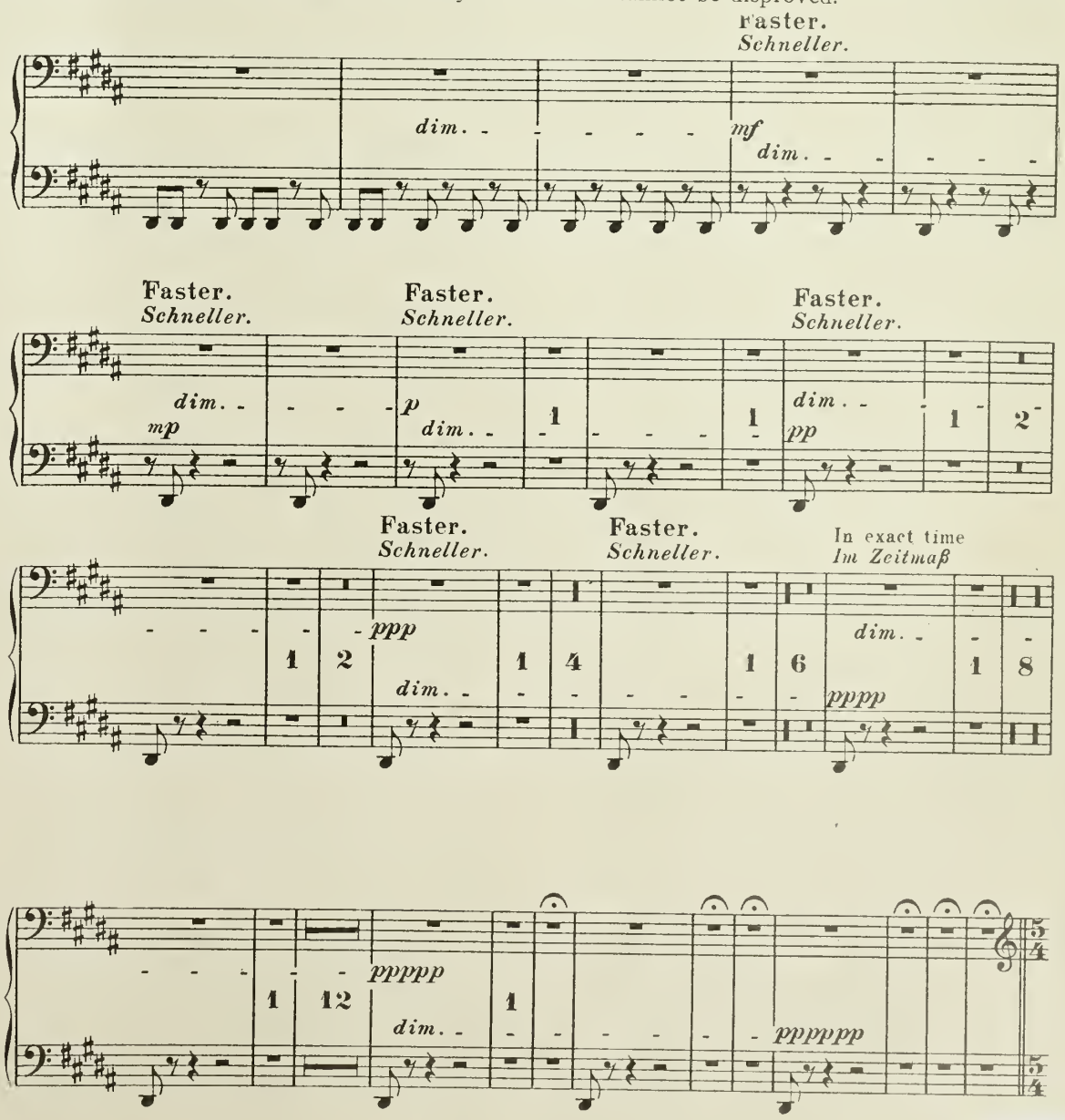
But the great gold mine of musical curiosities is mainly to be found in the expression marks of some of the new and advanced composers of our day. A teeming Golconda of these curios was [illegible] MUSICAL COURIER recently. With the value of the music itself we are not concerned at present and we shall mention neither the composer nor the publisher.

From among the many directions in English, German, Italian and in signs, we select some of the English phrases intended as guides to an intelligent interpretation of the music:

"In a weird manner," "with intensity, but subdued," "with veiled cheerfulness," "fatefully," "less tensely," "ethereally," "dartingly," "ecstatically," "enthusiastically," "playfully," "rather slower," "cautiously," "timidly," "faster with some timidity," "lugubriously," "vexatiously," "almost frantically," "in reminiscent mood," "even prankish in manner," "coquettishly," "coaxingly," "boisterously," "trickishly," "with good humor," "barbaric throughout," "with gradually increasing wildness," "sturdily," "meditatively," "somewhat revived," "entreatingly," "gleefully," "soaringly," "with hilarity."

The last page in the album ends with a whole measure of rest, at the end of which the composition is presumably supposed to terminate. This rest is preceded by the chord, G A B C E, five times repeated.

We reproduce a section from the middle of one of the pieces. The reader will see that it is a study in monotone. The success or failure of this passage hangs on the rhythm and the dynamics. Considerable charm results from a delicate and soulful interpretation of the three measures of whole rests at the end of the passage. The profoundly emotional effect of that final burst of silence depends on the non-performance of those rests in perfectly equal divisions of nothing. It is most inartistic to get more nothing into one measure than into another. A marked distinction must be made between pppppp and ppp, even if ppp has to be played loud in order to have something to diminish from. Perhaps the composer wants the pppppp to be considered like the concept of a chemical atom—that is to say, something which no one has ever seen, but which cannot be disproved.



POPULAR SONGS.

In a recent issue of "T. P.'s Weekly" (London) there is an interesting article by the editor in reply to a critic who found fault with "It's a Long Way to Tipperary," and regretted that the taste of the British soldier was so low. The words of the editor are worth repeating:

"Many otherwise amiable folk think it a little degrading that our soldiers should prefer to set their fighting to what are contemptuously called 'music hall songs' rather than to more imposing song structures, such as the 'Marseillaise' and the 'Wacht am Rhein.' There is a curious mental kink in all such criticisms of the tastes of the common people which, to my mind, reveals the almost impassable gulf between the cultured few and the uncultured many. Culture seems to kill psychological insight. It helps us to understand ideas and to work out problems with logical exactitude, but it always neglects the final human equation which, in the long run, is the only thing that matters. . . . It is quite a chance that our soldiers sing 'Tipperary.' Two years ago they would have sung with equal gusto 'We All Go the Same Way Home.' The thing to remember is that it is not always the musician or the poet who makes songs. Songs are made also by the circumstances under which they are sung. Some songs, the oldest and the best, have neither authors nor composers; they seem to have grown out of the national life and to have gone on living because the national life has lived. Thus 'Tipperary' has been reborn. In the ordinary course of things 'Tipperary' would have passed into the limbo of forgotten popular airs, but Mr. Thomas Atkins (the British soldier) has done for it what its author could never have done; he has given it immortality."

Of course, it remains to be seen what kind of immortality "Tipperary" is to have. It's a long way to an endless immortality. If "Tipperary" enjoys the strictly limited immortality—otherwise everlasting life—of that paragon of melodic charm and rhythmical splendor, "It's a Hot Time in the Old Town Tonight," which was floated to fame on the emotional waves of our Spanish-American war, it will do well. "Dixie Land," "The Battle Hymn of the Republic," "The Star Spangled Banner," might never have become known to the nation if the emotional fire that is kindled in battle had not set them ablaze. Surely no cultured or uncultured person in cold blood would have selected the tune of "The Star Spangled Banner" as the national anthem of a great nation. But there it is, and the wars of 1814 and 1864 made it what it is.

War made popular all over the continent of Europe the tune of "Marbrouk," a corruption of Marlborough. That old melody now does duty in American on convivial occasions when bibulous and boisterous youths deem it necessary to state with emphasis that they "won't go home till morning." Another famous French song found its way into England and became enormously popular with the army. We refer to the vivacious "Ca ira." One of Purcell's instrumental airs happened to be selected by the author of a foolish and nonsensical ballad called "Lilli Burlero." It struck the popular fancy and was sung all over England. Dr. Percy, in his "Reliques of Ancient English Poetry," says that "the rhymes, slight and insignificant as they may now seem, had once a more powerful effect than either the Phillippics of Demosthenes or Cicero, and contributed not a little towards the great Revolution of 1688. A contemporary writer, Burnet, relates that "a foolish ballad was made at that time, that made an impression on the king's army, that cannot be imagined by those that saw it not. The whole army, and at last the people, both in city and country, were singing it perpetually. And perhaps never had so slight a thing so great an effect."

It never seems to have occurred to these writers that the emotional upheaval of those troubled times had much more to do with the making of the song than the song had to do with causing the revolution.

It was a fortunate chance that Austria had one of her most illustrious sons, Joseph Haydn, on hand at the right time to profit by the Napoleonic wars and compose the beautiful Austrian hymn.

And it is equally unfortunate that such a commonplace tune as "Tipperary" should have been on deck when the present war was launched. It has a vogue to which its intrinsic merits do not entitle it. At the same time, it must ever be kept in mind that the finest product of a musician of culture is useless if it cannot be made the vehicle of the emotions of the multitude. Mendelssohn's "Spring Song" and "Wedding March," Schumann's "Träumerei," Rubinstein's "Melody in F," Nevin's "Rosary," Chopin's "Funeral March"—to mention haphazard a few of the hackneyed successes—appeal to the public. Fortunately these popular works are works of art of great merit. They have something in them that required no war to make them attractive to the multitude. "Tipperary" is a poor specimen of an art song; but it has caught the ear of a public already stirred by the emotions of wartime. We hardly think it will outlive the war. But whether it does or not, it is as well for the musician to note the important fact that a composition may be logically correct and psychologically wrong. The composer who lacks the psychological something which attracts the sympathy of his hearers in general is a failure, no matter how logically perfect his work may be when measured with the standards set up by the science of musical theory. The composer who cannot learn to employ musical science to help him express more clearly and powerfully the psychology of the art is doomed to neglect and oblivion. These popular composers strive only to reach the hearts and sympathies of their hearers. They do not know that a highly cultured musician gets a certain amount of pleasure from fine style and great skill even though the emotional appeal is small.

But, after all, which is best and which worst?—to travel along the wrong road with perfect style and art, or to plod along the right way with poor art and an uncouth taste?

CRITICIZING THE CRITIC.

Mr. Webster is the music critic of the Chicago Tribune, and Mr. Webster has been much abused recently by some of the Chicago musicians, who object to the tone and the content of his writings on the tonal art. The dissatisfied ones indited letters to the Tribune, but all they got for their pains was the spectacle of Mr. Webster continuing his writings and the Tribune supporting Mr. Webster by endorsing him in an editorial.

It stands to reason that no reputable newspaper would discharge any of its staff under such fire as Mr. Webster is undergoing, for such a dismissal at once would reflect on the judgment of the Tribune for having placed Mr. Webster in the position he now occupies. To point out a critic's technical mistakes is one thing, but to attack him personally with abuse and ridicule is quite another matter and carries no weight with an editor.

From what we have seen of Mr. Webster's writings we should say that he is not likely to make many technical errors, for he does not criticise music from the technical side, but confines himself more to generalities and to the recording of facile impressions. It is a method which has its advantages and should not be decried unreservedly. The critic who acknowledges frankly that he is not voicing eternal profundities, but merely expressing personal and transient opinion—swept aside after breakfast with the eggshells and the newspaper itself—is a person very much to be respected and often may be read with profit and entertainment. The pernicious (and pathetic) critic is the one who takes himself seriously. When he is taken seriously by the editor his destructive activity usually ends summarily.

Strangely enough, just after writing the foregoing words, we chanced across a quotation from F. M. Colby's "The Journalist and His Betters," and it is so applicable to the owlish critic we have just described that we reproduce the passage herewith:

> And there is another burden that the newspaper man is free from. He does not have to talk in such a very large way about his work as art, or to feel oppressed with that sense of responsibility for nature's priceless gifts. Being without worries of this kind, he has more chance to meet people on equal and agreeable terms. That is the great thing about being unliterary and uneternal. You do not have any of those dreadfully serious duties toward yourself. You are not obliged to sing psalms to the holy things inside you or to act as if you were a special little ark of the covenant for something that no one but yourself knows the value of. That leaves you leisure and a light heart—a low level, but with its humble joy. A newspaper man does not envy the general run of authors. He would be scared to death by the consciousness of all that talent. Indeed, if he should ever feel inside him what certain literary characters sometimes call their "muse," he would see a doctor and take something for it.

KREISLER'S EXPERIENCES.

Fritz Kreisler, now in New York, returned to this country via Berlin, and while there talked freely to our Berlin representative, who reports as follows:

"I had the pleasure of spending an afternoon with Fritz Kreisler on Saturday. It was Kreisler's intention to rejoin his regiment at the front, but the wound in his right leg produced by the lance of a Cossack is much more serious than he at first realized. The great violinist now walks with a pronounced limp. Marching or even standing for a long time is now quite out of the question with him, so he has been compelled to renounce all future military aspirations. This is news that the musical world will hail with joy; there are thousands of lieutenants, but there is only one Kreisler. The violinist was one of few in his company who escaped with his life. Shortly after the battle in which he was injured, his company led an attack on the Russians, and in this battle every officer and most of the men were killed. If Kreisler had been with them his life in all probability would have been sacrificed. The musical world cannot afford to lose a Kreisler. So the news that the wound in his leg prevents his returning to the front should fill with joy the hearts of all who ever listened to Kreisler's wonderful, thrilling tones.

"While Kreisler and I were walking down the Friedrichstrasse on Saturday afternoon we met a great number of German officers and soldiers. They one and all saluted their Austrian comrade with great respect and reverence. In going about town Kreisler in his Austrian uniform attracted a great deal of attention. Since he can be of no further use here to his country, Kreisler decided to sail for America, where he should have arrived safely by now. Fortunately he can play the violin as well as ever. His left arm was not affected at all and the injury to his right shoulder caused by the blow from a hoof of a horse has improved so that he can play again.

"I was much interested in hearing from Kreisler's own lips the description of the great battle in Galicia. For twenty-one days the violinist did not sleep under cover, having been compelled to spend the greater part of the time in the trenches. He said that there were about four times as many Russians as Austrians participating in the battle. The fire of the Russian artillery, he said, was very effective, but the infantry proved to be singularly inferior, and as to the élan and impetuosity of the Cossacks, he says, that is all a myth. The Cossacks proved themselves wretched cowards; they are the worst fighting men in the whole Russian army, it seems."

NO MUSIC IN PARIS.

"Paris, la Ville Lumiere, is still steeped in melancholy, darkness and silence, despite the continual good news arriving from the theatre of war," writes J. F. Delma-Heide to the MUSICAL COURIER. "The streets remain deserted at night," he continues, "although at the hour of the 'aperitif,' a short time before sunset, the main thoroughfares, the grand boulevards, are animated with crowds of old-time Parisians and strangers (French, Belgians and English). Cafes are closed at eight and restaurants at about nine o'clock—after which beautiful Paris becomes a city of the dead. There are no theatres open, no Opera or Opera-Comique, no music halls or variety shows; only a few cinematograph exhibitions cater to public interest. Thus Paris lives and waits and watches for the final success of which she feels well assured.

"Many thousands of artists are in these dark times unable to utilize their art, consequently their sources of revenue are cut off. They know that none has the heart to be gay, but they say: 'We, too, have the same anguish, yet we must not die of hunger. We will not ruffle the tenderest feelings nor add one pang to bruised hearts, but give us the possibility to earn by our own talents the wherewithal to live.'

"During the siege of 1870 the war songs sung by Mmes. Thérésa, Bordas, Amiati kept the patriotic flame burning very bright in Paris. Also in these hard times, it is well to remember that a percentage of the receipts goes to the Public Assistance.

"Carmen Vildez has pleaded the cause of the Parisian singers, who are sure that songs by Victor Hugo, Coppée, Dérouldède, which they would interpret, could but console, soothe and reanimate all one's patriotic courage."

FRENCH WAR SONGS.

One hears of "Die Wacht am Rhein" and "Tipperary," but it seems to be forgotten that Frenchmen, too, always have sung in marching to the front, and have other national songs beside the "Marseillaise."

Without going back so far as Taillefer, the boon companion of William the Conqueror, who won the Battle of Hastings to the sounds of the "Song of Roland," Olivier, Charlemagne and his Paladins, a hundred examples could be quoted of this gay bravery from the French nation's history, the times of Henry of Navarre, of Villars, Denain, and above all during the Revolution. There are innumerable patriotic songs of this period. Lyric specimens sometimes lively, sometimes sad, the "Bastille," the "Rights of Man," the "Forced Loan," the "Invasion." The last bursts into splendid lyricism. For the October 22, 1792, the French had the following:

"Que le grand roi des Hulans,
Des pandours et des Brigands,
Ait cru prendre pour ses peines
La France en quatre semaines,
Sans obstacles en son chemin," etc.

"GUNSGRAD."

Raoul Gunsbourg, impresario of the Monte Carlo Opera, whom a fanciful correspondent accredited with the intention of changing his name to Gunsgrad, sends the following:

"MY DEAR DIRECTOR—If I were Russian, as your correspondent playfully says, Gunsgrad would not suffice me; Gunsgradoff at the very least would be necessary. But I am French, French from father to son. Please allow me therefore my very French termination 'bourg.' If the government should decide to change the name of Cherbourg to Chergrad, I will go so far in my admiration of Russia as to remove from the Boulevard of the Tour-Maugrad to that of Grad-la-Reine. Many thanks from

Yours sincerely,
RAOUL GUNSBOURG."

THIBAUD NOT COMING.

In a letter which Loudon Charlton has received from Jacques Thibaud, the French violinist states that he has gone to the front, and therefore will be unable to fulfill his engagements in America this season. The letter, which was written under date of November 11, is as follows:

Alas! very dear sir, I must definitely abandon the hope of filling my engagements in America this season. France, still unhappy by the presence of the Germans, has need of all those who are able to serve her. I remain by orders, and by duty in the army of my country, and beg to be excused by all who counted upon me this winter. I am on the staff of General Galieni, and have had the honor of going in my automobile twenty or more times to the extreme front of the gigantic battle which has been raging daily for nearly three months. I have seen great, noble and sad things. I will never be able to tell you how the sympathy of your compatriots has touched French hearts.

Here, your people are wonders of marvelous courage and devotion. One sees them give of their best in the hospitals with an untiring ardor. Men and women are working with all the nobility of your wonderful people. But the war will be long, alas!

I had read that my dear friend, Fritz Kreisler, had been killed. My sincere regard and admiration for him made me suffer much. I now know it was a false rumor, and I am profoundly glad of it.

My desire and hope was to do my duty toward my country and to fulfil my engagements in the United States at the appointed time, but this plan I must now renounce. Tell all those who had invited me to play for them that I hope not to be killed, and that I further hope to make a long and successful tournée in America next year. I will send news from time to time.

Au revoir, dear Mr. Charlton. Believe in my sincere regrets and make my excuses to every one.

BARCELONA "SHOULD WORRY."

One of the places which does not seem to be musically harmed by the war is Barcelona in Spain, where the opera season is being carried on at present on a large scale at the Gran Teatro del Liceo. Among the conductors are Pietro Cimini, A. Guarnieri, while the German operas ("Meistersinger," "Siegfried," "Tannhäuser" and "Parsifal" in Italian) are being conducted by Franz Beidler, whose wife, Isolde, figured in the recent suit to establish her legitimacy as a daughter of Wagner. The repertoire includes many of the standard Italian works, outside of Puccini's operas, and that seldom given composition, Bizet's "Pearl Fishers." The young American singer, Meta Reddish, is in the company.

YSAYE FOR NEW YORK?

Many inquiries have reached the MUSICAL COURIER regarding the present whereabouts of Eugen Ysaye, who was reported by the daily newspapers to have escaped from Ostend to England after suffering severe hardships in his own country. At this moment Ysaye is living at Tunbridge Wells, and can be reached there in care of Mrs. H. Van den Berg, Broadwater Court. Some of his influential New York friends have cabled to Ysaye, offering him a home and work in this city.

ON ADVERTISING.

One step won't take you very far,
You've got to keep on walking.
One word won't tell folks what you are;
You've got to keep on talking.

One inch won't make you very tall,
You've got to keep on growing;
One little ad won't do it all,
You've got to keep them going.

AUTHOR UNKNOWN.

A QUESTION OF NATIONALITY.

So many false reports and wild rumors are printed in the newspapers nowadays that it is often difficult to distinguish the true landscape from the cloud drawn mirage.

We have therefore (even though we have published the rumor and commented upon it at the time) not the slightest chance at present of verifying the statement that Saint-Saëns has asked French audiences not to listen to the music of Wagner. Wagner is reported to have made some uncomplimentary remarks about the French in 1870. For the life of us, we cannot understand why two great men should descend to a war of words. France's ancient and hereditary enemy, the once "perfidious Albion" and the present "dear England" of the newly hatched friendship, cherishes no ill feeling against the German Wagner, however unpopular the Kaiser may be in the tight little island.

The program for a concert given by the Queen's Hall Symphony Orchestra in London, conducted by the Englishman, Sir Henry J. Wood, contained the "Parsifal" prelude, "Albumblatt," Senta's ballad from "The Flying Dutchman," overture and Venusberg music, and the march from "Tannhäuser," "Entrance of the Gods" from "Rheingold," funeral march from "Götterdämmerung," Telramund's address from "Lohengrin," and the overture to "Meistersinger." A second concert contained works by Humperdinck and Richard Strauss. On another night a concerto by the Germanized Britisher, d'Albert, and a song by the Anglicized German, Henschel, were given.

A later program was as international as the most ardent champion of peace and brotherly love could wish. The names on the program came in this order: Wagner, Berlioz, Saint-Saëns, Järnefelt, Liszt, César Franck, Grieg, Massenet, Liszt, Ponchielli, Dvorák. Native English and neutral American composers had nothing to do with that Continental conglomeration.

Whatever praise or blame England is to get for her share in the war, it is certain that the English are not allowing their political prejudices to narrow their musical judgment. In their orchestral tastes they are frankly German, and unless Kitchener can show them some strategic gain in renouncing German music, they will probably stick with their proverbial tenacity to their favorites.

Yet Saint-Saëns' warning to the French has a good deal of common sense in it. French music is not robust like the art and architecture of France. It is a delicate flower with an aroma of its own. Too much of the strong, exhilarating music of Germany is not good for the individuality of the gentler muse of France.

But in France, however, as in England, the composers have very little, if anything, to do with the programs offered to the public. Throughout the world all programs are selected with the object of pleasing the great public. If it so happens that English and French audiences will pay more to hear German music than they will lay out to encourage native composers, then the native art must suffer in two ways.

First, the composers lack the needed stimulant of public encouragement; and, secondly, the taste of the public is being formed for exotic art and turned against the productions of native artists. All the composers of England and France can do—and let us add American composers—is to write either in the national idiom for a small, half hearted public, or become second rate imitators of the foreign music which the great public extols.

If Saint-Saëns' reported opposition to Wagner is the result of the war we cannot agree with him; although we perhaps understand why a highly strung and sensitive composer should feel so keen-

to [illegible] his native land that he includes among his enemies a great composer thirty years dead.

But if Saint-Saëns means that France is losing its native musical speech and is learning to lisp with a foreign accent we are heartily in sympathy with him. Nothing is more musically ridiculous than a composer with a French or Italian temperament attempting to write music in the German style, unless it be a ponderous and guttural speeched German essaying the part of an actor in a sparkling comedy by Molière.

As for the English, let them keep to their international programs. There is an English style, without a doubt; but since the age of Charles II England has fallen behind in the musical race. Perhaps Arthur Sullivan alone has won an international name as an English composer, and then only as a writer of the lightest musical comedies. His works are more English in style than French or German, or Russian or Italian, and he had a genuine gift of melody and genuine vitality. He had the ear of the British public as no native composer had since the days of Purcell. Nevertheless, when it was proposed to put a bust of Sullivan in one of London's music schools a storm of protest was raised by the conventional and academic composers of England, who maintained that Sullivan was not a representative English composer. He certainly was not representative of that great body of English composers, who, though highly trained and intelligent, are emotionally torpid and whose well written and often ingenious works are so monotonously placid. If a long and a strong dose of international programs and a difficult and costly war will give the gentlemanly and comfortable composers of England a good emotional shaking up the future musical historian may have cause to bless the year 1914.

Even as it is, it looks as if the war was getting on the nerves of sundry British musicians and causing them to talk fustian and act foolishly. We refer to the report that Sir Frederic Cowen and Sir Edward Elgar, among others, have formed a committee to boycott Germans who earn their living by music in Great Britain.

Of course to us Americans such an action seems childish because we cannot feel what the emotional tension is in a land engaged in a destructive war. We have pointed out, at the beginning of this article, what Sir Henry J. Wood is doing for German and other foreign music in England at present. Incidentally we may add that Sir Henry plays foreign music because the British public wants to hear it, and, by inference, does not care very much about concerts devoted to Elgar, Cowen and other boycotters of Teutonic art.

Saint-Saëns, so it appears, wants Wagner ostracized. And what did Wagner himself do, a few years ago? He begged the women of Germany to boycott Parisian dresses and styles and wear the national costume of the German Hausfrau. Truly, these great composers are excitable people. Some of them get excited without being great—as, for example, the boycott committee in England. Beethoven in his day had a touch of nationalism. He decided for a time to boycott the Italian language and actually published a sonata for the Hammerclavier, which many persons think must have been some new kind of instrument. The Hammerclavier was only a German name for the same piano for which Beethoven had been writing since childhood.

But this boycott of German musicians living and working in England is the climax of foolishness. We presume these German musicians are giving services worthy of the money they receive. If they work for less pay than the Britishers, why do not the British musicians form a union with a standard wage? We have a high regard for the rank and file of British orchestral players. They are intelligent, skillful, equipped with high grade instruments, and are unusually good sight readers. We very much doubt if they have anything to do with this movement of the disgruntled composers who cannot hold their own in competition with the great German, French and Russian composers. We are really sorry to record these abberations of musicians. It is a thousand pities that the wrangling of the battlefield should be permitted in the temple of the muses. We have a kind of vague suspicion, however, that the Briton is more brilliant on the warpath than in the creation of music. But when we remember Wagner—who was assuredly a creator of great music—we confess our inability to diagnose the nervous disorders of composers during war time.

Perhaps old Dr. Johnston was right when he checked Boswell's enthusiastic praise of music with the remark: "Sir, I should never hear it if it made me such a fool!"



Ulk, of Berlin, calls the above caricature "Bordeaux S'Amuse" and writes: "Wagner's music is to be banished in France. As a substitute the newly padded Sarah Bernhardt will dance in the Russian Grail."

ZECKWER WINS PRIZE.

A Cleveland, Ohio, $100 prize contest for a composition for mixed voices and piano accompaniment (to Gilder's "The New Day") was won by Camille Zeckwer, of Philadelphia. The judges were Wilson G. Smith, Johann H. Beck, and James H. Rogers. Wilson G. Smith's letter of notification to the director of the Mendelssohn Club (of Cleveland), which gave the prize, reads as follows:

Cleveland, Ohio, November 25, 1914.

My Dear Mr. Sapp—In making our adjudication of the prize offered by the Mendelssohn Club we were guided in our choice by these points which we regarded as essentials in such an adjudication. First, originality; second, musicianship displayed; third, the fitness of the musical setting as complementing the sentiment of the verbal text, and lastly the adaptability of the composition to the requirements of the Mendelssohn Club, of which you are director.

The setting of Mr. Camille W. Zeckwer seemed in our judgment to realize the most fully these essentials. It is, therefore, with much pleasure that we submit herewith our report in the matter.

It might be well to add that several of the other compositions examined fulfilled the requirements of one or more of the points stated, but Mr. Zeckwer seemed to meet them all the most fully.

Very truly yours,
(Signed) Wilson G. Smith,
for the Committee.

Fourteen Saturday night performances at popular prices are to be given at the Metropolitan beginning January 23 and ending April 24. The prices are to range from seventy-five cents to three dollars.

On National Hymns.

[From the New York Evening Post.]

It is rather surprising that two of the world's greatest national anthems were created by prominent composers of their countries. Haydn wrote the Austrian "Gott erhalte Franz den Kaiser," while the Russian hymn, the most majestic and inspiring of all patriotic tunes, was composed by Alexis Lvoff; and what is more astonishing still, was composed to order. The story of how it happened is told in detail by Lvoff in his memoirs, and is quoted in English by Mr. Montgu-Nathan's recently published "History of Russian Music" (Charles Scribner's Sons). In 1833 this composer accompanied the Emperor Nicholas on his journeys to Prussia and Austria. On their return he was informed by Count Benkerdorf that the Czar had expressed a regret that the Russians possessed no national hymn, and that, being tired of the English tune which had been used as a stop-gap for a long time, he wished him to attempt to write a Russian anthem. "This momentous duty," Lvoff continues, "seemed likely to prove difficult of accomplishment. In recalling the British anthem, 'God Save the King,' which is so imposing; the French song, so full of originality, and the Austrian hymn, of which the music is so touching, I felt and fully appreciated the necessity of accomplishing something which would be robust, stately, stirring, national in character, something worthy to reverberate either in a church, through the soldiers' ranks, or among a crowd of people, something which would appeal alike to the lettered and the ignorant. This consideration absorbed me, and I was perplexed by the problem of fulfilling all these needs."

One night, on returning to his quarters at a late hour, he conceived and wrote out the tune of the hymn on the spur of the moment. The next day he went to Joukovsky (who had suggested the subject of the most popular of all Russian operas, Glinka's "A Life for the Czar"), and asked him to write the words to go with the tune. When at last all was ready, the choir of the Court Chapel was assembled and, supported by two orchestras, sang the hymn. The Emperor was so delighted that he had it repeated several times. "It is really superb," he said in French to the composer, and the Minister of War was promptly informed that the new hymn was adopted for the army. The composer received a gold snuff box adorned with diamonds, and the Emperor also ordered that the words "God Protect the Czar" should be added to the armorial bearings of the Lvoff family.

On August 24, 1856, the Gazette Musicale contained this notice: "Lvoff's popular Russian anthem will be sung in three different ways on the occasion of the Emperor's coronation during the display of a firework set-piece which will represent in chronological order the portraits of the Czar's Peter the Great, Nicholas, and Alexander II. The first time the hymn will be rendered by a chorus of a thousand voices; the second time by the whole chorus and the military bands, and the third time to the accompaniment of cannons, which will be discharged by electricity."

Gounod wrote a fantasia for piano and orchestra on this Russian hymn. Rubinstein harmonized it grandly; but the most effective use of it is made in Tschaikowsky's stirring overture "1812," in which the noble theme is heard battling, as it were, with the inspired "Marseillaise."

No Prussian Composers.

[From the Yorkshire (England) Post.]

Most people, I suppose, realize that the warlike ambitions of the German Empire are concentrated in the Kingdom of Prussia, and that in this, as in other matters, there is far from being sympathy between the northern and southern states, in most of which a Prussian is hardly a persona grata. But I doubt if it is generally realized how marked the distinction is when we come to consider the music of Germany. As a matter of fact, not one of the great German composers was a Prussian. Bach, Handel, Wagner, and Schumann were Saxons (Bach was born in the little state of Saxe-Weimar); Mendelssohn and Brahms were born in the free Hanseatic city of Hamburg; Beethoven, of Dutch extraction, was born at Bonn, on the Rhine, which did not become Prussian till many years after he had left it for Vienna; Weber, born at Eutin, in the Duchy of Oldenburg, was of an Austrian family; Gluck and Richard Strauss belong to Bavaria; Haydn, Mozart and Schubert were Austrians (the first being strictly a Croatian); Spohr was born in the Duchy of Brunswick. Berlin can, indeed, boast of one successful composer in Meyerbeer, but without going so far as to adopt the description of this musician as "a Jew banker to whom it occurred to compose operas," or the strongly adverse judgments of Schumann, Mendelssohn and others who anticipated the general verdict of musicians, it cannot be said that Prussia has much reason to be regarded as a centre of musical culture on the strength of this one very doubtful name.



The Jury at Odds.

In a recent number of the famous Hale program book of the Boston Symphony Orchestra concerts, friend Philip quotes a number of ancient opinions on the subject of Beethoven's piano playing. Needless to state—for art changes but the times do not—the opinions were at variance. "Some years ago in Boston," Philip Hale reminds his readers, "Mr. Busoni was praised by certain persons for his delicacy; by others he was reproached for his violence. And which opinion was the true one?" The Hale remarks continue: "Today you often hear a pianist reproached for his interpretation of Beethoven's music, 'No, his performance was not in the spirit of Beethoven.' If Beethoven should play his sonatas to us now in Boston, would not some one complain of his lack of temperament? and might not some one say, from force of habit: 'He is an interesting pianist, but he should not attempt to play Beethoven; he had better stick to Chopin or Liszt?'"

Of course, one can understand differences of opinion when they concern matters of taste or relative questions in music. But how about such a positive subject as whether a singer is in good voice or bad voice? Take, as an example, the criticisms in the New York daily newspapers recently (December 1, to be exact) about the performance of Geraldine Farrar as Madame Butterfly at the Metropolitan the evening before. Here are excerpts from them set down without the changing of a word:

Evening World.

Geraldine Farrar made her first entrance, climbing the hill, from behind the scenes, singing on the key, a rare thing for her to do.

Herald.

Miss Farrar has seldom sung the music better, barring the trying entrance aria, which seemed to cause her some difficulty.

Press.

The popular American soprano was not in good voice, her high tones, in particular, sounding peculiarly harsh and grating.

Herald.

Miss Farrar has seldom sung the music better.

Sun.

When she did essay to push her tones a little they were not good.

Tribune.

Last night she was in excellent voice and sang discreetly.

Mail.

One is inclined to wish that the music of "Butterfly" did not move so constantly among the higher tones, particularly after having heard Miss Farrar's satisfying mezzo-soprano in the lower range of Carmen. Yesterday she wisely omitted several of the highest notes altogether.

Staats Zeitung.

Miss Farrar was exceptionally well disposed vocally.

Times.

Miss Farrar was not in her best voice in the first act, and in certain passages, notably in the long duet with Pinkerton, it had not all the beauty of tone that is hers.

Evening Post.

Throughout the evening her singing combined vocal beauty with emotional sensibility of the most subtle kind.

One feels inclined to echo Philip Hale and say: "Which opinion is the true one?" You pays your money for the newspapers and takes your choice.

The World Disasters.

Mary Garden announces that she will not sing for a year, and also that no great musical work will be written while the war lasts. It is proper that Mary should place the greater calamity first.

"La Bohème."

Beau Broadway, in the Morning Telegraph, has some new definitions of Bohemianism which should interest the fraternity which wears its hair long for the same reason that it wears its shoes long. The Beau says: "I have read poems celebrating Bohemia, but my mother, when I was quite a child, put me off Bohemianism, whatever it was, by saying that a Bohemian was one who wore his nightshirt in the daytime. A friend of mine once said a Bohemian was one who was listening to Beethoven's symphony when he should be paying the gas bill. A combination of the two should not be impossible. Beethoven always paid his gas and electric light bills."



WHAT THE AVERAGE LONDON RESTAURANT BAND LOOKED LIKE BEFORE THE WAR, AND WHAT IT LOOKS LIKE NOWADAYS.

(From the London Bystander, November 18, 1914.)

"The Nosary?"

From a recent article by Ernest Newman: "To me a song like 'The Rosary' is merely the snivel of a distempered puppy; but I can well believe that to the man in the street, or the maiden in the picture house, it opens such glimpses of paradise as are given me by things like Bach's aria for the G string or the adagio of the ninth symphony." For further information regarding popular songs and their real value, read in the MUSICAL COURIER editorial section an article called "Popular Songs." (Advertisement.)

The Voice of the West.

Omaha is enjoying a short season of grand opera at popular prices, and this is the way it is full page advertising:

"Five of the most popular operas ever written. Opera for the masses. Not a conglomeration of recitatives, uninteresting discords and tiresome dialogs, half sung, half spoken sounding decidedly like a couple of fat foreigners sassing each other for half hours at a stretch, understood only by the professional musician.

"These carefully chosen operas embody real music—music loved by everybody except the morbid few, who cannot enjoy any music that is tuneful. Operas that enthrall, that hold the interest to the last second. Music that you are familiar with, wonderful solos, sung by artists, who have been made famous by their exquisite rendition. Beautiful duets sung as only the world's greatest singers can sing them. Tuneful quartets, interweaving melodies that will haunt you for days. Sextets that will live as long as music is played or sung, and choruses that will inspire to lofty ideals and compel encore after encore. The kind of opera enjoyed by the 'Tired Business Man.'"

Prize Contest.

We are fervidly in favor of program annotations at concerts, and to show their usefulness, we intend to reprint some of them from time to time, and let readers guess the names of the compositions to which the annotations refer. The one who guesses the largest number of correct titles will receive a chaste and handsome prize at the end of the contest. We start this week with a symphony, a very well known symphony. The description is taken from the program of one of the American symphony orchestras. Here it is:

"There is no introduction to the first movement, which commences quietly but determinedly with its principal theme, given out by the first and second violins in octaves in conjunction with soaring *arpeggios* for the violas and violoncellos—all over a harmonic background supplied by the basses, horns and woodwinds. The immediate development of this theme is quite brief, leading straightway to the appearance of the following motive in some of the horns and woodwinds (musical example), the opening figure of which figures prominently throughout the remainder of the movement. This soon leads into the second subject, begun in the woodwinds and continued in the strings. (Musical example.)

"Some free developments follow of the opening measures of quotation No. 2 and other subsidiary materials, which fill out the remainder of the first part of the movement.

"The free-fantasia (the first part of the movement is not repeated) starts with some suggestions of the first theme in the woodwinds, quickly resolving into a partial repetition of the theme itself, as it appeared in the beginning. This soon veers off, however, into a prolonged and exceedingly elaborate development, which may be described briefly as running mainly on figures from the first theme and quotation No. 2, and finally coming to an end with some sustained chords for the wind instruments, offset by undulating *arpeggios* in the strings. Then begins the recapitulation with the orthodox restatement of the principal theme, in the violins, as at the commencement. The other materials already pointed out follow in regular order, the whole leading to a fine *coda,* which brings the movement to a powerful and effective climax.

"The second movement opens in the horns with a motive from which its leading theme is evolved; the woodwinds enter and then the clarinet announces the theme proper, over a *pizzicato* accompanied from the strings (musical example), embellished by a counter melody in the violas and bassoon, and running counterpoint in the first violins. These melodies the composer has developed and combined into a composition of great romantic beauty, which finally concludes softly with a short *coda* founded on the first one.

"The third movement opens with the following theme in the full orchestra, *fortissimo*. (Musical example.)

"As it reappears now and again, this theme is subjected to extensive modifications, the intervals between the several repetitions being filled out with contrasting episodical materials, chief among which is the following, the second theme proper. (Musical example.)

"The theme from which the composer developed the finale is given out directly by the wind instruments in harmony, the theme proper being the melody to be perceived in the upper voice of the following illustration. (Musical example.)"

Which symphony is the foregoing? Send in your an-

swers early. The only person barred from the contest is the writer of the annotations in question.

Shrinking Violet.

A Western music teacher, whose pupils gave a recital recently not a thousand miles from Pueblo, Col., announces in his program that one of the participants at the concert "is the only girl violinist in the West playing Sarasate's 'Zapateado,' that another is "the only girl who can play a violin and piano number on the same program and with equal success," and that a certain Master ——— is "the world's greatest boy pianist. If anywhere in this world there is this boy's equal, I would like to hear him. I stake my reputation as teacher and pianist against the possibility. Just because he is a Pueblo boy, Pueblo trained, is no sign that he is not the world's greatest. Anyway, I will say he is the world's greatest until I hear—did you read that—hear some one of his age that can play better than he can. If you cannot produce, boost—don't knock."

Our Intrepid Column.

Well, we finally managed to secure from George Hamlin the story of what Mrs. Richard Strauss said about the war, as nearly reported in this column some two weeks ago. The Strausses were summering at Garmisch, in the Tyrol, at the time the war broke out. Mrs. Strauss was in a café when she received the news. "Isn't it dreadful," exclaimed the wife of the composer who was just then receiving large royalties for his "Joseph" from London and Paris; "I do hope that no harm will come to our dear friends, the English and the French." According to the version related to Mr. Hamlin, Mrs. Strauss' loudly uttered pious wish was overheard by the cafe guests, who promptly hissed the lady in such fortissimo fashion that she beat a hasty retreat from the place.

Did She Play "The Rosary"?

"There was little Josephine with her violin. When she cuddled the fiddle up under her little fair head and tickled the strings with an unerring bow—then eye and ear, and heart, of every auditor was filled to surfeit, and the weary cark and care of all your days was forgotten. How does she play? Well, you hunt up the fairest painted picture of St. Cecelia that you ever saw; then close your eyes and picture the sort of music, in your imagination, that would fit the picture. Then you will understand how little Josephine Kryl plays the violin—almost."—Pittsburgh Gazette-Times.

Managerial Idiosyncrasies.

Among the most interested of the listeners at the Metropolitan performances is Giulio Gatti-Casazza, who mingles unostentatiously with the standees. Heinrich Conried used to make speeches in the press room and pass around questionable cigars. Maurice Grau sat in the box office and counted the receipts.

Concert Clash.

To Kreisler or to Zeisler next Saturday afternoon—that is the question. LEONARD LIEBLING.

Alice Verlet's American Debut.

Immediate and impressive was the success of Alice Verlet, the Belgian coloratura soprano, when she faced the first of her American audiences at Columbus, Ohio, on December 4. When seen after the concert, the gracious little lady said: "I could not have had a better debut, a better and more sympathetic audience than the great gathering at Memorial Hall, a better and more obliging local manager than Kate M. Lacey, who strikes me as a genius in her domain of art. The audience looked to me like a sea of faces, and I have faced a good many large ones, their applause sounded like the peal of cannon, which alas, I heard so often before I left my poor little Brussels to sing in this glorious land, which is helping my poor starving countrymen and women. If only I could afford to sing without fee, if I were not myself so impoverished, as one of my houses and my farm near Brussels are destroyed, and my 'little money' is locked up in Brussels banks, I should like to sing up and down and from East to West, to the people of the United States, to the poor and rich, to the villagers, who never hear music, in hospitals and jails, to express my gratitude to the saviors and succorers of my country.

"Helas! I need the money so badly—so I cannot do this my heart's desire; but I shall sing for benefits for the needy and suffering ones in this country wherever I can and whenever called upon."

Her success is shown in the following notice written by the composer and critic, Oley Speaks, in the Ohio State Journal, Columbus, December 5:

"Despite the very inclement weather and a strong charity attraction at the Hartman Theatre, a good-sized audience was in attendance upon the third attraction in Miss Lacey's series of concerts in Memorial Hall last night. Alice Verlat, soprano of the Paris opera, and Albert Spalding, the young American violinist, presented the program.

"Mlle. Verlet was heard in 'Caro Nome,' from Verdi's 'Rigoletto,' the 'Shadow Dance,' from Meyerbeer's 'Dinorah,' the familiar waltz song from Gounod's 'Romeo and Juliet,' and a group of modern French songs. Coloratura singers of Mlle. Verlet's type are a rarity in these days and it was good to hear these old arias sung in such excellent fashion as they were last night.

Mlle. Verlet is a fine exponent of this difficult style of vocal art, her voice is of particularly fresh quality and her command of the vocal pyrotechnics necessary to the delineation of this music is uncommonly good. She has been schooled in this particular style of vocal art and it is, of course, her very best asset. Few singers on the concert stage today could give as good a rendition of the 'Shadow Song' as Mlle. Verlet gave; her scale work and staccato singing were accomplished with ease and clarity. The singer added as extra numbers to the program Landon Ronald's lovely song, 'Down in the Forest,' and Delibes' 'Les Filles de Cadix.' The latter was especially well sung."

GRAND OPERA IN NEW YORK.

"Tristan and Isolde" Receives Brilliant First Performance of Season—"Lohengrin" Is the Brooklyn Offering of the Week—Metropolitan Opera Company's High Standards Adhered to in Each Production.

"Madame Butterfly" November 30.

Strange to relate, the standees were not many at the latest performance of Puccini's sob opera. Is its effect lessening, or does the cast need Caruso to insure the attendance of a vast crowd? As a matter of fact, Martinelli enacted the role of Pinkerton and did it exceedingly well, singing with art and yet with freedom, and acting resourcefully and convincingly. Geraldine Farrar repeated her former success as the little Japanese lady who did not know the tradition about a sailor and his lady love in every port. Rita Fornia has made the part of Suzuki her very own and by innumerable touches of finished histrionism enables it to stand out in striking relief. Scotti was the Consul, as usual, and Toscanini conducted.

"Rosenkavalier," December 2.

"Der Rosenkavalier" was presented before a large audience, and given a performance excellent in most respects. Especially noteworthy was the fine representation of the



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LUCREZIA BORI,
Soprano, Metropolitan Opera Company.

role allotted to Frieda Hempel, that of the Feldmarschallin. Not only her singing, but also her entire conception of the role, bespoke the intelligent and accomplished artist. Margarete Ober as Octavian acted with finish, and sang as commendably as on former occasions. Hermann Weil, in the role of Herr von Faninal, has not very much opportunity, but in the short singing part he again displayed the refined quality of his baritone voice. Otto Gorlitz was Baron Ochs, as usual. What there is of his voice he uses with care. The many other roles were in capable hands.

It must be said that there are many tiring moments in the score of "Der Rosenkavalier." The first act is much too long and the last act suffers from the same fault. The most interesting act is the second, which was given with splendid effect last Wednesday. All in all, "Der Rosenkavalier" is not the greatest of the works of Richard Strauss. What a charming opera could have been written by Johann Strauss with such a libretto—but then that is another thing. Alfred Hertz conducted.

"Tristan and Isolde," December 3.

A notable performance of Wagner's fervid love epic in tone was led by Arturo Toscanini with remarkable elasticity and elan. It is always a pleasure to listen to his luminous readings and incisive baton mastery. Johanna Gadski was magnificent as Isolde, and revealed the varying phases of that character in a manner to move the fancy and stir the emotions deeply. She makes a very human character of Isolde and avoids the exaggerated poses and super-exalted demeanor which most of the other German interpreters of the role employ in the mistaken notion that such methods make them "heroic." Mme. Gadski's singing was an undiluted joy. Her high tones rang clear, true and full. In the second act she enriched her music with lovely tone color and all the most convincing accents of passion as expressed in vocalism. Jacques Urlus, a dashing and truly romantic Tristan, sang superbly and proved to be a worthy partner for the remarkable Isolde.

Margarete Matzenauer's Brangaene is a splendidly conceived study, full of significant histrionic detail, and sung with infinite resource and eloquent effect. Carl Braun, as King Marke, preserved the best traditions of that role as to dignity and nobility of bearing, and sympathetic resonance in vocal utterance. Hermann Weil was an understanding, well balanced, and finely phrased Kurwenal.

"Tosca," December 4.

Puccini's gory musical melodrama continues to exert a hold on that portion of the public which likes its opera mixed with dramatic sensationalism. It is a form of composition in which Puccini excels, and it must be admitted that it has a certain theatrical fascination, especially for those who retain a large degree of naivété in their operatic tastes. While the gruesome second and third acts of "Tosca" have lost their grip on the regular Metropolitan visitors, there always are enough newcomers to be awesomely impressed and frantically moved. Tenor Martinelli was an admirably brave Mario, who sang with intense feeling and very agreeable tone production. The Martinelli art is improving daily and now has reached noteworthy proportions. Geraldine Farrar was the Tosca, and gave a vivid portrayal of the role. Arturo Toscanini, at the conductor's desk, oftentimes injected into the music nuances which made Puccini's score sound like a far better thing than it is in reality.

Double Bill: December 5 (Matinee).

A vast throng heard Caruso do his imperishably brilliant Canio interpretation in "Pagliacci," to Lucrezia Bori's appealing and sweetly voiced Nedda. The pair roused the audience to wild demonstrations of approval. With Pasquale Amato as Tonio, the effectiveness of the cast was complete. The baritone gave of his best and scored honors fully on a par with those gained by his colleagues. His voice never sounded more polished or more vibrant.

In "Cavalleria Rusticana" the new tenor, Luca Botta, pleased his hearers mightily. Freed from his earlier nervousness, Botta now shows himself to be an experienced and highly artistic singer and an actor possessed of sure and satisfactory routine. He won an exceptional measure of success. Riccardo Tegani, the Alfio, did not make a very good impression. His voice is unsteady and not large. Emmy Destinn, the Santuzza, gave her usual powerful and profoundly effective delivery of the part. Maria Duchene was the Lola and Marie Mattfeld sang Lucia ably. Giorgio Polacco, that spirited conductor, put passion into his work and yet was the exponent of every musical refinement called for in the two hot-blooded scores.

Sunday Metropolitan Concert.

Anna Case, the popular and brilliantly gifted young American singer, who has not yet made her season's operatic debut at the Metropolitan, effected her initial appearance at the Sunday concerts this week, and in the "Lucia" mad scene, and several song examples exhibited that she not only retains her coloratura efficiency of formerly, but also has gained immeasurably as an exponent of the more subtle and artistic phases of song. Her admirable performances were applauded with unusual vim.

The new Sembach sang the "Spring Song," from "Walküre," and the prize song from "Meistersinger," in both of which he confirmed the impression created at his "Parsifal" debut, that he has a sonorous as well as a finely

timbred German lyrical tenor voice and the ability to project both dramatic and romantic vocal moods.

Raymonde Delaunois, a Belgian mezzo-soprano, delivered a "Mignon" aria sympathetically.

Efrem Zimbalist, in his own "Polish" and "Hebrew" dances and in Mendelssohn's violin concerto, pleased the audience.

The orchestra played numbers by Berlioz, Liszt, and Delibes.

BROOKLYN ACADEMY.

"Lohengrin," December 5,

"Lohengrin" was given an excellent performance by the Metropolitan Opera Company at the Brooklyn Academy of Music on Saturday evening, December 5. The cast included Basil Ruysdael as Heinrich, Jacques Urlus as Lohengrin, Johanna Gadski as Elsa, Otto Goritz as Frederich and Arthur Middleton as the Herald. Margaret Ober, who was to have sung the role of Ortrud, was indisposed, and her place was taken by Margarete Matzenauer. The opera was conducted by Alfred Hertz.

A large and appreciative audience was in attendance, and followed with interest the lovely music and impressive scenes abounding in Wagner's popular opera. This was the third visit of the Metropolitan Opera Company to Brooklyn this season, and the occasion was a notable one, as usual.

The Music of the English Soldiers.

[By John F. Runciman, in The London Saturday Review.]

The thin red line of the English exists no more; no more does the British square blaze in scarlet. The shining cuirasses of the French are shrouded in straw, rags, what not; the brilliance of the steel helmets is dulled. Man, taking at last a hint from the insect and dumb animal creation, has learned to make himself as little as possible distinguishable from the woods and fields amid which he strides or rides. The pomp and circumstance of war are departed. The bandsmen and trumpet majors and drum majors of past days no longer play on the road to battle; their trumpets, bugles, fifes and drums no longer o'ercrow the roar of the cannon. An authority tells me that the band led the army into action until "the advent of arms of precision." Then they allowed themselves to be pushed out of the way—not to speak disparagingly of them, for from their ranks stepped forth some of the bravest of the brave—to the background.

In modern warfare this was inevitable. Apart from the evident folly of placing a small squad of bandsmen where the enemy could shoot them down, war has become a scientific game in which secrecy is one of the chief factors. I remember reading that at Waterloo the trumpets of Blucher's host were heard for more than an hour before it came up. Nowadays our Wellingtons will receive a telephone message, and the enemy will get no hint that it is time to move; he may therefore stay a little longer and get more decisively cut up. Bandmasters and bandsmen have not witnessed the change without scorn and fears for the future. But they may take heart. The picturesque, the theatrical, element has gone out of fighting; yet the band has as large a share in the real business of war, the fundamental, effective business, as ever it had—on the whole, I think, a larger share.

The altered position of the band corresponds to the altered conception of what an army should be when it goes out to give battle. At one time, when men had been taught to march in step, to handle a musket, a sword, or a pick, or a lance, and to understand and obey the word of command, it was considered they were sufficiently fit to take the field. In those days the band was a rudimentary concern. When Napoleon threatened our shores and every citizen hastened to join the train bands, a few marrow bones, each with a few holes dexterously drilled in them, formed the "wind" section of the band, which, for the rest, was made up of drums, big or little—anything the musicians could lay hands on. Their duty was to cheer our men on the march. Previous to that, at Oudenarde and Fontenoy, our generals had perceived the value of really musical bands playing popular national songs, dances and marches; and despite the opposition of what corresponded to the War Office of yesterday, bands were gradually built up in this country. Aristocratic officers of the seventeenth and eighteenth and early nineteenth centuries paid out of their own pockets for the music which successive governments denied them. The Royal Artillery led the way. By a long series of happy chances one powerful colonel after another happened to love music, and besides enjoying it for its own sake, perceived its practical usefulness. Kneller Hall was state property, having been acquired by the Government in 1840 to serve as a training school for the masters of elementary schools. It became a music school and was supported by contributions from officers and the bands of various regiments from 1857, and it was not fully taken over by the state until 1875. Long before this date the Royal Artillery band was celebrated not only in England, but throughout Europe, its fame reaching even America; and those who heard its performances at Queen's Hall a few years ago will cordially acknowledge the fine results achieved by a line of highly competent conductors—notably, Mackenzie, Collins, Smyth and Zavertal. Without the enthusiastic support, the practical, financial help, of the successive commanders, and indeed all the officers, these results could not have been attained. The bandsmen handle with equal mastery the military instruments and those of the ordinary concert orchestra; and for nigh a hundred years the foremost musicians of each generation have paid due tribute of praise to the unvarying excellence of their performances. I do not wish to exalt this band at the expense of others; simply I select the Royal Artillery as an example or specimen or sample of what is being done in the army, and I have in mind a book I read not long ago, H. G. Farmer's most interesting "Memoirs of the Royal Artillery Band," which I recommend to every one.

How well the army bands play is known to every one who is not above listening to them in London's parks and gardens. I have often paid a penny in Embankment Gardens and enjoyed Mozart, Beethoven, Haydn and Wagner. Only a few days ago I heard Lieutenant Hans—in spite of his name an Englishman if there is one alive—and his gallant men go brilliantly through an admirable program—and this again I mention simply as a sample. It may be asked what this sort of thing and concerts in Queen's Hall have to do with the music of real war. Well, we know the tag, "Peace hath her victories no less renowned than war." This may quite rightly be taken to mean that the victories of war are largely won in times of peace. And the drill sergeant knows how music keeps up the soldier's spirits and reconciles him to the hours and days of military training; he will give his heart to his work if it is relieved by the display days when he marches through the streets with banners flying and accompanied by his band. Not being versed in Wellington literature, I do not know what he thought of music; but I fancy that the commander who wrote a long letter—addressed to a general, too—concerning the relative merits of tin and iron camp kettles, must have observed that his forces marched better and longer with a band to cheer them up than without a band. I feel certain Lord Kitchener knows it. Our men went through France singing "It's a Long Way to Tipperary," and I am told that those who could not sing whistled, and those who had an instrument played it. The early warriors used their bands to hearten themselves and scare the enemy. But I fear this help to success in arms has gone out. On the battle ground only half a dozen bugle or trumpet calls linger—"Commence" or "Continue firing," "Stand fast" or "Cease fire," "Execute orders received," "Charge" (which, my authority says, is rarely used), and the "Alarm." These are infantry calls, and the cavalry possess a larger number. Police whistles are used by company officers to regulate the firing in certain circumstances.

The shades of the brave men who died at Waterloo may frown contemptuously, thinking our elaborate bands of trumpets, flutes, oboes, clarinets, horns, bassoons, euphoniums and drums far beneath those who marched to death to the music of drum and fife; but as a matter of fact it was these old drummers and fifers who were there for show, and it is our perfectly equipped modern bands which exist for real use. Not only do they beguile wearying marches on the route and make a brave display in the towns, but the concerts they give in peace time afford officers and men alike a source of recreation healthier by far than the amusements of a bygone age. Wellington's braves passed their off duty hours in drinking mainly, and in dicing, cards, prize fighting and cock fighting. What would a colonel of 1800 say to a colonel of 1900 who in his leisure sits down with his officers and hears the piano part in a Brahms trio? Effeminate? I doubt it—or rather I have no doubts about the matter, for I know that as brave deeds have been done in our time, and will be done in the present war, as any we can read of in the history books and accounts of former wars.

About Kneller Hall there remains to say a good deal, which must be left over for my next article. The splendid work done by the officials there, and especially by Major Stretton, ought to be recognized; and, incidentally, I shall have to criticise all the Ministers who have held office since 1857 for the shameful way the bands have been starved. But, leaving this for the moment, let me remind readers that, besides theatres there are concerts and opera to be supported. The Promenades are in full and glorious swing, and the Carl Rosa company is coming to London if there is any prospect of its paying its way.

States That Lag in Music for Schools.

[Newark, N. J., Star.]

Introducing to the country the first national report on music in the public schools, which Will Earhart, director of music in the Pittsburgh schools, has prepared, P. P. Claxton, United States Commissioner of education, under whose direction the report was compiled, says:

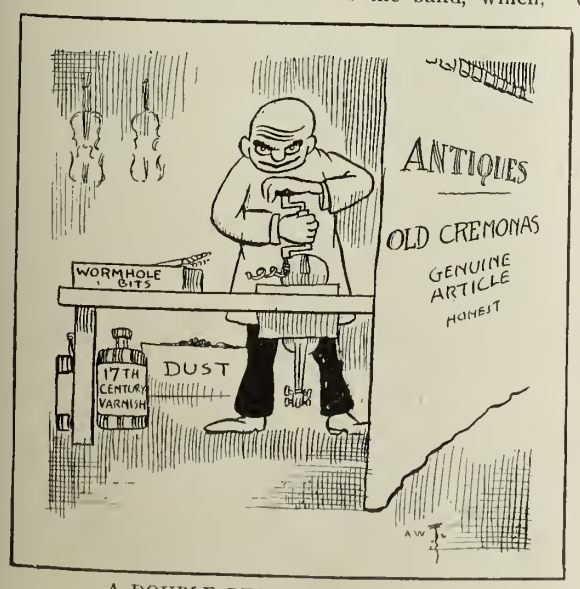
"That music plays an important part in the system of education in any State or nation has been understood for three thousand years. Among a practical, industrial, commercial people like ourselves, good music is necessary not only for enjoyment and recreation, but also for salvation from death in the din and dust of trade; and this music should be democratic in the truest and best sense. This it can never be until it becomes an integral part of the education given in the public schools of all grades, as in the schools of some other countries."

Gathering data for the report in all States of the union, Alaska and the Philippines, Hawaii and Porto Rico, Mr. Earhart struck an oddity in finding the best systems for applying music in the public schools in the island possessions, where school systems were practically unknown before the American occupation. In his report he distinguishes, however, between the best system and the best results, pointing out that many American cities are far ahead in results obtained, often from a poor system.

Returns from most States, Mr. Earhart found, show State laws as a rule notably incomplete in providing for special instruction in music, art and the like. In Kansas, for instance, applicants for a license to teach are required to pass examination in everything except music.

Music is a required study in schools in ten States and is not required in thirty-seven. The ten States are California, Iowa, Kansas, Louisiana, Maryland, Nevada, Oklahoma, South Dakota, Utah and Washington.

While these ten States have better regulations for instilling music in the people through the public schools than in Alaska, Hawaii, Porto Rico and the Philippines, Mr. Earhart said he found the islands "in harmony with the spirit of the people who are fond of music and, among the better classes, acquainted with its literature."



A DOUBLE DEALER IN VIOLINS.



MUSICAL ADVERTISING.



THE TEACHER WHO SAYS: "I AM NOT INTERESTED IN WHAT OTHER MUSICIANS DO. I NEVER READ A MUSIC PAPER."

ELEONORA DE CISNEROS' BRILLIANT CAREER IN OPERA AND CONCERT.

Popular Artist Has Achieved Fame on Two Continents—Her Presence in America Is a Welcome Addition to Our Musical Life This Season.

Eleonora de Cisneros, mezzo-soprano-contralto, who is now in America under the management of Antonia Sawyer, has undoubtedly had one of the most remarkably meteoric careers of any artist now before the public. Her debut was made only a comparatively short time ago, her success was immediate and her acceptance by the managers as an artist of worth followed as a matter of course. Mme. de Cisneros has made several extended concert tours and has been busy year after year as a member of various opera companies in Europe and America without any intermission except those required for rest and recuperation. It is fair to say that her successes in the leading opera establishments of the world constitute a record. This list was published recently in the columns of the MUSICAL COURIER, and showed her appearance in twenty-four opera houses in the principal cities of Europe and America, in many cases during a number of consecutive seasons at the same house. She was booked this season for the operas of Berlin, Madrid, Barcelona, Chicago, etc., but canceled the European dates on account of the war. She was in Paris engaged in Red Cross work when Mrs. Sawyer completed arrangements with her, already reported in these columns.

Mme. de Cisneros is unusually well fitted for recital work as, in addition to her vast operatic repertoire, she is conversant with the entire standard literature of the songs of France, Italy, Germany, Spain and Russia, and sings also the best works by English and American composers. Her most recent successes have been achieved with the Boston Covent Garden Company during its recent Paris season; at Barcelona last spring, and at Parma during the Verdi festival.

Mme. de Cisneros is tall and regal in appearance and possesses, above all things, a personality which breathes both sympathy and strength. It is perhaps due, at least to some extent, to the magnetism of her personality that her success has been so rapid and so complete. But no amount of magnetism could make up for any deficiency in art, and the triumphant career of Mme. de Cisneros is sufficient proof of the fact that her art shows no such deficiency. Press notices which she has received during her frequent appearance in many different cities throughout the world all echo the same unstinted praise for the beauty of her voice, the perfection of her emission, enunciation and interpretation, and her perfect musicianship.

Beyond a doubt Mme. de Cisneros is one of the world's best artists and her presence in this country is a welcome addition to the musical life of America.

Emma Loeffler Is Busy.

Emma Loeffler, the soprano, is having a busy season. On November 15 she was heard with the Schubert Männerchor, New York, where she achieved a great success, and she also appeared as soloist at the faculty concert of the New York College of Music, given in Carnegie Hall, November 20. The first day of December marked the opening of her new studio at 308 West Eighty-eighth street, New York, at which there were nearly a hundred invited guests, who listened to a delightful program presented by artist friends, and who attended the reception which followed the musical half of the evening.

During January and February Miss Loeffler plans to give a series of "musical character teas," when interesting places will be presented in an instructive as well as entertaining fashion. Details of these "teas" will be announced later in these columns. Miss Loeffler has been engaged to sing during the course of lectures at the Educational Institute to be held at Washington, Pa., from December 14 to December 18 inclusive. Of especial interest will be the explanatory remarks with which she will preface each of her selections, thus adding greatly to the enjoyment of those who are not thoroughly educated in all that pertains to music and its history.

She will return to New York in time to appear at a concert to be held in the Seventy-first Regiment Armory, at which she will sing two arias, accompanied by orchestra.

A Zoellner Quartet Tribute.

From the president of the Ladies' Morning Musical Club, Quebec, Canada, comes the following communication apropos of the Zoellner Quartet:

Quebec, Canada, November 28, 1914.

DEAR SIR: We, the Ladies' Morning Musical Club of Quebec, organized a grand concert this week for the relief of the Belgians, and the Zoellner Quartet played at this concert before a crowded house. All those present thought the quartet a wonderfully artistic association. Their program was a very varied one and in all the different numbers the Zoellners showed originality, delicacy and an exceptional comprehension of Beethoven. One feels such perfection in the interpretation of masters cannot be praised too much.

Yours truly,
(Signed) ANGELINA ROUTHIER.

ERIE IS MUSICALLY ALIVE.

Erie, Pa., December 3, 1914.

The concert of the Erie Symphony Orchestra, Franz Kohler, conductor, which was given on Sunday afternoon, November 22, is reviewed in another portion of this issue.

A number of Erie's musicians journeyed to Edinboro, Saturday, November 28, to attend the Riheldaffer-Skibinsky concert at the Edinboro Normal School. Mme. Riheldaffer is well known in Erie, where she has appeared in the past. Her contributions to the program consisted of three operatic arias and two groups of songs which were given with rare art and sincerity. Clarence Velie, accompanist, who also gave one solo number, Liszt's eight Hungarian rhapsodie, supplied particularly sympathetic accompaniments. Mr. Skibinsky was heard in three interesting violin numbers.

The Apollo Club, under the baton of Morris Gabriel Williams, opened its season, Thursday, October 29, presenting as assisting artist Anna Case, soprano of the Metropolitan Opera Company. Miss Case was, without an exception, one of the most delightful sopranos who have appeared in Erie in past years, the ease of her singing, splendid stage presence, cultivated as a result of her operatic work, and her charming manner, won her audience at once. For her share in the program she gave two groups of songs and arias from "Traviata" and "Sonnambula." Her exquisite coloratura work in the latter caused rounds of applause at its conclusion. The Apollo Club, under Mr. Williams' baton, shows steady advancement, as only a chorus of men can under such a competent director as Mr. Williams has proved himself to be. The singers gave Sullivan's "The Beleaguered" and De Koven's arrangement of Kipling's "Recessional" for their big numbers, and both were done with splendid volume and dramatic intensity. They also gave Burleigh's "Mother o' Mine," Metcalfe's "Absent," Cadman's "From the Land of the Sky Blue Water," and a group of lighter numbers.

Charles Hooper, tenor, has been reengaged for the Park Presbyterian Quartet. Mr. Hooper has been out of church work for the past few years, but was prevailed upon to resume his work at the Park, where he formerly held the tenor position for a number of years. Mrs. C. W. McKean, soprano, has charge of the music at the Park, the balance of the choir consisting of Ann Henratta, contralto; Wilson Bushnell, baritone, and Burham Hulbert, organist.

Victor Vaughn Lytle, recently engaged as organist at the First Presbyterian Church, was heard in a musicianly program, given entirely without notes, Tuesday evening, October 27. Mr. Lytle is a member of the Kohler-Williams School of Music, and is a valuable addition to Erie music circles, as he proved at this opening recital given on the mammoth organ in the First Church auditorium. Wilson Bushnell, baritone, has been engaged for the Jewish Temple Quartet.

Georgie French Brevellier recently returned from a season of study with her teacher, Eleanor McClellan, of New York City. Mrs. Brevellier spends some time each winter studying with this well known vocal authority of New York. While there she was a soloist on a number of programs. Will Carroll filled Mrs. Brevellier's position at the First Church of Christ, Scientist, while she was away. Mrs. C. W. McKean is another local vocal teacher who coaches each winter with Miss McCellan. Mrs. McKean expects to spend some time in New York after the first of the year.

WILSON ROOT BUSHNELL.

Washington College of Music Growing.

The Washington College of Music, Washington, D. C., has been growing steadily under the guidance of its president, Samuel M. Fabian. The other officers are Frank Norris Jones, vice-president, and W. W. Delano, secretary and treasurer. The examining board consists of Edgar Paul, Anton Kaspar, Wilberfoss G. Owst, and the president and vice-president. A resume of the work and aims of this institution includes a short biographical sketch of the members of the faculty, which, in addition to the examining board, includes Ethel Holtzclaw Gawlor, John G. Klein, Isabel Jarvis Primm, Beulah L. Harper, Marcia Lettie Merrill, James W. Cheney, Jr., Daisy Fickenscher, Estelle Smith-Pope, Henry Jaeger, Andrea Coda, Dore Wolfsteiner, Guy G. Gaugler, C. G. Rivot, Signora R. S. Chiaventoni, Edythe Marmion Brosius, Effie K. Baker, Julia Huggins, Maria Lee Goodwin and others. Under the intelligent direction of Mr. Fabian the thoroughness of this institution is becoming widely recognized, while its charming atmosphere and its many enjoyable social affairs make it an excellent home school for the student of music.

NEW YORK PHILHARMONIC ORCHESTRA IN BALTIMORE.

Famous Organization Performs Tschaikowsky and Wagner Program—Florestan Club Manuscript Evening—Notes

213 Prospect Avenue,
Baltimore, Md., December 4, 1914.

Monday, November 23, witnessed the opening of the season of the New York Philharmonic Orchestra, Josef Stransky, conductor—an occasion which can only be described as brilliant. A capacity audience was attracted by the beautiful program, which consisted of Tschaikowsky's "Pathétique" symphony, with excerpts from Wagner's operas for the shorter numbers. Mme. Gadski sang wonderfully, arousing her hearers to such a pitch of enthusiasm that the concert could scarcely proceed.

A BUSY PIANIST.

Marguerite Wilson Maas, pianist, is receiving many deserved encomiums for her work in the concert field this season. Her debut recital called forth most favorable notices in the newspapers, as well as enthusiastic applause from the audience. Since then she has made numerous appearances in local concerts, the most recent being a recital at the Woman's Club of Roland Park, where she was assisted by Clara Paine Gault, soprano. Miss Maas has a fine technical equipment as a foundation on which to build her poetic structures. Her florid work discloses a strength one would not expect from her slight frame. That she has intellect as well as agile fingers is proved by her compositions, of which several have been presented this season, notably a "Theme and Variations" for piano. She will play at the Arundel Club in December.

RUSSIAN VIOLINIST IN RECITAL.

On the evening of November 21, a concert was given at the Vernon Methodist Church, at which Henri de Pavloff, violinist, made a successful appearance, his first public concert in this city. He was assisted by a string quartet and by Mrs. Frank Addison, contralto.

PAVLOWA AT THE LYRIC.

Pavlowa and her company appeared at the Lyric on Saturday. The orchestra, under Theodore Stier, was exceptionally good in a program, which included numbers by Saint-Saëns, Grieg, Brahms, Moussorgsky and Glazounoff.

FIELD NIGHT AT THE FLORESTAN CLUB.

Tuesday night of last week at the Florestan Club was the first of this season's manuscript evenings. Novelties by Gustav Strube, Alfred Fuerthmaier, Howard Thatcher, W. G. Owst, George F. Boyle and Theodore Hemberger were presented. Last Tuesday's entertainment consisted of a song recital by John Phelps, baritone, accompanied by Harwood Knight.

NOTES.

A new feature has been introduced into the rehearsals of the Oratorio Society by Director Josef Pache, in the form of short recitals, to be given midway in the evening's work. At Monday's rehearsal, Katharine Kemp, soprano, sang a Handel aria and the "Spirit Flower," by Campbell-Tipton.

D. L. F.

Eleanor Spencer's New York Tributes.

Eleanor Spencer, who played with the Philharmonic Society of New York on the afternoon of November 27, may well be proud of her success. The entire daily press of New York showed itself to be strictly in her favor and with the high standard of New York musical taste and the immense competition, the critics are naturally fastidious and difficult to please. The New York Press speaks of Miss Spencer as an artist of whom her compatriots may well be proud, and says that her playing would receive recognition in any musical community of the civilized world. The Herald says that her interpretation was sympathetic and broad, and the American calls her an artist of much ability and charm, and says that she played with inspiration and musicianship. The World says that her performance was distinguished by a clear and fluent technic, well balanced nuance, and much musical intelligence. The Tribune, Sun, Post, etc., accord her the same high praise.

Spooner Goes West Again.

Philip Spooner, tenor, left New York on Saturday, December 5, for the West, where he opens his second Western tour this season today, December 9, at Oshkosh, Wis. His appearances also include Milwaukee, St. Paul, Minneapolis, Chicago and other cities.

New York Oratorio Concert This Evening.

Sir Edward Elgar's "Dream of Gerontius" will be presented this evening, December 9, by the New York Oratorio Society, Louis Koemmenich, conductor, for the sixth time in its history, at Carnegie Hall, New York.

MINNEAPOLIS EVENTS.

Symphony Orchestra Entertains Young People and Gives a Popular Concert—A Trio Program.

Minneapolis, Minn., December 1, 1914.

Emil Oberhoffer told the sweetest fairy tales of them all at the third Young People's Orchestra Concert, on November 27, at the Auditorium. These were "Hänsel and Gretel," "Königskinder," "Schneewitchen" and "Kikimore." It is so interesting to hear the verbal explanations that one local reporter suggests that we always have program notes spoken. It is not a bad idea, either. All four of these operas were beautifully played by the Minneapolis Symphony Orchestra. The writer has gone into such details about the wonderful work being done here for the children that there is no need of further comment, except just to say that it was another of those instructive and interesting afternoons.

MINNEAPOLIS TRIO.

The Minneapolis Trio has again established itself in the hearts of the Minneapolis music lovers. Any body of men or women who come together and work hard for the love of art pure and simple will win gratitude, but these artists are the recipients of the most humble thanks for bringing all this lovely chamber music. The novelty on the program, November 25, was the trio by Korngold. This is on a strictly classic pattern and shows great merit—the first movement being the least interesting. The middle part is a delightful change, though it has a little stamp of Brahms. The larghetto has much rare beauty—in the last movement all the "imps of eccentricity" are let loose and it is sprightly and humorous. The closing is on six-four time, which gives very much the impression of a Viennese waltz. The three executants played the whole work with marvelous skill and great tonal beauty. Beethoven's "Kreutzer" sonata, for violin and piano, and the Brahms trio, in C minor, op. 101, were the other numbers on the program. Mr. Scheurer, the violinist of this organization, played the "Kreutzer" sonata with conscientious correctness. Mr. Fabbrini is always an elegant pianist, and in this number was heard with delight. He adds finesse to an almost faultless technic. The Brahms trio was a splendid finale for this program and in this work the splendid tone of Mr. van Vliet, the cellist, was a joy to hear. His tone is insistent and carrying, his pianissimos are wonderfully contrasted with any forte passage that he plays, and his interpretation is always smooth and finished. The next trio concert will be on January 21 at the same place, the Unitarian Church.

ORCHESTRAL "POP" CONCERT.

The sixth concert of the first series of the popular concerts given by the Minneapolis Symphony Orchestra took place at the Auditorium, November 29, at 3.30 p. m. The program contained Weber's overture "Oberon," Mendelssohn's notturno and scherzo from "Midsummer Night's Dream," Sibelius' "Valse Trieste" and tone poem from "Finlandia," Bizet's "Egyptian Dance" from "Djamileh," and three excerpts from "The Damnation of Faust." Edna Gunnar Peterson, pianist, was the soloist. She chose "Capriccio Brillante," by Mendelssohn, and the "Hungarian Fantasie," by Liszt. Her technic is clear, her playing is brilliant, and it appealed to the audience, for she received tremendous applause, and responded to one encore.

RUTH ANDERSON.

Maximilian Pilzer's Violin Recital.

Maximilian Pilzer's violin recital at Aeolian Hall, New York, on Sunday evening, December 6, attracted a large audience, composed mainly of professional and amateur violinists, whose stamp of approval was manifest throughout the entire program by bestowing liberal applause.

Mr. Pilzer, who has long been recognized as one of America's foremost violinists, selected a program, as follows, of great interest, which gave him opportunity to display his versatility:

Concerto, E major ..... Bach
Humoresque, No. 1 ..... Victor Kolar
Humoresque, No. 3 ..... Victor Kolar
Mazurka ..... Zarzycki
Grand concerto, D minor ..... Vieuxtemps
Berceuse ..... Miximilian Pilzer
Orientale ..... Maximilian Pilzer
Sérenade Mélancolique ..... Tschaikowsky
Zapateado ..... Sarasate

Whether he plays the classics or works of the modern or virtuoso school, his artistic and finished performance invariably appeals to his listeners. The artist demonstrated again that his reputation is founded on a solid basis. He captivated his audience by his manly tone, even, reliable technic and musicianly interpretation. His rendition of the Bach E major concerto was a marvel of musicianship. He played like one inspired and received much deserved applause. All his other numbers were artistically rendered, particularly Vieuxtemps' D minor concerto, in which the artist displayed great technical skill. The last number, Sarasate's "Zapateado," brought forth deafening applause, bordering on an ovation. Mr. Pilzer responded with three encores.

Mozart Society Second Musicale.

Members of the New York Mozart Society, Mrs. Noble McConnell, president, who were unable to hear Frances Alda in her Carnegie Hall, New York, recital, last week, were fortunate in being able to hear the Metropolitan Opera soprano in many of the same songs, in the more intimate circle of the society at the Hotel Astor, New York, Saturday afternoon, December 5, and those who had heard her already in recital were doubly fortunate.

There were a few changes, as will be seen from a comparison of the following Mozart Society programs and Mme. Alda's program given with a review of the above mentioned recital: "M'ha preso alla sua ragna," Paradies; "Polly Willis," "The Plague of Love," "The Lass With the Delicate Air," Dr. Arne; "Im Kahne," Grieg; "Spinnlied," Moniuszko; "J'ai pleure en rêve," Hüe; "Fleur j'etée," Fauré; "Ouvre tes yeux bleus," Massenet; "My Lovely Celia," Munroe; "A des Oiseaux," Hüe; "I Came With a Song," "In Pride of May," Frank la Forge; "An Open Secret," Woodman, and "Un Bel di," from "Madama Butterfly," Puccini.

Frank la Forge, the composer-pianist, Mme. Alda's accompanist, furnished four particularly pleasing numbers: Triana, "Suburb of Seville," Albenez; "Scherzo," D'Albert; "Romance," La Forge; "Etincelles," Moszkowski.

Mme. Alda appeared before this society last spring and was at that time warmly received by the Mozartians. On Saturday afternoon she was in especially good voice and happy mood, and again proved her popularity with the members of the society.

Mr. La Forge was likewise warmly received.

Mrs. McConnell announced a marked increase in membership, and also that the club was never in so prosperous a condition.

The large numbers in attendance at these Saturday afternoon musicales are indeed an obvious indication of the active interest of each member in the program and the society.

Cincinnati Orchestra Concert.

Cincinnati, Ohio, December 4, 1914.

The fifth concert of the Cincinnati Symphony Orchestra today in Emery Auditorium was devoted to the works of two great composers, Schumann and Beethoven. Dr. Ernst Kunwald had built up a program that was bright and happy, with the single exception of the tragic overture "Coriolan," which, however sad the theme that inspired it, reflects all the charm and beauty of Beethoven.

The concert opened with the overture to Schumann's "Genoveva." Melodious and colorful, it was given a very fine reading by Dr. Kunwald, who made the most of its dramatic possibilities. The piano concerto by the same composer introduced Eleanor Spencer as soloist. This was Miss Spencer's first appearance in Cincinnati and her success with the audience was instantaneous. The work itself is so lovely that one can hardly think of a pianist who would not be moved by its many beauties to unusual efforts, inspirational flights, as it were. Miss Spencer's poetic and imaginative nature were revealed in her splendid interpretation of this masterpiece. A facile technic and a gracious personality are among the attributes Miss Spencer may justly claim, and certainly no work she could have chosen would have fitted her talents better than the Schumann concerto.

The symphony of the afternoon was Beethoven's No. 1, in C major, an example of the master's earlier purely sunny days. The technical excellence of the orchestra was fully demonstrated in the tempo set by Dr. Kunwald, in the final movement, which was taken with wonderful swing and joyousness.

JESSIE PARTLON TYREE.

Margaret Shirley in Three Cities.

Margaret Shirley gave a program of French, English, German and Italian songs, at the Immaculata Seminary, Washington, D. C., before an enthusiastic audience of representative society people, foreign ministers, diplomats and university professors, November 24. She was complimented especially on the delivery of her German songs by one of the German professors present.

On November 28 she sang at Chickering Hall, New York.

December 17, she is to be the soloist at a musical affair given by the Co-educational Club of Chicago, and December 19, for the Catholic Woman's League at the Auditorium Hotel, Chicago.

Music in the Public Library.

It will probably be welcome news to music lovers in this community that the circulating music department of the Chicago Public Library is now so advanced that the collection will be ready for the purposes for which it was installed by the middle of next month, says Felix Borowski in the Chicago Herald of September 22, 1914.

Owing to the European war it is scarcely likely that the library will be able to provide its readers at once with all the music which originally was ordered for its shelves. A large part of that music is published in Germany, and there is not much art finding its way to America from the Kaiser's realm. Nevertheless, the music department of the library has not been crippled in its endeavors to represent Teutonic composition as completely as possible, for many works already were in the storage rooms of American music dealers when the war broke out, and a considerable amount of it which had been ordered from abroad just before the fighting began found its way safely to this country. It is estimated by Mr. Legler, chief director of the library's operations, that about three-quarters of the total amount of music ordered will be in possession of his institution by the time the department is thrown open to the public.

An important branch of the collection will be that devoted to chamber music. Owing to the great expense of instrumental ensemble compositions there has been in this country much less opportunity for the playing of chamber music than there is in Europe, where music is cheaper and tariff tolls are not imposed upon it. While this department of the library's activities probably will be hit hardest by the paralysis of export business in Germany, there is plenty of chamber music to satisfy the needs of admirers of this form of art.

The new division of the library will offer an admirable list of piano music—a list which will include, in addition to the names and the works of European writers, those of American composers. There will be available, too, a comprehensive collection of songs, and many of these will be the product of native writers. A large proportion of those which have been the creation of foreign masters are provided with English translations as well as with the text of the language in which originally they were composed.

Considering the prevailing enthusiasm for dramatic music, it is evident that the library authorities have been well advised to stock their shelves with operas. They are already possessed of all the standard works of the classical stage, but there are, in addition, quite a number of operas which, even if they have not yet joined the goodly company of the immortals, are of no little fascination and artistic worth. Singers who have a fancy for bits of dramatic compositions rather than for the complete works themselves, have been considered, for a large number of arias have been included in the department of songs.

To the music student one of the most useful features of the new division of Mr. Legler's institution will be the collection of full orchestral scores. For the sake of convenience, most of the literature that thus far has been accumulated has consisted of that admirable edition of scores in pocket size, issued by Payne, of Leipsic. A vast amount of chamber music also has been purchased in this form. There are something like 130 miniature scores in that department and miniature orchestral scores number about 63 symphonies, 100 overtures, 40 concertos, and of miscellaneous pieces—symphonic poems, marches, variations and the like—some 100 examples.

Choral music has not been forgotten in making up the new music catalogue. All the works of this class that are of importance have been included, and most of them are provided with English texts. While this collection of choral music is made up for the most part of oratorios and cantatas, church music has not been given a place, for it would serve but little useful purpose in a circulating library.

It will be interesting to watch the outcome of the library's new departure. That it must exercise a most beneficial influence upon artistic culture there can be scarcely any question. The music that is to be offered will be of the best; the trashy song and the inferior dance will not be there to vitiate the taste of the readers. Nor can it be doubted that a circulating music department will stimulate the business of music selling and music teaching.

Elsie T. Cowen, Accompanist.

Elsie T. Cowen's earnest efforts as an accompanist and coach are being crowned with merited praise. Of her work at the recent recital given by Marie Morrisey, contralto, at Aeolian Hall, New York, the New York World declared "She may be commended for her serviceable assistance at the piano," while the Brooklyn Daily Eagle spoke of her as a "skillful accompanist." On December 13, Miss Cowen will accompany Mrs. Morrisey at a recital to be given in Waterbury, Conn.

CENTURY OPERA COMPANY PERFORMING IN CHICAGO.

Second Week of Opera in English Strengthens Good Opinion Formulated—Twenty-Fifth Anniversary of Auditorium to Be Fittingly Celebrated—Amateur Musical Club Concert—Apollo Club to Sing "The Messiah"—Concerts and Notes.

Chicago, Ill., December 5, 1914.

The second week of grand opera in English by the Century Opera Company strengthened the good opinion formulated during the initial week. The repertoire was made up as follows: Monday and Wednesday evenings and Saturday matinee, "Madam Butterfly"; Tuesday, and Friday evenings, "William Tell"; Wednesday matinee and Saturday evening, "Trovatore."

The Century Opera Company's success during its forty-one weeks in New York had its raison d'etre, as each performance was adequate. "William Tell" was the first important novelty given since the opening of the season. This opera had not been heard in Chicago in a score of years, and it never was presented in English in this country until the Century organization gave it in the vernacular in New York this season. The cast on Tuesday included Louis Kreidler, who sang the title role; Orville Harrold, who was the Arnold; Henry Weldon, the Furst; Lois Ewell sang Matilda; Kathleen Howard, Hedwiga; and Jeannette Kann, Jemmy. The work of the orchestra and chorus all through the week was of the highest degree of excellence, and each one of the principals can well be associated in the big artistic success achieved by this company at the Auditorium. Whatever the financial success might be at the close of the season, the Century Opera Company will have done much toward bringing popularity to grand opera in Chicago.

Salaries Reduced.

The salaries of the principals of the Century Opera Company have been cut 25 per cent. This reduction was due to the fact that the company has been losing money on its Chicago performances and it was a case of reducing salaries or shortening the duration of the season. The artists volunteered to offer their services at a 25 per cent. reduction and they so informed Milton Aborn, though it is said the reduction was not asked either by the direction or the board of directors; but when the artists heard that the season might be cut short they wisely preferred a reduction in their salaries.

Auditorium Opening to be Celebrated.

Next Wednesday will be the twenty-fifth anniversary of the opening of the Auditorium, and the management of the Century Grand Opera Company has arranged for the celebration, a performance of "Romeo and Juliet." When the Auditorium was inaugurated the production was the same opera, with Patti in the leading role. President Wilson, Vice-President Marshall, John Wanamaker and Mayor Carter H. Harrison are among those invited by the management.

Alma Gluck's Recital.

Alma Gluck, who heretofore filled yearly the Illinois and Studebaker theatres, was secured for an appearance at Orchestra Hall last Sunday afternoon, November 29, and as a matter of record it might be said that the vast hall was completely sold out to greet one of America's most popular songstresses. Manager Neumann once more showed wisdom in bringing this singer to a hall exclusively reserved for artists having big drawing power, and, as ever, Mr. Neumann's judgment proved correct. In such environments the recitalist found herself in a most inspiring mood, and again her magnetism, charming personality and graceful manners were in evidence and won for her many new friends, beside strengthening the friendship of her former admirers, of which there are legions in this city.

To review separately each number is deemed unnecessary. Alma Gluck is a mistress in program making; a better balanced program has seldom been heard here. It was varied, interesting and gave opportunities to the recitalist to bring out her full vocal equipment and to show her versatility as an interpreter of the classics and also her efficiency as a linguist. She sang in French, German, Russian, Dutch and English. Her printed program contained some twenty-one selections. Many of them had to be repeated, and several extra numbers had to be added, and the songstress probably gave as many as thirty-two songs, three encores being sung at the end of the program to make the measure an even number. Madame Gluck's success was emphatic and deservedly so.

Walter Spry School Faculty Concert.

The first faculty concert of the Walter Spry Music School took place at the Fine Arts Theatre, on Sunday afternoon, November 29. The soloists were Minnie Fish-Griffin, soprano, who was heard in the Brahms "Von Waldumkrämzter Hohe" and "Geheimnis," both of which were well rendered by the soprano, even though her higher tones were forced and she sang at times off pitch. In the Tschaikowsky "Wär ich nicht ein Halm," and in two songs by Van Eycken, "Frage" and "Princessin," Mrs. Griffin came into her own and was heard to best advantage. The singer was beautifully supported at the piano by Walter Spry, who deserves credit for his most artistic accompaniments. Hugo Kortschak, formerly second concertmaster of the Chicago Symphony Orchestra and now head of the violin department at the Spry School, played the Bach prelude in E major and the Mozart adagio in E major, in both of which he once more revealed himself a morbid interpreter of the classics.

James Whittaker, assistant to Mr. Spry in the piano department, won the success of the afternoon by a most interesting reading of the Grieg scenes from folk life, op. 19. Mr. Whittaker has much to recommend him to the musical public, as he is well equipped technically as well as temperamentally. His playing revealed a deep student and his interpretation was all that could be desired. He made a most favorable impression and should be heard again. Mr. Kortschak, Mrs. Griffin and Mr. Whittaker gave other selections which were not, however, heard by this reviewer.

Allen Spencer in Demand.

Allen Spencer is busy teaching over fifty pupils from twelve States. Besides this, he will give a two-piano recital with Glenn Dillard Gunn in December, and after the first of the year he will give his own piano recital in the Fine Arts Theatre. Through his manager, Fannie Warren, he has already been booked for the following dates, all at well known colleges: Alvra College, Alvra, Mich.; De Pauw University, Indiana; Heidelburg University, Tiffin, Ohio; Valparaiso College; Kemper Hall, Kenosha, Wis., and many other dates are pending which will be published in these columns later on.

Amateur Musical Club Concert.

The Amateur Musical Club program on Monday afternoon, November 30, gave opportunity for a large audience to hear Mrs. Torgerson, Amy Keith Jones and Emmeran Stoeber in two trios for harp, violin and cello. Mabel Sharp Herdien sang five selections, among them "I Tell You Over and Over" and "Requiescat," by Clough-Leiter, both well performed and not heard before on the Amateur programs. Celene Loveland, pianist, played with taste and virility three selections by Ganz, Schmitt and MacDowell. Both Mrs. Herdien and Miss Loveland were applauded by this discriminating audience and they richly deserved their success.

Bush Conservatory Recital.

On Friday evening, December 4, at the Bush Conservatory, a recital given by Joe Wynne, pianist, pupil of Harold von Mickwitz, and Julia Manierre, soprano, pupil of Charles W. Clark. Mr. Wynne played the Beethoven "Sonata Appassionata," first movement, the Liszt "Liebestraum" and concert study, the Poldini "Valse de L'Eventail" and "Octave Intermezzo" by Leschetizky. Miss Manierre sang the Mozart aria from "Idomeneus," the "Come Unto These Yellow Sands" by Frank la Forge, Sigurd Lie's "Soft-Footed Snow" and Charpentier's "Depuis le jour" from "Louise."

Apollo Club to Give "Messiah."

One thousand singers will sing Handel's "Messiah," on December 25 and 27, at the Auditorium Theatre, under the auspices of the Apollo Musical Club, Harrison M. Wild, conductor. This is the first time so large a chorus has been organized in Chicago to sing choral work, and mem-

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orable performances are anticipated. Mary Ann Kaufman, of Chicago, has been engaged to sing the soprano solo role.

Parelli Engaged by Bush Conservatory.

Kenneth M. Bradley, president of the Bush Conservatory, announces the engagement of Attelio Parelli as director of the School of Opera. It is the intention of the Bush Conservatory to conduct the school of opera along the most practical lines, and they are indeed fortunate in securing the services of Signor Parelli, for there are few so well equipped as he in this particular line of work. He was formerly associated with La Scala, Milan. His first American engagement was with the Manhattan Grand Opera Company, of New York, and since the organization of the Chicago Grand Opera Company he has been identified with that organization as conductor. Among Signor Parelli's compositions are the operas, "Lovers' Quarrel," "Hermes," "Fanfrilla." Among his songs are, "April Odors Were Sweet," "Innovation to Venus," "'Neath the Southern Moon," "Down the Vale," "Farewell," "One Happy Morning Waits," etc.

Second Popular Concert.

The second of the series of popular concerts given by the Chicago Symphony Orchestra under the direction of Frederick Stock, brought out a large audience to Orchestra Hall last Thursday evening, December 3. Mr. Stock arranged a program well suited to popularize symphonic music. The program consisted of the Goldmark overture "Sakuntala," two movements from symphony No. 4, F minor, by Tschaikowsky; "Scene Religieuse," from suite "Les Erinnyes," by Massenet, with cello obligato by B. Steindel; Grieg's suite "Peer Gynt," overture to "Donna Diana," by Reznicek; grand valse "Grand Pas de Fiances," from suite "Ruses d'Amour," by Glazounow; the Coleridge-Taylor rhapsodic negro dance, "The Bamboula," and the "Hungarian Rhapsody, by Liszt, No. 12. The next popular concert will take place on January 7.

Alice Zeppilli in Monte Carlo.

Word has been received from Monte Carlo, where, on Sunday afternoon, November 15, Alice Zeppilli appeared in a concert given at the Cercle des Etrangers for the benefit of the Red Cross. Among her hearers were the Princess of Monaco, the different consuls and the Diplomatic Corps.

Blackstone Musicale Postponed.

Owing to rearrangements with the Musical League of America, the concert scheduled for Monday morning, December 7, will be postponed and the next musicale will be given on Monday afternoon, December 21, at 3.30. In response to an insistent demand from many lovers of music whose Monday morning standing engagements precludes their attendance at eleven o'clock, the concerts have been changed to 3.30. A witty Chicago manager stated that Monday was wash day and a very poor day to give concerts in the morning. The same manager added that eleven o'clock was too early for many ladies to be up and about, more so to be downtown at such an early hour in the day, and probably the change of time will bring larger attendance than that registered since the inauguration of the Blackstone musicales this season.

The rearranged program for Monday afternoon will be furnished by Nicolai Sokoloff, violinist; Greta Torpadie (in costume), soprano, and Robert Gottschalk. The Blackstone Musicales management has announced that the surplus above expenses goes to the United Charities of Chicago.

Tiffin Musicale.

At the Tiffin musicale, which took place at the Congress Hotel last Monday morning, November 30, Cora Kempre substituted for Jeanne Gerville-Réache. The substitution was unfortunate. Albert Spalding, the other soloist, scored a huge and well deserved success.

Wendell Heighton in Chicago.

Wendell Heighton, the indefatigable manager of the Minneapolis Symphony Orchestra, was again in Chicago during the week and was one of the visitors to the Chicago office. Mr. Heighton gave the information that this year the Minneapolis Orchestra's Chicago concert would take place on Sunday afternoon, February 28, at the Auditorium Theatre. Mr. Heighton was in the best of health and humor, as he had just closed a guarantee contract for the appearance of the Minneapolis Orchestra in St. Louis, also in Des Moines, Ia. The dates for the spring tour of the Minneapolis Orchestra will soon be published in the Musical Courier and will show once more how great the demand for the orchestra from the Northwest is all through the country, thus proving that good material, a genial conductor and an astute business manager are the rudiments necessary to make an orchestral association successful.

Chicago Symphony Orchestra Concert.

The first part of the concert this week, on Friday afternoon and Saturday evening, December 4 and 5, brought out the second "Leonore" overture, by Beethoven, the Mozart serenade, in B flat major, for woodwind instruments and horns, and the concerto for cello, by Haydn, its solo part being played by Emmeran Stoeber, second cellist of the orchestra. The soloist at this, his debut, left much to be desired as a cello virtuoso. Since the beginning of the season Mr. Stoeber's work at the first desk has been excellent and much was expected from him. It is therefore with regret that his unsuccessful appearance has to be registered. After the intermission the Tschaikowsky fifth symphony was superbly rendered by the orchestra. It may be added that the other symphonic numbers were beautifully given, and again Mr. Stock was the bright star of the concert.

Chicago Notes.

Clarence Stroupe, of the Bergey Chicago Opera School, presented his pupil, Leona Hay, pianist, assisted by George Simons, tenor (pupil of Mr. Bergey), in a recital at the Bergey studios last Friday evening.

Lucille Stevenson has just been engaged for two concerts in Winnipeg, Canada, January 4 and 5. On the first night she will sing in "The Messiah." Miss Stevenson will also be the soloist with the Minneapolis Symphony Orchestra at Winona, Minn., on February 16.

A musicale was given on Saturday evening, November 21, at the residence, in Wilmette, Ill., of Mae Middleton Colley, soprano. The hostess, who is a vocalist of no small attainment, furnished part of the program and was assisted by Carol Robinson, pianist, and Dr. Frederick Clark, baritone.

On Sunday evening, December 6, the fourth concert, third season, of the Sinai Orchestra, will be given at Sinai Temple, with Carol Robinson, pianist, as soloist. As usual, Arthur Dunham will both conduct the orchestra and play an organ solo.

The Bush Conservatory announces a recital by Violet Bourne, pupil of Julie Rive-King, assisted by Claire Hart, tenor, pupil of David Baxter, to take place at the Bush Conservatory Recital Hall, Friday evening, December 11.

Next Sunday afternoon, at 3 o'clock, Willard Flint, the oratorio singer, who is engaged for the tenth successive year with the Handel and Haydn Society, of Boston, will give a program of German and other selected concert numbers, assisted by Jessie M. Hamilton, soprano, who will offer a program consisting chiefly of works of modern French composers.

The Glenn Dillard Gunn interpretation class held last Saturday at the Gunn Studios, was one of the most interesting this year. The class has grown so that it has been divided into two sections, the ensemble class, which consists of a string quintet and the solo class. Agnes Leist Beebe was the soloist for the piano class, and gave a number of beautiful selections. One of the most interesting incidents of the afternoon was a try out of children soloists before a manager. Little Joseph Corey, the eleven-year-old pianist, though he learned only an hour before that he was to appear before a manager, played six solos with such artistry and finish that he secured an engagement at once. At the class next Saturday, there will be a group of piano selections played by Earnest Bacon, Jacob Fischer, Mildred Devine, and Ebbe Noer. Raoul S. Bonnano, baritone, late of the Paris Grand Opera, will give a group of songs, and the soprano, Jeanette L. Hoskins, will sing also. Glenn Dillard Gunn gave a lecture recital at Winona, Minnesota, Tuesday evening, December 2.

The School of Opera, Chicago Musical College, will give a performance December 12 in the Ziegfeld Theatre. Edoardo Sacerdote will have charge of the production, and the divertissement will enlist the services of four members of the College School of Ballet. The second acts from "Traviata" and "Carmen" will be given.

Carl Friedberg, pianist, will be heard for the first time in Chicago in a recital next Sunday afternoon, December 13, at the Illinois Theatre, under the direction of F. Wight Neumann.

Marcella Sembrich will make her only appearance in Chicago this season in song recital at Orchestra Hall, Sunday afternoon, January 3, under the direction of F. Wight Neumann. Mme. Sembrich did not come to America this year to make an extended tour, but to live quietly in New York City. She will, however, give one recital in Boston two in New York City, and one in Chicago, for which she has prepared a very attractive program. Frank LaForge again will be the accompanist.

On Thursday evening, December 3, Theodora Sturkow Ryder, pianist, was heard in recital at the Claypool Hotel Indianapolis, Ind., at one of the series of concerts given by Ora B. Talbot. Over eight hundred were present.

Last Saturday afternoon, at Kimball Hall, voice pupils of Karleton Hackett, violin pupils, of Adolf Weidig, and piano students of Silvio Scionti were heard in recital.

Celéne Loveland, pianist, is booked to appear next week in Dekalb, Ill.; Janesville, Wis., and Davenport, Ia.

Adolf Weidig gave the first of a series of three lectures on "The Development of Chamber Music," last Saturday, at Kimball Hall. The lecture, which was of extreme interest, was followed by a delightful program of musical illustrations embracing the earliest efforts in chamber music.

Herbert Butler's Ensemble Class will give a recital at Kimball Hall, Saturday afternoon, December 12.

Augusta Cottlow's Interrupted Tour.

Augusta Cottlow, the American pianist, whose European tour of last season won such pronounced favor for her, was heavily booked for this season, in the principal cities of Germany, Austria, Russia, Holland and Belgium, but on account of the war, a continuous tour was rendered impossible. Miss Cottlow was to play in England in the spring, and had many return dates in the cities where she had appeared last season, including several important orchestral engagements. Among the cities booked were Berlin, Leipsic, Hamburg, Düsseldorf, Nüremberg, Frankfurt, Munich, Vienna, Prague, St. Petersburg, Moscow, Warsaw, Riga, Brussels, Amsterdam and the Hague.

Another Endorsement of Rummel's Art.

Fritz Kreisler and Mrs. Kreisler were among the guests present at a musicale given by a prominent member of New York Society. Mr. Morse-Rummel, the young violinist, played the Bruch G minor concerto and several of Fritz Kreisler's adaptations of the old masters. Mr. Kreisler expressed his high approval of Mr. Rummel's art and thanked him several times for the pleasure he had given him.

Mr. Rummel leaves for an extended Southern tour in December.

Preyer Artist-Pupil in Baltimore.

Elizabeth Katzenstein, soprano, sang in a joint recital with George Castell, the Russian tenor, in Baltimore, on December 6. Mrs. Katzenstein made her New York debut at a musicale in the studio of her teacher, Caroll Badham Preyer, two weeks ago, and will sing again in New York on December 12 in a program of Russian songs.

Marie Morissey at Waterbury.

Marie Morissey, the contralto, who was so enthusiastically received at her recent recital in Aeolian Hall, New York, will sing on December 13, at Waterbury, Conn. Elsie Cowen will be her accompanist in an interesting program. Mrs. Morissey is a pupil of Dudley Buck, the New York vocal teacher.

Jerome Uhl's Recital.

Jerome Uhl, bass baritone, will give a recital at Aeolian Hall, New York, Tuesday afternoon, January 5.

Mr. Uhl studied abroad for many years and afterward sang in concert and opera in France, Germany and Italy.



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BOSTON CONCERTS AND RECITALS.

A Week of Considerable Musical Activity Is Recorded—Big Chorus of Colored People Sings Southern Melodies—Notes.

11 Boylston Road, Fenway,
Boston, Mass., December 4, 1914.

This week's local musical offerings were fittingly ushered in by John McCormack's concert on Sunday afternoon, November 29, at Symphony Hall. The audience on this occasion broke all previous McCormack records here and there was hardly one square foot of available space vacant in the hall. The seat sale was closed on the Saturday before the concert and standing room only was for sale on Sunday. As there were as many persons turned away as would have filled the hall a second time, Manager Charles L. Wagner has promised to bring the McCormack concert company back here for a two nights' engagement late in January. The program last Sunday represented Mascagni, Wolf, Reger, Schumann, Cadman, Schneider, Taylor and Bizet. The Irish songs had their hearing as usual and a goodly number of effective encores were granted. Donald McBeath, the young Australian violinist, played "Meditation," by Cottenet; "Schon Rosmarin," by Kreisler; an ariette by D'Ambrosio, an air on the G string by Bach, and a Mozart gavotte. Edwin Schneider very capably officiated at the piano.

Carl Friedberg's Piano Recital.

Monday afternoon brought to Boston Carl Friedberg, the pianist, for his first recital appearance in the city. Jordan Hall held a good sized audience that extended hearty greetings to this artist, about whom they had heard so much. One may as well state that apparently there was not a disappointed person in the audience at the conclusion of the recital. Carl Friedberg won a signal success and his reappearance in Boston will be welcomed. The program contained the E major "Sarabande," by Rameau; E major sonata, by Beethoven; Schumann's symphonic etudes, E flat intermezzo and E flat major rhapsody by Brahms, a Schubert impromptu, and a Chopin group.

Gabrilowitsch Assists Quartet.

Ossip Gabrilowitsch, the Russian pianist, assisted the Kneisel Quartet at Steinert Hall on Tuesday evening, December 1. The program was as follows: Quartet, A major, for violin, viola, violoncello and piano, op. 7, Daniel Gregory Mason (first time); quartet, D minor, op. 34, Dvorák; quartet for violin, viola, violoncello and piano, op. 25, Brahms.

Colored Singers Heard.

There was an unusual entertainment at Symphony Hall last Sunday evening in the form of a Folksong Festival, in which two hundred colored singers took part. Mme. E. Azalia Hackley, director and manager of the Hackley Normal Vocal Institute in Chicago, was in charge of the affair and she deserves much credit for the splendid results she attained with the large chorus. The selections comprised many of the typical Southern melodies, and the effect was most pleasing. The ensemble was splendid and one was agreeably surprised at the richness of vocal quality in evidence throughout the performance. Nathaniel Dett, a pianist, and also a composer of some note, was heard in his own compositions. The young man is an accomplished player and possesses much talent for composition. His numbers were interesting and displayed much sympathy for the South land. Clarence White, violinist, played the "Gypsy Song," and an African dance, by Coleridge-Taylor, and a short berceuse of his own composition. Mme. Hackley is known throughout the United States for her interest in and devotion to the cause of musical education for the colored race. She believes that "the proper study of voice culture will help children spiritually, morally and physically, through control of the will power, the emotions and the muscles; that this study will also cause a general knowledge of other thoughtful refining studies. She believes that because the negro is vocally gifted that much of the time spent upon technical training could be spent in directing him toward the appreciation of the beautiful in nature, art, poetry, literature and the study of psychology and kindred subjects which would cultivate his observation, thought, taste, will power, etc." Mme. Hackley travels about the country and devotes her time and efforts to the free training of these large choral associations which she also forms herself.

Dalcroze Method in Boston.

The Jacques Dalcroze method for training in sense of rhythm for gymnastics, for the dance and for the general discipline of bodily and mental motion, has made its way into Boston recently. Miss Longy, daughter of the first oboe player of the Boston Symphony Orchestra, is now teaching them here as a result of her studies with Jean Udine, who was a pupil of Dalcroze. On Saturday morning of this week, Mr. de Montoliu, a graduate of the Dalcroze school, which is located near Dresden, will give "demonstrations" of the method at Jordan hall.

Zoellner Quartet Concert.

The Zoellner Quartet was heard here on Thursday night, December 3, at Steinert Hall in a program containing two numbers that had never been played here before, the "Romantische Serenade," by Jan Brandts-Buys, and a quartet in D by Gustave Samazeuilh, the Parisian composer. A third number was the Beethoven quartet, op. 18, No. 2. The Zoellner Quartet is indeed a novel group of artists, as it is composed of father, daughter and two sons. It was a very exacting program that they chose for this Boston appearance, and much credit is due them for the success attained. The demand for the Zoellners is large. Since the starting of their present tour on September 30, over sixty-five engagements have been filled, and the present week has seen the fulfillment of five engagements and a final one is to come this Saturday night, when they play at Wellesley College as one of the concert series attractions which the school is conducting this season.

A Flute Recital.

Julie Petersen, flutist, gave a concert at Jordan Hall on Thursday evening, December 3. Miss Petersen is a native of Copenhagen and has appeared with success in the principal European cities. Her Boston recital was a novel attraction, for not in many years has there been heard locally a concert of this type. She proved her virtuosity in amazing manner and many new feats in flute technic came to the ears of most of us who are not any too well acquainted with the innate possibilities of the instrument. Surprising, aside from the technical feature, was the real artistry the soloist displayed in her many interesting interpretations.

Boston Notes.

Julia Culp has postponed her recital announced for this Saturday afternoon in Jordan Hall, owing to a cold. The date is now fixed for Saturday, January 16.

Ossip Gabrilowitsch will be heard in recital, assisted by his wife, Clara Clemens Gabrilowitsch, contralto, on Saturday afternoon, December 12, in Jordan Hall.

Mme. Gerville-Réache is the attraction for the fourth Boston Music School Settlement concert, which will be given this Sunday afternoon at the Boston Theatre. Mme. Réache is well remembered here by her impersonation of La Navarraise in Massenet's opera at the Boston Theatre, and her superb Delilah at the Boston Opera House. The Hoffmann Quartet will assist.

Fritz Kreisler will be here for a recital in Symphony Hall, Sunday afternoon, December 13. Victor Winton.

Boston Hails Tina Lerner as Heir to de Pachmann.

H. T. Parker, distinguished critic of the Boston Evening Transcript, paid an enthusiastic tribute to Tina Lerner's art on her Boston reappearance, November 22, as follows:

In more senses than one Tina Lerner seems the heir to De Pachmann. Scarcely another pianist, since Mr. de Pachmann left the stage, can summon a tone so slender and sweet, so gravely young and warm, so light and bright, so limpid, smooth and even, so sensitive to every modulation of the engraved page of the enkindled imagination, so transparent, yet so subtly shaded, so persuasively the voice of old elegance, of old bravura, and of the intimate lyric voice and the stirred lyric feeling that outlasts hulking and grubling Time. No wonder that the piano gives up the finer secrets of its tone to such caressing. (Advertisement.)

Von Ende School Announcements.

The Von Ende School of Music has issued cards of invitation embracing the following musical events of the next ten days: Friday evening, December 11, advanced students' recital; Friday evening, December 18; advanced students' recital; Saturday afternoon, December 19, children's matinee, 3 o'clock, 44 West Eighty-fifth street, New York City.

Evan Williams Sings in Sacramento.

Evan Williams appeared as soloist at the 368th recital of the Saturday Club, of Sacramento, Cal., on November 12, in the Clunie Theatre. He sang a varied program, including works by Handel, Schubert, Haydn, Cadman, Cowen, etc., and scored a tremendous success. He was accompanied by his son, Vernon Williams.

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Dull Boston Symphony Concerts.

It is not the customary thing to speak of Boston Symphony Orchestra concerts as being dull, but those of Thursday evening, December 3, and Saturday afternoon, December 5, at Carnegie Hall, were in every sense of the words monotonous and boresome.

The ordeal began on Thursday with Sibelius' fourth symphony, a work which because of its drab colors, lack of variety in orchestration, and dearth of melodic ideas, worked on the listener like a soporific. It dragged its wearisome and empty length with such fatal effect on the writer of these lines that he finally found it hard to keep awake, while the orchestra droned, and toiled, and heaved, and mumbled, and prolixed. A more thoroughly uninteresting work has not been heard here for many a season, and the conductor seemed to feel the lack of appreciation on the part of the audience, for long before the finish of the symphony his energy and responsiveness diminished perceptibly. Sibelius has done some notable writing for orchestra, but it is not to be found in his fourth symphony.

Von Recznicek's "Schlehmil," a "symphonic biography," depicting "the life of a modern man pursued by misfortune, who goes to destruction in the conflict between his ideal and his material existence," came after the Sibelius symphony, and far from clearing away the dissatisfaction left by that piece served only to intensify it. This "Schlehmil" is a composition written in that Straussian manner which has been recognized as being among his most crassly modern symphonic productions, and it bears such striking relationship to the "Sinfonia Domestica" at times that one is led to think of Von Recznicek as a musical satirist, anxious to show his renowned contemporary how easy it is to imitate him and even to go him one better in the way of harmonic incongruity, rhythmic license, and unbridled noise. There are moments of lyric beauty in "Schlehmil" consisting chiefly of diatonic oases in the desert of discord and at all times the work is orchestrated with virtuoso disregard of the conventions as we knew them before Strauss. Many clever touches spring up in the Von Recznicek score, but as a whole it lacks in directness of purpose, in logical sequence, and in purely musical stimulativeness. It is "interesting" music, but it does not warm the cockles of the heart, and coming after the Sibelius disaster, it sounded doubly uninspired and futile.

Theodore Spiering led Von Recznicek's "Der Sieger" at a Berlin concert a year ago and he speaks very highly of it. The work should be heard here, if for no other reason than to give the composer a chance to score the hit which he did not register with "Schlehmil." It is not necessary to go at length into the "program" of that opus. Charpentier used the same idea—too big a one for any art form except literature—in his oratorio-opera, "Julien." Scheinpflug's "Overture to a Comedy by Shakespeare" concluded lamely a program which for injudicious selection and unskillful arrangement hardly could have been outdone.

On Saturday afternoon, Strauss' "Aus Italien" did not start off matters much better, for it is an exceedingly long winded affair and while provided with fascinating episodes here and there is spun out so thinly as regards tunefulness and sincere musical expression that the fancy of the auditor is not held captive unintermittently and his emotions are stirred only for an instant or two. Strauss seemed to be groping in "Aus Italien" for that orchestral technic which he found fully in his later symphonic poems.

The Ropartz symphony, his fourth, was heard here recently at a Philharmonic concert, and it must be said that the Boston players last Saturday brought out no features of the music left unrevealed by our own organization. As the MUSICAL COURIER wrote then, Ropartz is an accomplished and facile writer who stands midway between the classical and the modern schools. The second hearing of his C major symphony confirms the impression that he is furthermore a sincere and high minded composer, not blessed with a large store of melody, but gifted with the faculty of scoring smoothly and lending all his measures distinction and interest. His symphony is in one movement, which makes it appear unduly long in view of its lack of characterization and grip.

Beethoven's "Egmont" overture was the one unassailable feature of the two programs. It sounded new when compared to the admitted novelties.

Boston Symphony Brooklyn Concert.

Brooklyn was treated to an unusually attractive program by the Boston Symphony Orchestra at its concert in the Academy of Music on Friday evening, December 4. The first number was the symphonic fantasy, "From Italy," op. 16, by Richard Strauss, written at a time when this composer retained all of his youthful enthusiasm and still had a feeling for melody. It was wonderfully well played by Dr. Karl Muck and his men. The other orchestra number was the Beethoven "Egmont" overture, which Dr. Muck took at a surprisingly slow tempo.

The soloist of the evening was Harold Bauer, who played the Beethoven concerto in G major.

Philharmonic Sunday Offering.

An uncommonly attractive program was that presented at Carnegie Hall last Sunday afternoon, December 6, by the Philharmonic Society, with Carl Friedberg as the assisting soloist. The scheme comprised MacDowell's "Indian Suite," Schumann's piano concerto, Strauss' "Don Juan," Tschaikowsky's "Italian Caprice," and Rubinstein's "Feramors" ballet music. It was the sort of program desired by Sunday concert goers and in consequence a very large audience crowded the spacious hall and showed exceptional responsiveness in the way of applause and favorable comment. "Occasionally this kind of a concert should be given by all the orchestras," remarked one listener near the MUSICAL COURIER man; "it makes ten new subscription converts to the cause of good music, whereas programs like those heard here from the Boston Symphony last week cause ten subscription recruits to orchestral courses to become renegades." The Sunday concerts of the Philharmonic now are to New York what the famous Tuesday popular concerts of the Berlin Philharmonic are to the German capital. It is a capital idea to separate the severely classical series of our local orchestra from the amiable course meant to be chiefly entertaining.

MacDowell's "Indian Suite" had an eloquent reading, full of poetry and color. Strauss' "Don Juan," that full blooded, joyously riotous score, reflected all the requisite tonal opulence and orchestral passion. In the "Italian Caprice" and the "Feramors," brilliancy and dash were the chief characteristics displayed by the virtuoso band, and needless to state, the reception accorded those pieces approached the frenetic. It was an afternoon of exhilarating orchestral enjoyment.

Carl Friedberg gave lovely voice to the Schumann concerto, projecting into it all the lyricism which the imaginative pages contain, sounding its melodies with a finely rounded mellow tone, and tracing its filigree passage work with delicate fingers accurately and fleetly driven. It was the interpretation and the technical performance of a thorough artist nature, and as such it made a deep impression on the hearers, who took Friedberg to their hearts in unmistakable fashion. It is to be hoped that he will give us much Schumann at his next New York recital, for this new pianist is a Schumann reader par excellence.

School of Music 388th Concert.

The 388th concert of the New York School of Music and Arts (Ralfe Leech Sterner, director), at Carnegie Chamber Music Hall, New York, December 2, again showed the good work done at this institution in vocal, piano and violin teaching. Beginning promptly, a concert of twenty-one numbers, mostly vocal music, pupils of Mr. Sterner, was past within an hour and a half, serving to bring forward young people in solos, duets, etc., some of whom have been praised in the columns of the MUSICAL COURIER, following appearances at the Wanamaker Auditorium and other leading public halls. The ease of singing, breath control, distinct enunciation, the appropriate facial expression of the singers, their natural beauty of voice, the correct stage carriage, all this shows that Mr. Sterner and his capable aides go into the business of teaching in its manifold details, earnestly and with fine success.

The pianists, too, were players of unusual ability, combining advanced technic with clean-cut phrasing and understanding of the intellectual. Two violinists showed good tone and precocious talents, and a very attentive audience heard the various numbers with marked expressions of pleasure. The names of the participants follow: Marguerite Claghorn, Mildred van Zandt, Ramee Rivas, Belle McKinlay, Eleanor Fields, Harriette Gesas, Nellie Collins, Jenness Jones, Blanche Kelley, Florence Brusche, Elsie Schoenfeld, Marguerite Zacharias, Mildred Waite, Emma Hamilton, Rae H. Coelho, Frederic Maroc, Louis Ferraro and Andrew Martin.

Helen Wolverton played piano accompaniments with sympathy.

R. E. Johnston for Baltimore Musicales.

Beginning Friday, January 15, a series of morning musicales will be inaugurated at the Biltmore Hotel, New York, under the management of R. E. Johnston.

Negotiations are now pending for the engagement of artists of international fame.

The large ballroom on the twenty-second floor of the Biltmore Hotel will be set aside for these musicales, which will take place at 11.30 in the forenoon.

"May I read you my new Christmas poem?"

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Songs.

Marion Bauer

Youth Comes Dancing O'er the Meadows, Constance Purdy, New York
Youth Comes Dancing O'er the Meadows...Lucy Gates, New York
A Little Lane.....Gustaf Bergman, New York
A Little Lane.....Mrs. John R. Stites, Minneapolis
Only of Thee and Me.....Marie Morrisey, New York
Only of Thee and Me.....Gustaf Bergman, New York
Only of Thee and Me.....Lucy Gates, New York
Only of Thee and Me.....Lilian Birmingham, New York
Only of Thee and Me.....Mrs. John R. Stites, Minneapolis
The Red Man's Requiem.....Reed Miller, Syracuse
Send Me a Dream.....May Dearborn Schwab, New York
Star Trysts.....Thomas Chalmers, Summit, N. J.

Gena Branscombe

Hail, Ye Tyme of Holiedayes!.....R. Norman Jolliffe, New York
The Morning Wind.....Marie Stapleton Murray, New York
The Morning Wind.....Josephine Olsen, Spokane
The Morning Wind.....Mrs. C. F. McCoy, Trenton, N. J.
The Morning Wind.....Lillian Wainwright, No. Andover, Mass.
The Morning Wind (trio for women's voices)..Toronto Conservatory
A Lovely Maiden Roaming.....Marie S. Murray, New York
A Lovely Maiden Roaming.....Mrs. John R. Stites, Minneapolis
There Was a King of Liang (from "A Lute of Jade"), Percy Hemus, New York
Laughter Wears a Lilied Gown (duet for soprano and baritone), Marie S. Murray and R. Norman Jolliffe, New York

Margaret R. Lang

An Irish Love Song.....Lilian Sullivan, New York
An Irish Love Song.....Cyril Wimpenny, Trenton, N. J.
An Irish Mother's Lullaby.....Wilma Rucker, Osage, Ia.
Day Is Gone.....Marie Milliette, Berkeley, Cal.
Arcadie.....Isaac Hart, Trenton, N. J.
Ghosts.....William Howland, Detroit

Edna Rosalind Park

There Was a Bonnie Lass.....Percy Hemus, New York
How Long and Dreary Is the Night.....Percy Hemus, New York
A Memory.....Isaac Hart, Trenton, N. J.
A Memory.....Mrs. John R. Stites, Minneapolis

Ward-Stephens

Be Ye in Love with April-tide?.....R. Norman Jolliffe, New York
Be Ye in Love with April-tide?...Ida W. Seymour, Hoboken, N. J.
Hour of Dreams.....Florence Hinkle, New York
Summer-time.....Edna Dunham, New York
The Rose's Cup.....A. J. Burgner, Trenton, N. J.

S. Coleridge-Taylor.

Life and Death.....John McCormack, New York
Life and Death.....Florence Hinkle, New York
An Explanation.....John McCormack

Piano.

Mrs. H. H. A. Beach

Op. 54, No. 1, Scottish Legend.....Walter Spry, Aurora, Ill.
Op. 54, No. 2, Gavotte fantastique.....Ellmer Zoller, New York
Op. 60, Variations on Balkan Themes.....Walter Spry, Chicago
Op. 65, No. 1, La Fée de la Fontaine, Mme. Schnabel-Tollefsen, New York
Op. 65, No. 4, Sous les Etoiles.....Clara Hess, Hellertown, Pa.

Arthur Foote

Op. 15, No. 1, Prelude and Fugue in D minor, Theodora Sturkow-Ryder, Chicago
Op. 15, No. 3, Capriccio in D minor, Mrs. S. R. Canfield, Ventura, Cal.
Op. 37, No. 1, Prelude Etude for the left hand alone, Theodora Sturkow-Ryder, Chicago
Op. 41, Five Poems (After Omar Khayyam), Karl E. Tunberg, Seattle
Op. 73, No. 4, Flying Cloud, Harry C. Whittemore, Manchester, N. H.

Edward MacDowell

Op. 17, No. 2, Witches' Dance.....Teresa Carreño, New York
Op. 17, No. 2, Witches' Dance..Mme. Schnabel-Tollefsen, New York
Op. 36, Etude de Concert.....Frank La Forge, San Francisco
Op. 36, Etude de Concert.....Myrtle Elvyn
Op. 37, No. 1, Clair de la Lune.....Teresa Carreño, Boston
Op. 37, No. 2, Dans le Hamac.....Teresa Carreño, Boston
Op. 37, No. 3, Danse Andalouse.....Teresa Carreño, Boston
Op. 59, Fourth Sonata (Keltic).....Harold Henry, Jackson, Mich.

Violin and Piano.

Marion Bauer.

Up the Ocklawaha.....Maud Powell
Up the Ocklawaha.....Jacques Kasner, New York

Gena Branscombe.

Op. 21, No. 1, An Old Love Tale...William Howard, Quincy, Mass.
Op. 21, No. 1, On Old Love Tale..Samuel Gardner, Peterboro, N. H.
Op. 21, No. 1, An Old Love Tale.....David Talmage, New York
Op. 21, No. 2, At the Fair.....David Talmage, New York
Op. 21, No. 3, A Memory.....Jessie de Vore, La Crosse, Wis.

Arthur Foote.

Op. 44, Melody.....Gaylord Yost, Indianapolis
Op. 69, Ballade in F minor.....Carl H. Tollefsen, New York
Op. 74, No. 1, Canzonetta.....Bessie B. Collier, Boston
Op. 74, No. 2, Song of Sleep.....Bessie B. Collier, Boston

Maurice Goldblatt.

Dance of the Sylphs.....Albin Steindel
Dance of the Sylphs.....Nicoline Zedeler
Reverie.....Isidore Berger, Knoxville, Ill.
Avowal.....Lucille Hansen, Chicago
Rosalind (cello and piano), Frederick P. Search, Carmel-by-the-Sea, Cal; Sioux City, Ia.

Edward MacDowell.

With Sweet Lavender.....Cecilia Bradford, Peterboro, N. H.
To a Wild Rose.....Cecilia Bradford, Peterboro, N. H.
To a Wild Rose (cello and piano)..Frederick P. Search, Los Angeles
At an Old Trysting Place (cello and piano), Frederick P. Search, Santa Barbara

(Advertisement.)

Christine Levin In West Virginia.

Christine Levin, contralto, gave a recital before a large audience at the Grand Opera House, Fairmont, W. Va., November 18. Her program showed much variety, including works by Schubert, Brahms, Bruncau, Massenet, Koemmenich, Carpenter, etc. Such artists and organizations as Francis Macmillen, Mischa Elman, the Zollner Quartet, Maud Powell, Grace Hall Riheldaffer and others of equal note have appeared there also. Miss Levin was presented by Aubrey Martin, musical director of the State Normal School, who left immediately after the concert to take up a similar position with the Normal College of Miami University, Oxford, Ohio.

The Fairmont Times says: "Miss Levin's program was divided into four parts, the first two parts consisting of French and German songs and arias, the third part being a group of old folksongs, including one number by a modern composer, and the fourth part being made up entirely of modern compositions.

"Miss Levin is the possessor of a voice of good quality, which she has under fine control. Her interpretations showed a perfect understanding of the various moods represented on her program. She was particularly effective in the folksongs and modern American songs.

". . . The accompaniments, played by Jessie Renshawe, deserve especial mention."

Sundelius Activities.

Among the more recent appearances booked for Marie Sundelius, the soprano, by Gertrude F. Cowen, are: Soloist with the Mendelssohn Club, Albany, N. Y., December 9, and an appearance with the Boston Cecilia Society, January 21. This, in addition to the comprehensive list of engagements already filled, and her creating of the soprano role in Bossi's "Joan of Arc," to be sung for the first time in America, at Carnegie Hall, by the Oratorio Society of New York, Louis Koemmenich, conductor, will keep this soprano busily engaged until the first week in July, following her long tour with the Minneapolis Symphony Orchestra from April until June, and her appearance as leading soprano at the Swedish Singing Festival in San Francisco, June 15 to 25.

Her bookings from September 1, 1914, to June 28, 1915, follow: September 1, Syracuse; October 18, Chicago, Apollo Musical Club; October 25, Chicago, joint recital; November 3, Cleveland, matinee appearance with the Fortnightly Club; November 5, Minneapolis; November 10, Kansas City, Fritschy Course; November 13 and 14, soloist, St. Louis Symphony Orchestra; November 23, soloist, Boston Symphony Orchestra; December 3, Dobbs Ferry, N. Y.; December 7, New Haven; December 9, Albany; December 11, Princeton; December 13, Tufts College, Massachusetts; December 17, Cambridge; January 11, private recital in Boston; January 13, Bridgeport, Conn., recital; January 20, Cambridge; January 26, Lowell Choral Society; March 9, soloist, Boston Symphony Orchestra; March 15, Brockton, Woman's Club; March 24, soloist, New York Oratorio Society (Louis Koemmenich, conductor), creating the soprano role in Bossi's "Joan of Arc," to be sung the first time in America in Carnegie Hall; April 11 to June 15, spring festival tour with the Minneapolis Symphony Orchestra; June 15 to 25, leading soprano at the Swedish Singing Festival to be held at San Francisco during the Panama-Pacific Exposition.

Mme. Sundelius' appearance at Lockport, N. Y., in joint recital with Pasquale Amato, will open the 1915-1916 concert series under Mr. van de Mark.

AN OPEN LETTER TO SINGERS.

By Magaretha Kirpal.

Margaretha Kirpal, the vocal teacher, of 124 West Thirty-fourth street, New York, and 140 Barclay street, Flushing, L. I., disagrees with a recent review of two books on the vocal art, which appeared in a daily newspaper. She writes:

As one who has had many years of experience as a teacher of singing, I feel it incumbent on me to say that these two books under review could only mislead a student. Why the everlasting cry about the downfall of "bel canto?" Bel canto, which means nothing more than good singing, still exists and always will exist among singers, trained in the right way. Anyone who has heard Mmes. Sembrich, Destinn, Hempel, Lehmann, Schumann-Heink, Sig. Caruso, Amato, Scotti and others, will testify to that. Poor singing teachers are usually the cause if pupils, endowed with fairly good material, do not learn to sing well. To one who knows how to point out every muscle activity employed to obtain the final result (the bel canto), the idea of a psychological method is, to say the least, ridiculous. There is something much more tangible. The author says, "Pay no attention to the action of the diaphragm in breathing, avoid all attempts to control the breathing." Contrary to this I say, pay all possible attention to the working of the diaphragm. Above all, learn to control your breathing. After that, have your voice placed, which means nothing more than to direct the breath so that the best possible use is made of all the resonance cavities. Then, and only then, when these things, together with other countless details, have become flesh and blood with the pupil, can he become conscious of the sensations of a good singer. Vocal poise cannot be spoken of until a pupil, through years of right training, has become an artist. Mr. ——— thinks that singing can be taught chiefly by example, and lays stress on the value of listening to good singing. In my opinion, a beginner gains absolutely no knowledge of voice production by listening to other singers. It is most important, however, that he should learn to listen to himself. He must also learn to feel whether the tone is right. A good teacher can impart all this. Naturalness of expression, beautiful sustained tones, and agility, coupled with greatest endurance, are the lasting results, if proper breath control is taught, and the muscles used in singing are trained to their utmost elasticity.



Photo by Hall.
MARGARETHA KIRPAL,
Voice specialist.

A circular recently issued by Mrs. Kirpal says:

What deep breathing does for you: It makes new red blood; it makes muscle tissue; it builds up your body.

Facts speak louder than words. See what the deep breathing system has done for me. Give me ten minutes of your time daily and it will do the same for you. Three years ago I was sick and weak. Today I am strong and healthy.

Deep breathing is not only the underlying principle in the art of song, not only a great factor in correcting and improving your figure, it is, above all, the secret of giving you good health, which goes hand in hand with keeping young.

Let me help you, as I have helped myself.

Zoellner Quartet with Montreal Club.

In Montreal, Canada, November 26, the Zoellner Quartet gave a program before the Ladies' Morning Musical Club which called forth this comment from the secretary-treasurer of the club:

"So insistent was the applause after both the Ivanow and Brandt-Buys numbers—new to many of its hearers—that the club rule of 'no encores' had to be waived, and the quartet charmed its audience with Glinka's minuet and andante cantabile by Tschaikowsky."

The Zoellner Quartet was heard on this occasion in the Beethoven quartet, op. 18, No. 2; the Ivanow quartet, op. 13, and the Jan Brandt-Buys "Romanische' Serenade,"

The management of the Strand Theatre is unusually candid. It presents "Fradkin, the noted young Russian violinist. Third and last week by request."—New York Tribune.

Benefit Concert at Aeolian Hall.

A good sized and appreciative audience attended the concert for the benefit of the National Red Cross and Night Camp Auxiliaries of the New York Throat, Nose and Lung Hospital, on Tuesday afternoon, December 1, at Aeolian Hall, New York.

The artists who participated were Wilfrid Douthitt, baritone; Blanche Manley, soprano, and the Stanley Quartet, consisting of Louise MacMahan, soprano; Flora Hardie, contralto; Joseph Mathieu, tenor, and James Stanley, basso.

Eleanor Stanley presided at the piano. The proceeds were large and will materially aid this worthy cause. The concert was under the able management of Andreas Dippel, op. 25.

Pilzer-Hurwitt Recital in Brooklyn.

A joint recital by Maximilian Pilzer, violinist, and Henrietta Hurwitt, soprano, pupil of Anne Stevenson, was given Sunday evening, November 29, at the Brownsville Institute, Brooklyn.

Miss Hurwitt sang with glorious warmth of tone two groups of songs and an aria, "L'insana parola," from "Aida." For so young a singer Miss Hurwitt displays fine variety of expression and control.

Mr. Pilzer's playing was characterized by his usual musicianship and warmth of tone. Worthy of special mention were his own two compositions, berceuse and "Orientale," which received enthusiastic applause. Miss Pilzer and Frederic Dixon were at the piano.

"The Secret" Heard in Many Lands.

John Prindle Scott's song, "The Secret," has achieved an international fame. Orville Harrold sang it at Hammerstein's London Opera House; William Fullerton, a Scotch tenor, used it on tour in the English and Scotch Provinces; Martin Richardson sang it in the principal cities of Italy, and a program reached the composer recently showing that a soprano sang it in Honolulu, H. I. Among other prominent singers who are using this song are Lambert Murphy, George Harris, Jr., Joseph Matthieu, John Young, Harvey Hindermeyer.

After the blatant vulgarities and banal ineptitudes of musical comedy, it is indeed with a sigh as of relief that one takes a seat for Gilbert and Sullivan once more. Gilbert and Sullivan! Lamb and mint sauce were never more happily mated. Each dovetails into the other with such nice exactitude.—Australian Musical News.

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A Mary Fisher Home Benefit Musicale.

"To provide a home for those who have labored in literature, art, music, education or any of the various professions and find themselves in old age either without funds or congenial surroundings" is the worthy object of the Mary Fisher Home Association. Mount Vernon, N. Y., is the location of the Mary Fisher Home—the Seabury Memorial—which has been carrying on its work, under the unostentatious administration of a board of fifteen trustees, for the past twenty-six years.

Mrs. G. Thurston Seabury, a well known patron of music and art, presented the new building to the association. This building is now nearly completed and is well adapted to the needs of twenty-six beneficiaries.

The officers of the Mary Fisher Home Association are: C. Arthur Speakman, president; H. C. Brinckerhoff, Mrs. R. T. Fowler, A. Hill Seabury, vice-presidents; Dr. W. Stuart Woodruff, secretary; F. Irving Hull, treasurer. Board of Trustees, class of 1914—J. H. Burton, Mrs. W. S. Duryea, Dr. W. S. Woodruff, A. H. Seabury, Mrs. A. C. Stoney; class of 1915—H. C. Brinckerhoff, H. B. Coho, M. D. Stiles, F. I. Hull, Mrs. R. T. Fowler; class of 1916—Rev. J. H. Hollister, Mrs. J. H. Burton, A. T. Sweet, C. A. Speakman. Superintendent, Mary Pease. Officers of the Woman's Auxiliary—Honorary president, Mrs. G. Thurston Seabury; president, Mrs. R. T. Fowler; first vice-president, Mrs. J. H. Burton; second vice-president, Mrs. A. Wilson; third vice-president, Mrs. H. C. Jones; recording secretary, Mrs. W. S. Woodruff; corresponding secretary, Mrs. A. C. Stoney; treasurer, Mrs. C. Remington.

A musicale was given for the benefit of the Mary Fisher Home at the home of Mrs. John Sands Howell, 49 West Eighty-ninth street, New York, Wednesday afternoon, December 2, which was very well attended.

This was the program:

"Nocturne Pyreneen" (Chaminade), George Devoll and Edwin Isham; piano soli, andante (Beethoven) and "Kamenoi-Ostrow" (Rubinstein), Marie Louise Todd; soprano soli, all dedicated to Mme. Buckhout, "Eternity" (Oley Speaks), "His Valentine" (Hallett Gilberte), and "You and I" (Ward Stephens), Mme. Buckhout; baritone soli, "Le Miroir" (Gustave Ferrari) and "The Birthday" (Cowen), Edwin Isham; piano soli, "Arabesque" (Schumann), "Nachtstücke" (Schumann) and "Valse Brillante" (Raff), Marie Louise Todd; tenor soli, "Memory" (A. Goring Thomas) and "How Delicious Is the Winning" (A. L.), George Devoll; soprano soli, all dedicated to Mme. Buckhout, "Die Glocke" (German, M. Blazejewicz), "Nieczczesliva" (Polish, M. Blazejewicz) and "Der Blommar Aster" (Norwegian, L. J. Munson), Mme. Buckhout; "A Sea Song" (Andre Messagere), George Devoll and Edwin Isham.

Especial mention should be made of the finished musicianship displayed in the numbers of Mary Louise Todd, the pianist-teacher, and of Lima O'Brien's sympathetic and skillful accompaniments.

An Active Pittsburgh Teacher.

William R. Gardner, the Pittsburgh vocal teacher, gives instruction at East Liverpool, Ohio, on Wednesdays and Saturdays, and at his home in Dormont, Pa., on Thursdays. The remainder of the week he is busily engaged at his studio in Pittsburgh. Mr. Gardner has accepted the position of choir director at the Homewood (Pa.) Presbyterian Church, and will enter upon his duties there January 1.

Franklin Cannon's Boston Tribute.

Appearing for the first time in Boston, Franklin Cannon, the young American pianist, met with instant favor from critics and public alike, when he gave his Jordan Hall recital there on Monday afternoon, November 23. Mr. Cannon is a disciple of the newer school, and the marked



FRANKLIN CANNON.

interest and enthusiasm he is creating in musical circles by his unique individuality as an artist and player is ample proof that here is real merit. The following group of press excerpts pertain to Mr. Cannon's recent Boston recital:

". . . Mr. Cannon has many excellent qualities. He has strength that is easily exerted without turning sound into noise, a sympathetic singing tone; his technic was amply sufficient; and his phrasing was clear and intelligently thought out."—Herald.

"First impressions were most favorable. He shows an appreciation of the piano and of his composers that is altogether too rare."—Traveller.

"Mr. Cannon is a sincere, serious, well poised young pianist, with a strongly emphasized poetic bent.

"There are strength and control in his fingers, his staccato being even and uniform and his legato smooth and well sustained. His thoughtful regard of [illegible] whole, his balance of phrasing, and his excellent pedaling marked each number on the program."—Monitor.

"Mr. Cannon's playing displayed commendable taste, clean technic and revealed his individuality. Feeling is well guarded by intelligence against exaggeration. . . .

"This basic principle of repose is an estimable thing in Mr. Cannon as a pianist. He does not abuse his strength, but keeps his hearer's ear alert with more subtlety of shading."—Globe.

"Mr. Cannon has acquired the technical skill that the public of the pianists takes for granted nowadays. He plays with intelligence, as one who has seriously considered his music and his instrument and who would hold himself well in hand in his relation to both. His ear is sensitive to the quality of his tone and the significant shadings of it. His presence was ingratiating, and recalled for an instant the romantic youth of the 60's."—Transcript.

Music League Concert.

At the first subscription concert of the Music League of America, which took place in Aeolian Hall, New York, Tuesday evening, December 1, the following program was given, the most interesting numbers being those of Pietro Yon, organist; Nikolai Sokoloff, violinist, and Robert Gottschalk, tenor:

Prima sonata ..... D. G. Pagella
Pietro A. Yon, organist.
Le Rêve de des Grieux ..... Massenet
Il Neige ..... Bemberg
L'Adieu du Matin ..... Pesord
Autumn (A Perfect Year) ..... Matthews
Robert Gottschalk, tenor.
Serenade ..... Hasselmans
Danse des Sylphes ..... Godefroid
Salvatore de Stefano, harpist.
L'enfant prodigue ..... C. Dehussy
L'heure exquise ..... R. Hahn
Le Furet du hois joli ..... P. Breville
Air d'Alceste ..... Gluck
Miss Challet-Balme, soprano.
Concerto, D minor, op. 44 ..... Max Bruch
Adagio, ma non troppo (first movement).
Nikolai Sokoloff, violinist.
Christmas in Sicily ..... P. A. Yon
Concert Study ..... P. A. Yon
Pietro A. Yon.
Mam'zelle Mariette (operetta in one act) .. Music by Emile Bourgeois
Mariette ..... Greta Torpadie, soprano
Pierre ..... Einar Linden, tenor

Giordano as Don Jose.

The New York Grand Opera Company . . . was heard again in "Carmen." While the company is comparatively small, it has a corps of capable singers and actors. . . .

Chevalier Salvatore Giordano, as Don Jose, is of striking mold and manly. His tenor voice is of excellent quality, with an appeal in it that awakens one to enthusiasm, and numbers of his solos were rewarded with a storm of handclapping. He sang the role of the soldier lover, Don Jose.—Indianapolis (Ind.) News. (Advertisement.)

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Beatrice Gjertsen's Song Recital.

A song recital was given at Aeolian Hall, New York, on Thursday evening, December 3, by Beatrice Gjertsen, an American dramatic soprano who has made a striking success during her five years with the Grand Ducal Court Opera at Weimar, and who, as a reward for her services in that opera house, has been given the honorary title of Kammersaengerin. Miss Gjertsen was assisted by Harrison Wall Johnson, who, like her, comes to New York from the West. Miss Gjertsen's part of the program consisted of "Dich Theure Halle," from "Tannhäuser," a set of five songs by Schumann, Wolf, Brahms and Wagner, numbers by Grieg, Burleigh, Beach, Campbell-Tipton and Kjerulf, and Minneleide's farewell from Hans Pfitzner's "Die Rose vom Liebesgarten," a role which Miss Gjertsen created in Weimar.

Mr. Johnson played a number of compositions selected from the works of Chopin and the modern composers and proved himself to be a pianist of skill and a fine interpreter. He scored a great success with the public.

Miss Gjertsen showed herself to be the possessor of a magnificent stage presence and immense emotional and dramatic power. Her voice is of fine quality and she controls it so as to make effective every range of dynamics from the most powerful fortissimo to the lightest pianissimo. Her interpretations of "Dich Theure Halle" and of Wagner's "Träume" were excellent in their fine dramatic intensity. She rendered the two Schumann songs with delicacy and charm and gave a delightful interpretation of "Verborgenheit," by Hugo Wolf. Her rendition of the Swedish folksong was replete with the instinct of the North, and Grieg's "Ich liebe dich," sung in the original, in which form it only has one verse, the second having been added in the translation, was strong and trenchant. She further charmed her audience with three American compositions, Burleigh's "Jean," Mrs. Beach's "Love but a Day," and the "Spirit Flower," by Campbell-Tipton.

Hans Pfitzner is a composer much talked of and the selection from "Die Rose von Liebesgarten" was looked forward to with interest. Miss Gjertsen sang this in costume, and although the music cannot be said to have fulfilled all expectations, no doubt losing by its divorce from the stage, her interpretation of it was powerfully dramatic and intensely emotional and was welcomed by the audience with such enthusiasm that an encore was necessary, when the singer gave a portion of Brünnhilde's call from "Die Walküre."

Miss Gjertsen will be heard in Chicago in recital, January 10.

Carri Pupils in Recital.

Artist pupils of the New York Institute for Violin Playing, Ferdinand Carri, director, gave the following program on Thursday evening, December 3, at the Sixty-first Street Methodist Episcopal Church, New York:

Intermezzo for five violins.....Mascagni-Carri
Isabelle Rackoff, Perpetua Caruso, Fannie Flaxmann, Max Goodmann, Willie Madden.

Devotion.....Hauser

Mazurka, Kujawiak.....Wieniawski
Xavier Marshall.

Navarra, Spanish dances (for two violins).....Sarasate
Max Goodmann, Willie Madden.

Romance.....Carri

Serenada de Novia.....Saenger
Gustav Wollmann.

Ballade and polonaise.....Vieuxtemps
Perpetua Caruso.

Souvenir de Haydn.....Leonard
Willie Madden.

First grand concerto, Adagio and rondo.....Vieuxtemps
Isabelle Rackoff.

The Dance of the Witches.....Paganini-Carri
Max Goodmann.

La Ronde des Lutins.....Bazzini
(Transcription for two violins by Ferdinand Carri.)
Isabelle Rackoff, Perpetua Caruso.

Andante religioso (for eight violins, piano and organ)..Hermann Carri
Isabelle Rackoff, Perpetua Caruso, Fannie Flaxmann, Gustav Wollmann, Rudolph Hosek, Rudolph de Consoli, Max Goodmann, Willie Madden. Hermann Carri at the piano. Edith Thompson at the organ.

Soder-Hueck's Artist Pupils.

Ada Soder-Hueck's pupils all testify to her inspiring personality, and her reputation as a competent trainer of the voice increases with every new pupil who is turned out of her studio. Although herself a great contralto and formerly prima donna at the Vienna Opera, Mme. Soder-Hueck does not limit herself to teaching the contralto voice, but has pupils in every range from the high coloratura to the low bass. Mme. Soder-Hueck is producing some fine voices as the result of her thorough knowledge of voice placing and subsequent training.

Among her pupils, Elsie Lovell, an alto of exceptional sweetness and power, has been on tour filling engagements as far south as Savannah, meeting with success on all sides. Mary Ellerbrook, contralto, possesses a voice of great warmth and dramatic power. She is touring through the United States and Canada and will be on the road during the entire season. The Watertown Daily Times says that Miss Ellerbrook has a superb contralto voice, perhaps the best ever heard in that city, and adds that it is natural and round and though remarkably low pitched, is as clear as a bell with wonderful carrying power.

CINCINNATI HAS A BUSY MUSICAL WEEK.

Daily Concerts Given—Symphony Program Changed—Other Notes of Current Interest.

Cincinnati, Ohio, December 2, 1914.

With a concert every day this week, all of them presenting interesting material, Cincinnatians have had time for little else beside listening to the various exponents of the divine art. Beginning with the sonata evening at the College of Music on Monday night, there followed the Culp String Quartet at the Woman's Club on Tuesday night, Florence Hardeman's debut (since her European studies) Wednesday night at Memorial Hall, the Orpheus Club concert Thursday night, the symphony concert Friday afternoon, Pavlowa and the Russian ballet at Music Hall Saturday afternoon, and the symphony concert on Saturday night. Pavlowa and her company also appear on Sunday, rounding out an exceptionally full week.

DR. KUNWALD MAKES PROGRAM CHANGE.

Dr. Kunwald has made a slight change in the program of the symphony concerts of this week in the substitution of the "Coriolan" overture of Beethoven for that of the "Leonore," No. II, as first announced. The change will be a welcome one, as the "Leonore" overture has been played in Cincinnati a great many times, while the "Coriolan" is less familiar to the general public. There will be no distinct novelty on the program this week, although the Beethoven symphony, No. 1, may almost be looked upon in this light, as it has not been played by the Cincinnati Orchestra. The soloist of the series will be Eleanor Spencer, the young American pianist.

COLLEGE OF MUSIC CONCERT.

Frederick J. Hoffmann, pianist, and Johannes Miersch, violinist, were the artists presented by the College of Music in the subscription concert this week. Their evening of sonatas was enjoyed by a large audience on Monday evening at the Odeon. Mr. Hoffmann is one of the busiest pianists in Cincinnati, and does not appear in concert as often as one could wish to hear him. His playing in the Rubinstein sonata, G major, op. 13, was masterly, his clean cut technic and virile tone quality being much in evidence. Johannes Miersch, whose concert tours abroad have resulted in thick note books of clippings, lauding the "Miersch tone," was at his best, playing with wonderful insight and sympathy in all three sonatas, but with especial beauty in the Beethoven sonata, A minor, op. 23. The Busoni sonata in E minor, op. 29, is a grateful one, abounding in lovely passages, and Mr. Hoffmann and Mr. Miersch played it con amore. The concert was one of the most successful in the College of Music series.

CINCINNATI CONSERVATORY.

The Cincinnati Conservatory of Music has a number of concerts scheduled for December, in which will be presented some promising talent. Helen Portune, soprano, will be heard in a song recital tonight, December 2, and Leo Paalz gives a piano recital, December 3. The second orchestra concert, under P. A. Tirindelli, takes place December 17, in Conservatory Hall, the soloists to be drawn from the master classes. Chester A. Moffett, a pupil of John Hoffmann's, will give a song recital on December 15. Altogether the Conservatory forces are preparing for a buy time between this and Christmas week.

JESSIE PARTLON TYREE.

Verlet on Tour.

Alice Verlet, the Belgian soprano, now in America for her first tour, made her initial appearance at Columbus, Ohio, on December 4, singing among other numbers "Caro Nome," from "Rigoletto."; "Shadow Dance," from "Dinorah," and the valse from "Romeo and Juliet." On December 15, Mlle. Verlet sings in Chicago and later as soloist, with the Minneapolis Symphony Orchestra.

Mr. and Mrs. Rogers Entertain Mme. Sembrich.

Mr. and Mrs. Francis Rogers gave a small reception for Mme. Sembrich, Friday afternoon, December 4, at their residence, 115 East Fifty-third street, New York. The same evening Mr. Rogers left for Lynchburg, Va., where on the following day he gave a successful song recital with G. H. Wilson, of Washington, as accompanist.

Franklin Riker's Recital.

Franklin Riker, tenor, gave a program of songs in Aeolian Hall, New York, Friday evening, December 4.

In his program making, Mr. Riker departed somewhat from the conventional lines. Following the two introductory Italian arias "O del mio dolce ardor," Gluck, and "Non posso disperar," Mr. Riker sang a group by American composers: "Only of Thee and Me," Bauer; "To the Golden Rod," MacDowell; "Romance," F. Morris Class, and "Summer Time," Ward-Stephens.

Of these the MacDowell song won the most approval from the audience. Sidney Homer's "Banjo Song" was the encore for this group.

"Verre Ardent," de Fontenailles; "Chanson Grise," Amadei; "Le désir," Büsser, revealed the singer's familiarity with the French language and atmosphere.

"Der Atlas," Schubert; "Sonntag," Brahms; "Nachtgang," Strauss; "Zwei," Jürgens, gave additional evidence of his linguistic versatility and his understanding of German temperament. "Sonntag" pleased especially and had to be repeated.

Two songs by the tenor headed the concluding group, "Song of Love" (MS.) and "Prodigals of Power" well deserving the insistent demand for a repetition. Kramer's "Christmas Carol"; "Summer Night," an especially attractive and interesting number from the pen of the New York composer, Henry Holden Huss, and Stahlschmidt's "For Me the Jasmine Buds Untold" (MS.).

The good sized, responsive and representative audience present evidenced that Mr. Riker is no stranger to a large number of New York music lovers, who showed in no uncertain manner, that they liked his delivery of each number of the program.

In fact there is a charm about Mr. Riker's vocal production, which is bound to please. There are no jarring tones; ease, smoothness, purity, nice phrasing, good diction adapted with a fine sense of artistic values to a voice of excellent timbre, easily qualify him for a place among vocalists of high rank.

Concert Direction Annie Friedberg Artists.

Annie Friedberg is very much occupied not alone arranging dates for her leading artists, Carl Friedberg and Arrigo Serato, but also for her singers, for whom she has secured a large number of good engagements.

One of these, who is greatly in demand, is Adele Krueger, who appeared in over twenty concerts and recitals during the month of November. December and January will be equally busy months for her. Among her dates are a joint recital in Reading, Pa., with Leo Schulz, cellist; a concert in Brooklyn; one in Peekskill, and several in Pennsylvania towns. In nearly every place where she appears she immediately gets a return engagement.

Miss Friedberg furnished the quartet for "The Messiah" performance, December 29, at the Jamestown Choral Society under Professor Thorstenberg. These singers were Kate Lawler, Grace Renee Close, John W. Nichols and Alfred Ilma.

Umberto Sorrentino is on his way to America from Italy, where he appeared in opera, and in spite of the war disturbance has been extremely busy singing in Italy. He starts his American concerts in December with the Steinert series, in Portland, Providence and Worcester.

Margaret Shirley, the young lyric soprano, sang before a capacity house at Chickering Hall, New York, on a recent Saturday afternoon, and two days previously in Washington before the Catholic Society.

Music at Indiana, Pa.

Orley See, violinist, assisted by Leila Farlin, soprano, and Edna Allan Cogswell, accompanist, all members of the faculty of Normal Conservatory of Music, at Indiana, Pa., gave a concert recently in Normal Chapel. Mr. See played two concertos, a sonata, and three interesting numbers by living composers. The concertos were the Bruch in G minor and Mendelssohn in E minor, while the sonata was Handel's in E major. Among the three smaller compositions, one still in manuscript by Edna Allan Cogswell, "Sommer Abend," claimed particular interest and Kreisler's "Caprice Viennois" was much enjoyed.

Miss Farlin sang songs by La Forge, Henschel and Rummel, winning generous applause which was entirely merited. Miss Cogswell accompanied in a sympathetic fashion, adding much to the pleasure of the evening.

Inez Barbour's Engagements.

In addition to the many engagements which Inez Barbour, the soprano, has already filled in New York, Brooklyn and other cities, she will sing again in New York on January 14. On January 25, she will be heard in Washington, D. C. A number of other engagements will be announced later.

Herbert Fryer's Program.

Herbert Fryer, the English pianist, assisted by Robert Maitland, baritone, will give the following program at his



HERBERT FRYER.

first New York recital, which takes place in Aeolian Hall tonight, Wednesday, December 9:

Andante and variations in F minor.....Haydn
Sonata in A flat, op. 110.....Beethoven
An die Leyer.....Schubert
Die Krähe.....Schubert
Der Doppelgänger.....Schubert
Der Schiffer.....Schubert
Prometheus.....Schubert
Prelude, chorale and fugue.....César Franck
Sixteen waltzes, op. 39.....Brahms
Bois Epais.....Lully
L'heure exquise.....Reynaldo Hahn
Der Asra.....Rubinstein
Wer nie sein Brot.....Wolf
Der Tambour.....Wolf
Prelude, op. 43.....Chopin
Nocturne, E major, op. 62.....Chopin
Allegro de concert, op. 46.....Chopin

Dufault's Farewell in Australia.

Adelaide lovers of vocal and musical art said a reluctant but demonstratively appreciative farewell to that great singer, Paul Dufault and his talented colleagues, Ernest Tov, Pauline Bindley and Harold Whittle, at the Town Hall on Monday afternoon. For two hours they had held the large audience captive by their gifts, and when Dufault himself closed the program, which had been nearly doubled by encores, with the dramatic beauties of "Invictus," its triumphant melody flooding the building, the people stood and clapped until their hands were tired, and then broke into cheering. The scene was memorable, and must have impressed this celebrity from the Canadian snows. Dufault contributed no fewer than sixteen songs. . . . There were only nine items originally on the list. The others were encores and encores of encores. Dufault's first appearance was in the bracket "Caro Mio Ben" and aria from "Pagliacci," the latter of which was given with a fervor that summoned applause almost before the last note had rung out. In smiling obedience to an imperative recall he presented Sinding's "Sylvelin," and, aroused by its enchantment, at least another story was demanded by clapping hands and busy throats. Dufault responded with "In a Garden" (C. B. Hawley). . . . Dufault's next trio, "A Spirit Flower" (Tipton), "Obstination" (Fontenailles), and Homer's "How's My Boy" was a further succession of triumpbs. Encore again, and Dufault gave "Charity" (McDermott) with moving zest of feeling. Still another encore, and he captured all hearts in "Mother o' Mine" (Tours), a model of emotional delineation. The final series of three songs . . . dictated their own encores, and Dufault positively set the enthusiasm aflame with "Inter Nos" (McFayden) and "Invictus."—The Register, Adelaide, Australia.

(Advertisement.)

Franceska Lawson's Two Appearances.

A large and fashionable audience greeted Franceska Kasper Lawson at Stuart Hall Saturday night and listened with close attention to the program presented, which included arias and songs of classical and modern date demanding vocalism, artistry and poise of no ordinary sort.

. . . She at once wins the good will and reflex, smiling, attitude of those she stands before, and so gains a certain order of success before she sings a note.

Delightfully simple and natural, she enters into the spirit of her work and apparently forgets all else.

. . . Her quite unusual perfection of pianisimo control in the head voice stamped her as a singer of charm and of attainment.—Staunton (Va.) Daily News, November 18, 1914.

Franceska Kasper Lawson, soprano, gave one of the most delightful song recitals ever heard at Virginia College. . . . The large auditorium was filled with . . . music lovers from Roanoke.

Mrs. Lawson has a wonderful soprano voice which is of wide range with remarkable flexibility. In addition to her voice she possesses a most charming and attractive personality. . . . Mrs. Lawson was enthusiastically applauded after each song and at the conclusion of the program she was recalled a number of times.—Roanoke (Va.) Times. (Advertisement.)

Frances Alda's Annual Recital.

Frances Alda's annual New York recital in Carnegie Hall is an event which generally fills every seat in that spacious auditorium. Professional musicians and dilettantes are always present in large numbers, not only to enjoy the latest musical offering from this popular Metropolitan Opera Company soprano, but also to pay due respect to the wife of the Metropolitan Opera Company director. Mme. Gatti-Casazza is the matrimonial title which she enjoys in private life.

Each successive appearance of Mme. Alda as a recitalist in New York has disclosed additional touches of artistic finesse, both in her vocal delivery and in her interpretations, the natural result with a serious student who brings to bear all her talent, industry and intelligence upon a single purpose.

Her recent recital, Tuesday afternoon, December 1, was in no way an excep ion to Mme. Alda's rule of improvement. There seemed to be even more vocal poise than usual, additional depth of feeling, unwonted delicacy in the piano passages, and a well considered abandon which comes only from the broad experience that makes for confidence in one's power and establishes the proper relation between performer and audience.

English songs, that is, songs in the English language, opened and closed the program, the former by English, the latter by American composers.

"My Lovely Celia," Munroe; "The Plague of Love" and "Polly Willis," Dr. Arne, three quaint selections, naïvely delivered, followed by Paisiello's "Nel Cor Più," with its lovely legato, and Parodies' "M'ha preso alla sua Ragna," sung in Italian, constituted the first group.

"Liebeslied," Dvorák; "Tausend Sterne," Blech; "Schlaflied," Moszkowski; "Spinnlied," Moniuszko; each in its own way emphasized Mme. Alda's versatility to infuse the correct spirit into the lied. "Tausend Sterne" proved to be the most popular of the group.

In the French songs, introduced by Debussy's "Les Cloches" and followed by a " Mélodie Arabe" (first time), by Borodine, which was well worth its place on the program because of its strong dramatic effects; the two Hüe numbers, "A des Oiseaux" and "J'ai pleuré en rêve," and "Fleur j'etée," Fauré, Mme. Alda gave striking evidence of her right to be called a recitalist of the most finished kind. She brought to these songs an extraordinarily fine touch of shading, delicate delivery and a deep dramatic note. "J'ai pleuré en rêve," with its rich coloring and impressive chromatic climax, made such a decided impression that a repetition of the number became necessary.

Two interesting songs by Sibella, "O Bocca Dolorosa," "Impressione"; two from the pen of that much admired American composer-pianist, Frank la Forge, Mme. Alda's reliable and expert accompanist, "I Came with a Song," "In Pride of May," examples of musical excellence and well deserving of the continued applause which they received; and Woodman's "An Open Secret," made up the fourth group on the program.

As usual, the soprano was forced to respond to numerous encores and signs of spontaneous enthusiasm were apparent all afternoon. Chrysanthemums and roses showered upon the singer in fragrant tribute.

Jan Sickesz's New York Program.

Jan Sickesz, pianist, will give the following program at Aeolian Hall, New York, Thursday afternoon, December 17, at 3 o'clock:

Moonlight Sonata.....Beethoven
Phantasy, op. 17.....Schumann
Intermezzo, B flat minor.....Brahms
Intermezzo, A major.....Brahms
Capriccio, B minor.....Brahms
Rhapsody, E flat major.....Brahms
Prelude, B major.....Rachmaninow
Prelude, G minor.....Rachmaninow
Sonetto del Petrarco.....Liszt
Rhapsody Hongroise, No. 6.....Liszt

Ida H. Helms' Violin Recital.

Ida H. Helms, a talented pupil of Alois Trnka, delighted a large and friendly audience at her violin recital given on Friday evening, December 4, in Memorial Hall, Brooklyn, N. Y. She played Bruch's G minor concerto; Saint-Saëns' "Rondo Capriccioso"; "Ave Maria," Schubert-Wilhelmj; "Hungarian Dance," No. 2, Brahms-Joachim, and "Scherzo Tarantelle," Wieniawski. She was accompanied by Elsa D. Miller, who also contributed as a solo number Liszt's "Rigoletto" paraphrase.

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A Thirteen Year Old Pianist.

On Friday, December 11, in the Bush Conservatory Recital Hall, Violet Bourne, the thirteen year old pianist, who



Photo by Koehne, Chicago, Ill.
VIOLET BOURNE.

created a sensation by her recital two years ago, will make her second public appearance in Chicago.

Violet Bourne is the pupil of Julie Rive-King. She is to be assisted by Claire Hart, a pupil of David Baxter. Mr. Hart is from Louisville, Ky. Critics who have heard him claim that he will be one of the tenors of the future.

Among the patronesses for this recital are Mrs. J. Ogden Armour, Mrs. Archibald Freer, Mrs. J. J. Glessner, Mrs. W. W. Kimball, Mrs. S. McEntee and Mrs. George M. Pullman.

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Harrison in Buffalo and Pittsburgh.

Buffalo, N. Y., December 1, 1914.

Mr. M. H. Hanson, Manager Theodore Harrison, Knabe Building, New York City:

DEAR SIR—I am very pleased to advise you of Mr. Harrison's unqualified success at last evening's Orpheus concert. Coming as he did, comparatively an unknown singer, he made a deeply favorable impression. He has a fine voice, splendid interpretation, and as an artist he was received with enthusiasm both by the audience and chorus. Very truly yours,

(Signed) R. H. HENSSLER,
Chairman of Music Committee.



THEODORE HARRISON.

The soloist of the evening was Theodore Harrison, baritone, a singer of superb vocal gifts. His voice is of beautiful timbre, and he sings with the authority of the artist who has enjoyed the best of training. In his rendition of the "Vision Fugitive," from "Herodiade," by Massenet, sung with the orchestra, his fine dramatic sense, beautiful legato and admirable French diction were all features that contributed to the enjoyment of this selection.

His ability as a lieder singer was brilliantly displayed in "Der Neugierige," by Schubert, which he sang with exquisite tone and delicacy of feeling.—Buffalo Courier.

Mr. Harrison has developed his natural talents to the fullest extent. He understands the voice and how to manipulate it, so as to secure the finest results. And he knows how to fashion a program such as will give variety and enable him to demonstrate that variety in a most potent manner. His program on this occasion was sufficiently diversified to hold the audience throughout, and he was rewarded sufficient applause to warrant his responding with several encores. . . .—Pittsburgh Dispatch.

Mr. Harrison's best work was heard in the modern Italian song by Carlo Gallone, the old Italian arias by Scarlatti and Legrenzi and in Schumann's "Fruehlingsnacht," the last of which was given as an encore.—Pittsburgh Chronicle-Telegraph.

Mr. Harrison's . . . conscientiousness is a valuable quality. His best work was heard in the modern Italian song by Carlo Gallone, the old Italian arias by Scarlatti and Legrenzi, and in Schumann's "Fruehlingsnacht," given as an encore. Besides these he presented . . . Schubert's "Der Neugierige," Hugo Wolf's "Biterolf" and the "Am Sonntag Morgen" . . . and "Botschaft" of Brahms.—Pittsburgh Gazette Times.

Mr. Harrison's voice has good resonant quality, and bears evidence of conscientious effort. His program comprised groups of Italian, German and English songs.—Pittsburgh Press.

(Advertisement.)

Wolle Gives Inaugural Recital.

Thursday evening, December 3, Dr. J. Fred Wolle gave the inaugural organ recital on the instrument recently placed in the new St. Peter's Lutheran Church at Rittersville, Pa. Anna Estes, soprano, and Howard J. Wiegner, baritone, assisted.

Malkin Music School.

December 1, Manfred Malkin pianist, was soloist at the Tuesday Salon (Sherry's, New York), performing works by Chopin and Liszt. Mr. Malkin's playing is distinguished by a compelling technic and beautiful tonal quality, combined with splendid interpretation.

December 4, Joseph Malkin, cellist of the Boston Symphony Orchestra, instituted examinations at the Malkin Music School, where he will teach; the class has already begun.

December 6, there was a joint recital by Sophie Traubman and Maurice Kaufman, members of the faculty of this school. A program of much variety, including eighteenth century violin compositions and modern works for voice and violin were performed by the two artists. The usual large audience attended.

LATER ST. LOUIS NOTES.

St. Louis, Mo., December 2, 1914.

The St. Louis Symphony Orchestra gave the fourth popular concert of the season, Sunday afternoon, November 29, which was historical in character, the orchestra responding to many encores. Two of the numbers were heard for the first time in St. Louis. The "Rondo all' Ongarese," by Haydn, was so enjoyable that after being applauded to the echo it was repeated. Hugo Olk, concertmaster, was the soloist of the afternoon, playing romanza in F, by Beethoven. He was recalled many times.

Hattie B. Gooding presented Alma Gluck and Efrem Zimbalist at the Odeon, November 28. These artists appeared to a capacity audience, each being recalled to the stage again and again. The St. Louis Pageant Choral Society and St. Louis Symphony Orchestra presented its first concert in the Odeon, November 30, the first of a series of three concerts. The program included many of the numbers sung at the St. Louis Pageant and Masque. Stella de Mette, mezzo-soprano, was the only soloist. She possesses a voice of ample volume. "The March of the Pioneers," a Pageant composition, by E. R. Kroeger, of St. Louis, was one of the numbers played by the orchestra and it was greeted with hearty applause. Frederick Fischer was the conductor. Charles Allan Cale presided at the organ. Caholsia's lines were sung by Raymond Koch.

Webster Arion Club gave its opening concert, Thursday night, November 26. The club was assisted by Myrna Sharlow, the young and beautiful soprano, who captivated her audience.

Two hundred and fifty St. Louis musicians played under John Philip Sousa, Tuesday evening, December 1, at the Coliseum, for the benefit of the old age pension fund of the Musicians' Mutual Benefit Association. There was a record attendance. Sousa's encore numbers included some of his most popular marches and selections from favorite operas. The soloists were Mrs. A. I. Epstein, vocalist, and Herbert L. Clarke, cornet soloist of Sousa's Band.

The School of Expressional Arts gave a recital on Monday evening at the Knights of Columbus Hall. Three one-act plays and a musical program of vocal, violin and flute solos and the mozart concerto completed the program.

Baron von Kleydorff, baritone, known as Franz Egenieff, will reside in this city with his wife and her mother, Anna Busch, at 2 Busch place. The singer and his wife were obliged to leave Germany on account of the war. Egenieff made his American debut with the St. Louis Symphony Orchestra last season.

The Liederkranz Club gave an enjoyable concerts to a large and enthusiastic audience, Saturday night, November 28. The club has both a male and female chorus. The two choruses contributed numbers, sometimes together and sometimes singly, under the direction of Richard Stemp. Agnes Berry, a dramatic operatic soprano, gave fine renditions of her numbers, and Edna Stoessel, who has just returned from her studies abroad, contributed beautiful piano selections.

The Kirkwood Piano Club began its fourteenth open season with a recital of chamber music at Choral Hall, Tuesday evening, December 1.

The Cecilia Choral Club held an open meeting at Cabanne Branch Library, Monday afternoon, December 2.

MAY BIRDIE DITZLER.

GITTELSON

VIOLINIST

"He proved himself a well rounded artist by his interpretation of the Bach Chaconne. The infinite variety and sincere beauty of his tone was well brought out in this composition and the three dances were very charmingly played with rare grace and finish."

—K. C. B. in Boston Daily Advertiser, Nov. 7, 1914.

Bernard Steinberg's Boston Notice.

Some Jewish cantors on the concert platform have been a disappointment. Bernhard Steinberg was not. Regardless of whether or not he observes strictly the Temple traditions in his singing, his voice is a delight to hear, for it is strong, mellow, moving and satisfying. Influenced by his Temple position he certainly is, for the methods of Temple singing have become a part of his equipment, but, bound by them, he is not.

This enabled him to bring to the singing of "It Is Enough," from "Elijah," not only the clarity and definiteness of tone and phrasing that a singer without the benefit of Mr. Steinberg's Temple training would possess, but in addition to add to the dramatic intensity by a device of whispered enunciation of a few phrases which no singer not trained as Mr. Steinberg has been would likely employ. And yet, the dramatic feeling was made subordinate to the song impulse which the singer's artistic conception of the aria demanded should be uppermost.

So while Mr. Steinberg has been trained to bring out the dramatic expression of his voice, it still remains essentially a lyric voice, capable of giving great pleasure in the field of pure song. Out of deference possibly to the greater part of his audience, Mr. Steinberg sang as extra numbers only Temple music. In all his singing, though, the appeal was first of all through the beauty of voice with the dramatic instinct subordinated. Hence, a recital of song not confined to the music of the synagogue would please because of the inherent qualities of Mr. Steinberg's voice, which has



BERNARD STEINBERG.

that elusive quality called "sympathetic."—Christian Science Monitor, Boston, Mass., November 16, 1914. (Advertisement.)

Press Opinions of Ida Gardner.

Miss Gardner was heard in four groups of songs rendered in as many different languages, and it would be difficult to point at any one group and say that she excelled in that, for she was equally as well in all.—Schenectady Gazette, October 7, 1914.

Her voice is splendidly developed, her technic is that of an artist and she has plenty of feeling for the music which her excellent equipment allows her to express to her hearers. A pleasing and dignified stage presence adds to the attractiveness of her concert work.—Schenectady Union-Star, October 7, 1914.

Miss Gardner in this varied program showed herself to be an exceptional artist in that she possesses an enormous range, wonderful dramatic ability and absolute control and command of her heavy contralto voice, whether singing dramatic arias as "Stride la Vampa" and the wonderful "Dalilah" aria, which she handled in a masterly way, or the soft, delicate work in "Im Kahne." Truly remarkable was Miss Gardner's pianissimo, which she used with wonderful effect.—Morning Sentinel, Amsterdam, October 10, 1914.

(Advertisement.)

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PLAN COMPETITION FOR LOCAL FESTIVAL SOLOIST.

Contest for Young Girl Singer to Be Held in February—Novel Plan of Judging—Jersey City Chorus Holds First Rehearsal—Two New Soloists Selected—Music Notes.

Newark, N. J., December 7, 1914.

At a meeting of the advisory committee of the Newark Music Festival Association, held last Friday afternoon in Lauter Hall, the question of a local soloist for the three day music festival, which is to be held in the First Regiment Armory on May 4, 5 and 6 next, was brought before the members, twenty-five of whom were present.

As a result of the discussion it was finally decided that the local soloist this year shall be a girl or young woman under twenty-five years of age who has resided in Essex or West Hudson counties for at least one year. The members of the Newark advisory committee are to be the judges of the competition.

It was also decided to hold the contest in the Central High School on the first chorus rehearsal night in February, the applicants to appear before the choral body. Each contestant will sing one number with her own accompanist at the piano. All will be numbered and the judges will be seated behind a screen, so that they cannot see the competitors. Voice alone will count, and the "number" receiving the majority of judicial votes will be pronounced the winner.

The successful contestant is to appear on "Concert Night," May 6, in the First Regiment Armory, on the same program with Fritz Kreisler, violinist, and Frieda Hempel, coloratura soprano of the Metropolitan Opera Company. Singers who desire to enter the contest must send full name, address, age and length of residence to the office of the Newark Music Festival Association, 593 Broad street.

The Newark advisory committee is composed of the following members: Louise Westwood, chairman; Charles Grant Shaffer, vice-chairman; J. E. Joyner, secretary; C. Wenham Smith, Howard Cann, Alexander Russell, Earnest Temme, Irving Cobb, Tom Daniel, Mr. and Mrs. George E. Clauder, James Sauvage, Diana Cobb, James Philipson, Mrs. Spaulding Frazer, Mrs. Wallace M. Scudder, Eleanor Hendrickson, William Spader Willis, John Lederer, Sidney A. Baldwin, John Pearsall, J. H. Huntington, Jr., Alexander Berne, A. K. Towers, Charles Tamme, Claude W. Velsor, Katherine Young, Edward Gray, Jr., Daniel E. Hervey, Florence Bucklin Scott, F. Mershfelder, Ella A. Wrigley, Florence Mulford Hunt, George Downing, Frank C. Mindnich, J. Louis Minier, Mr. and Mrs. Otto K. Schill, Edwin Wickenhoefer, Mrs. E. A. Baumann, Mr. and Mrs. Mandel Svet, R. A. L. Smith, William Silbereysen, Walter J. Flannigan, Mrs. Jay Ten Eyck, William W. Canon, Mildred S. Allen, Mrs. George Kirwan, George Kuhn, Ernest Genung, C. Le Massena, Laura A. Clarke, John J. Krietler, and Thornton W. Allen.

A Record Rehearsal.

Last Wednesday evening the Newark Chorus held the best rehearsal it has had since the choral body was organized. There was a record attendance, and not merely that, but the singing showed a remarkable improvement. Over forty new singers joined that evening.

The next weekly rehearsal will be held Wednesday evening, December 9, in the Central High School.

Jersey City Chorus Holds Initial Rehearsal.

The Jersey City Festival Chorus held its first rehearsal last Thursday evening in the Lincoln High School, that city, over two hundred singers being present. On this same page will be found a detailed account of this initial meeting.

Two More Soloists Engaged.

The engagement of Mary Jordan, of the Century Opera Company, and Regina Hassler-Fox, both contraltos well known to Newark audiences, leaves but one vacancy in the long list of noted soloists to appear at the May festival. Miss Jordan, who sang with the Orpheus Club last year, achieved a notable success at that time, and it is believed her appearance in Newark this year will aid materially in the success of the festival concerts. Miss Fox has many friends in Newark, where she has been heard on numerous occasions with excellent results. Miss Jordan will sing on "Opera Night," May 5, together with Pasquale Amato, baritone; Anna Case, soprano, and Paul Althouse, tenor. Miss Fox will appear with Mme. Gadski and Herbert Witherspoon on "Wagner Night."

Music Notes.

The first concert this season of the Arion Society will be held tonight in Krueger Auditorium. Katherine Eyman, pianist, and Paul Petri, tenor, will be the soloists. A detailed account of this concert will appear in next week's issue of the Musical Courier.

Tonight, December 7, Dora Becker Shaffer will give a violin lecture recital in the South Side High School. She will play and explain three groups of selections illustrating the classic period, the intermediate period and the modern period. Mrs. Shaffer's lecture-recitals have proven very popular, not only in Newark but also out of town. They are both entertaining and instructive and well deserving of success.

On December 8, Miss Miriam Arndt-Ardini will give a song recital in Wallace Hall.

The gigantic pageant and ball, for which great preparations have been made by the various committees of the Guild of the Babies' Hospital and the New Jersey subcommittee of the vacation committee of the metropolitan section for New York and New Jersey of the woman's department of the National Civic Federation, is to be held Wednesday evening, December 9, in the First Regiment Armory. Nahan Franko's Orchestra and Voss' Military Band will furnish the music. A full account will appear in next week's issue of the Musical Courier.

The Orpheus Club will give its first concert of the season in Wallace Hall on December 10.

The second artist concert in the Eliot Street School will be given on December 11.

On Friday evening, December 11, a concert which promises to be well attended is to be given in the parlors of the South Park Church. The soloists on this occasion will be Ethel C. Smith, violinist; Catherine Bryce, soprano; Mary Potter, contralto; Margaret C. Drake, elocutionist, and Mildred Steele Allen, pianist.

Fanning Wins More Praise.

Cecil Fanning, the American baritone, has just completed his twenty-fourth engagement so far this season. Both Mr. Fanning and his accompanist, Mr. Turpin, spent two days in New York this past week in order to give a presentation of their musical sketch, "Irish Love," in Newark, N. J., on Thursday evening, December 3.

During the past week he opened season courses for the Women's Musical Clubs of Fort Wayne, Ind., and Portsmouth, Ohio, where he was enthusiastically received. Some of the press criticisms follow:

When the enthusiasm of an audience will bring back a musician after the last number on the program and then an encore, there is something out of the ordinary in the ability of the singer to make the hunger for more of his songs insatiable.

This is the story of Cecil Fanning and his singing last night on his first appearance in Portsmouth.

Cecil Fanning, the great Ohio baritone, sang in an ideal recital, covering the broad scope of song that displayed his remarkable versatility as a singer and as a dramatist, because many, yes, all of his numbers have more or less of dramatic action accompanying the singing. His accompanist, Harry B. Turpin, is the only instructor Mr. Fanning ever had, and this partnership of accompanist and vocalist is resultant in unusual confidence, noticeable in the singer; knowing, as he does know, that the accompanist has the fate of the singer more at heart than even the most painstaking accompanist would have under other circumstances. . . . This was the end of the program, but Mr. Fanning came back to tell the audience that he could not respond to the request for Irish songs, because he did not have them with him, but would recite an Irish poem, which promise he fulfilled by telling the story of "The Bend in the Road," in a speaking voice in which the music is ineffably resonant. . . . Mr. Turpin added much to the intelligibility of the numbers by his brief but enlightening explanations of the history and meaning of the songs.—Portsmouth Morning Star.

The Morning Musical Society presented Cecil Fanning, baritone, last evening at the Elks' Temple. He was most enthusiastically received by a large, fashionable, music loving audience. His voice is full and rich and his personality most pleasing. He is versatile as he sings equally well in English, Scotch dialect, Italian, French and German. He sings well dramatic songs, intense love songs, ballads and lullabies. He is a master of languages and sings ballads of Germany and charming, quaint French folksongs with exceptional ease and good musical interpretation. He was frequently recalled and very gracious in granting encores.

Mr. Fanning has great dramatic ability and perfect enunciation. He sings with dignity and passion. He completely delighted his audience last evening and gave real pleasure to his hearers. H. B. Turpin, at the piano, played perfect accompaniments and often told interesting incidents in connection with the songs. The program was most varied and interesting. Probably the most charming moments of the evening were the times when the young singer rendered two French folksongs. A song of Harriet Ware's, called "Mammy's Song," was delightful. Many other songs were clever and entertaining; some were intensely dramatic while others were sweetly melodious. He expressed in different songs all the emotions of rage, hate, fear, passion, love and tenderness. He also expressed humor—an expression rarely found in an artist. The Morning Musical Society is to be congratulated upon presenting such a fine singer, who not only possesses a splendid voice, but has an engaging personality.—Fort Wayne Journal Gazette. (Advertisement.)

Friedberg's Second Recital.

Carl Friedberg's second piano recital will be given at Aeolian Hall, New York, Monday evening, January 11. The arrangement for this recital was made because of numerous requests from many people to hear this artist who were unable to attend his first concert.

Mr. Friedberg will give a new and interesting program, the numbers of which will be announced soon.

JERSEY CITY CHORUS HOLDS FIRST REHEARSAL.

Over Two-Hundred Singers Meet in Preparation for Newark's May Festival—Great Enthusiasm Displayed.

Jersey City, N. J., December 6, 1914.

The Jersey City Festival Chorus, which was established recently as a part of the gigantic choral body now being organized for the Tri-City Festival to take place next year, and which next May will cooperate with the Newark chorus at the three day music festival there, held its first rehearsal in the Lincoln High School last Thursday evening, December 3. Over two hundred members were present and when one considers the fact that nearly all of the church choirs and choral clubs are especially busy just at this time rehearsing Christmas music, this number can well be called an excellent one. That all were most enthusiastic was evident from the outset, and the spirit of cooperation shown at this time was most gratifying to all of those behind the present movement.

The music that is being studied is by no means easy and yet the manner in which the members sang it showed clearly that most of them at least were well trained readers. It being the first rehearsal, considerable time was spent in telling the members of the plans of the association and in giving necessary instructions. C. Mortimer Wiske, the conductor of both the Newark and Paterson choruses, was present and directed the rehearsal. Mrs. Wiske was at the piano.

Plans are rapidly being completed for the Tri-City Festival which is being organized for next season. Paterson, Jersey City and Newark, each with a chorus of from 700 to 1,000 voices, are to be joined in giving this series of concerts. It is planned to give three concerts in Paterson, the Newark and Jersey City choruses all going there for that event; also three concerts in Newark, the Jersey City and Paterson choruses commuting to Newark those three days, and also to give three concerts in Jersey City, the three choruses combining for this event also. In this way a united chorus of probably three thousand voices will be established which will have no equal in the entire country, and which in addition to an orchestra of one hundred or more musicians and world renowned soloists, will help to make New Jersey one of the most important of music centers.

The next rehearsal of the chorus will be held Thursday evening, December 10, in the Lincoln High School, at 8 o'clock. A much larger attendance is expected at that time.

Jacques Kasner, Violinist, Pleases.

"Finland: Its Music and Dances," was the subject of an interesting musicale given by the music department of the Woman's Club of Orange, N. J., on Wednesday, December 2. At this affair an attractive feature was the playing of Jacques Kasner, violinist, who gave the romance in C by the Finnish composer, Jean Sibelius. This composition, replete with the atmosphere of the North, was played with fine delicacy by Mr. Kasner. The audience, which was large and enthusiastic, insisted upon an encore, when Mr. Kasner played a composition by another living composer, "Liebesfreud," by Kreisler.

On December 1 Mr. Kasner played at an after dinner concert given at the home of Mrs. Metcalfe, in Orange, N. J., where he met with his usual appreciation.

Charles Harrison's Engagements.

Charles Harrison, the tenor, has a number of important engagements booked for December and January. Among them may be mentioned the following: December 10, Glen Ridge, N. J.; December 22, in "The Messiah," with the New York University Chorus, Reinald Werrenrath conductor; December 27, Newark, N. J.; December 28, in "The Messiah" at Worcester, Mass.; December 29, in "The Messiah" at Montclair, N. J.; December 30, in "The Messiah" at Trenton, N. J.; January 8, with the Women's Choral Union, of Jersey City, N. J.; January 14, New York City; January 17, Boston, Mass.; January 20, in "The Elijah" at Haverhill, Mass.

Fortnight Tour of Buck Pupil.

Robert Gottschalk, tenor, has been booked for a two weeks' tour, which will include appearances at Pittsburgh, Chicago, Baltimore and Philadelphia. Following these engagements, Mr. Gottschalk will sing in "The Messiah," which is to be given at Bound Brook, N. J. Mr. Gottschalk is a pupil of Dudley Buck, the vocal teacher of New York.

PHILADELPHIA NOTES.

Philadelphia, Pa., December 5, 1914.

Lack of a symphony concert this week on account of the absence of the Philadelphia Orchestra on its Western tour, was largely retrieved by several recitals of unusual interest and an excellent performance of "Gioconda" by the Metropolitan Opera Company of New York. The recitals were by Louise Homer, Paul Draper, the English tenor, John McCormack and the Kneisel Quartet.

John McCormack was at the Academy of Music on Wednesday evening. He was greeted by a large audience, which showed pronounced appreciation of both his Irish songs and those from Wolf, Cadman, Rachmaninoff and Sinding. He was assisted by Donald McBeath, violinist, and Edwin Schneider, pianist.

Paul Draper, at Witherspoon Hall, on Thursday afternoon, under the management of Robert Patterson Strine, gave an interesting offering in four songs by Karol Szymanowski. A lyric voice of pure and limpid quality was shown by Mr. Draper.

The Sternberg School of Music revealed a pianist of quite unusual merits in its presentation of Edward Goldberg in recital at Griffith Hall last Friday evening. MacDowell's "Keltic" sonata was the principal number played by the pianist. He reflected the somewhat varying moods of the composition with great charm, and what is more, compelling strength. Evidence of the versatility of his work and the breadth of his training was given in his performance.

Ellis Clark Hammann was at the piano and Edna Harwood Baugher, soprano; Nicholas Douty, tenor, and Herman Sandby, cello, were the soloists at a concert in the ballroom of the Bellevue-Stratford Hotel last Friday evening.

S. Wesley Sears will be in charge of the thirty-first public service of the Pennsylvania Chapter of the American Guild of Organists in the Church of the Advocate next Wednesday evening.

The Philadelphia Orchestra will resume its regular weekly concerts at the Academy of Music next Friday afternoon and Saturday evening, with a program in which Leonard Borwick, the English pianist, will be the soloist.

H. P. QUICKSALL.

Fremstad in Brooklyn.

Olive Fremstad's Brooklyn recital last Friday, December 4, was spoken of as follows by the Daily Eagle, of that city:

"Mme. Fremstad's song singing is at the opposite pole from her work in opera, and she proved herself one of the few great operatic singers who has been able to make the transfer with fine artistic results. Everything from first to last was art, of the most refined, restrained, delicate sort. For her first number she sang four unfamiliar songs of Schumann, of which only one had the universal appeal of a lovely, clearly marked melody. The changes in tone color of these were exquisite and no doubt expressed to the last shade the meaning of the text.

In Wolf's songs the imaginative quality was so potent that it captured the audience completely. An atmosphere of supernal beauty was evoked with the simple old twelfth century 'Nightingale' and an Algerian song, and then came the Scotch 'Hush a Bye Darling,' in the melting tenderness of which the audience got a complete realization of the wealth of beauty and art which the singer had been pouring into her German and Norwegian songs.

"The Sibelius song requires not merely interpretation but voice. In the few bars at its climax we got a fleeting return of the glorious Fremstad of Isolde and Brünnhilde. And the voice was as perfect in its beauty in this big passage as it had been in the caressing tenderness so often employed earlier. That any woman with that power to thrill in reserve had for an evening subordinated herself so absolutely to the composers she was interpreting bespeaks a high ideal of artistic devotion.

A Küzdö Story.

Apropos of Leopold Auer's presence of mind and ready wit, Victor Küzdö relates the following: "One day last July, while Professor Auer was giving a lesson in his studio at Loschwitz, a terrible thunder storm came up. It was just about noon, when it grew pitch dark and the rain began to fall in sheets, accompanied by incessant thunder and lightning. A young student was playing the Viotti concerto for the master and did not seem in the least frightened by the storm. At the professor's request, I sat at the piano playing the accompaniment. Suddenly a terrific crash was heard, the lightning having struck the conducting rod of the Auer villa. It ran down through the studio chandelier, then shot across the room, striking me on the right shoulder. I fortunately escaped injury—the shock being slight—experiencing only a pricking sensation for an instant. With one accord we all rushed into the foyer, when Auer with perfect composure, turning to the others present said: 'Now no one can ever say that Küzdö does not possess the "divine spark," for we all saw it pass into him.'"

Elloda Kemmerer in Piano Recital.

H. Rawlins Baker issued invitations for a piano recital given by his pupil, Elloda Kemmerer, December 3, at the American Institute studios, New York. Miss Kemmerer played the following program:

Italian concerto (Presto)	Bach
Intermezzo	Brahms
Prelude	Rubinstein
Gondoliera	Liszt
Elfenspiel	Heyman
Prelude	Chopin
Etude de concert	MacDowell
Reverie Poetique	Mason
Impromptu	Blumenfeld
Etude	Moszkowski

The fair pianist has a lovely touch and physical strength quite disproportionate to her appearance. Liszt's "Gondoliera" and Mason's "Reverie" particularly showed this touch. The Chopin prelude might be described as a rush of clear cut figures, as interpreted by Miss Kemmerer. She reached the climax of her efforts in MacDowell's concert study, which was most effective. Miss Kemmerer is full of the artistic instinct, needing only time to perfect herself. An attentive audience heard and applauded all she did.



ELLODA KEMMERER,
Pianist.

Russian Symphony Announcement.

The programs for the three concerts of the Russian Symphony Orchestra to be given on Saturday nights, January 23, February 13 and March 6, 1915, at Carnegie Hall, New York, will include besides Modest Altschuler's arrangement of "Boris Godunow," by Moussorgsky, and excerpts from Borodine's opera, "Prince Igor," a new composition by Scriabine called "Prometheus," a symphonic tone poem, introduction to the second act of Moussorgsky's opera, "Khovanschina" (first performance in America), and "Armenian Suite," by Koreschenko, also first time here, and a new symphony by Vasilenko.

Subscriptions and other information for these concerts can be obtained at the office of Sutorius & Company, 1 West Thirty-fourth street, Room 712.

Sidney Stein's Violin Solos Win Favor.

Among the many professional pupils of Victor Küzdö, the American exponent of the Auer system of violin playing, special mention should be made of Sidney Stein, of Cleveland. Master Stein appeared during November in a concert in Brooklyn, and at two fashionable musicales in New York, at the Hotel Plaza and the Hotel McAlpin, where he created a decidedly favorable impression among his auditors. His fine style and appealing tone were commented upon particularly. Master Stein intends to give a violin recital in Cleveland, his home town, after the holidays.

Charles Bowes' Studio Recital.

The third recital of the season was given at the New York studio of Charles Bowes, on Tuesday, December 1. Ethel Chambers, a former De Reszké student, now studying with Mr. Bowes, assisted by singing compositions by Schumann, Bemberg and Haydn. Mr. Bowes again was heard and was in excellent voice, and demonstrated very clearly that the bass voice when properly taught can produce a smooth legato tone.

STOCKHOLM MUSIC NOTES.

Stockholm, November 22, 1914.

On account of the war and the general trouble all over the world, the opera of Stockholm did not open until September 1 with "Tannhäuser." It was not at all certain that we would have an opera season this year, because the board of directors thought it problematical whether the public would attend in sufficient numbers to cover the great expenses of the house. It was finally decided to undertake the regular season of performances.

The first premiere of the season took place October 10, with "La dame Blanche." The success was that of the singers, especially Mrs. Oscar (Jenny) and Mr. Stockman (Edward). At the "Trovatore" revival October 16, Rosa Grünberg scored as Leonora. She has made progress both in acting and singing.

Martin Oscàr was a Don Giovanni new to us. He sang with taste, and his fine stage presence and spirited acting helped him to win much favor.

Matilda Jungstedt Reutersvard celebrated her fiftieth birthday by singing in "Carmen" at the opera on October 13.

Christine Nilsson (Countess de Casa Miranda) will spend the winter in Sweden. She is often at the opera as a listener.

A new Carmen is to be heard here soon, when Marguerite Gauntier Wennergren essays the role for the first time at Stockholm.

Musical Sweden was glad to hear that Julia Claussen, the contralto, and Gustav Bergman, the tenor, are safe in America.

L. UPLING.

Manitowoc's Musical Club.

Manitowoc, Wis., has an active fifteen year old musical organization, called the Monday Music Club, with a membership of fifty.

Tuesday, October 27, Charles W. Clark, baritone, gave an interesting program before the club members. It contained songs and arias by Franz, Leoncavallo, Sinding, Bungert, Hollaender, Massenet, Homer, Mendelssohn, Debussy, Rogers, Schindler, Campbell-Tipton, Downing, Wyman and Busch.

Friday, November 27, Baroness Irmgard von Rottenthal, the Viennese interpretative dancer, assisted by Helen Mayer, violinist; Bertha Josephine Hecker, cellist; Muriel Hecker, pianist, and Marie Ludwig, harpist, furnished the program.

Three other numbers, to be given in January, February and March, will complete the Artists' Course of the club.

S. Constantino Yon's Pupil Praised.

At a performance of a musical comedy given at the Brooklyn Academy of Music, Tuesday, December 1, Olive Carey Owens, a pupil of S. Constantino Yon, Carnegie Hall, New York, with her beautiful voice and fine stage presence, was one of the successes of the evening.

Last year Miss Owens sang in Italy and the Italian papers spoke appreciatively of her singing.

The Brooklyn Daily Eagle said of her recent portrayal of the wealthy widow in the musical comedy:

"Miss Owens portrayed a carefully expensively arrayed lady of fashion, and her singing was one of the features of the night."

In the Brooklyn Daily Times appeared:

"There was Olive Carey Owens as the wealthy widow, who delighted every one with her splendid singing."

Earnest's Many Engagements.

Walter C. Earnest, the tenor, who resides in Pittsburgh, sang at McKeesport, Pa., on December 3, with such success that he was engaged to appear again on December 9. Mr. Earnest demonstrated that his popularity with the music lovers of those cities where he has appeared (and especially those of Pittsburgh) is steadily increasing, by the large and enthusiastic audience which greeted him at the concert which he gave in his home town on November 18. On November 27, he appeared before a Pittsburgh audience, and on November 25 he was heard at New Kensington, Pa. He gave a recital at Jeannette, Pa., on December 6, and on December 13 will appear as soloist in "The Messiah" at Wooster, Ohio. December 15, he will sing at Franklin, Pa., and on December 18 he will appear in recital at Dayton, Ohio.

Rudolph Ganz's Engagements.

Rudolph Ganz has been appearing in Bismarck and Fargo, N. Dak., on his way back from a satisfactory tour of the Pacific Coast. In San Francisco and Los Angeles, Mr. Ganz was heralded as one of the really great pianists.

Next week he will fill three dates in New England and will give another New York concert later; he will then rest until after Christmas, when he is to go West again.

Mr. Ganz will remain in New York all the season.

Cincinnati Orchestra Tour.

To the splendid reviews published in last week's MUSICAL COURIER, referring to the brilliant November tour of the Cincinnati Symphony Orchestra, there should be added these exceptionally flattering press tributes:

Beethoven in all of the thoughtful serenity, the emotional complexity and the technical elegance of his third symphony was presented in an extraordinarily sympathetic way by the Cincinnati Symphony Orchestra under the direction of Dr. Ernst Kunwald, less rarely heard than some of the others.

There is no question but that Dr. Kunwald gave this symphony an inspired rendering. Supporting him is a splendid body of musicians—one of the finest in the United States, we must admit—nearly all of whom were with him last year, testimony to his musicianship and leadership and the financial solidarity of the organization. Added then on his part perhaps a special inspiration to the reading of an "Eroica," produced by these troublous times, and we have the foundation for a great performance.

It is idle here to point out how Dr. Kunwald attained the interpretation of the work in a supreme degree. We have previously had occasion to remark that he knows Beethoven. With such a meaningful performance as that last night we may gratefully add, he helps us to know Beethoven better. The striving against fate, the wonderful purple gloom and succeeding joyousness of the hero's panegyric, were presented to us in its full splendor of tonal imagery and thematic elaboration.

The audience was large. This was a testimonial to Music Club enterprise, as well as to the way that the Columbus public has been educated in the appreciation of symphony and in admiration of this particular body of interpreters.—Columbus (Ohio) Dispatch, November 18, 1914.

Fears had been entertained some months ago that Dr. Kunwald would not be able to lead this celebrated band of musicians this year, but good fortune smiled and the artist returned, and as a result Dayton is to be edified and entertained by this magnificent orchestra during the season just opening.

The Cincinnati Symphony Orchestra, perfectly trained by Dr. Kunwald, was never heard to better advantage than on Tuesday. His complete mastery is apparent the moment Dr. Kunwald takes his position as director. In presenting this opening program of the symphony season to Dayton, A. R. Thiele has assured local musical folk of a very successful happy winter.—Dayton (Ohio) News, November 29, 1914.

The orchestra was in particularly fine fettle last night; it has been heard here on numerous occasions in the past few years, but never before has its playing aroused more admiration than in the work it put forward in this concert. Each succeeding concert under Dr. Kunwald's direction has shown a marked advancement in all that goes to make for orchestra playing it its highest estate.

The orchestra has achieved a tonal balance that is well nigh perfect, its work is clean cut, the attacks are wrought with precision, and its playing, on the whole, is accomplished with a virtuosity that speaks in no uncertain tones of the great musicianship of Dr. Kunwald.

It is good to note the artistic advance of this fine organization, and its visits will always be welcome to this city.—Columbus (Ohio) State Journal, November 18, 1914.

The concert by the Cincinnati Orchestra, Friday night, was a source of solid delight to the vast audience which nearly filled the Coliseum. There was a subtle current of satisfaction and enjoyment in the very air which makes us sure that we are safe in saying that everyone there came away feeling refreshed and uplifted by the splendid feast of music which the program afforded.

The Beethoven symphony was splendidly played. Mr. Kunwald made the most of the contrasts; he was delightfully free and effective in his variations of tempo; he lost none of the beauty of the tender and delicate passages, his accents and sudden pianissimi were exceedingly well managed—in short, he gave a manly, a forceful, a human reading of the great work.

The trouble with such an evening of delight is this; that it reminds us how insufferably long will be the time until another similar evening comes.—Toledo (Ohio) Blade, November 21, 1914.

Grays' Armory was packed with music lovers last night to hear the first concert of the season by the Cincinnati Orchestra, under the direction of Dr. Ernst Kunwald. It was the best audience of the year thus far for a musical entertainment, proving that even if the theatres (when they offer certain attractions) seem to be hard hit by the effects of the war scare, there is still a mighty local clientele for what is best in music.

And last night's audience was impressed with the fact that it received much of this quality upon the program offered.

Kunwald is a man of authority and this authority seems to radiate from him. The players feel the virility of his beat, also the intelligence and refinement of musical conception that lies behind it. Much improvement in this orchestra seems apparent with each new appearance. Dr. Kunwald is bringing it to a ranking point high above its past attainments.—Cleveland (Ohio) Leader, November 20, 1914. (Advertisement.)

Malkin School Cello Classes.

Joseph Malkin instituted examinations at the Malkin Music School for students desiring to study the violoncello, December 4, and was surprised at the number of applicants who appeared. Of the applicants, two were selected for free scholarships, namely Emil Borodny and Maximillian Spielman. The school feels conscious of a superior department under the eminent cellist, Joseph Malkin, cellist of the Boston Symphony Orchestra, and believes it will soon show such superiority through the work of its students.

Baroness Von Elsner's Musicale.

Baroness Litta von Elsner, vocal teacher, gave an interesting musicale at her studio, 570 Madison avenue, New York, on Sunday evening, December 6, before a large and fashionable audience. The participants were Myrtle Antonides, Dorothea Hermanson, Florence Haggerty, Alice Kenny, Katherine Murray, Hilda Meyer, Rosalie O'Brien, Elsie Oberg, Alys Pierson and Anna Wheaton, all pupils of the Baroness.

New York Symphony Concert.

At Aeolian Hall, New York, on Friday afternoon, December 4, the New York Symphony Society played Beethoven's "Eroica" symphony, Percy Grainger's "British Folksong and Dances," and Florent Schmitt's "Reflets d'Allemagne."

This last-named work, "Reflections on Germany," consists of three movements entitled "Nuremberg," "Dresden," and "Munich." They are three waltzes from a collection of eight, all of which are named after German cities. Three of them are amply sufficient, for they are mild and complacent without any distinguishing characteristics.

Percy Grainger's compositions, on the other hand, were bright, vivacious and entertaining. The composer has written three movements in which the spirit and characteristics of British folksongs and dances are well in evidence, and has named his pieces: "Molly on the Shore," "Irish Tune" and "Shepherds, Hey." There is no display of learning and no attempt at deep emotional utterance. But the music is clear and melodious, and the orchestration is effective.

Alma Gluck, who was well received and loudly applauded by her many admirers, sang an air from Mozart's "Die Entführung aus dem Seraglio," and three songs by Charpentier with orchestral accompaniment: "Les cloches felées," "Prière," "Chevaux de bois." As usual, Mme. Gluck displayed a beautiful voice, fine sense of style, and exquisite vocal technic.

Lund Returns to Buffalo.

Buffalo newspapers contain reports of the triumph achieved by John Lund, who has been musical director for Fritzi Scheff for a decade past, and who has returned to Buffalo as director of the Orpheus (German male chorus) Singing Society. In this capacity he led the Orpheus to victory at the Baltimore Saengerfest, conducted all the concerts for a decade, and was active in other branches of Buffalo musical life. Of him the Buffalo News of December 1 said: "The reception given Mr. Lund was overwhelming in its enthusiasm and spontaneity; the chorus rose to its feet and stood to welcome its new director, while the applause of the audience continued for several minutes. . . . A repetition of the final chorus of 'Ein Sonntag auf der Alm' was demanded before the gifted conductor was allowed to leave the stage."

Fannie Bloomfield Zeisler's Program.

Fannie Bloomfield Zeisler's program, which she will play in Aeolian Hall, New York, Saturday afternoon, December 12, is as follows:

Moment Musical ..... Schubert
Menuet, G major ..... Beethoven
Sonata, Appassionata, op. 57 ..... Beethoven
Mazurka, op. 7, No. 1 (by request) ..... Chopin
Etude, op. 19, No. 7 (by request) ..... Chopin
Etude, op. 10, No. 12 (by request) ..... Chopin
Valse, op. 64, No. 2 ..... Chopin
Ballade, op. 52 ..... Chopin
Theme varié, A major ..... Paderewski
Etude de Concert, op. 1, No. 1 ..... Schloezer
Arabesque on themes of the waltz, On the Beautiful Blue Danube (arranged by Schulz-Evler) ..... Strauss

Florence Larrabee Is Touring America.

Florence Larrabee, the pianist, played with the Boston Symphony Orchestra even before she went to Europe for the completion of her studies. Since that time Miss Larrabee has completed her virtuoso training under Teresa Carreño and has appeared upon frequent occasions with pronounced success both abroad and at home. She has now returned to America and is touring this country.

Westminster College Active in Music.

A thriving and active institution, especially in musical matters, is Westminster College, which is situated at New Wilmington, Pa. Under the direction of William Wilson Campbell, the department of music is becoming widely recognized as one of the leading institutions for the study of musical art.

Serato to Play with New Haven Symphony.

Arrigo Serato, the Italian violinist, who is enjoying a profitable Western tour, has just been engaged by Professor Parker, of Yale, to appear with the New Haven Symphony Orchestra, January 12, 1915, when he will play the Beethoven concerto.

Liederkranz Society's Opening Concert.

Season 1914-1915 of the German Liederkranz opened brilliantly with a concert Sunday evening, December 6, at Liederkranz Hall, New York.

Carl Friedberg, the German pianist, gave interpretations of the Chopin nocturne in F sharp and ballade in A flat, which those who were privileged to hear him will not soon forget because of their deeply poetical and at the same time virile delivery by this master of the keyboard. The Rameau-Godowsky "Sarabande" and the "Moonlight" sonata served to introduce the artist. Numerous recalls followed both his groups.

Carl Jörn, the Metropolitan Opera Company tenor, was heard in the "Tannhäuser" narrative to orchestral accompaniment and in a group of songs with piano accompaniment; "Der Sieger," Kaun; "Cecilie," Strauss; Assad's aria from "Queen of Sheba," Goldmark (repeated), and the Henschel "Morning Hymn." Of course the tenor was compelled to respond to encores. He sang wonderfully well, displaying fervor, poetry and vocal finish.

Orchestral numbers, furnished by members of the New York Philharmonic Society, were: "Jubel" overture Weber; "Valse Melancolique" and "Allegro de bravura," from "Ziguener" suite, German, capitally executed numbers which caught the fancy of the listener.

The Liederkranz's men's and women's chorus figured also on this program. Otto A. Graff was the director and Carl Hahn the piano accompanist. Claasen's "Singt mir ein Lieb," "Gebt mir vom Becher nur dem Schaum," Meyer-Olbersleben; "Wenn zwei sich gut sind," Kremser; "Am Ammersee," Langer; "Old Lowland Folksongs," with Carl Jörn and W. Hagenmeyer, baritone, as soloists, were the selections through which the men's chorus showed that it had lost nothing in volume, balance of tone and understanding of ensemble singing since last season. This was especially notable in the concluding number.

The "Mondfee," Meyer-Olbersleben, arranged for string orchestra by Otto Graf, and "Spinnlied," Beer, constituted the women's chorus numbers.

Liederkranz Hall was completely filled on this occasion by the members of the society.

Mendelssohn Glee Club Concert.

The first private concert of the forty-ninth season of the Mendelssohn Glee Club was given at the Hotel Astor, New York, on Tuesday evening, December 1, under the directorship of its conductor, Louis Koemmenich. The hall was crowded to its capacity by an enthusiastic audience. The assisting artist was May Mukle, cellist. Charles A Baker was the accompanist. The program follows:

The Song of the Grail Seekers ..... Mabel Wood Hill
Ave Maria ..... Victor E. Nessler
Mother o' Mine ..... H. T. Burleigh
Sonata in F ..... Valentini
May Mukle.
To the Dead of the Lltis ..... Fränz Curti
Before the Dawn ..... W. Franke Harling
When the Cherries Bloomed ..... Otto Barblan
Yonder! Yonder! ..... H. Plumhof
Where Fliest Thou? ..... H. Plumhof
Air ..... Purcell
Idyll ..... Ethel Barns
May Mukle.
Land Sighting ..... Edward Grieg

Louis Koemmenich's work, as conductor, has brought forth excellent results in the training of this body of male voices. The "Song of the Grail-Seekers," by Mabel Wood Hill, which was composed for the Mendelssohn Glee Club, and sung for the first time at this concert, opened the program in heroic style. The number entitled "Before the Dawn," by W. Franke Harling, was probably the most interesting item on the program. In this the tenor solo was capably sung by Bechtel Alcock.

Jules Falk at Keyser, W. Va.

On Friday evening, November 20, the young violinist, Jules Falk, gave a recital at Keyser, W. Va. Mr. Falk was ably assisted by Elsie R. Hoffman, pianist. The opening number was the sonata for violin and piano by Dvorák. The second movement, larghetto ("Indian Lament"), was especially well played. Mr. Falk's second group was made up of compositions by Martini, Von Dittersdorf, Porpora and Francœur, while the third number was the concerto in E minor by Mendelssohn. His final group consisted of Toraulin's "Cradle Song," Dvorák's "Humoresque" (by request), and Sarasate's "Gypsy Aria." The audience was most enthusiastic and the papers spoke of Falk as being "an artist indeed."

Los Angeles Orchestra Program.

A program of unusual worth opened the season of the Los Angeles Symphony Orchestra on Friday afternoon and Saturday evening, November 20 and 21. Under Adolf Tandler's direction, the orchestra played the "Sakuntala" overture, two tone poems by Delius, Liszt's "Preludes," and Tschaikowsky's fifth symphony. There was a large and enthusiastic audience.

NEWS FROM VARIOUS CITIES

Portland, Oregon.

445 Sherlock Building,
Portland, Ore., November 20, 1914.

On Sunday afternoon, November 8, Evan Williams sang in the Heilig Theatre and established himself as one of the best tenors ever heard in Oregon. His program included "Ah, Love but a Day" (Protheroe), "Sound an Alarm" (Handel), "Wandering" (Schubert), "If with All Your Hearts" (Mendelssohn) and a group of Welsh songs. Among his many extra numbers were "A Perfect Day" (Bond) and "Open the Gates of the Temple" (Knapp). The large audience was very enthusiastic. This concert was one of the Steers-Coman series.

◈ ◈ ◈

William H. Boyer, director of music in the local high schools, has announced a series of concerts for the various high schools, beginning today. Each school will furnish its program, which will be made up of vocal and instrumental solos and chorus and orchestral selections by the students. An admission fee of ten cents will be charged.

◈ ◈ ◈

Last week the Portland Oratorio Society, Joseph A. Finley, director, was heard at the Manufacturers' and Land Products Show and its work proved gratifying to all present. The chorus offered compositions by Handel, Sullivan, Molloy and Gounod.

◈ ◈ ◈

The Monday Musical Club, Mrs. G. J. Frankel, president, has done much to establish a high musical standard here. Programs are given twice a month. This organization has been a member of the General Federation of Musical Clubs since 1906.

◈ ◈ ◈

Ethel Edick, a local pianist, has composed a new song, entitled "O Come to the Panama Fair." It has been sung with success by Hartridge Whipp, a gifted baritone. Miss Edick is a pupil of E. R. Kroeger, of St. Louis, Mo.

◈ ◈ ◈

These soloists appeared here recently and each made a fine impression: Andrew B. Caughey, baritone; Rose Coursen-Reed, contralto, and Dagmar Inez Kelly, contralto, all of this city.

◈ ◈ ◈

The writer is in receipt of a photograph of Helen Ware, the violinist.

JOHN R. OATMAN.

Denver.

2735 E. Colfax Ave.,
Denver, Col., November 24, 1914.

Several thousand people heard the first concert of the course given by the Reverend Father Burke, at the Auditorium on Friday evening, November 13, when Frances Ingram, contralto, and Helen Read, soprano, of Chicago, with Florence Lamont Abramowitz, accompanist of this city, gave a varied program of songs. It was a very pleasing concert and both artists were roundly applauded.

◈ ◈ ◈

Much interest centered around the appearance here on Tuesday evening, November 17, of Charles Wakefield Cadman, with Princess Tsianina Redfeather, Indian mezzo-soprano, in an American Indian music talk. A capacity audience greeted them and there was no lack of enthusiasm.

◈ ◈ ◈

Owing to the serious illness of Director Cavallo, of the Cavallo Symphony Orchestra, the program for the third concert of the series was changed. Maud Powell, who was engaged as soloist, gave the entire program, with the assistance of her accompanist and pianist, Francis Moore. The audience was larger than at any previous concert and the program was one of marked beauty. Mme. Powell created great enthusiasm and granted several encores.

◈ ◈ ◈

The American Music and Art Society held its first meeting of the year at the Metropole Hotel on Friday evening, November 20. Dr. Lindsay B. Longacre, the new president, addressed the society and there was an informal discussion of plans for the coming year. The board of directors are: Dr. L. B. Longacre, president; Mrs. E. J. Yetter, vice-president; Mrs. E. E. Fairchild, second vice-president; Harold Orth, secretary-treasurer; Marie Bren-Kaus, Blanche Dingley Mathews, Edith Jones and Paul Stauffer. A program was given by Theresa R. Eells, Royden S. Massey, Mrs. Harold Orth, Richard Bourke and Helen Harvat. About one hundred members were present.

DOLORES REEDY MAXWELL.

Buffalo.

Buffalo, N. Y., November 28, 1914.

Thanksgiving week was made memorable by the visits of two great artists to our city. On Monday evening, November 23, in Elmwood Music Hall, Mme. Schumann-Heink sang before an audience that completely filled the great auditorium, and on Thanksgiving night the hall was again filled to hear John McCormack, the Irish tenor. Mme. Schumann-Heink was in splendid voice and aroused her hearers by the dramatic fervor of her performance. She was recalled again and again. She was assisted by Edward J. McNamara, baritone. Katharine Hoffman rendered delightful accompaniments.

◈ ◈ ◈

John McCormack was the soloist at the second subscription concert under the management of Mai Davis Smith. Elmwood Music Hall was none too large to accommodate the vast holiday throng which gathered to hear the tenor. Mr. McBeath, violinist, who participated on the program, was cordially received. For both artists, Edwin Schneider acted as accompanist.

◈ ◈ ◈

Mr. and Mrs. Spencer Kellogg, of Delaware avenue, opened their home on Monday afternoon, November 16, for a piano recital by Tina Lerner. The beautiful music room was taxed to its capacity, many finding seats upon the stairs. In all styles of composition Miss Lerner is a charming performer, but more especially in the Mozart, Bach, Chopin and Liszt numbers, where her poetic nature revels in the delicate passages.

◈ ◈ ◈

The Buffalo Musicians' Directory, published by Charles Kuhn, has just been issued, revised up to date. It contains, as far as could be procured, the names and addresses of all professional musicians in the city, together with other musical information of interest. The past two seasons have proved the usefulness of such a publication.

CORA J. TAYLOR.

Bay City.

Bay City, Mich., November 27, 1914.

Mrs. A. F. Mueller, teacher of piano in Bay City, has returned from a six months' trip abroad, having spent most of the time in Germany and Austria. She arrived in New York on the steamship Ryndam, November 11. Another passenger on this boat was Baron von Klydorff, baritone, whose stage name is Franz Egenieff. Mrs. Mueller attended a performance of "Tannhäuser" on October 4, which was given to a crowded house in the Royal Court Opera House. Also many concerts and musicales given by churches and others for the benefit of widows and orphans are well attended, wealthy people buying tickets and giving them to convalescent soldiers and others. Mrs. Mueller had absolutely no trouble throughout her trip home. She resumes teaching in about a week in her studio on North Sheridan street.

◈ ◈ ◈

Charles U. White, teacher of piano in Bay City, gave an organ recital for the University Society in Ann Arbor on November 19.

◈ ◈ ◈

Grace Woodard Phillips, teacher of singing in Bay City, has, through the request of certain parents who realize that their children in singing as they are obliged to in the public schools without the knowledge of proper breath support are doing an injury to the voice, accepted children in classes of eight each, for the study of correct breathing, ear training and folksongs. The children are much interested and the results are satisfying to the parents.

GRACE WOODARD PHILLIPS.

Houston.

Houston, Tex., November 28, 1914.

The Houston Symphony Orchestra gave its premier concert on Thanksgiving afternoon at 5 o'clock to an audience that filled the Majestic Theatre. Few cities can boast of greater interest in music than was displayed on this occasion, for the reason that it was the third day of the heaviest downpour of rain of the season. Julian Paul Blitz is a brilliant director and under his energetic baton the orchestra shows a marked improvement over last year's work. "Three Dances from Henry VIII," by German, was the best number of the concert, and a close second was "Spanish Dances," by Moszkowski, a finale to a rather light but beautiful and effective program. "Ballet Music," from "Faust," by Gounod, and "Four Northern Dances," by Grieg, were vigorously applauded. The soloist of the occasion was Mme. McElroy Johnston, who gave the "Waltz Song," from "Romeo and Juliet," by Gounod, and for an encore, "The Last Rose of Summer."

The object of the symphony orchestra is to give to Houston the best possible in vocal as well as instrumental music and will recruit its artists from its midst for the present at least. Much of the success of the affair belongs to Business Manager Will Kendall. The next concert soloist will be Rosetta Hirsch, violinist.

EMMET LENNON.

Hartford.

Hartford, Conn., November 29, 1914.

The Hartford Philharmonic Orchestra gave its first concert of the season on November 19. As is usual, at the afternoon rehearsal, every seat was occupied, and in the evening a good sized audience was there to support this local organization. Conductor Robert H. Prutting is continuing the splendid work he has been carrying on in past years. Especially should the good work of the strings be commended. The program opened with the Bach-Brandenburg concerto, No. 3, for strings, followed by the andante from the "Surprise Symphony" of Haydn. Probably the popular taste was satisfied most by the Mozart symphony in E flat, of which the third and last movements were played. Schubert's "Unfinished" symphony in B minor was the next orchestral number. Liszt's symphonic poem, "Tasso," was the final selection. Mabel Garrison, soprano of the Metropolitan Opera Company, was the soloist. With the orchestra she sang the aria, "Ah, Fors e Lui," from "Traviata," and a group of songs with piano.

◈ ◈ ◈

The Boston Symphony Orchestra gave the first of three concerts at Parson's Theatre on November 23. Marie Sundelius, soprano, was the soloist. Hartford people should feel grateful to Gallup and Alfred & Co., who have brought the Boston organization here for years, and this season were able to secure three concerts instead of the two, as we had last year.

A. D. PRENTICE.

Unclaimed Letter.

A letter addressed to Wladimir Shajevitch, Esq., is being held for proper address at the MUSICAL COURIER office, 437 Fifth avenue.

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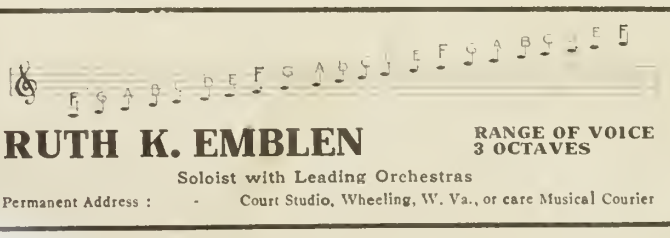
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MUSICAL COURIER

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KANSAS ADOPTS STANDARDIZATION OF MUSIC TEACHERS.

State Music Teachers' Association in Annual Convention at Wichita Puts New Scheme Into Action—Plan Recently Outlined in the Musical Courier Adopted with a Few Changes—Interesting Programs—Next Annual Meeting to Be Held at Hutchinson—Notes of Convention.

Wichita, Kan., December 5, 1914.

Standardization of music teachers for the State of Kansas was put into action by the Kansas State Music Teachers' Association at its annual convention, held here this week. Kansas takes the lead in being the first to realize this plan practically.

Wichita, through the local musicians, was the first city to adopt and work out a definite scheme for crediting high school and grade school pupils for music work outside the school. The MUSICAL COURIER gave recently the outlined plan of work toward crediting teachers.

At this meeting the main topic of discussion was, naturally, this credit system, both for the teachers and for the pupils. Wichita teachers informed those not already conversant with the scheme. The action of the executive committee was endorsed and the plan as outlined in the MUSICAL COURIER was adopted with a few changes. In accrediting teachers, local committees, members of which bodies will be appointed by the local high school principal, subjected to the acceptance of the executive committee of the Kansas State Music Teachers' Association, will pass on the eligibility of the local teachers. This does not give the executive committee full power to credit, but puts this work largely in the hands of the local committee, whose members must be licensed by the State association.

Meeting Lasts Three Days.

In the general discussion several pertinent and well taken questions were brought up, and some sharp discussions were the result, but the meeting, after lasting three days, closed in harmony with a banquet Friday evening, at which all in attendance were cemented into a general body of good fellowship.

The Opening Session.

The opening session of this auspicious meeting occurred on Wednesday, December 2, at the Central Christian Church of Wichita, and Charles S. Skilton, president of the association and dean of music in the State University, delivered the initial address, welcoming the teachers, some 300 strong, and at once giving voice to the principal movement already started relative to standardization. Previously a general reception and registration had been held, at which members were furnished tickets and tags of identification, and efforts were made to insure accommodations for all.

American Compositions Performed.

At 8.30 p. m. a program devoted to compositions of American composers was given. (Other musicians and State associations, please note.) Lucius Ades and his choir from St. Paul's M. E. Church gave Dudley Buck's festival "Te Deum" in B minor. Rafael Navas played two numbers by Arthur Farwell; Charles Davis Carter, three songs by Dichmont, Chadwick and Beach. The E. R. Kroeger sonata for violin and piano was presented by Wort Morse and Carl Preyer. William B. Downing sang four songs by Cadman, and the balance of the program was as follows:

Piano—
Concert etude.....MacDowell
Variations on Balkan Themes.....Beach
Nell Cave, Manhattan.

Aria, I List the Trill of Golden Throat.....Herbert
(From Opera Natoma.)
Mrs. Hattie L. Emerson, Chanute.

Trio, in C minor (piano, violin, violoncello).....Arthur Foote
Wort S. Morse, William B. Dalton, Charles S. Skilton, Lawrence.

Songs—
Thy Beaming Eyes.....MacDowell
The Birth of Morn.....Leoni
Come to the Garden, Love.....Salter
Miss Husband, Emporia.

Piano—
The Night.....Holden Huss
La Fileuse.....Whiting
Scherzo in B flat minor.....Preyer
Carl A. Preyer, Lawrence.

Discussions and Conferences.

The round table discussions and conferences began on Thursday morning at 9 o'clock, and fifteen minute papers were read by the leading teachers of the State. Piano, voice and violin departments were conducted along these lines. Two full hours were allotted to the conferences. Many teachers took notes and vital topics relative to technic, as well as several private theories, were launched, and some were exploded.

Thursday Morning Program.

The Thursday morning program occurred at 11 o'clock, and the following teachers were heard on this occasion: D. A. Hirschler, Emporia; Myrtle Neel, Pratt; Edna M. Jones, Manhattan; Inez Dodds-Barbour, Wichita, and Arthur Uhl, Lindsborg.

Thursday Afternoon Meeting.

At the Thursday afternoon meeting, opening at 2, Charles S. Skilton presided. R. H. Brown, of Manhattan, told of the classwork scheme of teaching music in vogue at the Manhattan school, and of its questionable success as a scheme of teaching. D. A. Hirschler, of Emporia, treated the subject of private teaching of harmony and how it can be conducted in an interesting manner. Paul R. Utt, of Salina, spoke optimistically of the future of music teaching. Laszlo Schwartz, representing Helen Ware, violinist, was given an opportunity and read a pithy, logical and interesting paper on "Commercialism in Music," especially as it relates to exploiting an artist, and gave some excellent advice to some of the new teachers and public aspirants. At 3.30 o'clock, Jo Shipley Watson, of Emporia, gave an illustrated talk on "American Folk Music," which was excellent.

Kansas Composers Program.

Thursday afternoon a program of works by Kansas composers was heard. This is a step somewhat in advance of several other State organizations, and something which the final speaker of the convention stated as "not only a program of all Americans, but the first one of 'all State' composers ever to have been presented at a State music teachers' meeting." This was the program:

Chorus, When Dorothy Smiles.....Chas. Davis Carter
(Female voices, four parts.)
Fairmount College Women's Glee Club.

Piano—
Nocturne in A flat.....T. L. Krebs
Improvisation.....T. L. Krebs
T. L. Krebs, Wichita.

Songs—
Dew Drops at Dawn.....T. L. Krebs
Baby Dear.....Mrs. Ray Campbell
Lullaby.....Mrs. Ray Campbell
Mrs. C. C. Stanley, Mrs. Campbell, at piano, Wichita.

Violin, Fantasie for violin.....Theodore Lindberg
Lorentz Hansen.

Piano—
Consolation.....Carl A. Preyer
Ballet Dancer.....Carl A. Preyer
Combat.....Carl A. Preyer
Mazurka in D flat.....Carl A. Preyer
Carl A. Preyer, Lawrence.

Songs—
The River.....T. L. Krebs
Lullaby" (from Indian songs).....Thurlow Lieurance
My Silver Throated Fawn.....Thurlow Lieurance
Her Blanket (Chanute).....Thurlow Lieurance
Elsie Randall, Wichita.

Quintet in A major.....Otto L. Fischer
(For piano and string quartet.)
I. Adagio; II. Allegro. Otto L. Fischer at piano, Wichita.

Songs—
A Song to You.....Chas. Davis Carter
A Boat Song.....Chas. Davis Carter
Madame Carter, C. D. Carter at piano, Wichita.

Songs—
Evening Prayer.....Rev. Wm. Paul
Lullaby.....Rev. Wm. Paul
Rev. Paul at piano, Wichita.

Sonata in G minor, for violin and piano.....C. S. Skilton
I. Allegro maestoso; II. Adagio; III. Scherzo.
(Awarded first prize by the Music Teachers' National Association, New York.)
Wort Morse, Chas. S. Skilton, Lawrence.

Songs—
Last Night and This.....Mrs. J. F. Carpenter
If You Were Mine.....Mrs. J. F. Carpenter
Florence Cubbon.

Piano—
Prelude, nocturne, marche.....A. D. Schmutz
Gavotte in D.....(Newton) A. D. Schmutz
Rafael Navas, Wichita.

Program by Visiting Teachers.

Thursday evening a program by visiting teachers was given at Philharmony Hall, and the following were heard: Bernice Rice, pianist; Evaline Hartley, voice; Harry Murrison, baritone, and Joseph Kitchin, violinist, all of Emporia. Also Mrs. E. D. Clithero, pianist; Helen Phipps, violinist, both of Topeka; H. H. Loudenback, pianist, of Atchinson, and Harry Evans, bass baritone, of Wichita. The program opened with an eight part motet by P. Cornelius, presented under the direction of Harry Evans. It was sung by the Wichita College of Music Choral Club. The closing number was Weber's "Oberon" overture arranged for two pianos (eight hands) and string orchestra, conducted by Theodore Lindberg.

Executive Committee Meeting.

The executive committee met Thursday evening and issued credits, but the main business was deferred to Friday morning at the open business meeting. Previous to this business meeting a general discussion relative to music credits was held and Otto L. Fischer presided. A general resume of the work so far done by the executive committee was stated by President Skilton, and an excellent paper on the working plan as already in vogue in Wichita was given by Jessie Clark, supervisor of music in Wichita public schools. It was at this meeting that the local commitee plan was discussed. The local committee here in Wichita were already in operation. The executive committee of the State association were taking the entire plan out of any local committee's hands and Wichita resented it. The local committee, composed of representative musicians of the city, demanded recognition for their work so far done. This was the gist of the discussions, and was led by Frank A. Power, of Wichita, and Frank A. Beach, of Emporia. The discussions continued until 11 o'clock, when the regular business meeting was called to order by the president.

C. S. Skilton was re-elected president. E. B. Gordon, of Winfield; Paul R. Utt, of Salina, and Nell Cave, of Manhattan, were elected new members of the executive committee. Albert A. Anderson, of Hutchinson, received the heavy joint task of secretary and treasurer, and the prospects for this year with this plan started are for considerable work for him. Gordon, of Winfield, was elected vice-president of the organization.

Resolutions amending the constitution so that local committees would be empowered to act in the credit matter were introduced and passed. A committee to bring to the proper authorities this credit move in order properly to secure legislation was also arranged for. The State superintendent of instruction was voted into the organization as ex-officio member of the committee of this credit plan.

It will be seen from above the effective way in which this standardization plan is being put into operation. Without going into detail it may be said that so far the plan is well worked out, and that with proper legislation the credit system will be adopted by all the public schools of the State. This plan is applicable particularly to music study outside of the schools and is a plan to standardize those teachers who have students desiring credit in the school for this

[illegible] is not a compulsory license unless the teacher [illegible] be able to give this credit.

An Organ Recital.

At 2 o'clock an organ recital by Horace Whitehouse, of Topeka, was given. In the later program of the afternoon, F. A. Beach, of Emporia, read a paper on "The Music Teacher a Factor in Community Life"; Mrs. Gaston Boyd, of Newton, talked on "Pedagogics, as Applied to the Teaching of Singing in the Public Schools"; Mary S. Thomas, of Waterville, delivered a paper on "Importance of Public School Music."

At 4.30 the guests from out of town were given a sight seeing tour of Wichita via the automobile route. They saw a real city.

Friday Evening Session.

The Friday evening session opened with the following program:

Rhapsodie .....Alfred Silven
Albert O. Anderson, Hutchinson.

Bass solos—
The Salutation of the Dawn.....Stevenson
Vision Fugitive (Herodiade).....Massenet
Ralph Young, Hutchinson.

Violin—
Air on G string.....Bach
Meditation .....Ole Bull
Perpetual Motion.....Reinhart
Arthur Uhl.

Tenor solos—
My Native Land.....Hugo Kaun
Morning, op. 4.....Rachmaninoff
Were I a Prince Egyptian.....Chadwick
Lucius Ades, Wichita.

Theme and variations.....Bossi
Albert O. Anderson, Hutchinson.

A banquet followed a lecture, music was furnished by a toy symphony orchestra of forty pieces, several stunts were features of the evening, and one of the most auspicious and most important State Music Teachers' Association meetings ever held was closed.

And what made it so important? This credit system. And where did it first start to operate on this basis? Wichita!

Notes and Comments.

Hutchinson, Kan., gets the next annual meeting. Chanute fought hard for it.

Laszlo Schwartz, manager for Helen Ware, violinist, was prominently in attendance at all meetings.

W. B. Kinnear, of Larned, delivered a paper on the National Educational Association and its progress.

The Eberhart-Hays music firm furnished an excellent concert grand Knabe for the programs.

Frank A. Power, of the Power-Myers Conservatory of Music, of Wichita, was the first to move practically and to start the credit system for Wichita schools. Wichita was the first city in the State to put it in practical operation. Therefore, to Frank A. Power belongs the credit for something. Principal Allen should share.

Here is some food for reflection brought out by the general discussion relative pro and con the accrediting plan for teachers as brought up by Wm. B. Kinnear, of Larned. These questions he read and by the applause he received it is easily discernible that this credit plan is not at all satisfactory already to a host of teachers who were in attendance. These questions bring up the big vital one—"Will the standardization plan of music teaching work out successfully? Successfully from the larger sense, that of advancing materially the music art?" Here are his questions:

1. Do association members who do not ask for credits return to their respective communities as *discredited* teachers?

2. Will accredited teachers do better work or non-accredited teachers do poorer work because of such condition or standing?

3. What will be the gain or loss to pupils and patrons in any case?

4. By what authority does a self appointed body like the Kansas State Music Teachers' Association presume to compel membership to be accredited?

5. Granting the reasonableness of some requirement and certification for teachers who receive pay from public funds (as example, public school music teachers), what authority is there for regulating the work of private teachers?

6. Are all first applicants accredited without question, and if so or if not, on what grounds or by what authority is applications approved or denied?

7. Is it the purpose of the association to unionize the profession?

It was stated in open meeting in substance that accredited teachers will have a higher standing because of being accredited. It puts non-accredited teachers at a disadvantage.

Question: Will the accredited teachers of Kansas, therefore, be of higher standing than the great teachers of New York and Chicago and other central points who are not accredited?

The above questions are food for reflection only, but are propounded for other States to reflect on.

Henry J. Allen, who made the speech at Chicago which practically launched the "Progressive party," lives at Wichita. Is there any significance in this, as related to the action of this meeting?

The theory of teaching was entirely exploded several times. Some do not believe in standards, standards proven by use for years, but are quick to vote on standardization.

H. S. Center, of Boston, Mass., was a visitor.

Arthur Uhe's Gagliano violin found its cousin, another Gagliano, owned in Wichita by Ralph Brokaw.

The Wichita Symphony Orchestra did not give the proposed concert. The standardized (unionized) musicians were unable to get together. RALPH BROKAW.

Ramon Blanchart's Reinhart.

During the brief period of Boston's recent Italian opera season at the Boston Theatre, Ramon Blanchart, the Spanish baritone, was, through popular demand, engaged by



RAMON BLANCHART,
As Reinhart in "Masked Ball."

the organization for weekly appearances as guest artist. His high standing with Boston operatic audiences has long been established, this being due to the popularity attained when he was a member of the Boston Opera Company. Appended are a few of the Boston press comments on Mr. Blanchart's Reinhart, in Verdi's "Masked Ball," which was given a recent performance by the Boston Theatre Opera Company, the role of Reinhart being one of Mr. Blanchart's most successful accomplishments:

Mr. Blanchart, always an experienced artist, was in the picture as Reinhart.—Boston Journal.

Blanchart made a noble effort to carry the big baritone part of Reinhart, and succeeded so well that after his "Eri tu" aria in the last act the house broke into prolonged applause.—Boston American.

Mr. Blanchart's Renato is admirable in its composition, in diction and interpretation. His Renato was a genuinely dignified and tragic figure. Singing the famous air, "Eri tu," he made all that could be made of it, so far as interpretation was concerned, and by the most legitimate means. He did not resort to clap-trap or ranting. With skillful husbanding of his vocal resources, without extraneous gestures or mannerisms, he gave an astonishing measure of distinction to the old tune. It was instructive to observe in this particular connection the intelligence and the skill of so experienced an artist and what he could do at such a moment.—Boston Post.

But the most finished impersonation of the evening was Mr. Blanchart's Renato. In this part he excelled in dignity of bearing, in clearness of diction and dramatic interpretation, and he ennobled the passage, "Eri tu," by his treatment of it.—Boston Traveler.

The best work of the evening, however, was that of Mr. Blanchart as the secretary.—Boston Advertiser.

ANN ARBOR VISITED BY PHILADELPHIA ORCHESTRA.

Quaker City Organization Makes Profound Impression Before an Audience of Several Thousand—May Festival Announcement—University Symphony Orchestra to Give a Concert.

Ann Arbor, Mich., December 3, 1914.

The Philadelphia Orchestra, eighty-five strong, under its distinguished leader, Leopold Stokowski, invaded Ann Arbor for the second time Wednesday evening, December 2, and again made a profound impression before an audience of several thousand in Hill Auditorium.

While great credit is naturally due the members of such an organization for their proficiency and willingness to subserve their own individualities to the organization as a whole, too much credit cannot be given to its leader, who by his keen discernment and ability perfectly to combine, balance and direct, is able to produce from his band of excellent musicians the maximum of artistic efficiency.

Theodore Harrison, baritone, head of the vocal department of the University School of Music, appeared as soloist, and was enthusiastically received. Mr. Harrison proved himself to be an artist of first rank, and a master musician. He offered two arias, "Hai gia vinto la causa," from "Le Nozze di Figaro," by Mozart, and "Vision Fugitive," from "Herodiade," by Massenet, the latter of which he was obliged to sing with piano accompaniment, since inadvertently it was not discovered until the last moment that there had been a mistake made in regard to the orchestration.

Like Cincinnatus of old, Mrs. George B. Rhead, a member of the piano faculty of the University School of Music, was called from the audience to play the accompaniment, which was done without a rehearsal but in a most effective and satisfactory manner, showing the real musicianship possessed by both artists.

The entire program was as follows: Overture, "Le Nozze di Figaro," Mozart; aria, "Hai gia vinto la causa," from "Le Nozze di Figaro," Mozart, Theodore Harrison; symphony No. 8, in F, op. 93, Beethoven; legend from the "Kalevala," "The Swan of Tuonela," op. 22, Sibelius; "Valse Triste," Sibelius; tone poem, "Finlandia," op. 26. Sibelius; aria, "Vision Fugitive," from "Herodiade," Massenet, Mr. Harrison; Hungarian rhapsody, No. 1, Liszt.

The next number on the Choral Union Series will be given by Ferruccio Busoni the latter part of January, while the Cincinnati Orchestra will appear in February.

A substitute is now being arranged for to take the place of Leo Slezak, originally scheduled for March 12, but who has been obliged to cancel his American tour.

UNIVERSITY SYMPHONY ORCHESTRA.

On December 10, the University Symphony Orchestra of the School of Music, under the direction of Prof. S. P. Lockwood, will make its initial appearance for the season in Hill Auditorium. The orchestra, fifty strong, has made considerable progress since last year, and a concert of unusual attractiveness is anticipated.

MAY FESTIVAL ANNOUNCEMENT.

Professor Stanley is engaged in welding together the program for the twenty-third May Festival, to be given May 10 to 22. The Chicago Symphony Orchestra will, as usual, form the background, while the University Choral Union will appear in several programs. The choral works to be given are Bossi's "Paradise Lost," Wolf-Ferrari's "New Life," and the "Children's Crusade," by Pierné. A supplementary mixed chorus of children taken from the Ann Arbor public schools and trained by Florence Potter, supervisor of music, and a special boys' chorus, made up of the choruses of the First Congregational Church and the Episcopal Church of Ann Arbor, under the leadership of Prof. R. H. Kempf, will be combined with the Choral Union in the presentation of these works.

UNIVERSITY SCHOOL OF MUSIC.

Among the more prominent students enrolled at the University School of Music this season are Reese F. Veatch, director of music at Alma College; Leonora Allen, soprano; Albert Lindquist, tenor, and Carl Lindegrin, baritone, of Chicago, all of whom are doing special work under Theodore Harrison. Mr. Lindquist left directly after the concert last evening for Milwauke, where he will appear tonight as soloist for the Lyric Club. December 17, he sings with the Mendelssohn Club, of Chicago, under Harrison Wild, and later in the month, together with Miss Allen, Mr. Lindegrin and Mrs. Gannon, of Chicago, will appear in connection with the Flint Choral Society, under the direction of Earl V. Moore, also of Ann Arbor, in the presentation of Handel's "Messiah." C. A. SINK.

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KANSAS CITY ORCHESTRA GIVES SECOND CONCERT OF SEASON.

Enjoyable Program Performed by Local Organization—Excellent Musical Affairs Fill an Active Week.

Kansas City, Mo., December 4, 1914.

The Kansas City Symphony Orchestra gave the second concert of its fourth season at the Shubert Theatre, last Tuesday afternoon. Goldmark's "Country Wedding" music was delightfully played. Massenet's overture to "Phedre" received a spirited and realistic interpretation, as did also the overture to Mendelssohn's "Midsummer Night's Dream." The program included two tenor solos by Lambert Murphy, "Open Now to My Eyes" (Massenet) and "Celeste Aida." Mr. Lambert's singing was a triumph. Rarely has a symphony audience so insistently demanded an encore, but the rule, "no encores" was rigidly maintained. Carl Busch conducted the concert in his customary painstaking manner.

FORBES QUARTET CONCERT.

The Forbes String Quartet, which came into the concert field last year, gave the first of three concerts for this season last Monday evening in All Souls' Church. It is gratifying to note the improved ensemble of these players —Margaret Fowler-Forbes, violin; Gladys Baldwin, violin; Rudolph Weber, viola; Henry Matthiason, cello. It is also gratifying to note the increasing interest of the local public in this particular field of music. The program contained the Schubert E flat major and the Mozart B flat major quartets. Reginald Davidson sang delightfully five songs rarely heard here, viz., "Die Fei," Wilhelm Berger; "Hero's Song," Max Mayer; "Aime Moi," H. Bember; "I Heard a Soldier," Hubert Ray; "Gloriana," Mallison.

MISS CRAFT AND MRS. BEACH.

Marcella Craft, assisted by Mrs. H. H. A. Beach, gave the third concert in the Myrtle Irene Mitchell series at the Shubert Theatre this afternoon. Of the singing of Miss Craft there is only praise for a beautiful voice and much culture, technically, musically and mentally.

The appearance here of Mrs. H. H. A. Beach was an event in the local social and musical life. She played in an individual, exquisite style all her own, her charming "Suite Francaise." She also played her "Valse Fantasie" for the first time in public here.

STATE MUSIC TEACHERS MEET.

The Kansas State Music Teachers' Association held its annual session in Wichita this week. An interesting feature of the three days' session was the Kansas composers' program on Thursday afternoon. It would seem that Kansas can produce other than wheat and sunflowers.

GENEVE LICHTENWALTER.

Germaine Schnitzer in Lowell, Mass.

It is long, indeed, since a pianist of such virtuosity has played here as Germaine Schnitzer, the young Viennese pianist who gave a recital before the Middlesex Women's Club yesterday afternoon.

With youth, temperament and vigor as assets, added to a fluent and impeccable technic that positively toyed with difficulties, she gave a most finished performance, now sparkling in its brilliancy and breathless in its speed and again tender, delicate and songful. At times she brought out a fine, sonorous, compelling body of tone, although she never forced the piano beyond its possibilities. At other moments she subordinated the accompaniment to a melody with the utmost refinement and the most delicate gradations of tone. A crescendo or diminuendo was managed with wonderful skill. Runs, whether simple or complex, were rippled off with limpid smoothness, inner voices of a theme were brought out with rare discernment and when need be there was a velvety quality of tone that was a delight to hear. . . .

Not often does one hear better Bach playing than hers. The fugue was given out distinctly and the various voices could be distinguished throughout the rapid development of the piece. And she made of it more than a mere intellectual achievement, adding beauty and even grace to what under many hands is simply a dry mechanical exercise.

The present writer has not heard the "Carnaval" better done since a memorable performance by Rosenthal. This series of musical scenes depicting incidents of a masquerade is full of the life and color that Schumann, who delighted in revels of the kind, knew so well how to give. Through it all runs the rhythm of the dance, and here Miss Schnitzer, Viennese as she is, was manifestly at home. Skillfully differentiated as was each little picture in mood or manner, one never for long lost the beat of the dance. Pierrot, Arlequin, Pantalon, Columbine, Coquette and the rest of the merry makers the composer wove into his scheme, each was graphically interpreted by the pianist. The movements of the dance, the reconnaissance, with its daintily repeated notes, the aveu, the promenade, all were indicated with subtle facility. The Papillons, a reminiscence of the piece of that name, fluttered swiftly by and the whole was brought to a sonorous and thrilling close with the fa[illegible] of the Davidsbündler." . . .

Miss Schnitzer proved equally successful with the [illegible] The familiar ballade was a revelation as she played it, [illegible] tiful quality of tone and an airy lightness of ornamentation, the number being worked up to an effective climax. The second of the three etudes was remarkable for the virtuosity with which the passages for the left hand were managed. Again the pianist amazed by the sheer speed with which she tossed off the toccata of Saint-Saëns. It was really wonderful playing.

The little salon piece by Straub, of course, was mere play for her, but the staccato melody was charmingly done and the rustling accompaniment went with fairylike grace.

From what had gone before it was to be expected that technically and temperamentally Miss Schnitzer would be found fully equal to the Liszt number at the close of the program. Nor was there any disappointment, for she gave it a sparkling and brilliant reading and yet through it all sounded clearly the simple melody with which the composer chose to adorn the whimsical play of his fancy. The pianist was enthusiastically recalled and added another number to the program.

The Middlesex Women's Club has certainly brought to Lowell no finer artist than Germaine Schnitzer.—S. R. F., Lowell (Mass.) Courier-Citizen, November 24, 1914. (Advertisement.)

Worcester Symphony Orchestra Concert.

Under the direction of Daniel Silvester, the Worcester Symphony Orchestra (Worcester, Mass.) gave a concert on Sunday evening, November 22. The assisting artists were Marie McConville Sullivan, Elizabeth Mack, Lydia White, Virginia Stickney, Stella Marek, Louise Cummings, Lillian Mill, Arthur Brooke, Dr. A. J. Harpin, Robert E. Gow, Harry Coley. The numbers played by the orchestra included: Overture to "Rosamunde" (Schubert), prelude to Act V, "King Manfred" (Reinecke), suite, "A Love Episode in Birdland" (Bendix), grand march from "Tannhäuser" (Wagner) and "America." The concert was well attended. The playing of the orchestra and the assisting artists received the applause which their excellent work merited.

Effie Nichols in the West.

Effie Nichols, the pianist and teacher, of Columbus, Ohio, formerly assistant to Alberto Jonás in Berlin, has been playing recently with considerable success in several Western States.

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MARIE MORRISEY,
Contralto.
Concert, Oratorio.



ROBERT GOTTSCHALK,
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Concert, Oratorio.

There are other Artist Pupils to be Announced Later

The engagements of these singers will be announced from time to time in forthcoming issues of the Musical Courier

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Kathleen Howard's Carmen Praised.

Kathleen Howard's portrayal of the gypsy girl in Bizet's opera, "Carmen," shines forth as one of the most individual interpretations yet displayed by that excellent organization, the Century Opera Company. Without making herself so prominent as to distort the expertly developed ensemble of the performance, she easily dominated all her scenes and made of Carmen a distinct individuality, no small achievement when the number of artists essaying the role in the past is remembered. . . . Miss Howard prefers to follow the line of the music. Her Carmen is a rollicking, good natured sort of a person, much more of a kitten than a hedge sparrow, and with it all a very fascinating young person. . . . She is one of the few Carmens who ever learned to dance. . . . At all times she maintains the appearance of naturalness. Most important of all, she sings the music as though it had been written for her. . . .—Chicago Journal, November 27, 1914.

Her conception of the role was so admirable in every way that it would seem she had made an elaborate study of all the most celebrated models in order to learn in practical fashion how it should not be played. Her Carmen was natural, therefore it was good. It was generous in that it played up to and did not attempt to blot out other roles.—Chicago Herald.

Kathleen Howard, the versatile mezzo-soprano of the Century Opera Company, . . . Her impersonation is feline in its dramatic conception and is subtle and designing in its enfoldment. She did not neglect to use her castagnets in the second act, and is altogether a lithe, graceful figure as the alluring gypsy girl.—Chicago Examiner.



KATHLEEN HOWARD AS CARMEN.

. . . Kathleen Howard found in the title part an opportunity to display a neatness of acting that is remarkable on the operatic stage. . . . She surmounted the great rational difficulty of the part, which is that the gypsy deviltry of Merimee's story must be modified by the actress to suit the mildness of the librettist's adaptation, without destroying the dramatic prominence of the protagonist. Her Carmen was a merely vulgar young person with no intelligence save that of sex. Her allurements were primitive and awkward, which is to say obvious. She was a cat not yet forgetting kittenhood. . . . Miss Howard's voice is capable of singing Carmen with excellent effect.—Chicago Daily News.

Miss Howard's Carmen was not the incarnation of the evil spirit of the eternal feminine, but a reckless maid playing mischievously with fire—with kittenish grace, yet with the courage not to cry out when she was burned. Her voice was full of color in the lower register, and she sang with appreciation. . . .—Chicago Evening Post.

The audience on this occasion seemed to have come in the hope of getting illusion and thrills and a vivid sense of the charm of the rather lurid Spanish lady, who did such dreadful things to poor José and his little Micaela. That is what they got, and from the quality of their applause it seemed they liked it.—Chicago Tribune.

(Advertisement.)

Henriette Bach Engagements.

Recent New York engagements made by Henriette Bach, violinist, are with the Thursday Musical Club (Mrs. John McArthur, president), January 28, and with the Friends of Music Society, December 13. Miss Bach, as already announced in these columns, will play at the December 17 musicale of the Haarlem Philharmonic Society of New York.

Relief Society Concert.

The Relief Society of New York celebrated its seventieth anniversary on Monday evening, December 14, at the Waldorf-Astoria Hotel. The receipts of this concert will be given to the widows and orphans of the war in Europe.

Marie Rappold, soprano of the Metropolitan Opera Company, appeared on this occasion, also Nahan Franko and an orchestra of sixty men.

Eleanor Spencer with New York Philharmonic.

Miss Spencer is an artist of whom her compatriots may well be proud. . . . Her playing would receive recognition in any musical community of the civilized world.

It was characteristic of Miss Spencer to select as her contribution Cesar Franck's Symphonic Variations for piano and orchestra, music that gives little opportunity for superficial display, and she carried out her task also in characteristic fashion; with a clean and crisp technic, with musicianly feeling, with fine taste, and absolutely without affectation.—Press, November 28, 1914.

She played with the same excellent tonal qualities that characterized her other appearances, and her interpretation was sympathetic and broad.—Herald, November 28, 1914.

Miss Spencer . . . is an artist of much ability and charm, and she played yesterday with inspiration and musicianship. Her tone was delightfully warm, her touch accurate, her technic brilliant.—American, November 28, 1914.

Miss Eleanor Spencer played Cesar Franck's Symphonic Variations in a really artistic spirit, with sympathy and grace. Miss Spencer gave great pleasure to the audience in a work that is of incessant charm, filled with much of Franck's poetic spirit, of his powerful and vivifying harmonic feeling.—Times, November 28, 1914.

Her performance . . . was distinguished by a clear and fluent technic, well balanced nuance and much musical intelligence.—World, November 28, 1914.

Eleanor Spencer . . . played Cesar Franck's Symphonic Variations for piano and orchestra with fine effect.—New York Tribune, November 28, 1914.

Eleanor Spencer played the piano part with good technic and artistic sincerity.—Sun, November 28, 1914.

Eleanor Spencer played the Franck work and acquitted herself excellently of her task, bringing out with beauty the fine points in Franck's composition.—Evening Post, November 28, 1914.

The soloist was Eleanor Spencer, pianist, who acquitted herself well in Cesar Franck's "Symphonic Variations," showing taste and skill.—Evening World, November 28, 1914.

Eleanor Spencer . . . disclosed her finely musical taste through the dignified though hardly bravura-like and grateful "Symphonic Variations," by Franck, and through her exquisitely fine and technically sure execution of it. With such works one cannot achieve noisy successes, but a serious artist can always lodge himself more securely in the appreciation of those who know.—Staats-Zeitung, November 28, 1914.

The admired piano virtuoso, Eleanor Spencer, . . . The young artist showed with this choice that she can go her way and that she can command modern music as well as the classics. All those meritorious qualities which have been recorded here hitherto showed themselves again in this splendid artist's performance. Mature understanding, a complete command of technic and an emotional style, Miss Spencer was given a richly deserved reception.—German Herold, November 28, 1914.

(Advertisement.)

Helen Stanley in Beloit and Minneapolis.

Helen Stanley possesses a wonderful soprano. Art finds full expression in her singing. . . . She compels admiration by the very artistocratic manner of her interpretations. No note of falsity finds a place in her renditions. Purity and clarity of tone are hers, too, but above everything else there stands out those qualities that convince one that Miss Stanley appreciates the dignity of her work. Long years of preparation are revealed in what she does, even in a recital such as this, although she is better known on the operatic stage.—The Beloit Daily News, December 1, 1914.

Helen Stanley, the soprano soloist, proved a joy forever. Endowed with a lovely personality and possessing much charm, her voice is a soprano which seems to combine both lyric and dramatic qualities. Guided by artistic taste, faultless judgment and unaffected sincerity her singing is all that one can possibly wish singing to be. Her program numbers were Micaela's aria from Bizet's "Carmen" and Debussy's "Air of Lia," from "L'Enfant Prodigue." As encores she sang "Il est doux, il est bon," from Massenet's "Herodiade" and "Vissi D'Arte" from Puccini's "La Tosca."—Minneapolis Tribune, December 5, 1914. (Advertisement.)

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PUBLICATIONS AND REVIEWS

NOTICE TO PUBLISHERS.

This department is devoted to a review of old and new music publications, musical works, musical literary works and anything pertaining to the publishing of matters in music.

Only such publications and compositions will be reviewed as are deemed worthy of notice, and the MUSICAL COURIER *reserves to itself the privilege of rejection. It is also understood that any work or composition or book reviewed in this column relinquishes its copyright to any part or all of its parts so far as a review of the same can be applied. This does not mean that the* MUSICAL COURIER *assumes or claims any interest in the copyrights; it merely means that we are not to be held for any infringement of copyright by handling copyright publications or works in this department.*

Particular attention given to works of American composers and their products.

G. Schirmer, New York.

"THE DEBUTANTE," a musical comedy by Harry B. Smith and Robert B. Smith, with music by Victor Herbert.

There are 146 pages in the vocal score, which is embellished with a portrait of Hazel Dawn. The piano arrangement of the orchestral accompaniment is not unduly difficult, and the entire work is unusually well printed, as will at once be apparent to any one who compares this score with the usual musical comedy score. Eleven of the principal numbers are published separately. No doubt several of them will enjoy considerable popularity apart from the stage performance: "Love is a Battle," "All for the Sake of a Girl," "The Golden Age," "The Love of the Lorelei," "The Baker's Boy and the Chimney Sweep," "When I Played Carmen," "Fate," "Call Around Again," "Peggy's a Creature of Moods," "Professor Cupid," "The Will-o'-the-Wisp."

SONATA FOR VIOLIN, WITH ACCOMPANIMENT FOR PIANO, composed by Cecil Burleigh.

This new work, which is the composer's opus 22, is called "The Ascension," because the composer "was inspired to write the sonata by certain incidents in the life of Jesus, culminating in the ascension." Cecil Burleigh has written music expressive of his feelings and has not attempted to portray in sound any of the incidents that stimulated his imagination. The Biblical quotations, therefore, are interesting only in the sense that they were the source of the inspiration, and not subject matter of the movements. Musically, the work is very modern in spirit, melodic style, and harmony. Its counterpoint is of the freest possible variety and its discords extreme, entirely unconventional and without the least trace of vulgarity or mere display. The composer is terribly in earnest. Whatever success the work may eventually have will be due to the note of sincerity and the ring of honest conviction in it, and not to its sensuous beauty. The circular sent out by the publishers needs a critical revision. It is odd to see this sonata in three movements described as a four movement work, and it is equally disconcerting to find "Isaiah" classed as New Testament. Presumably the circular was written before the published copy of the sonata was available.

"SYLVAN SKETCHES." An album of five simple and unpretentious little pieces for piano. Composed by Heinrich Helm.

The names of these lyrical pieces are: "Nodding Ferns," "Where the Cool Moss Grows," "Songsters on the Boughs," "Under the Great Oak Tree," "Woodland Sprites." They will serve to while away a pleasant half hour, and they ought also to have a value as teaching pieces.

SUITE FOR VIOLIN, with piano accompaniment. Composed by L. T. Grünberg.

This very difficult, brilliant, and exceedingly well written work is dedicated to Carl Flesch. There is nothing in the violin part to daunt an artist like Carl Flesch, but there is much which will trouble the ordinary violinist, who will find the interpretation of many passages more of a problem than the performing of the notes. But when this rich, modern and wholly effective composition is played as the composer probably heard it played in his imagination it cannot fail to command the admiration of the hearer. Works like these are not written every day. They are purely labors of love, for there cannot possibly be any monetary reward commensurate with the art and patience required to construct them. The suite is in four movements, and the piano part fills thirty-four pages.

Boosey & Company, New York.

"WEEP YOU NO MORE." Song, with words from "Seven Elizabethan Lyrics," and music by Roger Quilter.

There is much character and unconventional freedom of treatment in this song, notwithstanding its simplicity and Old World atmosphere. It is very vocal and suitable alike for recital purposes or teaching.

"THE PROPOSAL." Song. Words by Henry G. Treasure. Music by Herbert Ralph Ward.

This is a typical English ballad, so far as the music is concerned, though there is no narrative in the love lyric. It is better than the so called popular song, and more conventional than the high class art song. It is the sort of song in which the amateur vocalist will feel most at ease.

"MOONLAND DREAMS." Song. Words by F. E. Weatherly. Music by Eric Coates.

This ballad of sentiment has considerable emotional warmth. Both the voice melody and the piano accompaniment allow the performers to reach a fine climax at the end. There is nothing new either in the melody or the harmony, but the song sounds spontaneous and is effective.

"MATING TIME." Song. Words by Arthur Hoeber. Music by Vernon Eville.

There is a freshness and a charm in this graceful and melodious song which will make it welcome everywhere. The accompaniment is one which will interest the pianist as much as the melody will attract the singer.

Haarlem Philharmonic Artists.

Henriette Bach, violinist, with George Falkenstein, accompanist, and Oscar Seagle, baritone, Frank Bibb, accompanist, will furnish the program for the Haarlem Philharmonic Morning Musicale, Waldorf-Astoria, New York, tomorrow, December 17.

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Organization Is Larger and Better Than Before—Ellis Club Concert—Woman's Orchestra Opens Its Season.

1110 W. Washington Street,
Los Angeles, Cal., November 28, 1914.

An unqualified success was the first symphony concert of the season under the direction of Adolf Tandler. The orchestra is larger and better than last year and the program went with a precision and fervor which aroused the big audience to responsive appreciation. The fifth symphony of Tschaikowsky was the piece de resistance and was given a broad and tender reading by Mr. Tandler. The numbers by Delius elicited interest. The balance of the program was made up of Goldmark's overture, "Sakuntala" and Liszt's symphonic poem, "Les Preludes."

FIRST ELLIS CLUB CONCERT.

The Ellis Club, a chorus of over one hundred men's voices, established many years ago, and for most of the last decade under the direction of J. B. Poulin, is said to rank with the best men's choruses of the country. Their concerts are by invitation only, and the house is always crowded. Tuesday night's program was most pleasurable. The club was assisted by Luise Rieger, soprano, with Brahm Van den Berg at the piano, and Harry Clifford Lott, baritone. Mme. Rieger possesses a light pleasing voice which she uses most artistically. Mr. Lott sang the solo in the "Farewell of Hiawatha" and, as always, excellently. Mary L. O'Donoghue is the capable accompanist of the club.

MARJORIE NICHOLS WITH WOMAN'S ORCHESTRA.

Again this year, Marjorie Nichols, the gifted young pianist, was chosen as soloist for the first concert of the Woman's Symphony Orchestra, given under the direction of Henry Schoenfeld at the Gamut Club, Friday evening, November 27. The orchestra was in unusually good form and especial credit is due Mr. Schoenfeld for the splendid manner in which his players accompanied Miss Nichols in the Grieg A minor concerto.

HELEN THORNER IN SONG RECITAL.

A newcomer to Los Angeles is Helen Thorner, who came from Indianapolis last year to make her home here, leaving a large following in that city. She made her initial appearance Friday evening at the Trinity Auditorium before a large audience under the direction of L. E. Behymer. Mme. Thorner is the possessor of a large velvety voice of unusual quality, and an impressive stage presence. She sings with authority and understanding and is a decided acquisition to Los Angeles.

A VIOLIN RECITAL.

Louis Berkowitz, violinist, gave a recital in the Gamut Club Auditorium, Tuesday evening, November 24. He is a Los Angeles product and a pupil of Arnold Krauss. He gave a splendid program and displayed a tone of unusual sonority and depth. He has also a most restful presence characterized by great reserve and an entire freedom from mannerisms.

ALICE BARNETT PRICE GUEST OF GERTRUDE ROSS.

Gertrude Ross had as a guest for a week Alice Barnett Price, of San Diego, a gifted young composer. Mrs. Ross and Mrs. Price were students in Berlin at the same time and lived in the same pension. They renewed their old student days and spent one entire morning with Rudolph Ganz, with whom Mrs. Price studied three years. November 19, Mrs. Ross and Grace Widney Mabee assisted Emma L. Simpson, pianist, in a program at the Virgil Intermediate School.

IGNAZ HARROLDI'S DEATH.

A great loss to Los Angeles was sustained in the passing of Ignaz Haroldi, the Polish violinist. He is sincerely and deeply mourned by every one who knew him. Not only was he a fine artist, but his was a refined, gentle and kindly soul open to all that was beautiful and sincere. His death was a great shock.

L. E. BEHYMER IS BUSY.

Manager L. E. Beyhmer returned from the north last week, where he was looking after his numerous bookings in other parts of the State. Evan Williams opens the matinee series here today. Arrigo Serato, the Italian violinist, comes here December 8. John McCormack is booked for January.

JANE CATHERWOOD.

Elman's Sister Is Studying with Thorner.

Mischa Elman's sister is preparing for a vocal career, and is now studying under the tuition of William Thorner, late of Paris, but now in New York. Mr. Thorner states that Miss Elman has a rare soprano voice. It was by the advice of Mischa Elman that his sister has placed herself under the care of Mr. Thorner.

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Mozart Society Concert.

Alice Nielsen, soprano, and Reinald Werrenrath, baritone, will be the solo artists with the New York Mozart Society, Mrs. Noble McConnell, president, at its first concert this season, tonight, Wednesday, December 16, at Hotel Astor, New York.

Walter Henry Hall, the new conductor of the Mozart Society Choral, will appear for the first time in this capacity.

This is the program:

Overture, Le Nozze di Figaro.....Mozart
Orchestra.
Summer Evening.....Lassen-Gilchrist
Home Sighs.....Lassen-Gilchrist
Mozart Society Choral.
Aria, Lamero, from Il re pastore.....Mozart
Alice Nielsen and orchestra.
Cantata, The Highwayman (first time in New York)..Deems Taylor
Mozart Society Choral and orchestra.
Baritone solo, Reinald Werrenrath.
Contrasts (The Gavotte A. D. 1700-1900).....Elgar
Orchestra.
Loreley .....Liszt
Frühlingsfluten .....Rachmaninoff
Wiegenlied .....Brahms
Komm lass uns spielen.....Bleichman
Alice Nielsen.
A Dreaming Rose.....Victor Harris
Der Nussbaum.....Schumann-Saar
Mozart Society Choral.
Licht .....Sinding
The House of Memories.....Aylward
Fuzzy-Wuzzy .....Whiting
Reinald Werrenrath.
The Day is Done.....Spross
A Burst of Melody.....Seiler-Wagner
The Spirit Flower.....Tipton
The Year's at the Spring.....Beach
Alice Nielsen.
In May.....Horatio Parker
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Trials are made by appointment only.

Coming Concerts.

The second New York concert of the Flonzaley Quartet is scheduled for Monday evening, January 25, in Aeolian Hall.

Ossip Gabrilowitsch will give a piano recital in Aeolian Hall, Monday afternoon, January 4.

Harold Bauer is to be heard in a third recital in Aeolian Hall, Sunday afternoon, December 27.

Josef Lhevinne, the Russian pianist, who sailed for America December 10, makes his first New York recital appearance at Aeolian Hall on Saturday afternoon, January 9.

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Chicago Notices of Kreidler's Amonasro.

Of forceful quality was Kreidler, the baritone. In the several seasons he has sung in Chicago he has invariably set himself at a high



Photo copyright by Mishkin Studio, New York.
LOUIS KREIDLER,
As Amonasro in "Aida."

level of efficiency and maintained it with ease. It was so last night. His Amonasro was a brilliant performance.—Journal.

Mr. Kreidler also deserves commendation for the admirable enunciation of his words. . . . He is a baritone with brains as well as voice.—Herald.

Mr. Kreidler is well known here and a fine artist he is. He gave a striking interpretation of Amonasro, his voice was resonant and he made his words tell.—Evening Post

. . . Both vocally and dramatically his portrayal of Amonasro was an excellent one. His enunciation was particularly clear.—Examiner.

Louis Kreidler, who is unfailingly capable, brought an untired voice to the part of Amonasro and succeeded in the almost impossible task of making that Ethiopian regal in appearance.—Daily News.

Louis Kreidler's dramatic and forceful delineation of the Ethiopian king is gem of the performance.—Chicago American. (Advertisement.)

Helene Koelling's Views.

According to Helene Koelling, the German coloratura soprano, "Human nature is a mixture of strange qualities. It has always been a mystery why some people prefer antagonism to assistance. If everybody would foster art and help artists, what a paradise this world would be. The world, however, is full of philistines who seem to take intense delight in making the road as rough and difficult as possible. This delight is not always due to jealousy or to dislike, but just to an innate proclivity to take the opposite view.

"There are a lot of persons who are opposed to any new idea or observation because they hate to admit that anything could have escaped them. When you advance a very simple but new idea, you are sure to be attacked, not because the idea is faulty, but because you happened to be the one to have thought of it or to have advanced it. Artists, musicians, teachers do not like to be told that there is anything in their art that they have overlooked. So, if one encounters opposition, there is no use in complaining or in finding fault. One cannot change this world or alter its character. The only thing to do is to keep pushing ahead until the opposition or you succumb.

"There are certain views about singing and other phases of art which deviate from those generally accepted—as, for instance, that singing is something more than mere vocalism—and which sooner or later must be recognized. Folksongs prove that song is the extension of sustained speech. Every one knows that natural instinct for the suitable expression of thought carries primitive people into dance and song. All can comprehend that there is a natural melodic inflection in spoken words identical with the melodic line of song. If language is allowed to sing itself the result is a direct expression of the inner life. Few, however, realize this. Most persons speak in a careless, inartistic, unnatural manner; yet they express their inner life by means of that speech. What if they studied speech as carefully as they do styles and modes of living? This world would be transformed into one of song. If all would but realize the truth of this simple statement, there would be more good singing and less bad singing. Therefore we should all enter into an unconscious agreement with each other to assist each other in bringing about this most desirable condition. It will not hurt us to play the good Samaritan for the cause of art."

GITTELSON

VIOLINIST

"He proved himself a well rounded artist by his interpretation of the Bach Chaconne. The infinite variety and sincere beauty of his tone was well brought out in this composition and the three dances were very charmingly played with rare grace and finish."

—K. C. B. in Boston Daily Advertiser, Nov. 7, 1914.

George Hamlin's Recital.

George Hamlin showed a preference for English and German songs at his New York recital, given in Aeolian Hall, Wednesday afternoon, December 9. The only exceptions were the Lalo aria, from "Le Roi d'Ys," and "Il bosco mormora'" Bettinelli. Two novelties, "Nachtgesang," by Rudolf Ganz, the Swiss pianist, and "Deine Blumen," by Mrs. H. H. A. Beach, the American composer, both dedicated to Mr. Hamlin, were given deservedly prominent place on the program.

"In Thee I Bear So Dear a Part," Haydn, the opening number, directly reaffirmed the Chicago-Philadelphia Grand Opera Company tenor's intelligent and fine style of singing to a good sized audience. Three Schubert songs, "An eine quelle," "Liebhaber in allen Gestalten" and "Der Wandrer an den Mond," further verified his versatility in interpretation. Vigor and spirit infused into the Schumann songs, "Der Knabe mit dem Wunderhorn" and "Der Hidalgo," developed a splendid climax to the first group, bringing such convincing applause that Mr. Hamlin was obliged to add another number.

The second group contained the Lalo aria; Three Little Songs: "Frage" (Von Eyken), "Ich und Du" (Fleck) (repeated) and "Du Milchjunger Knabe" (Sinding) and the Ganz and Beach songs, before mentioned.

Group three included Carpenter's "When I Bring You Colored Toys," Grieg's "At the Brookside" and "Two Brown Eyes." Weingartner's "Post Im Walde," delivered with exceptionally good light and shade, and likewise repeated, and Strauss' strongly effective "O süsser Mai!"

The Bettinelli "Il bosco mormora" ("Forest Murmurs"), a subtly ingratiating number, due to Mr. Hamlin's fine art in interpretation, afforded unusually keen pleasure. This headed the final group. Three quaint Herrick poems, set to music by Roger Quilter, "The Bracelet," "The Maiden Blush" and "The Night Piece" (encored), and the "Hermann nocturne, completed the program.

Two numbers, one, the catchy old song by Lover, "I'm Not Myself at All," were added at the conclusion because the audience was so insistent.

Mr. Hamlin's vocal technic and mastery in interpretation are too familiar to New York musicians to need expatiating. His New York vocal appearances are always welcomed with pleasure by lovers of art in singing.

Richard Hageman played the accompaniments.

Percy Grainger, Composer-Pianist.

Percy Grainger, the Australian composer-pianist, has completed arrangements with Antonia Sawyer for some appearances in America. Mr. Grainger is equally well known in Europe as a composer and as a pianist, and it would be impossible to say which of these two branches of his activities is the more important. He has played almost innumerable concerts all over Europe and always with enviable success. He has been heard also in South Africa, as well as in his own native Australia. It may be added that he is almost equally well known as a conductor, and all of his various activities have been received with enthusiasm such as is reserved for very few in Germany, Russia, Austria, Holland, Scandinavia, South Africa, Australia, as well as in England; indeed everywhere except in the United States, where he is only now making his debut.

His compositions were first introduced to America by Kurt Schindler, who performed his choruses, "I'm Seventeen Come Sunday," "Irish Tune From County Derry," and



PERCY GRAINGER.

his truly remarkable, barbaric number, "Father and Daughter," in which forty guitars and mandolins are added to the orchestra, with the MacDowell Choir of the Schola Cantorum. Since that time various other works have been performed by the New York Musical Art Society, New York Symphony Society, Chicago Symphony Orchestra and Minneapolis Symphony Orchestra. It seems almost

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as if the European popularity of the Grainger compositions is to be repeated on this side of the water, for groups of his orchestral works have already been performed twice in New York, once in Brooklyn, four times in Pittsburgh, and in many other cities of the United States and Canada, while several reperformances of former successes are noted by the Chicago and Minneapolis Symphony Orchestras.

Mr. Grainger was born at Brighton, Australia, in 1884, and he gave his first concert in Melbourne at the age of ten. His first teacher was his mother, but, while yet a boy, Professor Pabst, of the Moscow Conservatory, heard him play and was so much struck by the performance that he begged to be allowed to take him as his pupil. Later he went to Germany and for six years he studied under Prof. J. Kwast, at Frankfort, and he afterward received lessons from Ferruccio Busoni. About fourteen years ago he went to London, where he has made his home ever since, except when on tour. A few years before the death of the composer, Edvard Grieg, Percy Grainger made his acquaintance, and a warm friendship sprang up between the two which lasted until the demise of the elder man.

At his death Grieg left Percy Grainger his gold watch and chain, which the latter always wears. Grieg wrote of the young pianist: "I wrote Norwegian peasant dances that none of my own countrymen can render, and here comes this young Australian and plays them as they should be played. He is a genius such as we Scandinavians must love."

As a composer Mr. Grainger has had a most extraordinary success. His "Mock Morris" was played by orchestras no less than five hundred times last year, while his more recent "Shepherd's Hey" can boast of even greater popularity. In Brighton, England, alone this little piece was performed by the local symphony orchestra no less than sixty times between September, 1913, and November, 1914. His songs have also been very successful. His "Molly on the Shore," another orchestral composition, has been conducted in Holland and Germany by Mengelberg, Fritz Steinbach and Richard Strauss, in Norway by Halvorsen, and in Chicago by Stock and Schindler. And works by this talented young composer have been performed by leading orchestras in Wiesbaden, Frankfort, Mannheim, Vienna, Finland and Russia.

Gemünder Violin Osteopathy and Surgery.

The latest issue of the Violin World, published by A. Gemünder & Sons, 141 West Forty-second street, New York, has an original and interesting article with the foregoing caption by E. M. Sherwin. All of the "Pathys" are included in the violin healer's art. It is astonishing to compare the violin with the human body as is done in this article, which speaks of loose joints, the ribs, pores choked with camphor, and many other points of similarity, including that of dermatology.

Quoting a portion of the article, it is as follows:

Allopathy, homœopathy, osteopathy, chiropractic, surgery, and that part of the Healer's art consisting of the "laying on of hands," all are practiced in the repair corner of the Gemünder Atelier.

A great many instruments coming to this "imfirmary" require but mild treatment—osteopathic treatment, one might say. A little pressure applied here or there—to move the post a trifle, or to set the bridge more firmly on its feet often works miracles in the one of a violin or cello.

Quite often a violinist has a habit of using strings too light or too heavy for his instrument. He can't be expected to know the proper gauge to use. Once his instrument is adjusted by the Gemünders, a record of the proper gauge strings for that instrument is kept on file, and ever after the owner of the instrument is free from string troubles due to gauge of string and strength of top board being incompatible.

The Gemünders are Dermatologists, too, if you please. The cuticle they work in is varnish. They know the pigments of every kind and color of varnish, and can tell almost at a glance whether or not something is radically wrong with your violin's "cuticle."

Very often they find a good old instrument suffering from the results of malpractice—a repair man may have choked all the wood-pores with camphor or some other filler to make his flint-like varnish lay smooth.

Lily Strickland's Songs in Demand.

Lily Strickland's "Negro Melodies of the Old South" have been sung recently with success by the Weber Quartet in Peekskill, N. Y., New York City, University of Vermont, Burlington, Vt., and at Stony Brook, N. Y. "My Lassie," another very fascinating song from the pen of this talented composer, is a favorite with Reed Miller and has been sung by him in Lander College, S. C., Wofford College, S. C., and Syracuse, N. Y.. Vernon Archibald also uses this song, having sung it, and "Mammy's Prayer," in New York recently.

Alda Wanted in Milan.

Frances Alda, of the Metropolitan Opera Company, received a cablegram last week from the director of La Scala at Milan, Italy, asking her if she would sing the leading role in "Rigoletto" at that institution on December 23. Of course the soprano's engagements in New York will prevent her going abroad at this time.

Leonard Borwick Charms Again.

Aside from his remarkable musical and pianistic qualities, Leonard Borwick possesses also the ability to construct unusual programs, as was exemplified again at his third New York recital at Carnegie Hall, on Tuesday afternoon, December 8. The list of numbers selected by this resourceful English pianist consisted of Handel's "Harmonious Blacksmith," Leonardo Leo's (1694-1744) arietta, Scarlatti's B flat prestissimo, Schumann's C major fantasie, Rachmaninoff's prelude in G minor, Mendelssohn's "Characteristic Piece, in A," Schubert's F minor "Moment Musical," Debussy's "Reflets dans l'eau" and Liszt's Hungarian rhapsody, No. 12.

It would be difficult to imagine more polished and delightful piano playing than Leonard Borwick demonstrated in those pieces on his program calling for mobility of finger, transparency of touch, and delicacy of musical conception. With exquisite tonal gradations and the most subtle pedal management he conjures from the modern grand piano tints as archaic as those of the spinet, and it goes without saying that for Handel, Leo and Scarlatti such treatment was ideal.

However, the Borwick art does not confine itself to any one specialty and therefore in such a thoroughly romantic and at times passionate work as the Schumann fantasie, the player showed himself to be as much at home as in the naive titbits of antiquity, and he gave a reading of the mammoth composition which glowed with warmth and was instinct with kindling imagination. The hands that knew how to stroke the keys so caressingly in the earlier part of the afternoon, suddenly became muscled with prodigious power, and in the first movement of the fantasie we heard a Borwick who knew how to thunder his declamation and illumine it flashingly with the most fiery of the musical orators. Again, the very soul of poetry was in his gentle sounding of the slow section and proved that always he adapts himself to the music and never forces it to fit any arbitrary style of his own, as is the case with so many pianists who ride specialties in technic and in emotional exposition as well.

Glittering finger wizardry marked the Mendelssohn number, tenderness the Schubert playing, shimmering beauty the Debussy presentment, and irresistible dash the Liszt performance.

Many professional pianists, students and discriminative laymen regard the Borwick recitals as characteristic lessons; they are more than that, they are a liberal education in refined and thoroughly artistic piano art.

Deverell School Transferred to New York.

Frances E. Deverell, the founder and director of the Deverell School for Girls, Paris, announced some time since that her school in Paris being indefinitely closed on account of the war, she would open a temporary school in New York until the cessation of hostilities. The location of this school is now announced as 37 Madison avenue, New York. It will be conducted on the same principles as the foreign school, which was deservedly popular and had a large attendance. This New York school is located in a large apartment overlooking Madison square. The house is exclusive and conservative, and the location gives easy access to concerts and theatres. Miss Deverell has also her music studio at the same address, and her ability as a teacher of the famous method of Isidore Philipp has already brought her many requests for lessons. Some of her piano pupils are living outside the school. After the holidays, Miss Deverell announces, she will be able to accommodate additional pupils.

This school carries with it all the advantages of the French school. It is a strictly French house. Mme. Sergère, the widow of the well known French diplomat, is in charge of this department and French is spoken at all times in the school-home.

Educational Alliance Concert.

In the Strauss Auditorium of the Educational Alliance, New York, the following program was given on Sunday evening, December 13, by a quintet headed by Maximilian Pilzer:

String quartet, A minor.....Ippolitow-Iwanow
Quartet for piano, violin, viola and cello, E flat.....Beethoven
String quartet, G minor.....Grieg

These excellent concerts are given for educational and philanthropic purposes at a nominal charge of admission.

Kernochan Songs Sung.

New York concertgoers frequently run across the name of Marshall Kernochan, composer of many beautiful songs recently published. He has also composed works for women's voices, more especially, "The Foolish Virgins," which was produced at East Orange, N. J., in May, 1914.

December 8, at Aeolian Hall, New York, Mrs. Frank King Clark sang his short but very effective song, "We Two Together." Many prominent concert artists are singing Kernochan songs.



Mme. Riheldaffer a Busy Artist.

On December 10, the gifted soprano, Grace Hall Riheldaffer, completed a successful tour through the Middle Western States. From October 8 until that date she had filled thirty-eight engagements. When she appeared at Adrian, Mich., the house was completely sold out three days before the concert, and she received a veritable ovation. At Warren, Pa., her name in big electric letters was placed over the pavement in front of the opera house where the concert was given. In 1915, Mme. Riheldaffer will go to the Pacific Coast, where she has already a score and more of engagements booked. She will take with her a violinist and a pianist, and she expects to enjoy as great a success as on the tour just closed.

U. S. Kerr's Window-Card Creates Desire to Sing in Inebriate

An amusing incident was related to U. S. Kerr in Youngstown, Ohio, where he appeared in a song recital lately. A young man, who had been imbibing too freely, stood in front of a window gazing at the picture of Mr. Kerr. Suddenly he began to sing so lustily that he attracted a large crowd. Some of the cynical auditors wondered "if it weren't really just an advertising scheme after all."

MacDowell Works Propagated.

Edward MacDowell's place in the piano repertoire of the concert stage is being upheld valiantly by his countrywoman, Florence Larrabee. This pianist selected his second concerto in D minor for her appearance with the Boston Symphony Orchestra and later she played it in Germany. While abroad she cooperated with Mme. Carreño and Augusta Cottlow in making propaganda for the piano works of America's great composer.

A Beebe Appearance.

In addition to her duties as a teacher, Carolyn Beebe, the New York teacher of piano, whose studio is at Steinway Hall, is accepting some engagements to appear as piano soloist. On November 15 she was heard at the beautiful home of Mr. and Mrs. E. D. Barron, Rye, N. Y. As is usual when Miss Beebe appears, her brilliant technic and thoughtful interpretations won for her the appreciative applause of her audience.

"Marie Antoinette" at Rubinstein Club.

"Marie Antoinette at Versailles" is the title given a costume program to be given by Frances Pelton-Jones, the harpsichordist and pianist, assisted by Florence de Courcy, contralto; William Wheeler, tenor, and William M. Kincaid, flutist, at 2 p. m. December 19, before the Rubinstein Club of New York. This promises to be an altogether unique and charming affair.

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Foreign Tributes to Florence Macbeth.

First of all there was the reappearance of Florence Macbeth, the young coloratura soprano, who made such a sensational debut among us last year. . . . once again her triumph was instantaneous. . . . The equally exacting mad scene from Donizetti's "Lucia di Lammermoor," which she sang with all the sureness and brilliance of an experience singer in her prime. . . .—The Daily Telegraph, London, June 5, 1914.

In these days of violation of tonality it was a simple but sincere pleasure to hear the artless and conventional cadenzas of Bellini and Donizetti sung with such naiveté and ease. Miss Macbeth has all the technic and phenomenal range of her illustrious contemporaries and a spiritual purity of tone in her middle register that is all her own.—The Globe, London, June 5, 1914.

. . . In both, the evenness of her scales and the delicate elan of her "agilita" proved her to be already on a very high plane of her art.—The Standard, London, June 5, 1914.

. . . With remarkable flexibility of voice, purity of tone, and ease of production, she sang the difficult cadenzas without any trace of effort.—The Liverpool Daily Courier, October 7, 1914.

Miss Macbeth has legitimate qualifications for the description of "the new Patti." Her voice is of wonderful clarity, but while crystal-like, it is fresh and warm, and the tone pure. . . .—Birmingham Evening Dispatch, October 13, 1914.

Florence Macbeth, the new Patti, possesses charm, the simplicity which has such attraction, pure quality of tone and excellent technic. . . . Decidedly Florence Macbeth was successful, and will be welcomed in Birmingham again and again.—Birmingham Gazette and Express, October 13, 1914.

Florence Macbeth is the heroine of one of our periodic British concert sensations. She was hailed as a second Tetrazzini, the new Patti, and so forth. She needs no such vicarious glory. Her gifts and attainments are sufficient for her to stand alone as one of the most talented English-speaking singers we have heard for a decade.



Photo copyright by Miskin Studio, New York.
FLORENCE MACBETH,
As the Doll in "Tales of Hoffmann."

Her fame rests primarily on her coloratura singing and an extraordinary compass. The quality of her voice is fuller and richer than is usually found in fioriture singers. She can enliven or caress it into a tone of deep beauty. . . .—Sheffield Daily Telegraph, October 14, 1914.

. . . Florence Macheth, who has already established her fame in this country as a vocalist of rare musical gifts, her voice being of a remarkably pure and brilliant timbre.—Birmingham Daily Mail, October 13, 1914.

Florence Macbeth, the American soprano, gave the greatest satisfaction. She is a brilliant vocalist, possessing perfect control of a clear, high-pitched voice. . . .—Sheffield Independent, October 14, 1914.

Miss Macbeth delighted the audience with her polished bravura singing. . . .—Manchester, England, News, October 15, 1914.

Florence Macbeth, the American soprano, had a very enthusiastic reception. Her solos included operatic pieces of a kind demanding exceptional technical skill and flexibility of voice, and these qualities were fully displayed by the clever young singer, who sang throughout with fluency of diction, fine tone-color, and without any trace of effort she was particularly successful in the enormously difficult polacca from "Mignon" singing the cadenzas and roulades with remarkable sureness and finish.—Liverpool Courier, October 16, 1914.

Interest centred principally in Miss Macbeth, who has been spoken of as a "second Adeline Patti. . . . Miss Macbeth has a clear and beautiful tone, and in the first item she used it with that

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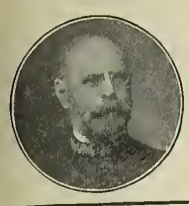
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. simplicity in which lies the difference between art and artifice. . . .—Glasgow Evenng Times, October 17, 1914.

Florence Macbeth sang with sweetness and pureness numbers well adapted to her free and felicitous style.—Liverpool Daily Post and Mercury, October 16, 1914.

. . . Miss Macbeth may be said to have been the specific attraction. She has a voice of much charm, wide compass, even quality and flexibility. . . .—Glasgow Evening Citizen, October 17, 1914.

Florence Macbeth is an accomplished coloratura singer and sang the famous "Polonaise," from "Mignon," with an effortless ease which enhanced its charm.—Bradford Daily Telegraph, October 21, 1914.

. . . The American cantratrice proved herself dowered with very charming gifts, her high soprano being specially silvery in tone and her style more refined than one is inclined to look for in a coloratura singer. . . .—Yorkshire Observer, October 21, 1914.

Florence Macbeth, an accomplished vocalist, sang two solos from "La Somnambula" with such finished ease as made the ingenuous music seem the unstudied outpouring of a child of nature rather than a highly artificial product. . . .—Yorkshire Post, October 21, 1914.

Florence Macbeth, the soprano, shines in florid music. . . .—Newcastle Chronicle, October 24, 1914.

Florence Macbeth sang songs of the florid type with remarkable ease.—Yorkshire Post, October 24, 1914.

Florence Macbeth was the nearest approach to the great vocalists, such as Patti, Melba and Tetrazzini, whom we have been accustomed to see at these concerts. . . .—Newcastle Chronicle, October 20, 1914.

The greatest interest last evening centred upon the first local appearance of Florence Macbeth, who made a brilliant debut some time ago at the Queen's Hall in London. . . .—North Mail, October 20, 1914. (Advertisement.)

Thuel Burnham on Western Tour.

Thuel Burnham, pianist, left recently for the beginning of his Western tour, which opened on Monday, December 7, at Quincy, Ill. Mr. Burnham is to play throughout Illinois, Iowa, Minnesota and as far as North Dakota, ending in Minneapolis and Chicago the week before Christmas.



THUEL BURNHAM

He will then return to New York for ten days, after which his engagements require his presence in the West and South. He returns again to New York to play with the Rubinstein Club in January.

Metropolitan Life Concert.

Last evening, December 15, the Metropolitan Life Glee Club, Wilbur A. Luyster, director, gave its first evening concert of the seventh season at Assembly Hall, 1 Madison avenue, New York. The club has grown steadily under Mr. Luyster's leadership, being now composed of sixty members.

A complete review of the concert will appear in next week's issue of the MUSICAL COURIER.

Queena Tillotson Sings for Poliklinik.

Queena Tillotson, a soprano pupil of Oscar Saenger, appeared on the same program with Karl Jörn, tenor, and Leonard Borwick, pianist, at the annual concert for the German Poliklinik given at the Waldorf-Astoria, New York, December 1.

Miss Tillotson, for whom Mr. Saenger predicts a splendid career, already has a number of concert engagements for this season.

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Composer Conducts Mozart and Beethoven Better Than His Own Works—Nikisch Concert Draws Large Audience—Emil Sauer's Recital—American Kitchen in Berlin—German Capital Tolerant of Musical Belligerents.

Jenaerstr. 21,
Berlin, W., November 13, 1914.

The program of the second concert of the Royal Orchestra under Richard Strauss brought Mozart's E flat and Beethoven's D major symphonies and Strauss' "Heldenleben." Curiously enough, Strauss seemed to be much more in accord with Mozart than with his own creation. The celebrated composer never has been the best interpreter of his own works. I once heard him say to Nikisch after that supreme conductor's unique interpretation of "Heldenleben" that he did not realize it contained so many beauties.

Strauss' reading of the delightful Mozart symphony was all that could be desired. It was exquisite, finished, classic. The early Beethoven symphony also received a masterful rendition at his hands. But the "Heldenleben" lacked the heroic proportions that Nikisch gives it. It was played, however, with great clearness and loving attention to detail. The war seems to have no effect whatever on the attendance at these Strauss concerts, for the house again was full to overflowing.

Second Nikisch Concert.

An interesting feature of the second Philharmonic concert under Nikisch was the singing of four Brahms lieder by Elena Gerhardt, with orchestral accompaniment by Max Reger. These lieder were "Waldeinsamkeit," "Immer leiser wird mein Schlummer," "Wir wandelten" and "Auf dem Kirchhof." Instrumentation never was Reger's forte, and the orchestral setting of these songs does not add to their effectiveness. The original piano accompaniments by the composer are to be preferred. Nevertheless, the orchestral coloring is very interesting, particularly in "Auf dem Kirchhof." Elena Gerhardt sang the songs magnificently, being in excellent form. She was also heard in three lieber by Beethoven, also with orchestral accompaniments.

The instrumental numbers were Brahms' "Tragic" overture, two excerpts of Hans Pfitzner's opera: "Die Rose vom Liebesgarten," and Beethoven's A major symphony. The Pfitzner excerpts entitled "Blütenwunder" and "Trauermarsch" contain many beauties. The funeral march particularly, which begins in a soft dreamy manner and works up to a tremendous climax, is an interesting and effective concert number. The "Blütenwunder" is full of peculiar modern instrumental effects, but it made little impression as a whole. It is too meagre in thematic content. These novelties were presented by Nikisch in a way that would have gladdened the heart of the composer could he have been present. The great conductor also gave magnificent readings of the overture and Beethoven's symphony. This second concert was even better attended than the first being in all its external aspects quite comparable with the former Philharmonic concerts in ordinary seasons.

Emil Sauer Plays.

Emil Sauer has lost none of his old power over the German public, as was demonstrated with his great success last Friday evening, when Beethoven Hall presented much the same appearance as it does in times of peace at his recitals. The pianist was in one of his most genial moods. He made his instrument sing and talk almost as if it were a human being. Very beautiful was his tone in all of its manifold gradations, while his crisp, pearly, infallible technic was a joy to hear. Sauer opened his program with Friedemann Bach's interesting old concerto in D minor, of which he gave an excellent performance. Beethoven's sonata, op. 27, and Schumann's "Symphonic Etudes," also were given masterful interpretations. In Schumann, Sauer rose to great pianistic and musical heights. Compositions by Chopin, Liszt and Sauer followed with the inevitable encores at the conclusion of the program. It was a triumphant evening for the guest from Dresden.

A New Trio Formed.

Berlin's many excellent chamber music organizations again have been augmented, a new trio having been formed, with Max Fiedler, pianist; Leopold Premyslav, concertmaster of the Royal Orchestra, violin, and Eugenie Stolz-Premyslav, his wife, cello. The new organization gave its first concert in Bechstein Hall on Tuesday evening, scoring a flattering success. The three artists were heard in a classical program consisting of Mozart's G major, Brahms' B major, and Beethoven's D major trios. The ensemble is not yet perfect; there could be greater finesse in point of nuances. The three artists, however, offered much that was beautiful and convincing in their playing. They are mature, experienced musicians and their combination is a distinct gain for the musical life of Berlin. Their first concert was well attended.

The Hess Trio.

The Willy Hess Trio is giving a series of three concerts this season at the Singakademie. This organization is justly popular in Berlin, the three artists, Willy Hess, Georg Schumann, and Hugo Dechert being chamber music performers par excellence. At the first trio evening, which was well attended, the program brought the trios by Dvorák in F major, Mozart in E major, and Schumann in F major, all works that are comparatively seldom heard. The Hess programs always are interesting and never hackneyed. The artists were in fine form, and there was really nothing to criticize in their playing. Willy Hess, the leader, is a very busy man. He plays quartet, trio and solo in public, teaches both privately and at the high school and conducts the High School Orchestra. Georg Schumann, who is the director of the Berlin Singakademie, is no less active, and the same can be said of Hugo Dechert, who is the first cellist of the Royal Orchestra. Yet the three artists find time to rehearse and thus to offer chamber music performances of rare finish and beauty.



MUSICALLY INCLINED WOUNDED SOLDIERS IN BERLIN.

Lehrer-Gesang-Verein Sings.

No less than seventy members of the Berlin Lehrer-Gesang-Verein, one of the leading local male choirs, now are serving in the army. Substitutes have been found, however, and the concerts of this most excellent body of singers are being given as usual. On Saturday evening I heard the choir in the large concert hall of the Royal High School and found that their artistic excellence had suffered but little by the change made in the personnel. Felix Schmidt, their conductor, has been doing some very energetic rehearsing of late. Works for male chorus by Mozart, Weber, Robert Kahn, Friedrich Hegar, Otto Taubmann, and Rudolf Beck were sung with great spirit and precision and commendable dynamic effects.

Lola Artôt di Padilla, the popular lyric soprano of the Royal Opera, had been announced as a soloist, but a sudden indisposition prevented her from appearing, and a substitute was found in Hertha Dehmlow, the well known

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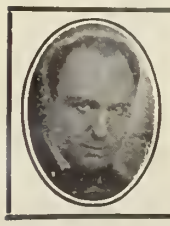
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contralto. Madame Dehmlow sang several lieder with much temperament and dramatic form. She lacks the lovely voice and charm of delivery of Padilla, but I should think her voice would be very effective in dramatic roles on the stage.

A large share of the applause of the evening was bestowed upon Edith von Vogdtländer, the youthful violinist of this city, who contributed three numbers to the program, playing first Max Bruch's romance in A minor and later Handel's largo arranged for the G string by Barmas, and the "Barucaba" variations by Paganini, arranged by Rosario Scalero. Fräulein von Vogdtländer is a very graceful performer. She plays technical difficulties with great ease and assurance, and her tone is sweet and appealing. She played by way of experiment on a cheap old Tyrol violin, the tone of which had been "veredelt" (literally, "ennobled") by Dr. Bielenberg, of this city. Dr. Bielenberg makes a specialty of improving violins in tone, quality and volume and in responsiveness. He is a young man possessing an extraordinary ear and other remarkable qualifications for this peculiar kind of work. The cheap instrument, on which Fräulein von Vogdtländer played, sounded astonishingly well in this large hall.

The proceeds of the concert were turned over to the relief fund for poor students in Berlin.

Interesting Beethoven Novelties.

An interesting concert was that given by the chamber music organization of the Royal Orchestra, which consists of eight musicians. These artists always present unhackneyed programs. The program of their first concert of this season was of particular interest because it introduced to Berlin two hitherto unknown compositions by Beethoven for wind instruments. Beethoven occasionally wrote for peculiar combinations of instruments of this class. These two works were written for oboe, three horns and bassoon. The compositions are supposed to have been written about the time of the "Eroica." They had been in private possession for many years and were recently discovered by Erich Prieger. Beethoven's handling of the three horns is remarkable and shows that he possessed a minute knowledge of the possibilities and limitations of these instruments. He employs the oboe much of the time in the highest positions. The ideas of the compositions are beautiful and one adagio in particular is thorough Beethovian in spirit. A further number of the program was Bach's fifth "Brandenburg" concerto for piano, flute and violin with string accompaniment. The slow movement of this is enchanting. An octet by Louis Ferdinand, the gifted prince who fell in the battle of Jena in 1806, followed. The octet is charming and quite in the style of Haydn and Mozart. Between the instrumental numbers Claire Dux, of the Royal Opera, sang lieder by Robert Kahn.

American Girl at Philharmonic "Pop."

At the Tuesday Philharmonic "Pop" concert, Frances Nash, of Omaha, was the soloist. Miss Nash was heard in Chopin's E minor concerto, of which she gave a praiseworthy performance. She possesses a fluent, reliable technic and a sympathetic touch. She plays with great ease, difficult passages seeming to cause her no more trouble than the simplest theme. Miss Nash is a gifted girl. What she needs to work for is greater contrasts and more temperament.

American Relief Kitchen in Berlin.

The accompanying photos of the American relief kitchen will be found of interest. The members of the American colony of Berlin generously have responded to the call for funds, so that enough money has been collected to feed 200 destitute people daily for the next six months. This kitchen was founded to show the American colony's appreciation to the municipal government of Berlin for the hospitality and protection given to the Americans here since the outbreak of the war. It was opened to the poor of Berlin on October 19. The kitchen is situated in a laboring district of the city in a good sized modern building with large rooms. It is an up to date kitchen, with modern equipment, especially suitable for the purpose. The meals are served by a hundred ladies of the colony, who are divided into committees of ten each. The kitchen is under the patronage of the American Ambassador and the American Consul General.

Berlin Notes.

One now sees here at the concerts large numbers of slightly wounded soldiers. Arrangements have been made by the largest concert agencies to have a certain number of free tickets distributed among these brave defenders of the Fatherland through the Red Cross. This praiseworthy movement also has been adopted by the Royal Opera and the Royal Playhouse.

The Berlin "Schubert Bund" is doing a splendid work by offering good music to the masses. This organization gives concerts for the working classes, which otherwise would never have an opportunity to hear good mu[illegible] several years the bund has been quietly worki[illegible] ing a vast amount of good. Eight hundred [illegible] far have been given since the founding of the [illegible]

The music publishers of Germany have been very hard hit by the war, as there is very little demand now for anything except patriotic compositions. The great music printing firm of Roeder in Leipsic has been fairly busy of late, however, publishing works of this nature. The music dealers also are having a hard time of it, and many of the smaller ones, who have no capital, will undoubtedly fail before the war is over.

Hermann Jadlowker, the Russian tenor, one of the stars of the Berlin Royal Opera, now is singing on that stage again. He made his reappearance as Alfredo in Verdi's "Traviata," receiving a cordial reception on the part of the public. The Germans are very tolerant in this respect. When the war is over, Germany, I think, undoubtedly will be the first of the fighting nations to open its portals to foreign virtuosi and singers.

The tenth "Bach Jahrbuch" for the year 1913 recently has been published by Breitkopf & Härtel. It contains much of interest concerning Bach and his works. An interesting chapter of the book is devoted to musical performances in Leipsic during Bach's life.

Arthur M. Abell.

The Virgils in Lecture-Recital.

Mr. and Mrs. A. K. Virgil, the lecturer and the pianist, are at present located at Southland Seminary, St. Petersburg, Fla., where they are at the head of the music department. In November they gave joint recitals which were of much educational benefit. The subject of the lecture which formed the basis of the evening's thought was "Education in Music, or the Best Application of Brain, Muscles, Nerves and Emotions in Teaching and Learning Music and the art of Piano Playing. Mr. Virgil dwelt upon this theme in an interesting fashion, while Mrs. Virgil gave apt illustrations upon the clavier and the piano. Among the composers whose works were represented were Beethoven, Duvernoy, Jensen, Schumann, Mozart, Bach, Mendelssohn, Czerny and Kullak. The music lovers of St. Petersburg and vicinity were manifestly interested in the subject and the manner of its portrayal, as evidenced by the large attendance

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How New York Estimates Florence Hinkle.

The song recital given by Florence Hinkle, soprano, . . . was more than one of the best recitals heard on that platform in a long time. It was the best recital ever given by Miss Hinkle. She held her audience charmed for nearly two hours. . . .

It was in the second group of songs that Miss Hinkle demonstrated her rarely smooth, sweet, high notes, a deft handling of rapid passages and a legato which was wonderfully simple and effective. The first of the group, "Du bist die Ruh," by Schubert, could have had no more reposeful rendering, and in the melodious, swinging passages of "Auf dem Wasser zu singen" there was an irresistible lilting quality of voice.—Press.

Florence Hinkle's position in the concert world is of the first rank. . . . In these days of half cultivated voices and half understood interpretations, the presence of a singer of Miss Hinkle's authority and art is a welcome relief to the enforced concert goer. . . . When all is said and done he must be a caviller who will find fault with Miss Hinkle's art. It is an art that is well grounded and sincere; she has at her command a mastery of technic that is rare upon the concert stage, and her voice itself . . . is one of great purity and one which she knows well how to color.—Tribune.

. . . Her captivating voice was at its best, and that means much. . . . The audience was large and Miss Hinkle honorably won the applause she got.—Evening World.

Florence Hinkle, a much admired local singer. . . . Her voice is of lovely quality, and she evinces more warmth and feeling than the average high soprano. . . .—Evening Post.

Florence Hinkle, known here chiefly for her admirable singing of oratorio. . . . Such singers as Miss Hinkle are welcome recitalists, if only for their intelligent taste in the manner and matter of their interpretations.—Evening Mail.

Florence Hinkle, soprano, sang large songs and small songs, well known songs and new songs, . . . and contributed to them charm, depth, buoyancy and warmth, as is her dower, she having the gift of song. . . . "Life and Death" Miss Hinkle sang eloquently. . . . —Brooklyn Eagle.

. . . Florence Hinkle, a young soprano, whose recent rise in her field has been rapid. Miss Hinkle is a pleasing singer and an intelligent one. Her voice is clear and true, and the compositions she sang yesterday gave evidence of careful preparation. . . . She will make a useful artist in a field where artists are few.—World.

It was good to recognize in the singing of Florence Hinkle . . . all the rare beauty of voice, all the admirable technical control, all the intelligence and genuinely musical feeling that have heretofore won high praise for her singing. . . .—Times.

By excellent singing at yesterday afternoon's recital in Aeolian Hall Florence Hinkle added to the favorable opinion which she had enjoyed in the past. Intelligence was displayed in her interpretations and her singing was satisfying in phrasing and tone production. . . .—Herald.

. . . Miss Hinkle is well and favorably known to all local concert goers, chiefly for her excellent art in the field of oratorio. Her song recitals, which have not been numerous, have also given much pleasure. . . . Her singing was interesting, and this is something worth noting. There are many who can sing remarkably well, but who cannot interest their hearers. Miss Hinkle's art . . . has distinct charm and it publishes a personality.—Sun.

After having earned success as a leading oratorio singer, Florence Hinkle has changed her field of endeavor, and yesterday afternoon at Aeolian Hall appeared as an interpreter of songs. . . . Her program was divided into four groups, in the presentation of which she illustrated her versatility vocally and linguistically. Her English songs were especially charming for clear enunciation of the texts, though that quality was noticeable also in the Italian, German and French numbers.—American.

The soprano, who has won the honor of a tour with the Boston Symphony this season, was in excellent voice, which is only saying that few native artists bring a more complete equipment to the delivery of varied songs. . . . Her Schubert "Du bist die Ruh" could hardly have been infused with more fitting delicacy and reposeful charm.—Evening Sun.

Florence Hinkle proved yesterday before a good sized audience that the art of her song has not fully enjoyed, until now, the appreciation due it from the musical world of New York. The artist sang with a beauty of tone which called forth repeated applause from the audience.—Staats-Zeitung. (Advertisement.)

Yon, Organist, Conductor and Composer.

On Sunday, December 20, Pietro A. Yon will perform the following program at St. Francis Xavier Church, New York:

Missa De Angelis.....Gregorian
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Proper of the Fourth Sunday of Advent.....Gregorian
Offertory, Ava Maria.....Thermignon
Prelude, first sonata.....Mendelssohn
First Vespers of St. Thomas, Apostle.....Gregorian
Alma Redemptoris.....Grassi
Motet, Ave Maria.....Witt
Ave Verum.....P. A. Yon
Tantum Ergo.....Ravanello
Postlude, Finale, second sonata.....Guilmant

Mr. Yon has been very successful in bringing new features in the form of Catholic church music before the public during the four Sundays of Advent, and has shown that he ranks high not only as a concert organist, but as conductor and composer as well.

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Korngold's Work at Philharmonic.

On Thursday evening and Friday afternoon, December 10 and December 11, at Carnegie Hall, New York, the Philharmonic Society, under the direction of Josef Stransky, gave a program consisting of the new "Sinfonietta," op. 5, by Erich Korngold (played upon this occasion for the first time in New York), and selections from the pen of Richard Wagner. The Wagner portion of this program introduced some of the standard favorites which have been heard so often here and will, no doubt, be heard many, many times again.

Whether or not the Korngold composition will be heard with frequency in the future is a matter which it is not possible even to guess at after a single hearing. The work is called a "Sinfonietta," not because it is a diminutive symphony in size, but because the content is of a lighter character than is usual in works which are designated by that name. How old Korngold was when he composed this work, the present writer has no means of knowing, but the boy composer is only seventeen now and even at the comparatively mature age (that is, comparatively mature for this wonderful lad) it was an extraordinary feat to construct a composition so well made in every detail. There is no living composer who might not be proud to have penned this work, and, technically, at least, there is nothing that one may justly criticise.

Of course Korngold is a modern, and if one would understand how he has learned in so short a time that which it has taken some of the older composers half a lifetime, one must consult the authorities on heredity, for certainly there can be no other explanation of it. It is a well known fact that has been recorded through many generations, that in music the boy of one generation is born with ideas in advance of the most radical musician of the generation just preceding, and each of these youths in turn has been accused of harshness and excessive radicalism in the compositions of his early days.

Korngold's radicalism has every evidence of being inborn. His music flows easily and naturally in spite of the fact that he adheres to no fixed tonality or traditional form. There are many passages of extreme beauty and these passages would prove charming to any untrained musical ear were they but joined together with less radicalism in the harmonic structure. One has no right to criticise this method, for it is evident that the growth of modern music disregards more and more the simple tonalities of the older school, but it renders a work difficult to comprehend when every suggestion of a melody, simple enough at its start, is suddenly broken into by a modulation into an unrelated key. This was more noticeable in the first movement than in the others. The scherzo was perhaps the best suited to the tastes of the average concert goer.

Korngold's orchestration is exceptionally beautiful, possessing sonority, solidity and warmth, but with never a suggestion of monotony or sameness. Occasionally he makes use of entirely new combinations of instruments, such as the celeste, piano, two harps and bells, but for the most part he employs merely the full modern orchestra and he does so with the skill of an absolute master. One is impelled to say that it is a pity that the exquisite ideas and the wonderful technic shown in such a composition as this should not be presented in a form more palatable to the average concert goer. None the less this composition is extraordinary for a boy of seventeen and would be indeed extraordinary for a composer of any age.

The "Sinfonietta," and indeed the whole of the program, was splendidly played by the orchestra, whose members now constitute an uncommonly fine symphonic body which does everything well.

Philharmonic Society in Brooklyn.

Brooklyn was visited again by the Philharmonic Society of New York, Sunday afternoon, December 13, and the usual big audience greeted the fine and reliable musicians at the Academy of Music. This was the second subscription concert there this season.

Bach's suite in D opened the program. Its stately opening movement, the aria—the famous aria for G string—which brought to the fore the concertmaster, Maximilian Pilzer, and whose artistic delivery called forth especial acknowledgment from his hearers, together with the remaining gavotte, bourée and gigue, put the audience into the right humor directly. Beethoven's symphony, in C minor, at the hands of the Philharmonic artists was no less enjoyed.

The less serious Bizet, "L'Arlesienne," No. 1, followed the intermission.

Liszt's concerto in E flat, for piano and orchestra, was ably played by David Sapirstein. Chabrier's rhapsody, "España," the final item, sent the audience away with a feeling that these periodic visits of the Manhattan organization are decidedly musical "events" in the Brooklyn season, both from a cultural and enjoyment standpoint.



Who Is He?

There is a violinist living in New York at present whose name stands for all that is artistic and elevating, both as a performer and as a pedagogue. This gentleman has had a brilliantly successful career, which began in the little country of Belgium quite a number of years ago. He was educated at the Royal Conservatory of Liege, that celebrated institution, the gift of royalty, where mercenary motives have no place and where natural talent has every chance for the highest development. After winning the first prize at this conservatory at the age of twelve, he remained for three years longer to perfect himself in harmony, chamber music and conducting, when he received the Golden Medal. During those three years, in addition to his studies, he had concertized and had been taken to Paris by the famous master, Leonard. Then, too, he had successfully filled the engagements of Wieniawski, when that artist fell ill and was unable to go on tour. Next he journeyed to America, where he was acclaimed as a truly great artist. Since then he has been around the world several times, visiting the Hawaiian Islands, Australia, New Zealand, China, Japan, Java, and other Oriental countries, and everywhere he received the appreciation so justly merited.

Upon his return to Europe he was persuaded to accept the position of head of the violin department of the Royal Conservatory of Liege and his subsequent tours had to be arranged with special permission of His Majesty, the King of Belgium.

At one time he was violinist to the King of Holland, and he has appeared at the Royal courts of Germany, Russia, Japan, England, Norway, Sweden, and other European countries. During his many concert tours he has been associated with such celebritics as Patti, Christine Nilsson, Trebelli, Gerster, Sembrich, Thursby, Titiens, Parepa-Rosa, and others, and for years he was intimate with Sam Franko.

Press notices from Paris, London, Lille, Washington, D. C., Chicago, New York, Cleveland, Cincinnati, San Francisco, Buffalo, Liege, Ostend, Philadelphia, Boston, Montreal, Yokohama (Japan), Shanghai, Hong Kong, Singapore, and many other quarters of the globe all attest to his extraordinary ability as a player of his instrument.

Some time ago he established his school of virtuoso playing in New York, and has been very successful in graduating a number of excellent artists, among whom may be mentioned Mary Gailey and Florence Austin, who recently gave her own concert in Aeolian Hall before a distinguished audience of violin lovers. Among the many promising students at present with this master is Joseph Stoopach, who, although but a boy, is displaying a remarkable talent.

By this time the secret is out: this gifted artist is none other than Ovide Musin, ex-professor at the Royal Conservatory of Liege, Officier of the Order of Leopold (Belgium), Commander of the Order of Nisham Iftikar (France), Officer of the Order of Bolivar (Venezuela), and proud possessor of the Cross of Merit (Holland).

MUSIC OF THE WEEK.

A Courtesy Extended to Our Advertisers.

NEW YORK.

DECEMBER.

Wed. 16. Aft.—OLIVE FREMSTAD. Carnegie Hall.
Wed. 16. Eve.—WERRENRATH (Mozart Society). Hotel Astor.
Wed. 16. Eve.—"TRISTAN UND ISOLDE." Metropolitan Opera.
Thurs. 17. Morn.—HAARLEM PHILHARMONIC. Waldorf-
Thurs. 17. Aft.—JAN SICKESZ. Aeolian Hall.
Thurs. 17. Eve.—PHILHARMONIC SOCIETY. Carnegie Hall.
Thurs. 17. Eve.—"TOSCA." Metropolitan Opera.
Fri. 18. Aft.—PHILHARMONIC SOCIETY. Carnegie Hall.
Fri. 18. Aft.—OSSIP GABRILOWITSCH (New York Symphony). Aeolian Hall.
Fri. 18. Eve.—CHORAL ART CLUB. Brooklyn.
Fri. 18. Eve.—"GIOCONDA." Metropolitan Opera.
Sat. 19. Aft.—RUBINSTEIN CLUB. Waldorf-Astoria.
Sat. 19. Aft.—"EURYANTHE." Metropolitan Opera.
Sat. 19. Aft.—OSSIP GABRILOWITSCH (New York Symphony). Aeolian Hall.
Sat. 19. Eve.—"LA BOHEME." Brooklyn Academy.
Sun. 20. Aft.—PEOPLE'S SYMPHONY. Carnegie Hall.
Mon. 21. Eve.—"LA TRAVIATA." Metropolitan Opera.
Tues. 22. Eve.—BROOKLYN ORATORIO SOCIETY (Walter Henry Hall).

Washington Hears First Motet Concert.

Washington, D. C., December 10, 1914.

Last evening the Motet Choral Society under the direction of Otto Torney Simon, the energetic conductor of this able body of singers, gave the first of this season's unique and interesting concerts at Memorial Continental Hall. The subject of the entire concert was the spiritual growth from the darkness of death to the light of eternal life, the program being as follows:

Two Choruses of Death—
Death on the Hills (from the Russian of Maikov).....Elgar
In Thy Loving Arms (motet in five parts).....Franck
Two Choruses of Night—
Evening Scene (words by Coventry Patmore).....Elgar
Hail, O Moon (from the Kalevala, Finnish folksong)..Sibelius
(For male voices.)
Solos (for cello)—
Abendlied .....Schumann
Cantilena (A minor concerto).....Goltermann
Two Choruses of Morning—
The Dawn .....Matthews
Sunrise (from the Russian of Fiodor Tiutchef).....Taneyef
Four Choruses of Christmas—
Unto Us a Son Is Born (Messiah).....Handel
Ave Maria (for cello).....Bach-Gounod
Three Kings Have Journeyed.....Cornelius
(Baritone solo by John Waters.)
Heil'ge Nacht.....German Christmas song arranged by Damrosch
Hallelujah Chorus (Messiah).....Handel

In keeping with the spirit of the music and the words, the lighting in the hall during the first two numbers was very dim, gradually becoming brighter and brighter until every light was burning. During the singing of the four choruses of Christmas, the lights were all put out and a huge tree, typifying the tree of life, was illuminated.

The work of this chorus is so uniformly good there is nothing which can justly be criticised, and personal preference is the only factor which would tend to place one choral number above another in value. Mr. Simon's readings were broad and dignified and thoroughly in accordance with the religious tone of the works rendered. He has his singers under his complete control to a truly remarkable degree, which adds materially to the beautiful tonal effects which he is able to obtain.

Richard Lorleberg was the cello soloist and his playing of the two solos, as well as his work in the ensemble, was highly commendable. Mrs. Simon and George H. Wilson, pianists, also assisted in making this enjoyable evening one long to be remembered. J. ALBERT RIKER.

Moments Musicales at Waldorf-Astoria.

Vera Barstow, the young violinist; Carl Jörn, tenor; Paolo Martucci, pianist, and Lucy Gates, soprano, were the soloists at the first Moments Musicales given in the ballroom of the Waldorf-Astoria Hotel, New York, on Friday afternoon last.

Miss Barstow plays with good taste, has a very unusual technic, and she produces a lovely tone. She met with much success on this occasion.

Lucy Gates, in the aria from "Lakme," exhibited a remarkable coloratura voice.

Mr. Martucci, who is the son of the famous composer, who died in Italy a few years ago, played his father's scherzo with much brilliancy.

Carl Jörn, the well known tenor of the Metropolitan Opera Company, sang several numbers in his usual style and was well received. A large audience was present, among them being a number of the Metropolitan Opera Company artists.

It was announced on the program that ten consecutive Friday afternoons will be given.

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1900

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No. 1812

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THE MUSICAL COURIER EXTRA
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Melody is among the lost arts.

The best critic is the one who keeps his opinions to himself. Beside, that method never gets him into an argument.

If it is advisable for some persons to think twice before speaking, how many times should certain other individuals think before singing?

At the Cologne Opera the experiment was tried recently to give Liszt's oratorio, "St. Elizabeth," as an opera. The action is not dramatic enough to justify such an attempt.

Rome reports by cable the death of Giovanni Sgambati, the most famous symphonic composer of Italy. He was seventy-one years old. It is too late to confirm the cable for this issue of the MUSICAL COURIER.

New York lovers of piano playing will hear some recitals this winter on which they did not count at the beginning of the season. Leopold Godowsky, Mark Hambourg and Alberto Jonas now are dwellers in our midst.

That public performer who suffered some startling lapses of memory at a recent New York concert did nothing worse than to remind those who noticed the slips that the player is after all human. Was it not Browning who said, "What's come to perfection perishes."

A new grand opera by an American composer—and a woman, too—will be presented in Chicago, December 29, at the Auditorium, under the auspices of the Aborn Opera Company. The name of the work is "Guido Ferrata," and the composer is Mrs. Alfred B. Andrews. Further particulars of the event may be found in the Chicago letter on another page.

At the next pair of concerts at Carnegie Hall by the Philharmonic Society on Thursday evening and Friday afternoon, December 17 and 18, Edouardo Ferrari-Fontana will be the soloist, in Beethoven's "Adelaide," and an aria from Verdi's "La Forza del Destino." Rimsky-Korsakoff's "Scheherazade," Strauss' "Till Eulenspiegel" and Liszt's Hungarian rhapsody, No. 1, will comprise the orchestral list.

A description of a visit to the English training camps, written by Rudyard Kipling for the New York American, contains this passage relating to music: "There was no music—not even drums and fifes. I heard nothing but a distant skirl of the pipes. Trust a Scot to get his national weapon as long as there is a chief in the North! Admitting that war is a serious business, specially to the man who is being fought for, and that it may be right to carry a long face and contribute to relief funds which should be laid on the National Debt, it surely could do no harm to cheer the men with a few bands. Half the money spent in treating, for example."

Tabulating is the specialty of the music critic of the New York Tribune, and he tabulates exceedingly well. Last Sunday he tabulated the singers who have appeared in New York as Carmen. They included Minnie Hauk (she created the role here, October 23, 1878, three years and seven months after the Paris premiere), Clara Louise Kellogg (1878), Mme. Trebelli (1883-1884), Lilli Lehmann (1885), Adelina Patti (1887), Zelie de Lussan (1888), Louise Meisslinger, Selma Kronold, Calvé (she made her New York debut in 1893), Mira Heller, Rosa Olitzka, Lizzie Macnichols, Fanchon Thompson, Josephine Ludwig, Rose Cecilia Shay, Camille Seygard, Alice Gentle, Maria Gay, Signora Ferrabini, Lina Cavalieri, Marietta Mazarin, Mary Garden, Marion Yvell, Olive Fremstad, Mme. Bressler-Gianoli, Mme. Gerville-Reache, Marguerite Sylva, Kathleen Howard, Geraldine Farrar.

Arrigo Serato, the violinist, is meeting with such uncommon success on his tour in California that already he has been reengaged for another series of Pacific Coast concerts next season.

The city of Palestrina (formerly Praeneste) celebrated the four hundredth birthday of its illustrious musical son, Pierluigi da Palestrina, by unveiling a monument of him, done by Zocchi. In connection with the ceremonies, an exhibition was held, and most of the European museums and galleries were asked to search for hitherto unknown or lost pictures of Palestrina. The Tyrolean Landes Museum succeeded in discovering a splendid oil painting of the master done by his celebrated contemporary, Giovanni Battista Moroni, a pupil of Moretto. The picture was part of the rich legacy which the "Ferdinandeum" received in 1888 from the late Royal Councillor Ludwig Ritter von Wieser.

Weber's "Euryanthe" was discovered last Sunday by the New York daily newspapers, which told in great detail some biographical facts about Weber, described his significance in music, and recounted the story of his "Euryanthe." It is a useful proceeding and saves some of us the trouble of going to the library for our copy of Hughes' "Musical Guide." However, whether the general public is impressed by a composer's historical importance remains to be seen at the revival next Saturday afternoon. We rather imagine that the good tunes in "Euryanthe" will be found as good as ever and the dreary episodes as dreary as ever. The libretto always was, is, and ever will be, impossible, even more so than that of "The Magic Flute."

KANSAS STANDARDIZES.

At the recent Wichita (Kan.) annual convention of the Kansas State Music Teachers' Association a definite decision to standardize music teaching in Kansas was not only made, but also acted upon practically, as will be seen by reading the full details of the occasion in another column of the MUSICAL COURIER. As usual, a Western State is the first to show courage and progressiveness enough to adopt a new idea and put it into practice, while the East is shaking its head, pondering the step, and carefully measuring the "ifs," "ands," and "buts," and "perhapses."

The national standardization never can be realized until the local standardization comes to pass everywhere, but in order to accomplish local standardization a section must be imbued in its musical ranks with a goodly share of community interest—that is, a putting aside of individual preferences and selfish prerogatives for the sake of the common good. The Western cities grow great and significant so quickly because of this community interest, which is developed much more highly than in the East. Other Western States shortly will follow the example of Kansas, beyond a doubt, for they will understand immediately when they see the plan working, how important it is to bring into concord and practical affiliation the music teaching done in the schools and by private instructors. It is a proposition whose elementary ingredients ought to be patent to all the musicians in the United States—but it isn't.

The crowning blow will come to Eastern musicians (if they continue to refuse to fall into line on the question of standardization) when all the Western schools and communities will refuse to employ music teachers who are not versed in the standardized requirements. That eventuality is not as far off as some complacent persons might be inclined to suppose.

A BLOOMFIELD ZEISLER RECITAL.

Cultured, spiritual, endowed with true musical perspective and imbued with a fine sense of poetry, Fannie Bloomfield Zeisler continues to be one of the most interesting keyboard personalities of our day, and the demand for her appearances remains one of the vexed problems of her existence, for she deeply loves her work as a pedagogue in Chicago and feels it her duty not to absent herself too frequently or too long from her large class of pupils. That is why her concert visits to our city are so rare and why when they do occur they excite so much attention and attract such a numerous paying clientele of professional musicians and lay concertgoers of the most intelligent kind.

Schubert's F minor "Moment Musical" and Beethoven's G major "Menuet" might seem at first sight too unimportant to begin a serious recital with. But Fannie Bloomfield Zeisler knows her public. At her New York recital in Aeolian Hall on Saturday afternoon, December 12, all her audience had arrived and was seated by the time she reached Beethoven's "Appassionata" sonata, which she was therefore able to play without the interruption that so often mars the opening numbers of a concert. Her interpretation of this noble work was powerful, dignified and at the same time sympathetic. It is so easy to be violent in those contrasting soft passages and fiery outbursts which have given this sonata its popular name. But Fannie Bloomfield Zeisler did not exaggerate these effects, notwithstanding the enormously increased volume of tone at her disposal, which the undeveloped piano of Beethoven's day could not have produced. Beethoven certainly never heard his sonata sound as well as it sounded on this occasion.

In the B flat mazurka, the C major and C minor etudes, the C sharp minor valse and the F minor ballade, all by Chopin, the recitalist seemed to please her audience most, if applause is a criterion. Her very brilliant technic, together with her pulsing temperament, her varied touch and her superb management of the pedal make her especially effective as an interpreter of Chopin.

And it is a fact that Paderewski himself never gave a clearer and more technically perfect performance of his "Theme Varié" in A major. Trills, scales and arpeggios were alike admirable, and the poetry of the interpretation could not be finer.

Schloezer's "Etude de Concert" was, of course, well played; but it did not require the services of a great artist, for it is after all only a technical tour de force. Nor is Schulz-Evler's arabesque on themes of Johann Strauss' "Blue Danube" waltz much better. In fact, the introduction is inane. The charming melodies of Strauss make the work a pleasing dessert at the end of a solid musical meal. But the stucco ornaments of Schulz-Evler add nothing of any permanent value to the original gems of Strauss. Needless to state, however, Mme. Bloomfield Zeisler invested the piece with glittering attractiveness, and the audience was carried away with her dash as much as with the pyrotechnical effects which she made the keyboard send forth. Crowds of enthusiasts charged the platform of the hall at the end of the concert and under severe bombardments of cheers and applause forced the player to surrender a number of additional pieces from her repertoire. She capitulated gracefully and won another victory even in defeat.

ORCHESTRAL PRIZE OF $500.

Conditions of the $500 prize contest for the best orchestral composition in large form—symphony, fantasia or suite—to be held by the Illinois Music Teachers' Association, require first and foremost that the composer be an American, native born or naturalized. The rest of the rules follow:

1. The orchestral work entered in the contest must be a new composition, never before played in public

2. Scores must be accompanied by complete parts for symphony orchestra, sixty men.

3. The association reserves right for public performance of the successful composition in Chicago during March, 1915, at the Centralia convention in May, and at San Francisco, as often as the conductors of the Exposition orchestra desire to give it a public hearing. Otherwise the work is to remain the property of the composer.

4. The association also reserves the right to select for public performance at the Chicago concert, and for the 1915 convention any of the other compositions entered in the contest.

5. All compositions to be handed to the chairman of the prize contest committee (Glenn Dillard Gunn, 421 Fine Arts Building, Chicago), on or before January 1, 1915.

The committee is as follows: Glenn Dillard Gunn, chairman; Edgar Nelson, Thomas M. McBurney, Maurice Rosenfeld, Adolph Weidig, Walter Spry.

FRITZ KREISLER ACCLAIMED.

For reasons sentimental, martial and musical, but chiefly musical, Fritz Kreisler was accorded the reception of his life last Saturday afternoon, December 12, at Carnegie Hall, when he stepped before an auditory multitude which filled the huge house completely and overflowed onto the stage, where a number of chairs had been placed to answer to the emergency rush. For more than a half minute the Kreisler sympathizers continued the tumult of greeting, which could not be construed otherwise than as a sign of their joy at the escape of the great violinist from the fields of war where, according to accounts, he so nearly lost his life a few months ago.

When Kreisler finally was given a chance to settle down to the serious business of the afternoon, he demonstrated very quickly that whatever hardships he may have suffered at the front, they have left no injurious effect upon his art, which is of the same elevated and stimulating quality as before. In Handel's A major sonata, every measure was instinct with earnestness, deep musical feeling and noble tone. The Tartini "Devil's Trill" revealed the same superb bow, finger and interpretative technic which long ago made Kreisler's performances a thing of such intense enjoyment to discriminative listeners who love the proper balance between finesse and breadth.

A tremendous reading of the Bach chaconne finished the best part of the artist's program gloriously. It is in such a composition that Kreisler's remarkable musicianship shows itself most strikingly. He made the marvelous work exhibit its entire wealth of emotional depth and constructive and melodic beauty, and the result was a promulgation of irresistibly uplifting character. Kreisler's supreme mastery over every phase of the violin cannot be questioned after such a magic version of the Bach chaconne.

In shorter pieces, like Schumann's A major romance, a Gluck "Melodie" in D minor, a Mozart rondo in G major, the concert giver's arrangement of Dvorák's "Indian Lament" and his own world renowned "Caprice Viennois," Kreisler fairly set his hearers a-trembling with delight and they cheered, and trampled and clapped their feelings so freely that to the man at whom all this fine frenzy was directed, it must have sounded like a thunderstorm in the mountains.

The concluding Paganini caprice, No. 24, caused another outbreak of the cataclysmic variety and kept Kreisler adding encores to his program until their number constituted a little concert of their own.

KANSAS CITY HEARS OPERA.

Owing to the scarcity of grand opera performances outside of New York this season, it is doubtly interesting to read what Geneve Lichtenwalter, the Kansas City correspondent of the MUSICAL COURIER, has to say about the recent visit there of the San Carlo Company, which is the same organization that recently gave such a brilliant few weeks of opera in St. Louis under municipal patronage and support:

"Kansas City has seen, heard and enjoyed what seems to be her only grand opera for this season by visiting artists. Later, a week of grand opera by the Kansas City Grand Opera Association will give opportunity to hear five standard works.

"The San Carlo Grand Opera Company remained here five days and give five operas and one concert at the Willis Wood Theatre. This Italian company brought with it all the atmosphere and accessories of real Italian opera. Its distinct national flavor was a delight to the professional musician as well as to the public at large. The general effect of the entire engagement was most gratifying. The large number of artists appearing in the various roles were of an unusually high standard of excellence. All the works were conducted by Chevalier Guiseppi Angelini entirely from memory. He displayed in every way a degree of decision and control not often heard. Indeed the splendid work of the orchestra and the ensemble in many of the chorus scenes were due to this unusual conductor.

" 'Rigoletto' brought us the fine voice and acting of Alessandro Modesti. He won great and deserved applause as Escamillo in 'Carmen.'

" 'Pagliacci' was one of the most finished of the performances given. It aroused a veritable furor of applause, due in a large measure to Ester Adaberto, whose beautiful singing of Nedda, and Guiseppi Agostini's splendid Canio, deserve the warmest possible praise. 'Cavalleria Rusticana' and 'Barber of Seville' also were done brilliantly, and the engagement closed with a notable performance of 'Carmen.' This San Carlo Company is establishing a solid reputation throughout the country, and there is no doubt that it has become a permanent traveling feature of American operatic life. New York should hear this excellent body of singers and players."

AUDITORIUM ANNIVERSARY CELEBRATED.

The Century Opera Company celebrated the twenty-fifth year of the inauguration of the Auditorium Theatre in Chicago last Wednesday evening, December 9, with a presentation of "Romeo and Juliet." Twenty-five years ago the same opera was given with Patti as Juliet. The MUSICAL COURIER in its issue of December 18, 1889, reported the following:

The new Auditorium of Chicago was opened Monday evening of last week by Adelina Patti, who sang "Home, Sweet Home" to a distinguished audience, President Harrison among the rest. Frederic Grant Gleason's cantata, "Auditorium Festival Ode," was a great success, as was Clarence Eddy's organ playing of Dubois' new triumphal fantasie. Tuesday evening opera was given for the first time in the new structure. The work selected was Gounod's "Romeo and Juliet." Wednesday evening, Tamagno, the tenor, scored a great triumph in "William Tell." Thursday evening Albani sang Marguerite to Ravelli's Faust and, considering her illness, won many honors. Friday evening Tamagno again won great applause with the Manrico in "Trovatore," Mrs. Valda singing Leonora. Saturday afternoon Patti appeared as Lucia and sang in good voice. Ravelli also created a favorable impression as Edgardo. The performances have been financially successful and great enthusiasm prevailed, although most of the critics are agreed that the diva's voice no longer possesses all the charm it once exercised.

THE DREAM OF ELGAR.

A modern version of the Arabian Nights entertainment known as Prince Barmecide's feast was enacted in New York last week. The difference between the old and new version is that the Arabian entertainer knew he was trifling with his guests and the New York conductor was sincerely in earnest and anxious to satisfy those who came to his feast of song.

Before making any comments on the work presented it is only right and just that the fullest measure of praise be given to Louis Koemmenich and the choristers of the Oratorio Society of New York. They did their work nobly. If a splendid performance could have redeemed a dreary work from the sin of monotony, the singing and interpretation given "The Dream of Gerontius" by the Oratorio Society would have done so. But no amount of fine interpretation, even by such a painstaking conductor as Louis Koemmenich and a chorus as skillful and devoted as that of the Oratorio Society of New York, can extract enough joy from "The Dream of Gerontius" to keep the general public from being bored.

Many of the works which most interest the hearer are not very grateful to the performer. But this work in question always seems to be of far more interest to the performer than to the hearer, as has been proved on several previous occasions.

Elgar's "Dream of Gerontius" was chosen by the Oratorio Society of New York for the first concert of the season, which occurred on Wednesday evening, December 9, in Carnegie Hall. It is not difficult to understand why a work so full of vocal effects for soloists and choristers should get a hearing when it was first published; but it is surprising that so turgid and morbid an oratorio should be repeated. Its background of gloom relieved by penitence and wearied with lamentations, make it unwholesome for the emotionally weak and tedious in the extreme to the healthy minded. It is not to be wondered at that Dvorák refused to set this poem to music. No less a critic and a genius than Carlyle said that the brain of the author of this poem "was probably about the size of a moderate rabbit's." On the other hand, W. J. Dawson, in his "Makers of English Prose," asks, "Is there in our English literature any poem of similar aim so powerful and intense as 'The Dream of Gerontius'? Assuredly this is one of the great poems of the world, in spirit and substance akin to Goethe's 'Faust' and Dante's 'Trilogy,' in depth of spiritual insight and emotion superior to the former and the equal of the latter, and in purity of expression comparable with the finest work of the greatest poets."

It is evident, therefore, that there are admirers of Cardinal Newman's poem. Among them is Elgar, whose vein of religious mysticism is in accord with the spirit of the poem.

Shakespeare's Gratiano exclaims:

> Let my liver rather heat with wine
> Than my heart cool with mortifying groans.

Sir Edgar Elgar has chosen to set to music the mortifying groans. Whatever of hope, joy, exultation and glory there is in religion for many persons has been carefully avoided both by the poet and the composer of "The Dream of Gerontius." The spirit and emotional content of this music can well be described by an apt quotation from one of Cardinal Newman's sermons: "Hopes blighted, vows broken, lights quenched, warnings scorned, opportunities lost; the innocent betrayed, the young hardened, the penitent relapsing, the just overcome, the aged falling; the sophistry of misbelief, the wilfulness of passion, the obduracy of pride, the tyranny of habit, the canker of remorse, the wasting power of care, the anguish of shame, the pining of disappointment, the sickness of despair; such cruel, such pitiable spectacles, such heartrending, revolting, detestable, maddening scenes; nay, the haggard faces, the convulsed lips, the flushed cheek, the dark brow of the willing victims of rebellion."

Yet a booklet distributed with the program informed the audience that this compound of pessimism, gloom and despair is "the greatest English choral work." The author of the booklet naively continues: "For some reason, possibly because of an inadequate performance, the initial production in Birmingham aroused no intense popular interest." At the Birmingham Musical Festival in England it is not customary to give inadequate performances of choral works. When Mendelssohn's "Elijah" received its initial performance in exactly the same city there was no lack of intense popular interest "because of an inadequate performance."

And why was there a lack of intense popular interest in the performance of "The Dream of Gerontius" in Carnegie Hall last Wednesday evening? No excuse of inadequate performance can be urged.

Louis Koemmenich, that resourceful conductor, never had his choral forces better in hand. All the subtleties of the score were laid bare, and the most delicate as well as the most powerful shades of dynamic force and expression were splendidly realized. Gervase Elwes, a tenor with perfect enunciation, attractive personality and high musical intelligence, who has made a special study of this work, was brought over from England for this performance; Mildred Potter lent the charm of her rich, vibrating and sympathetic contralto voice to the performance, and Frank Croxton was called upon to sing the bass solos. And all for what? To emphasize the melodic barrenness and contrapuntal calculations of this greatest of Elgar's works, which is not "the greatest English choral work."

The continuous and complex prose of "The Dream of Gerontius" has not the value as a work of art of the measured poetry of Sullivan's "Golden Legend." Size is not grandeur, and artifice does not make art. No amount of praise from dilettante critics and amazed amateurs can give enduring life to a work which lacks the one essential quality, namely, an individual style. A little mazurka may be immortal because it has the inimitable stamp of Chopin's style. Another work is unmistakably Mendelssohn, or Wagner, or Grieg, or Debussy. It matters nothing at all whether the work is simple or complex, long or short, choral or instrumental; if it has not the stamp of originality upon it the jaws of oblivion will swallow it up. Who can mistake Bach? Who can recognize Elgar?

There is no denying the fact, however, that "The Dream of Gerontius" offers ample opportunity to the members of the chorus for all varieties of nuance and vocal effects. Composers of choral works cannot find better examples of good writing for voices than the best English choral works afford. It might easily be understood how each individual singer can find a satisfaction in the phrases set apart for him or her to sing. And it goes without saying that only a musician of experience and skill could disentangle such a complicated score and conduct the whole to such a triumphant victory of interpretation as Louis Koemmenich accomplished on this occasion.

But if these singers will take their places in the auditorium to listen to this conglomeration of polyphony for two hours or more they will soon discover the difference between the active and the passive—between defense and attack. Carnegie Hall, moreover, is so dully lighted in these parsimonious days that it is an eye strain to try to follow the printed text. Even that diversion is denied.

HOLIDAY OPERA.

To help pass the Yuletide tunefully, "Hänsel und Gretel" and ballet divertissements, with Rosina Galli, are announced as a special Christmas matinee at the Metropolitan Opera House, while "Parsifal" will be given on the afternoon of New Year's day.

CHOICE ENSEMBLE ART.

As perfect an example of string quartet ensemble as the musical world ever has known now is represented by the Flonzaley four, whose highest achievements were presented at their Aeolian Hall concert on Monday evening, December 7, in Beethoven's B major quartet, op. 18, No. 6, in a fashion to make the layman marvel and to give the musician one of those thoroughly satisfying tonal experiences which come only rarely in a whole lifetime of concert going and listening to the best in the art.

From the very beginning of their public activity the Flonzaley players were noted for the uncommon purity and fineness of their tone production and the extreme polish of their phrasing, and therefore much improvement in those respects hardly could be looked for where the results achieved already were so near to perfection. It is rather in the incisiveness, technical unity, spiritual cohesion and impressive musical authoritativeness of their readings that the Flonzaley has shown its amazing progress, and after the memorable Beethoven delivery of last week, the organization must unequivocally be stamped as the best string quartet ever heard in this country. Indeed, even the justly famous Joachim Quartet of other days failed to equal the younger organization in cleanness of intonation, technical finish and smoothness of general presentation.

To one who followed in the score the Flonzaley version of Beethoven, it was astounding to observe with what unerring accuracy every note, phrase, period, pause, accent, tempo suggestion and dynamic modulation was carried out exactly as indicated by the composer, and yet how fully the four artists understood the spirit of the music and with what sympathy and eloquence they voiced its deep appeal. Such quartet reading constitutes the summit of ensemble possibilities.

Sensitively conceived and carried out, the rendering of the Tschaikowsky quartet in E flat had also the necessary element of emotionalism which its exceedingly personal pages demand, and in consequence the number served as another artistic enjoyment of the evening. even though the Russian's music pleases rather than uplifts. The Tschaikowsky muse seems to have been really inspired only in the andante of this quartet, or perhaps it was made to seem so by the rare loveliness with which the Flonzaley strings sang their sweet song.

Two movements from a quartet by Darius Milhaud, a young French composer, showed that the influence of Debussy, Ravel and d'Indy has not been without its effect upon this newcomer. His work is based on the typical ultra-modern French scheme, which seeks to express its musical sensations through the medium of emancipated harmony and a series of "atmospheric" indications, rather than through the employment of direct melody euphoniously elaborated along the lines employed by the older composers. While Milhaud's themes and motifs are not in themselves of striking beauty, he utilizes them to form many episodes of decided piquancy and charm, and his contrapuntal background is of such skill and resource that in itself it forms a strong feature of interest.

The Flonzaley Quartet appearances in New York are too few. It seems as though a dozen of their concerts per season would not only be invaluable in the way of revealing to all of our musical public the true worth and beauty of the best in chamber music, but also should result in imposing profits. We presume, however, that the Flonzaley Quartet feels like Liszt, when he said to the rash lady who had asked him whether he made much money on his concert tours: "Madame, I endeavor to make music, not money."

Some musical soreheads seem to think that whenever Richard Strauss writes a new work he does it for the sole purpose of affronting them personally.

THE VOICE OF THE BOX OFFICE.

On this page is shown the official box office statement from the Chicago Auditorium when John McCormack gave his recital there on Sunday, December 6. The intake was $6,050.75, as proved by the sheet reproduced herewith. Two days before, in Toronto, McCormack drew $4,876, which is a phenomenal result considering that Canada is suffering directly from the effects of the war. The McCormack tour this season is a long series of similar financial records wherever the favored tenor appears.

PRO AND ALSO CON.

Can a thing be in two places at one time, and can a singer be in his best voice and his worst voice at the same instant? The answer is that while a thing cannot be in two places at one time a singer can be in his—but read for yourself:

GEORGE HAMLIN'S RECITAL, DECEMBER 9.

New York Press.
Mr. Hamlin was in unusually good voice yesterday.

New York Sun.
Mr. Hamlin was not in his best vocal condition.

American.
Mr. Hamlin's voice has beauty.

Tribune.
To many he may seem deficient in purely vocal charm; that is a physical matter over which he has no control.

Herald.
Perhaps there was a too frequent use of falsetto.

Sun.
He sang with his unfailing taste and intelligence.

ORATORIO SOCIETY CONCERT, DECEMBER 9.

Times.
Mr. Elwes had only arrived in New York from England yesterday morning, after a tempestuous passage, several days overdue. Under these circumstances his voice was naturally not at its best. It was somewhat lacking in resonance, and there were times when it seemed to be produced with a certain amount of effort.

Tribune.
Mr. Elwes stepped upon our shores yesterday, but no one would have suspected that fact from the superb manner in which he sang last night.

"BOHEME," DECEMBER 9.

American.
Mme. Alda was in unusually good voice.

World.
Her upper tones were unpleasantly shrill.

Of course one is prepared to note that critics do not agree on interpretations and musical conceptions, but one is just a bit surprised to read such divergence of opinions on the A B C subject of whether a singer is in good voice or not. When it comes to the matter of estimating compositions, the critics drift even further apart than they do in the gauging of vocal condition. For instance, at the Philharmonic concerts of last week, December 10 and 11, the program included Korngold's "Sinfonietta," and the Viennese boy composer was given these clear and useful hints by the erudite music critics of New York:

Sun.
The very disjointedness, redundancy and erratic developments in this work speak of the prodigality and wilfulness of youth.

Herald.
One striking point of the "Sinfonietta" is its clearly defined form. Little of the haphazard methods of composers striving merely for effect are to be noticed in his writing. His themes are joined smoothly and worked out logically.

Sun.
Only in the scherzo is a clear and logical development obtained.

World.
Less compact and consistent is the scherzo. . . .

Press.
Few, if any, evidences of individuality, of genuine melodic distinction, could be discovered.

Tribune.
He breaks naturally, spontaneously into melody.

AUDITORIUM THEATRE, CHICAGO

ANDREAS DIPPEL, : GENERAL MANAGER
BERNHARD ULRICH, BUSINESS MANAGER

Date SUNDAY MATINEE DEC.6th.1914

Attraction JOHN Mc.CORMICK

	LOCATION		SOLD	PRICE	AMOUNT
971	MAIN FLOOR				
	CAPACITY	957			
	RETURNED	27	930	2.00	1860.00
	CAPACITY				
	RETURNED				
1434	BALCONY				
	CAPACITY	586			
	RETURNED	0	586	1.50	879.00
	CAPACITY	487			
	RETURNED	0	487	1.00	487.00
	CAPACITY	356			
	RETURNED	0	356	1.00	356.00
521	GALLERY				
	CAPACITY	513			
	RETURNED	0	513	.75	384.75
392	2ND GALLERY				
	CAPACITY	392			
	RETURNED	0	392	.75	294.00
	BOXES				
	CAPACITY	348			
	RETURNED	32	316	2.50	790.00
	CAPACITY	Stage 400		2.00	800.00
	RETURNED				
348	BOX SEATS				
	CAPACITY	Pitt	100	2.00	200.00
	RETURNED				
	CAPACITY				
	RETURNED				
	EXCHANGES				
3666	TOTAL				6050.75

Attraction's Share _____ *per cent.* $_____

Auditorium's Share _____ *per cent.* $_____

Total $_____

AK, Chas L Wagner

James Sheehan

For H C Voegeli

OFFICIAL BOX OFFICE RECEIPTS OF JOHN McCORMACK AT THE AUDITORIUM THEATRE, CHICAGO.

Press.

The texture of the orchestra is too uniformly rich and ornate.

American.

One cannot in truth accuse Master Korngold of originality.

World.

In these two closing portions (third and fourth movements) the composer becomes disjointed, fragmentary.

Evening Post.

This last movement, with its amazingly complex, ever-changing, and conflicting rhythms, is extremely difficult.

Globe.

The orchestration of the piece is transparent and brilliant rather than solid and what is sometimes called rich.

Herald.

He has written interesting and original music.

American.

The fourth movement was pleasing and ingenious.

Times.

The score is conspicuously transparent and facile.

Many years ago Plutarch remarked that "to err in opinion, though it be not the part of wise men, is at least human." Are our music critics willing to admit that they err? Some of them err some of the time all the season, as our deadly parallels show whenever we have the leisure to draw these literal quotations from the daily papers. Would the music critics come under Byron's description, who said in "Beppo" (stanza 27):

> For most men (till by losing rendered sager)
> Will back their own opinions by a wager.

Come, now, gentlemen of the quill, would you be content to bet on your opinions?

Afternoon "Ring" Cycle.

The dates of the annual afternoon cycle of Wagner's music drama at the Metropolitan Opera House are as follows: "Rheingold," Thursday, January 28; "Walküre," February 4; "Siegfried," February 12, and Götterdämmerung," February 18. The casts are these:

"RHEINGOLD."

Wotan	Carl Braun
Donner	Arthur Middleton
Froh	Paul Althouse
Loge	Johannes Sembach
Alberich	Otto Goritz
Mime	Albert Reiss
Fasolt	Herbert Witherspoon
Fafner	Basil Ruysdael
Fricka	Margarete Matzenauer
Freia	Anna Case
Erda	Margarete Ober
Woglinde	Leonora Sparkes
Wellgunde	Elisabeth Schumann
Flosshilde	Margarete Ober

"WALKURE."

Siegmund	Rudolf Berger
Hunding	Basil Ruysdael
Wotan	Carl Braun
Sieglinde	Johanna Gadski
Brünnhilde	Melanie Kurt
Fricka	Margarete Ober
Helmwige	Leonora Sparkes
Gerhilde	Elisabeth Schumann
Ortlinde	Vera Curtis
Rossweisse	Rita Fornia
Grimgerde	Florence Mulford
Waltraute	Lila Robeson
Siegrune	Marie Mattfeld
Schwertleite	Marie Duchene

"SIEGFRIED."

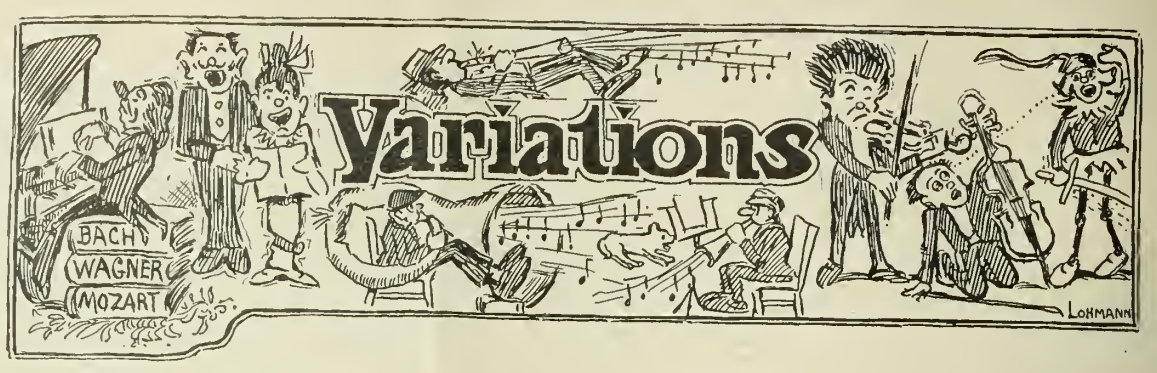
Siegfried	Jacques Urlus
Mime	Albert Reiss
Der Wanderer	Clarence Whitehill
Alberich	Otto Goritz
Fafner	Basil Ruysdael
Erda	Margarete Ober
Brünnhilde	Johanna Gadski
Stimme des Waldvogels	Elisabeth Schumann

"GOTTERDAMMERUNG."

Siegfried	Rudolf Berger
Gunther	Hermann Weil
Hagen	Carl Braun
Alberich	Otto Goritz
Brünnhilde	Melanie Kurt
Gutrune	Rita Fornia
Waltraute	Margarete Ober
Woglinde	Leonora Sparkes
Wellgunde	Elisabeth Schumann
Flosshilde	Margarete Ober

Evelyn Starr with Mozart Club.

Evelyn Starr, the Canadian violinist, whose recent recital in Acolian Hall, New York, delighted the metropolitan critics and music lovers, has been engaged to take the place of Carl Flesch, the Hungarian violinist, with the Mozart Club of New York, March 6. This engagement indicates the opinion of music lovers as to the ability of Miss Starr when she is accepted in the place of the great Flesch.



Our Prize Contest.

The following notes are taken from a recent program booklet of one of the best known American symphony orchestras. The description is that of a familiar work. What is it? (The name of the solo instrument has been replaced by us with the words "solo instrument"):

"The work begins with vigorous swing, the theme sounding in the horns, the solo instrument presently striking a lusty trip of chords to the song of the strings. In a second verse the solo instrument holds the varied tune to the rhythm of the strings, and soon launches into a cadenza, followed by a canon between the solo instrument and strings. The flight of the song seems now to begin in earnest to the masterful coursing of harmonies in the solo instrument. And yet it is all mere prelude (in the tonic major of the movement) without a recurrence of the melody.

A lull of soft striking tones heralds the main theme, allegro con spirito, very opposite to the beginning in its incisive accent, developed with a grateful fulness of resources of the solo instrument.

"In intimate sequence flows the second theme, with a clear contrast of its tender mood and the expressive mettle of its song—the central lyric of the movement, with a large rôle, though there is a constant intermingling of a strain from the main theme. A passage for the solo instruments alone in tempo rubato begins with a rare dual song of the second melody.

"The theme of the andante semplice [in the relative major] is first sung by the flute over muted picking strings, then by the solo instrument over a gently flowing figure of the bowed strings.

"An almost frolicsome mood soon enters in the light wood and picking strings, with a play of running figures over which the melody sings in a chase of voices, with a brilliant course of the solo instrument. In sudden change of pace, allegro vivace assai strikes the middle episode where, on the pulse of sparkling strains sings a new melody molto cantabile e grazioso. A passage of the solo instrument leads back to the too brief song of the main tune.

"An almost martial temper shines in the sharp stress and clang of the theme, reiterated as in the chaconne or passacaglia. A change of figure comes in full tumultuous chorus and suddenly echoed softly with a lyric note of the solo instrument and leads to the tuneful second melody, in the major. There is a gamut of varying moods, as the first martial mood returns, or when it sings molto sostenuto, with a hint of the tender melody of the first movement.

"Again recurs the tumultuous chorus with the answering solo instrument, and the splendid flow of the second melody. Later on the coursing pulse of the strains of the solo instrument, it enters in faster pace, answered by the first theme.

"In growing volume, resting on the low pedal point of the dominant, begins a gathering madrigal of former figures, that leads to a mighty burst, in majestic pace, of the second melody, followed by the first in the major key."

Cereus Opera.

A correspondent writes: "Has it ever struck you that the Century or night-blooming opera company of New York (now playing in Chicago) is destined for another hundred years of sleep after its present blossoming ceases in several weeks or so? The only thing I can't make out is whether the Century opened its petals a hundred years too soon or too late. America used to have opera in English before I was born—and I am forty-four years old—but will it have opera in English in 2014? The matter is worrying me considerably. In fact, will there be opera at all in 2014? Do you know anything about it?"

Oh, yes, everything. There will be opera, and some new and some old works will be given. There will be two factions of auditors, one claiming that too many old works are given and the other asserting that too many new works are given. There will be a premier tenor whom the public will flock to hear. There will be a music critic who will say that "the prima donna's conception lacks breadth," and another who will say that the contralto's voice "was not in its best estate." Also there will be boys in the lobby selling "books o' the opry" and persons buying them in order to acquaint themselves with the story of "Faust," "Aida," "Traviata" and "Carmen." Finally, there will be an auditor who exclaims: "Admitting that the plot of 'The Magic Flute' is inane, must you not on the other hands concede that Mozart's music is—" but at that moment the ushers will drag him to a specially prepared lethal chamber, where he will die quickly, silently, ignominiously.

Where the Russian Passes.

A kind friend from abroad sends the photographs shown on the next page and says in comment: "A few weeks ago you protested fairmindedly against the constant exhibition in American newspapers of pictures of ruin wrought in Belgium by the Germans, and asked why no photographs were published illustrating the havoc created by the Russians in Galicia and East Prussia. Possibly the photographic display was so one-sided because no snapshots from Europe were permitted to pass to America except those approved by the Allies. I am sending you a couple of German pictures revealing the destruction which you wisely sensed as having taken place wherever the Russian passed through. Will you be liberal minded and courageous enough to put these views in your paper, even though you displease those fellow countrymen of yours who in this war, seem like the turbot, to have both eyes on one side of the head."

Hands Across the Sea.

In London, too, they have a Jury. Two members of it reported as follows recently:

"It was Mr. Will Crooks, the well known Labor member, who asked the chairman if the House might sing 'God Save the King,' and when Mr. Crooks started it in his deep bass voice, everyone stood up and joined in the singing."—Westminster Gazette.

"Moreover, Mr. Crooks had pitched the tune a little too high, and it seemed for a moment that he, with his rich tenor voice, would have to sing the anthem as a solo."—Daily Chronicle.

Serving One's Country.

Another journalistic curiosity from England is the manner in which a Mr. Percy Harrison advertises the soloists at his course of concerts. These examples are from a Newcastle paper:

ARTHUR DE GREEF.

"The distinguished Belgian pianist, whose only connection with Germany is that the brutal German soldiers have burned down to the ground his home in the beautiful city of Louvain, and so utterly ruined him that he is now a Refugee in London."

MARK HAMBOURG,

"The well-known Russian pianist (born at Bogutchar, in South Russia), who has been a naturalized Englishman since 1896, and who some time since married a Scotch lady of high social position and great personal attraction."

More Patriotism.

The same Mr. Harrison informs his patrons also that he has cancelled the engagement of Elena Gerhardt and Arthur Nikisch "in deference to the strongly expressed wishes of many of his oldest and most esteemed subscribers."

Muse in Khaki.

Add to much other unspeakably bad poetry which the war has brought forth, the following, William Watson's latest, entitled "A Hero's Exit," and published in the London Saturday Review:

A son of England, bred betwixt the Dee
And Mersey, wounded unto death was lying;
Near him an officer of the enemy
Lay also stricken and dying:
Who, seeing the Englishman with thirst half crazed,
Toward his own full flask made kindly gesture;
But to his own lips 'twas in error raised,
Ere he doffed mortal vesture.

"Nein, nein," he murmured, waving it away,
And bade them minister to his English foeman,

And so passed into silence. On that day
A nobler death died no man.

And English soldiers dug his alien grave,
And with scant ritual, and no needless cerements,
Tenderly was the tender and the brave
Left to Earth's cold endearments.

His name our warriors knew not. But I think
That in some book to German and to Briton
Sealed until Doomsday, with no fading ink,
'Tis luminously written.

Thanks, Bert.

Bert Leston Taylor, in Chicago Tribune:

"Perhaps there would be more sympathy for musical critics if they could agree on the mere facts of a performance. The MUSICAL COURIER presents a few recent examples of critical discord:

Evening World.

"Geraldine Farrar made her first entrance, climbing the hill, from behind the scenes, singing on the key, a rare thing for her to do.

Herald.

"Miss Farrar has seldom sung the music better, barring the trying entrance aria, which seemed to cause her some difficulty.

Press.

"The popular American soprano was not in good voice, her high tones, in particular, sounding peculiarly harsh and grating.

Herald.

"Miss Farrar has seldom sung the music better.

Sun.

"When she did essay to push her tones a little they were not good."

Tribune.

"Last night she was in excellent voice and sang discreetly."

Plaudits and Pelf.

"What a wonderful feeling it must be to be able to arouse one's fellow beings to such outbursts of joy," said a listener at the Kreisler concert last Saturday. And what a wonderful feeling it must be for Kreisler to peruse the box office statement after his joyful fellow beings have left the hall. Or does he see it sooner? Just before he plays Bach's chaconne, for instance?

Denial of Atrocity.

No, Ethelinda, we did not call the tenor's voice "appalling"; we distinctly wrote "appealing."

Checking the Goose Step.

From London Truth, November 25, 1914: "The King and Prince Albert had some easy shooting during their stay at York Cottage, and a number of wild duck were killed."

Learn From Us.

So far we have heard eleven different English pronunciations of the title of Weber's opera which is to be revived here next Saturday. The proper pronunciation of the name—note carefully—is "Euryanthe."

Wet Powder.

From Puck: "Puzzled Reader—You are quite correct in your surmise. 'Der Rosenkavalier,' put on at the Metropolitan, is a musical version of Roosevelt's Rough Riders." Oh, oh, Puck, and that from you, the paper of bright ideas, original wit, and artistic appreciation.

Musical Christmas Trick.

Take a five dollar gold piece, let it drop on a marble topped table or a stone flagging, and you will notice a very pleasing ring. Put the ring on your finger and send us the five dollar gold piece for a year's subscription to the MUSICAL COURIER. LEONARD LIEBLING.

Shattuck's Sketching Talent.

Arthur Shattuck, the American pianist, who arrives on the steamship Baltic the latter part of this week, has frequently been mentioned in the MUSICAL COURIER with reference to his cleverness not only at the piano, but also with the pencil. Numerous magazines have requested Mr. Shattuck to produce humorous drawings, but the pianist only turns to the pencil when the spirit moves him. At odd times when listening to a concert he may



caricature the artist, as is instanced in the accompanying drawing.

The true American sense of humor which pervades the Shattuck personality crops out in the product of his pencil, as many of his artist friends attest—having received a Shattuck cartoon by post or messenger.

An American Guild Service.

Easily one of the most interesting services ever held by the American Guild of Organists in Philadelphia was given under the direction of S. Wesley Sears, in the Church of the Advocate, Eighteenth and Diamond streets, recently. Mr. Sears, who is sub-dean of the Pennsylvania chapter, was assisted by George Alexander A. West, who played the entire series. The boy choir of 150 voices was picked from the organizations of Mr. Sears, Henry S. Fry, F. Avery Jones, A. Gordon Mitchell, Harry C. Banks, Jr., Harold S. M. Balsley, and Lewis A. Wadlow. The organ offertory was the adagio from Mark Andrews first sonata. The boy choir gave an excellent a capella rendition of "God So Loved the World," from Stainer's "Crucifixion." The next public service of the local chapter will be held in St. Clement's Church, Philadelphia, on the evening of February 2.

Sousa in Boston.

Relative to the concert given recently in Boston by Sousa and his band, the following appeared in the Boston Journal of December 7:

"The Sousa concert at Symphony Hall brought $3,500 to the Wellesley restoration fund, according to the announcement of the Wellesley College Club, under the auspices of which the concert was given."

In the Boston Evening Record this statement was made:

"A final appeal to complete the $2,000,000 building fund necessary by January 1 has been sent out to all friends and alumnae of Wellesley College.

"The Sousa concert given recently at Symphony Hall under the auspices of the Boston Wellesley College Club netted the club $3,500."

Nachez in Canada.

M. Tivador Nachéz, violinist and composer, gave his first concert in America at the Chateau Laurier in Ottawa on Tuesday evening, December 8. The concert was given under the distinguished patronage of their Royal Highnesses the Duke and Duchess of Connaught for the benefit of the Queen's Canadian Military Hospital and the Belgian Relief Fund. Mr. Nachéz had four appearances on the program playing the first movement of the Mendelssohn concerto, three seventeenth century pieces, two original numbers written by himself and Kreisler's "Liebesfreud," and two numbers by Dr. Charles Harriss, "Meditation" and "Valse Capricieuse."

Frances Ingram in St. Louis.

With the Apollo Club in St. Louis, Frances Ingram, contralto, appeared November 24.

The Daily Globe-Democrat of November 25 referred to her singing as follows:

"Frances Ingram's rich voice was heard to advantage in the ever pleasing aria from Father Gluck's pseudo opera, 'Orpheus.' . . . Few classic arias are better known, few so well adapted to genuine contralto intonation. Ingram captured the house with this number, and after that her group of songs, including MacDowell's ever popular 'A Maid Sings Light,' gained this fine singer much deserved applause."

Malkin's Success in Boston.

Joseph Malkin, cellist, member of the Boston Symphony Orchestra, played at last week's concerts of that organization in Boston, December 11 and 12, and his success is registered in the following telegram to his brother, Manfred Malkin, of New York: "Malkin created great sensation with public and press playing Haydn concerto."

Joseph Malkin is instructor of the violoncello at the Malkin Music School, 26 Mt. Morris Park, West, New York City.

Foerster Songs Given.

"After the Revel" and "Nights of Music," songs by the Pittsburgh composer, Adolph M. Foerster, were sung by Helena Baschcopf, the composer at the piano, at the Ringwalt Choral Union concert, Conservatory of Music Hall, Pittsburgh, Pa., December 10.



THE TOWN OF DOMNAU AFTER THE COSSACKS HAD PASSED THROUGH IT.
This is but one of many towns in East Prussia that were devastated.



EAST PRUSSIAN FUGITIVES FLEEING FROM THE DISTRICT DEVASTATED BY THE RUSSIANS.

GRAND OPERA IN NEW YORK.

"Carmen" Attracts Another Vast Audience—"Walküre" Splendidly Performed—Sunday Night Opera Concert.

METROPOLITAN OPERA HOUSE.

"Carmen," December 7.

The third "Carmen" performance of the season on Monday evening of last week served to emphasize the wisdom of Giulio Gatti-Casazza's revival of Bizet's masterpiece, for the Metropolitan Opera House again was filled with an immense audience that taxed even the standee space. The unlabored melodies of the opera once more were effectively uttered by singers, orchestra and chorus under Arturo Toscanini.

Geraldine Farrar in the title role sang intelligently and acted with artistic abandon. Enrico Caruso's Don Jose had both vocal and histrionic attractiveness, and the great tenor roused the audience to outbursts of joyous approval on numerous occasions during the performance. The golden tones of Caruso sounded in all their ravishing beauty in the big second act aria and also in the scenes with Micaela. Lucrezia Bori, in fine vocal fettle, was a charming Micaela, bringing to the part the requisite simplicity and modesty. In the first act duet with Don Jose and in her aria of the third act, the Bori vocalism was of limpid purity and sweetness. The listening assemblage rewarded the prima donna with unstinted plaudits.

Pasquale Amato gave a rousing performance of Escamillo, delivering the "Toreador Song" with vigor and tremendous dramatic appeal. He was in excellent voice.

Mabel Garrison as Frasquita sang tastefully and agreeably. Sophie Braslau was the Mercedes; Albert Reiss and Angelo Bada were the smugglers, Doncaire and Remendado; Leon Rothier was an impressive Luniga, and Désiré Defrère filled the minor role of Morales.

The ensemble was all that one could wish for, the stage settings were magnificent, and, altogether considered, "Carmen" is one of the very best accomplishments to be placed to the credit of the Metropolitan Opera Company.

"Boheme," December 9.

Puccini's conglomeration of treacly tunes and nougat orchestration suits very well the supersentimentalized perversion of Murger's famous book which the "Boheme" libretto represents. Noddings of the head when Musetta sings her cheap waltz song and sniffles of the nose when Mimi expires pathetically in the last act, indicate the two forms of enjoyment that a naïve audience obtains at this Puccini opera, which has neither psychology nor musical science enough to repulse the crowd.

Mme. Alda was a most convincing Mimi, giving the role many subtle touches of delicacy and charm, and singing it with rare taste in phrasing, and wide resource in sounding the accents of romance, tenderness and pathos. Her voice sounded beautifully clear, full and well modulated. Luca Botta did excellent work as Rodolfo, acting spiritedly and singing in refined and effective manner. Elisabeth Schumann, as Musetta, that much overrated role, gave it the required vivacity in delivery and agility in movement. Messrs. Scotti, Tegani, De Segurola, etc., completed the cast. Giorgio Polacco, at the conductor's desk, saw to it that the orchestral contributions were models of accuracy and charm, and that the chorus and principals maintained a fine ensemble.

"The Magic Flute," December 10.

A newcomer as Tamino, Johannes Sembach added interest to the Thursday performance, especially as he sang the Mozart measures with smooth tone production, splendid breath control, and intimate knowledge of the style and interpretative nuances required. In his histrionic impersonation, Sembach displayed grace and as much dignity as it is possible to put into such a spineless role.

Frieda Hempel, who is in exquisite artistic form this season, gave unalloyed delight with her blithe cadenza carollings as Astrafiammente. Her coloratura has taken on accuracy and brilliancy even though it seemed practically perfect on former occasions.

Carl Braun was a resonant and artistically impressive Sarastro, who reveals finical regard for varying the color of his deep toned voice as much as possible, an example which certain other expounders of sub-cellar vocalism might well follow with profit. Emmy Destinn gave her usual excellent Pamina version, Elisabeth Schumann repeated her animated Papagena and Albert Reiss his humorous Monostatos. Others in the cast were Vera Curtis, Rita Fornia, Lila Robeson, Anna Case, Louise Cox, Marie Mattfeld, Carl Schlegel, Max Bloch, Julius Bayer, and Otto Goritz.

"Walkure," December 11.

Most popular of all the Wagner operas are "Lohengrin" and "Tannhäuser," but "Walküre" is beginning to crowd them closely for leading honors, and it is more than likely that eventually the earlier works will give precedence to the second of the "Ring" music dramas as a medium for general appeal and for insuring a corresponding response at the box office. The "Walküre" is more frankly and directly lyrical than the rest of the "Ring" and that is why it has grown closer to the public's heart than its fellows in the cycle.

As Mme. Gadski is essentially a lyrical Wagner singer and prefers bel canto delivery to the merely declamatory style, she is an ideal Sieglinde, and last Friday she informed the part with beautiful vocalism and inexpressible histrionic charm. The fact that customarily Mme. Gadski sings the Brünnhilde in "Walkure" but added to the interest and value of her Sieglinde interpretation.

Margarete Matzenauer, the Brünnhilde of this occasion, has been heard previously in the role and repeated the good impression made then. Mme. Matzenauer always is artistically intelligent and dramatically forceful and she proved that she understands fully the complex character of Wagner's Amazonian heroine, sometimes goddess, sometimes woman, and always eminently lovable.

Mme. Ober, as Fricka, did her part well. Jacques Urlus was a picturesque and vocally sympathetic Siegmund who dictioned capably and acted sincerely.

Carl Braun, the Wotan, realized strikingly the large possibilities of the role and did some of the best work that has been accomplished by him here. He rose to really impressive heights in the "Farewell," and at all times sang sonorously without forcing his voice or upsetting the tonal proportions of the score.

Basil Ruysdael, that versatile and reliable artist, gave a gripping portrayal of the Hunding figure, grim, unbending, implacable. The performer's powerful voice and his giant figure added materially to the intensity of the presentment.

The very eloquent "Walküre" octet consisted of Lenora Sparkes, Elisabeth Schumann, Vera Curtis, Rita Fornia,



Photos by White, New York. Published by courtesy of Metropolitan Opera Company.

SPLENDID STAGE SETTINGS IN "CARMEN" REVIVAL AT METROPOLITAN OPERA HOUSE, NEW YORK.

Lila Robeson, Florence Mulford, Marie Mattfeld and Maria Duchene.

"Madame Butterfly," December 12 (Matinee.)

There have been much larger audiences at the Metropolitan than the one which heard "Madame Butterfly" on Saturday afternoon. Even the popular Cio Cio San, Geraldine Farrar, and the popular baton wielder, Toscanini, did not pack the house to undue proportions. Martinelli deepened the good impression made by him previously as Pinkerton. Rita Fornia's sympathetic Suzuki interpretation again was a feature. To complete the cast there were Scotti, Helen Mapleson and William Small, Jr. The last named did the baby role.

"Aida," December 12 (Evening).

Saturday evening's performance was for the benefit of the Italian Benevolent Institute, and as the MUSICAL COURIER does not review charity affairs it is only necessary to state that Giorgio Polacco conducted, and Caruso, Amato, Destinn, Ober, Sparkes, Rossi, and Didur sang. Rosina Galli danced. Many distinguished Italians were in the boxes and stalls.

Metropolitan Sunday Concert,

At the Sunday night concert in our operatic temple, a cellist, Pablo Casals, was the "guest" soloist and played the Saint-Saëns concerto and Bruch's "Kol Nidrei." Mr. Casals appeared in this country some years ago and made a good impression, which he repeated last Sunday evening.

Lucrezia Bori sang a "Carmen" aria and some Spanish songs by Serrano, Iradier, and Freixas (a folk tune harmonized by him) and pleased her hearers mightily with her silvery timbred voice, her ingratiating method of delivery, and her very artistic phrasing.

Luca Botta, the new Metropolitan tenor, wins more friends with each new appearance. He has a manly, straightforward style without affectation, a very agreeable and well schooled vocal organ and sympathetic musical and dramatic insight—qualities which were revealed to the full in a "L'Africaine" aria, and in songs by di Gambardella and E. De Curtis. Andrea de Segurola did subtly nuanced Spanish folk songs harmonized by Manen and an original number by Valverde. The orchestra played Goldmark's "Sakuntala" overture, Rimsky-Korsakoff's "Capricio Español," and a Moszkowski Spanish dance.

Florence Hardeman Plays.

Florence Hardeman's success at her recent Cincinnati recital, which was attended by one of the most fashionable audiences ever assembled at a concert in that city, was as pronounced with the press as it was with the public. The Commercial Tribune calls Miss Hardeman "a talent of exceptional order," and speaks of her "masterful control of the technic of the violin," and how easily she surmounted the difficulties. "Lyric expression" and "breadth of conception" also were found by the Tribune in Miss Hardeman's performance. "Extremely brilliant and exceedingly skillful" is the Times Star's description of the player's technic, while her style "carries all before it." She also is "a vivid expressionist who holds attention." Her firm fingers and fine bow arm receive warm tribute. In the Enquirer it is stated that the young artist "has true violinistic gifts. She has the verve and spirit of a genuine virtuoso, together with a splendid technical mastery and a fine musicianly feeling. Her tone is large and vibrant, her playing healthy and fervent, and her personality of an engaging type." Mention is made, too, of Miss Hardeman's "great beauty and richness of tone," "temperament of remarkable order," and "technical facility of brilliance," "dash."

All the papers are unanimous in reporting the pronounced success, the many encores and in prophesying a sure future of importance. The concert giver played Vitali's chaconne, Lalo's "Symphonie Espagñole," Gluck's Harrison Keller's "Poeme Elegiaque," A. W. Kramer's "Chant Negre," Kreisler's "Tambourine Chinois" and Ernst's "Hungarian Airs."

Wanted.

Madeline, a sequestered little village in Lassen County, is trying hard to locate a pretty school ma'am who can play the piano as well as instruct in the three "R's."

J. H. Fulston, of Madeline postoffice, Lassen County, has made his plea to State Superintendent of Public Instruction Edward Hyatt, asking him to secure a school teacher for the Ash Valley region as follows:

"State Superintendent of Schools, Sacramento:

"DEAR SIR—Parties having children attending school in Ash Valley are desirous of obtaining a teacher this coming term who can also give instruction on the piano. It is an eight months' school and the salary $70 per month. If you would kindly bring this information to some one qualified it would be much appreciated. Application should be addressed to J. H. Fulston, Madeline P. O., Cal.

"Respectfully, R. MADSEN."

—Sacramento (Cal.) Union.

Borwick and Philadelphia Orchestra.

Philadelphia, Pa., December 12, 1914.

A pronounced leaning toward the strictly classical is the outstanding attribute of the interpretative genius of Leonard Borwick, the English pianist, who was heard for the first time in Philadelphia at the regular concerts of the Philadelphia Orchestra in the Academy of Music last Friday afternoon and evening. A keen sense of form, of accent and perspective, seem his dominant qualities; and that he chooses to stand for judgment squarely upon this phase of his art is to be inferred from the fact that at his Philadelphia concert his only offering was the Beethoven concerto in C minor. The intricate phraseology of this work was spun out with a facile technic that at times was Chopinesque in its delicacy. While the interpretation ranked with the composition as a piece of "head work," there was little of that quicker pulse beat which made Beethoven a borderline composer—in his own day "the newest of the old and the oldest of the new." Mr. Borwick is not of the passionists. He is rather of the [illegible] mic cloister.

The beautiful Brahms symphony, No. 4, in E minor, was effectively played by Leopold Stokowski and his men. The "Magic Flute" and "Oberon" overtures completed the program.

R. P. QUICKSALL.

Spiering Plays in St. Louis.

Theodore Spiering's appearances with the St. Louis Symphony Orchestra last Friday and Saturday, December 11 and 12 (he played the Bruch concerto in G minor) were unusually successful. The Globe Democrat, Republic, Times, Post Dispatch and Westliche Post devote much space in enthusiastic tribute to Mr. Spiering's kindling and finished art.

"Fidelio" and "Orfeo" were the latest opera offerings in Stuttgart.

"The Sweet Milk of Concord" —MACBETH



A lady calls to withdraw her custom from the Musicized Dairy on account of the Wagnerian strain in the milk



A young musician studying for the diploma of the Royal College of Lacteal Music



Arrival of Musical Milk Train

A writer in the "Daily News and Leader" suggests that cows would yield a larger supply of milk if subjected to the gentle influence of music during the milking process. Our artist forecasts some probable happenings should the idea be adopted

From the London Bystander. BY E. A. MORROW

NEWARK HAS RECORD MUSICAL WEEK.

Large Number of Concerts Keep Newark Music Lovers Especially Busy.

Newark, N. J., December 14, 1914.

This week just passed has been the busiest musically so far this season. Event after event has taken place, and there has not been a single evening in the two weeks just gone by without a musical affair of some kind recorded. Last season was a dull one compared to this, and there was never the eagerness to attend concerts that seems to exist this year. The number of music lovers in Newark has increased in bounds, and it is to be hoped that the present enthusiasm will continue throughout the year.

Arion Concert.

In Krueger Auditorium last Monday evening the Arion Singing Society, temporarily under Arthur Mees' direction owing to the absence of Richard Trunk in Germany, gave an excellent concert before a large audience. The work of the chorus was splendid, the voices blending well together.

As soloists two local artists contributed to the program—Katherine Eyman, the young pianist, and Paul Petri, baritone. Miss Eyman played the Grieg piano concerto in A minor displaying excellent technic and delightful expression. Her interpretation was delightful and she played with great brilliancy. Her teacher, Alexander Lambert, of New York, was among those present. Paul Petri sang Siegmund's "Love Song," from "Die Walküre," three Schubert songs, "Salamis."

Orpheus Club Concert.

The twenty-sixth season of the Orpheus Club opened last Thursday evening, when a splendid concert was given at Wallace Hall before a large and representative audience. Anita Rio, former soprano-soloist of Trinity Church, this city, made her first appearance here since her departure for Europe several years ago. She sang the "Air of Lia," from Debussy's "The Prodigal Son"; Hues' "A des Oiseaux," "Marichiare," arranged by Tosti; "Torne a Sorrento," arranged by De Curtis, and two pretty English songs, "Have You Seen But a White Lillie Grow?" and "Shepherd, Thy Demeanor Vary." As encores she added Cadman's "Land of the Sky-Blue Water" and Taubert's "In Exile." All of her numbers were unusually delightful and enthusiastically received. Mme. Rio has a voice of delightful quality and her interpretation was equally excellent.

The choral selections were all fine, the members showing the results of hard work in their well rendered numbers. A feature of the evening was the singing of Daniel E. Hervey's "Falstaff's Song," which was splendid; Mr. Hervey is the music critic of the Sunday Call.

Second Artist Concert.

Friday evening marked the second concert of the eighth series of artists' concerts in the Eliot Street School, given under the direction of Charles Grant Shaffer. The program was a praiseworthy one and the large audience showed its thorough appreciation in loud applause. The work of the Russian Symphony String Quartet was loudly applauded. Florence Mulholland, contralto, was the soloist, and pleased her hearers with a number of well chosen songs.

Newark Musicians Club Concert.

The third concert this season of the Newark Musicians Club was held last Wednesday evening, when in spite of the numerous other affairs taking place at the same time a good size audience composed of members and their friends listened to the following well rendered program: Concerto for two violins (Bach), Ethel Cecilia Smith and Edwin Wickenhoefer; violin solo, "Witches Dance" (Paganini), Jacob Rittenband; contralto solos, "Angus MacDonald" (Roeckel), and "A Perfect Day" (Jacobs-Bond), Agnes Wharton; piano solos, "Eccossaisen" (Beethoven), "Wiegenlied" (Joseffy) and gavotte (Bensch), Alexander Berne. Arthur Klein and Frank Mindnich were the accompanists. The work of each member was deserving of the highest praise.

South Park Church Concert.

Last Friday evening, in the large lecture room of the South Park Presbyterian Church, a musicale of unusual interest was given. The program was a well arranged one and elicited spontaneous applause. The room was crowded, between two and three hundred persons being present. All of the soloists with the exception of Miss Drake are members of the Newark Musicians Club and are counted among the best of the younger artists of the city.

Ethel Cecilia Smith opened the program with a violin solo—movement No. 4 (Symphonie Espagnole), by Lalo which she played with great effect, her technic and tone quality being features of her playing; later Miss Smith added three more delightful numbers, "En Bateau" (Debussy), "Sonatine" (Paganini), and "Liebesfreud" (Kreisler). Catherine Bryce, soprano, contributed five songs, each one of which was brilliantly sung; Miss Bryce has a voice of wide range and of excellent quality. She sang "A Spray of Roses" (Sanderson), "Yesterday and Today" (Spross), and three songs by Ralph Cox with the composer at the piano, "Somebody Loves Me," "Forget," "O, Love, Good Night."

The contralto soloist was Mary Potter, who has won many admirers with the beautiful qualities of her voice. Big, round, full tones are hers and she made excellent use of them; her numbers were "My Heart at Thy Dear Voice" (from "Samson and Delilah"), "An Open Secret" (Woodman), and "Wohin" (Lassen).

Mildred Steele Allen, who arranged the concert, was the accompanist and piano soloist; Miss Allen, a pupil of Joseffy, displayed a well developed technic and manifested unusual interpretative ability. Her two numbers were "Arabesque" (Leschetizky) and "Waltzer A" (Moskowski).

Music Notes.

Miriam Arndt-Ardini gave a delightful song recital in Wallace Hall on Tuesday evening before a large audience.

A well attended concert was given on Thursday evening last in the Olivet Presbyterian Church. The soloists were Mildred Serbe, pianist; Francesco Rubini, baritone; Luigi Spada, violinist; Luigi Mazzel, harpist, Mrs. L. Carroll Beckel, soprano.

The Newark Music Festival Chorus held its weekly rehearsal in the Central High School last Wednesday evening. Four other affairs of a musical nature took place this same evening and the inclement weather was an additional handicap, yet nevertheless a large audience was present and thirty-odd new singers applied for membership that evening. The next rehearsal, Wednesday evening, is to be an unusual one, for not only is a full attendance expected, but a large number of the Jersey City chorus members are to attend.

The Jersey City Festival Chorus is growing in rapid strides. Nearly a hundred new members were added following the first rehearsal, and as soon as the holidays are over a large attendance is expected. The next rehearsal of the Jersey City singers will be held on Thursday evening in the Lincoln High School.

Last Friday evening, at Wintringham Hall, Jersey City, C. Mortimer Wiske, the director of the Newark Festival, and Thornton W. Allen, the organizer, addressed the members of the Musicians' Society of Jersey City, at their first public concert and reception. A detailed account of this event is published on this same page in the Jersey City letter.

Last Wednesday evening Nahan Franko's Orchestra furnished the music for the huge pageant and ball given at the First Regiment Armory under the auspices of the New Jersey Vacation Sub-Committee and the Guild of the Babies' Hospital. There were nearly four thousand persons present and the affair proved so successful that it is planned to repeat it in 1915. The pageant was a gigantic undertaking but was excellently presented. Voss' Military Band assisted in the music. To Alice Kirkpatrick is due most of the credit for the success of the enormous enterprise.

Music and Wars in London.

[From London Truth, November 4, 1914.]

Not a little surprise and indignation has been caused in the musical and theatrical professions by the exclusion of their members from the benefits of the National Relief Fund. Few classes of the community are suffering more acutely, but the decision has gone forth, it would seem, that they are not eligible to receive any sort of assistance from the great central fund. Yet who are more promptly appealed to or more ready to come forward in normal times when the needs of o hers are in question? At the present time, indeed, concerts and other performances are being organized all over the country on behalf of the very charity from which those thus giving their services are ruthlessly excluded. . . .

What is the truth about Dr. Richter and his British degrees? The hope was expressed here the other day that he might be found to have been maligned in the matter, but authoritative information on the subject is still to seek, apparently. According to one statement the worthy Doctor was confronted with the alternative of discarding his English honors or forfeiting his pension, and if this really were the case, I suppose we can hardly be surprised if he chose the less heroic course. . . .

The abandonment of the Three Choirs Festival this year was doubtless inevitable, though the decision has been criticised in some quarters. With so many demands on the public at the present time in connection with the recruiting, the innumerable war charities, and so forth, to say nothing of the gaps in the male ranks of the choir, the authorities probably had little choice in the matter. But the loss to the charities which ordinarily benefit from the proceeds of the festival will necessarily be serious. The public is being invited accordingly to make good the deficieney, and it is to be hoped that all supporters of the festivals will make a point of contributing to it.

JERSEY CITY CLUB HOLDS RECEPTION.

An Excellent Musical Program and Delightful Reception Mark the Initial Public Meeting of the Musicians' Society of Jersey City.

Jersey City, N. J., December 12, 1914.

Jersey City music lovers were treated to a delightful evening of music, followed by a reception in Wintringham Hall, last night. It was the opening public concert and reception of the Musicians' Society of Jersey City, which is a new organization, but which is growing rapidly. Every seat in the hall was occupied excepting a few in the front, and the audienee was a very enthusiastic one.

James P. Dunn, the president, presided and opened the program with a short address of welcome. Rev. George D. Hadley followed Mr. Dunn with words of praise for the work the society is accomplishing.

Jane Hanks contributed the first musical number, two songs for soprano, "Widmung" (Schumann) and "The Night Has a Thousand Eyes" (Townsend). Miss Hanks has a voice of excellent quality and possesses a great deal of temperament.

On the subject of "The Musicians' Clubs and Their Work," Thornton W. Allen, of Newark, then spoke, telling of the advantages of such clubs and the plan now on foot to organize similar clubs in the various cities of New Jersey for the purpose of carrying out much larger and more important ideas than have ever been attempted so far. Mr. Allen, whose ideas brought about the organization of the Musicians' Society of Jersey City, is the organizer of the Newark Musicians' Club as well as the Newark Music Festival, which is to be given next May, and for which he has been the means of organizing a chorus of nearly three hundred Jersey City singers. It is his idea to hold a Tri-City Music Festival, in which Paterson, Newark and Jersey City are to coöperate, and which will have a combined chorus of about three thousand voices, an orchestra of one hundred members and world renowned soloists; three concerts will be given in each city. In order to carry out this scheme, he said, it is necessary to group together the musicians of each city in the form of a club. Now that the Jersey City society has been established and the Newark club has been permanently organized, he is formulating plans for the starting of a similar society in Paterson. One of the important measures to be taken up after the clubs have all been established is the subject of a New Jersey State Music Teachers' Association.

A sonata in F major (Beethoven) for piano and violin then followed. Stephen Coutant, the violinist, gave this number an able interpretation. Like the other soloists he was obliged to add an encore.

The next speaker on the program was C. Mortimer Wiske, who is conducting the Jersey City Festival chorus in preparation for the Newark concerts. Mr. Wiske, who was formerly assistant conductor with Theodore Thomas and was an important factor in the establishment of the Cincinnati festival, and who is now entering upon his fourteenth year as director of the Paterson, N. J., annual music festival, and his first season as conductor of the Newark Music Festival, was selected to speak on the subject of "The Music Festival." In brief he outlined the advantages of a music festival from a commercial as well as an educational standpoint, referring to the early English, and the Worcester and Cincinnati festivals. Too, he told of the plans to establish a tri-city festival and what it would mean for each of the cities involved. The Jersey City Festival chorus which he is directing was also referred to. His speech was a most interesting one.

A young girl pianist, pretty and attractive, and full of temperament, was the next soloist and her rendition of Grieg's "Ballade in G minor" was quite astonishing. She played well, displayed great strength, tone color, and interpretation. She was recalled and added an encore.

George Evitt, tenor, then contributed two numbers, "For You Alone" (Geehl) and "A Sailor's Love Song" (Scott), both of which were well received; he, too, added an encore.

Following the program an informal reception was held and refreshments were supplied by the Entertainment Committee. That the affair was a great success can not be denied and to Mr. Dunn is due a great deal of credit for the arrangement of this splendid program.

REGINA DE SALES' LIST OF PROMINENT PUPILS.

Parisian Vocal Teacher Now Has Studio in New York.

Nothing could speak more eloquently for a teacher's ability than the success of his or her pupils, and in this regard Regina de Sales, the Parisian vocal teacher, who now has a studio in New York, has been unusually fortunate. The appended list of her pupils shows a very large number now appearing successfully in European opera houses, on the concert stage of Europe and America, or actively engaged in teaching. The list also contains many names of those who have studied for their own pleasure and who have since become prominent as musical amateurs and supporters of musical endeavor.

This is the interesting list of de Sales pupils: Francis Dazara, of the Royal Operas of Dresden and Dessau; Marie Neumann, of the Vienna and Regensburg Operas; Elsa Flith, of the Dessau and Aachen Operas and the Prinzregententheatre in Munich; Kate Liddle, the well known Munich teacher; Caroline Halsted Little, singer and teacher of Oakland, Cal.; Jennie Schultz, teacher of singing, Kansas City; Mrs. Heinrich Bellaman, teacher at the Conservatory of Greenville, S. C.; Mrs. Milton E. Blanchard, singer and teacher of San Francisco, Cal.; Blanche Ruby, formerly of the Royal French Opera at The Hague and later of the Savage Opera Company; Anton Burger, of the Royal Opera, Munich, and Covent Garden, London; Peter van Bergen, tenor, London Opera; Emil Grift, of the Royal Opera at Kiel, Germany; Josef Pirschan, of the Wurtzburg Opera; Alys van Gelder, of Regensburg and Bayreuth Operas; the late Victor Klöpfer, of the Royal Opera, Munich, Covent Garden and the New York Metropolitan; Louise Höfer, of the Royal Opera, Munich; Clara Freuler, singer and teacher of San Francisco, Cal.; Effie Profitt, teacher of singing at the University of Iowa; Margaret le Mans, teacher of singing, London; Louise Cox, singer and teacher, of Florence, Ala.; Earl Byers, teacher of singing, Cedar Rapids, Iowa; Clara Edwards, singer and teacher of London; Louise Massy, singer and teacher, New York; Berta Williere, mezzo-soprano, Paris; Henry Howe Richards, bass, Boston; Dudley Marcus, with the Carl Rosa Opera Company, and formerly with the French Opera in Algiers; Ottie Carlyle, dramatic soprano of Paris Grand Opera; Andre Ferrier, of the Opera Comique and Gaite Lyrique, Paris; Berta Morena, of the Metropolitan Opera, New York; Marcia van Dresser, of Covent Garden and the Royal Opera of Frankfort, Germany; Oswald Bruckner, of the Opera at Metz, Germany; Herr von Erpecum, of the Stuttgart Opera; Fraulein Gestner, of the Royal Opera, Dresden; Fraulein Fleiner, of the Stuttgart Opera; Fraulein Marlitt, singer and teacher; Sarah Wilder, of Kansas City; Janet Wylie, of San Francisco; Anita Gheens, of Louisville; Rhoda Niebling, of San Francisco; Elizabeth Bulen, of New York; Gertrude MacCracken Mitchell, of Providence; Harriet Carpenter, of Boston; Mrs. Walter Sylvester, of Middlebury, Vt.; Mrs. Joseph Chamberlain, of New Haven; Edith Shanhuysy, of Montreal; Marion Merritt, of St. Catharines, Canada; Mildred Ahlf, of San Francisco; Florence Edwards, of Boston; Beatrice Cavnah and Howard E. Cavnah, of Ventura, Cal.; Jennie Delsolay, of Cape Town; Miss Ginsberg, also of Cape Town; Frau Geiger, Munich; Frau Eggers, Hamburg; Fraulein Erna Hanfstängel, of Munich; Fraulein Kolb, of Munich; Baroness de Dobrianski, of St. Petersburg; Martha Brevoort, Paris; Dorothy Whitehead, New York; Hortense Harder, Brooklyn; Isabelle Gwennie Mars, of London light opera; Piedita de Yturbe, Paris; Marquise de Malherbe, Paris; Mildred Blair, Chicago; Jane M. Ogle, Indianapolis; Margaret Thomas, Virginia; Miss Alexander Marshall, London; Alice Hickox-Munma, Chicago; Herr Engelhardt, baritone, Hamburg Opera; Herr Satzenhoffer, bass, Mühlhausen Opera; Fraulein Kolb, concert soprano, Germany; Max Hofmuller, teacher; Baroness von Wolff, concert singer, Russia; Regeringsrat Wand, concert singer, Germany; Mrs. W. H. Kyle, soprano, Memphis, Tenn.; Sarah Polk Bradford, Nashville, Tenn.; Mrs. Charles E. Dreman, Ithaca, N. Y.; Medora Block, San Francisco; Thuel Burnham, Paris; Mary Lewis Chambers, of Ames College, Ames. Iowa; Nancy E. Elvers, Munich; Emmy Gulden, singer and teacher, Munich; Mrs. Pelton Green, singer and teacher, Butte, Montana, Conservatory; Frau Victor Klöpfer, Munich; Dora Mitchell, Nova Scotia, N. B.; Rose Buckingham, San Francisco.

Strube Composition Played.

At the manuscript concert given recently by the Florestan Club, of Baltimore, Md., one of the successes of the evening was the prelude and dance (new) written by Gustav Strube, the conductor-composer. The performers were: First violin, Gustav Strube, the composer; second violin, Abram Goldfuss; violist, Israel Dorman; cellist, Alfred Furthmaier; pianist, George F. Boyle.

The prelude and dance is part of an opera that Mr. Strube is at present writing and was especially arranged by him for strings and piano for the Manuscript concert.

The members of the club showed much enthusiasm over the work and the composer received an ovation. Mr. Strube is an important factor in the music life of Baltimore.

PATERSON ORPHEUS CLUB'S SUCCESS.

Historic Male Chorus Gives First Concert of Season—Work of Conductor C. Mortimer Wiske Praised—Marie Kaiser the Soloist.

Paterson, N. J., December 7, 1914.

Last night's concert was a real triumph for the Orpheus Club of Paterson, which, reorganized with a membership of one hundred, gave the best concert in its history. The weather was very inclement, but even this did not keep the enthusiastic audience away. Over eight hundred persons assembled in the big auditorium of the High School and applauded vigorously each number.

The soloists announced for the evening were Marie Kaiser, soprano, and Albin Antosch, violoncellist. It is to be regretted that, for some unknown reason, Mr. Antosch failed to appear, Miss Kaiser filling the vacancy. Notwithstanding Mr. Antosch's absence, the audience appeared just as well pleased and succeeded numerous times in bringing Miss Kaiser back to the stage for encores.

The increasing of the club membership to one hundred added tremendous additional volume to the chorus and made the singing more notable in many ways. Compared with the previous membership of forty or fifty, many differences were observed, the present orgnization surpassing all previous records in tone production as well as in phrasing.

C. Mortimer Wiske proved an able director and he conducted the singers with his usual masterly skill. His work was thoroughly appreciated. At the close of the program Mr. Wiske expressed himself as pleased with the work of the new organization and hoped for still greater successes in the future.

Miss Kaiser has a soprano voice of wide range and of beautiful quality. Her first song was Debussy's "L'enfant Prodigue," which proved a splendid opening number. Following this she sang as an encore Woodman's "Birthday."

Substituting for Mr. Antosch, Miss Kaiser then sang a delightful group of songs, which included "Laddie," "Roses," "Spring Is Coming," and "The Flower and the Maid." Later she sang Kellie's "I Had a Flower," Nevin's "At Twilight," and Russell's "Sacred Fire," with "Comin' Through the Rye" as an encore.

The choral numbers were "Song of the Vikings," by Chadwick; Lovet's "The Low Back'd Car," Jacobsen's "Keep a-Goin'," Pilgrim's Chorus from "Tannhäuser," Riker's "Dearie," and Bullard's "The Kavanagh." In all of these numbers the chorus was well balanced and sang with precision. The tone quality was great. It was in the familiar "Tannhäuser" chorus that the club did its finest work. The "Song of the Vikings" was also an excellent number and merited loud applause.

The concert was a tremendous success from every point of view. The work of the chorus surpassed that of all previous years, the solo numbers of Miss Kaiser proved a delightful treat, and the audience itself, a good sized one, left pleased and satisfied. Mr. Wiske deserves great credit for the work he and the Orpheus Club has accomplished.

The accompaniments of William Hammond, the club pianist, were thoroughly appreciated. T. W. A.

Witek Recital, at von Ende School of Music.

A large audience filled the von Ende School of Music, New York, to its utmost capacity, December 5, when Anton and Vita Witek gave a recital, assisted by Heinrich Warnke, of the Boston Symphony Orchestra. The arrangement of the program skillfully led to a powerful climax. It began with the concerto for violin and violoncello in A minor, op. 102, by Brahms, which, although not one of the composer's most spontaneous creations, is an unusual work. The two instruments are so admirably balanced in the thematic work allotted to each that they really become only the tools through which the composer realizes his intentions. But splendid tools they were, the violin of Mr. Witek and the violoncello of Mr. Warnke; they interpreted the composition in such an admirable manner that none of its beauties escaped the listener. The andante was particularly charming.

The second number was Schumann's G minor sonata, op. 22, for piano, played by Mme. Witek, a rare personality among the pianists now before the public. She so discreetly subordinates herself in the ensemble numbers, that her appearance as a soloist has always something of a surprise. A more thoughtful and brilliant interpretation of the sonata has not been heard in New York for a long time. The thematic structure became transparent under her fingers; the crispness of her passage work was never more striking, and the beautifully tempered quality of her tone was especially apparent in the adantino and the scherzo. The work made such a profound impression that Mme. Witek had to respond with an encore.

The program closed with a request number, Beethoven's sonata for piano and violin, op. 30, No. 3. So much thoughtful insight and tender sentiment went into the interpretation of this work by Mr. and Mrs. Witek that it seemed to be recreated before the audience, and conveyed to them the composer's own spirit. For that superb performance the audience had reason to be particularly thankful; it is not likely to be forgotten.

To enable the students of the von Ende School of Music, Herwegh von Ende, director, to combine their ability in a public appearance, an advanced students' recital took place at the school Friday evening, December 11. As this was the first recital of this season, many of the new promising pupils were heard for the first time, thereby enabling the audience to appreciate the efforts and efficiency of the faculty, as well as affording opportunity for the pupils to make their initial public appearance.

Military Mass in the Antwerp Cathedral.

Bonn, Germany, November 12, 1914.

To the Musical Courier:

There was a grand and solemn service in the Antwerp Cathedral, a thanksgiving for the victory. When we entered the church the middle aisle was already filled with German soldiers. Several generals and high officers were seated in front of the altar praying in reverent attitude. In the aisle the young soldiers were kneeling side by side with the older bearded warriors and with the sailors, all attending the solemn high mass in deep devotion. Most of them were using their prayer books.

It was edifying to see those warriors who but a few days ago stood at the gates of Antwerp threatening the city, now humbly kneeling to God and praying before the altar where the army chaplain, assisted by the clergy of the Cathedral, was celebrating the solemn high mass.

I shall never forget the sight of those soldiers spending moments of perfect peace in that historical place of worship. No clattering of swords now, no war songs, the heads are bent low and those sturdy chests, many of them bearing the Iron Cross, are filled with feeling of prayer and of peace.

Then there came a moment I shall never forget. It was after the mass. Suddenly, from the choir gallery, the German Military Band began "Holy God, We Praise Thy Name." No sooner had the organ and the trumpets joined in when from thousands of voices broke forth the hymn of the warriors to honor God and to ask for His blessing. The trumpets were almost overpowered by that mighty chorus of deep warrior voices, and the pillars, which but a week ago were echoing the roar of the cannons that bombarded the city, tremble now with the thunder of that powerful German hymn of praise.

When the mass was over the troops left the church in perfect order. A small crowd of Antwerp people, standing outside the Cathedral gates, curiously watched the generals and other high officers who came out and rode away in their autos to reassume their severe duties of war. They were followed by their thousands of troops.

Very truly yours,

HANS MERX.

McMahon a Member of Cleveland Quartet.

James McMahon, the basso-cantante, continues to enjoy a busy season. In addition to his many other engagements Mr. McMahon is a member of the Cleveland Apollo Quartet, a popular organization in the Middle West. The other members of the quartet are Paul F. Kinnison, baritone; Harry E. Parker, lyric tenor, and Edward M. Rose, tenor robusto. The accompanist is Charles T. Ferry.

Marie Louise Wagner in Cincinnati.

A telegram from Marie Louise Wagner to her teacher, Sergei Klibansky, has been received by him, and reads as follows:

Cincinnati, Ohio, December 12, 1914.

Sergei Klibansky, 212 West Fifty-ninth street, New York:

Rejoice with me. Concert big success. Thanks to you.

MARIE LOUISE WAGNER.

The sixth Gewandhaus concert in Leipsic had this program: Mendelssohn's "Meeresstille" overture and Beethoven's A major symphony and violin concerto. Carl Flesch was the soloist.

German Music and the Russian Spirit.

(John F. Runciman in the London Saturday Review.)

What is the secret of the decay of German music? A correspondent of the Saturday Review has suggested that Strauss' "Salome" is characterized by "languorous and stifling strains" which nauseate, and that the harmonies of "Elektra" are "fierce and brutal." This does not take us far. These things have little to do with the modern German spirit, or, as I much prefer to call it, the Prussian spirit? If "brutal harmonies" and "languorous strains" are to prove anything, are to support in the slightest degree any theory, what shall we infer from the fierce harmonies of Scriabin, the Russian, and the languor of Debussy, the Frenchman? The harmonies of "Elektra" are those of "Salome," those of "Salome" the harmonies of "Elektra"; in neither the one opera nor the other is there anything harsher than can be found in the works of both Scriabin and Stravinsky. Modern German music does, indeed, reflect the modern German mind and ambition, and in a way none the less striking and convincing because it cannot be analyzed and defined in a vague and general charge. Long before Treitschek's time, battle pieces were painted, and we cannot truthfully say that they were inspired or affected by the Prussian spirit. Violent music and voluptuous music were put to paper before Strauss, and the fact of Strauss doing so today does not prove the domination of the Prussian spirit over his mind. All the same, Prussian ambitiousness and ideals do manifest their accursed selves in the music of Strauss and all the younger German composers, and it is perhaps worth while looking for the real signs of the deterioration and utter degradation at a time when the Germans are smashing every lovely and precious object that comes within range of their guns.

Wagner may sleep more easily in his grave if he has any means of learning in his underworld that writers in the English reviews find no traces of the modern or Hunnish spirit in his music, that they approve of his music. Whether he turns restively as he thinks of his prose writings is rather more a matter of reasonable doubt. It is in those writings we find the first indications of the pretentious spirit we all abhor and spurn aside from the musical mind. Wagner wrote more articles and essays than any other composer, not excepting, I believe, our beloved and very loquacious Berlioz. He was terribly addicted to the word Culture, and by Culture he meant only German Culture. If any one asks me what he meant by the term I am like his own Tristan: "Indeed, I cannot tell thee." Our difficulty is not lightened by the struggles he made to understand for himself the significance of the word German—e. g., "What is German?" and, indeed, passim, I am bound to assume—though it is the merest guess—that he meant the tastes and habit of mind fostered by study of Goethe, Schiller, Feuerbach and Schopenhauer, and the musical works of Beethoven and himself. It may have included as well an instinctive aversion to the Jews—who were, by the way, his ablest lieutenants, even if he was not one himself. Anyhow, the term apparently had for him a distinct meaning, and the stress he laid on the qualifying word German is shown by the scorn he poured on his own nation in "A Capitulation," where the apostle (as he considered) of French culture, Victor Hugo, makes a triumphant entry into the Fatherland. It is not the culture of Treitschke and the German Chancellor; it does not consist of wanton cruelty and Krupp guns; and it shows the modern influence chiefly in its impudent, arrogant, if naive and somewhat comical, assumption that no other culture existed worth mentioning beside it.

As Wagner grew older his national arrogance strengthened in him. The amended version of the magnificent essay on Beethoven, which I reckon the finest piece of musical criticism ever penned, is sorely damaged by allusion to "the world conquerors." This was immediately after 1871, when Wagner's fellow countrymen, the Saxons, had been driven upon the foe by their leaders, and had returned as heroes. Throughout the later writings we find hints of the Welt-Politik; bits of flattery also offered to the Prussian king who had conquered Saxony and Bavaria not less than France. But allowances must be made. Wagner was intent on realizing his Bayreuth dream, and he showed himself a little of a Prussian in allowing nothing to stand in his way. The friends who willingly helped him he mercilessly exploited; those who opposed him he trampled on—or tried to; the "neutral powers" he reckoned Laodiceans, and as good, therefore, or as bad, as declared enemies. Such a man would not stick at a little bounce that might please world conquering ears. It brought him nothing. The dedication of the glorious "Kaisermarsch," hailing in sickening phrases (I refer to the words), brought him a beggarly nothing. What cared (or care) the Hohenzollerns for music while there were guns to be made.

We see, then, in the prose works these few more or less significant hints of the new German attitude of mind, amounting on the whole to an intolerable pretentiousness, partly personal, but vastly augmented by the tide of national vainglory which swept away Wagner and many others. How does all this touch his music? it will be asked. Let us glance at the librettos of the man's art work, where, at any rate, he was always sincere. In "Lohengrin" we have the prophecy that German arms will always be victorious. Well, in our English operas, from Purcell's "King Arthur" to Arne's, we find a deal of boasting; though it must be admitted there is a difference between "Britains never will be slaves" and "Deutschland über alles." In "The Mastersingers" comes out Wagner's childish and harmless belief that song is "our" (German) art—forgetting Italy, the low countries, and even England, England which employed him, an exile, rejected of Germany; England which sent Beethoven, his idol, the last money he ever earned and did not live to receive. In the case of a normal being, even one of supreme talent, the intellectual convictions must have reacted on the creative faculty, and, besides shaping and coloring the music, must have determined the ideas to which he designed giving dramatic form. But Wagner the thinker was altogether different from Wagner the artist. When the artist rose up in his strength the cold thinker retired in confusion. He said that when he wrote "Tristan" he found he had got far beyond his theories. He had not—he had taken an entirely different road. The theories simply did not lie on the path leading from "Lohengrin" to the riper works. Anyhow, when we consider the "Ring" we see the reason of Nietzsche's instinctive rebellion against Wagner. Nietzsche was the teacher and scorner of Treitschke, and the central idea of the "Ring" is in dead opposition to all that he preached. Here is the fundamental, essential Wagner. Not the moral, but the basis, the material, of the "Ring" is that a world-domination by force can only be achieved by the sacrifice of the highest attributes of our manhood. The four operas work out Wotan's struggles to attain universal power without surrendering his manhood —for his godhead is only manhood at the nth power; his writhings and wrigglings and tortuous courses are all in vain, and in the final débâcle the hell he has let loose consumes him, his satellites, and his Walhalla—his Berlin. Old Kaiser Wilhelm saw the "Ring"—did he understand it? Frederick needed no such lesson. The present emperor has often sat it out; and it is obvious that the lesson has fallen on blind eyes and deaf ears. The cannon drowns all other music. Wotan was overruled by the Will to Power until he saw its emptiness and unfeasibility. Even Alberich, who had put away as encumbrances the essential qualities of manhood as completely and finally as Treitschke or Bernhardi, is an utter failure: this world is so constituted that the thing cannot be done. There is, I say, no moral to the "Ring": simply Wagner set forth in dramatic form what to him was a self-evident truth.

And the music? To Wagner a mastery of the material and devices of his art was indispensable, not for the sake of these things, but of the emotion to be expressed through them. The most tremendous of his utterances, to a musician, is the simple advice he gave to young composers: never modulate from one key to another while the original key serves you to say what you have to say. The glory and splendor of the earth, its loveliness and terrible beauty, filled his soul and found their way into his music; the tempests and passions of the spirit, its infinite longings, ecstasies, despairs, and its precious hours of golden serenity, all are there: the one thing of which no trace can be found is a vainglorious rejoicing in his own strength. As great a contrapuntist as Bach or Handel, he never, as they often do, employs his skill to bridge over an empty page: every rift is loaded with ore; he never spoke unless he had something to say, unless his heart overflowed and he had to find the notes. His intellectual route may have been at times modified by Prussian aspirations: his soul remained to the last unsmirched.

Julia Claussen in Demand.

Julia Claussen sang in Dallas, Texas, on December 14; she will sing in Monticello on December 16 and will be the soloist in St. Paul with the Minneapolis Symphony Orchestra, December 21, and in Minneapolis with the same orchestra on January 1. She will sing in Lafayette, Ind., January 7, and in New York at Aeolian Hall, January 10. Other bookings will appear in these columns later.



GREETINGS TO THE MUSICAL COURIER FROM CHARLES DALMORES, WHO IS NOW SERVING IN THE FRENCH ARMY.

PHILADELPHIA'S MUSICAL FARE.

"Quaker City" Visited by Flonzaley Quartet —World Renowned Artists Heard—Musical Art Club Gives Second Annual Concert.

Philadelphia, Pa., December 11, 1914.

The principal musical event of this week in Philadelphia was the first concert of the season by the Flonzaley Quartet in Witherspoon Hall, Tuesday evening, under the direction of Robert Patterson Strine. As on the occasion of its last visit, this organization presented a program which was rather brief, but surcharged with interest for the musically informed. Two movements from the string quartet of Darius Milhaud constituted the novelty offering. In the hands of Adolfo Betti, its beautiful melodies took on the most extravagant charm and its intricate polyphony was well worked out by Alread Pochon, Ugo Ara, and Iwan D'Archambeau. But in spite of the skill of these artists, both individually and in unison, there are measures in this composition which we who still try to grasp music with our minds, believe are as far removed from the beautiful, as one pole from the other. For us the Tschaikowsky quartet in E flat major and the Haydn quartet in G major were more enjoyable for all the undeniable educational value of the other.

CONNELL WITH GERMANTOWN SOCIETY.

Horatio Connell was the soloist at the eleventh subscription concert of the Germantown Choral Society, under the direction of David E. Crozier, Tuesday evening. Mr. Connell sang two groups of songs, Gelbe's "Ave Maria" with ladies chorus, and Max Bruch's war song with men's chorus. In the last number Mr. Connell is superb. His rendering of both groups of songs, which included such works as Mozart's "A Warning" and Schubert's "Huntsman, Rest!" and "Wohin," was so distinctly forceful as to compel irresistible demands for encores. The accompanists were Mrs. Albert M. Hoyt and Dorothy Kidder.

CAPACITY HOUSE FOR SCHUMANN-HEINK AND GODOWSKY.

Ernestine Schumann-Heink attracted a capacity audience to the Metropolitan Opera House on the occasion of her first recital of the season last Friday evening. Leopold Godowsky, pianist, and Albert Cornfield, violin, also contributed to the program. Accompanists for the concert were Katharine Hoffman and Edith Mahon. Mme. Schumann-Heink was the object of a really unusual ovation after her rendition of Bach's "My Heart Ever Faithful" and Raff's "Be Still," while the audience gave constant testimony throughout the program of the keenest appreciation of the highly meritorious performance of Godowsky.

MUSICAL ART CLUB CONCERT.

The second annual concert of the Musical Art Club in Witherspoon Hall last Wednesday evening proved quite as notable a success as the memorable concert in which this organization made its first bow to the public from the concert platform last year. The affair was largely attended by an audience which was highly representative of every department of musical activity in this city, and the rather lengthy program offered many artists who are well known from coast to coast.

Edwin Evans, who recently gave his annual recital in the same hall, sang several of the numbers, which made that affair distinctly notable.

Camille Zeckwer figured both as composer and virtuoso in a trio for piano, violin and viola, which proved one of the striking numbers on the program. In this he was assisted by Frederick Hahn and Charlton Murphy. Constantin von Sternberg, whose unsurpassed art is displayed here too seldom; Clarence K. Bawden, John K. Witzeman, Alfred Lorenz, Hans Kindler, Emil F. Schmidt, David Dubinsky, Hedda van den Beemt, and William A. Schmidt were among the other instrumentalists who contributed to the program. Among the vocalists were John F. Braun, Anthony D. McNichol, Harry Saylor, Henry Gurney and Henry Hotz.

H. P. QUICKSALL.

Reverse English.

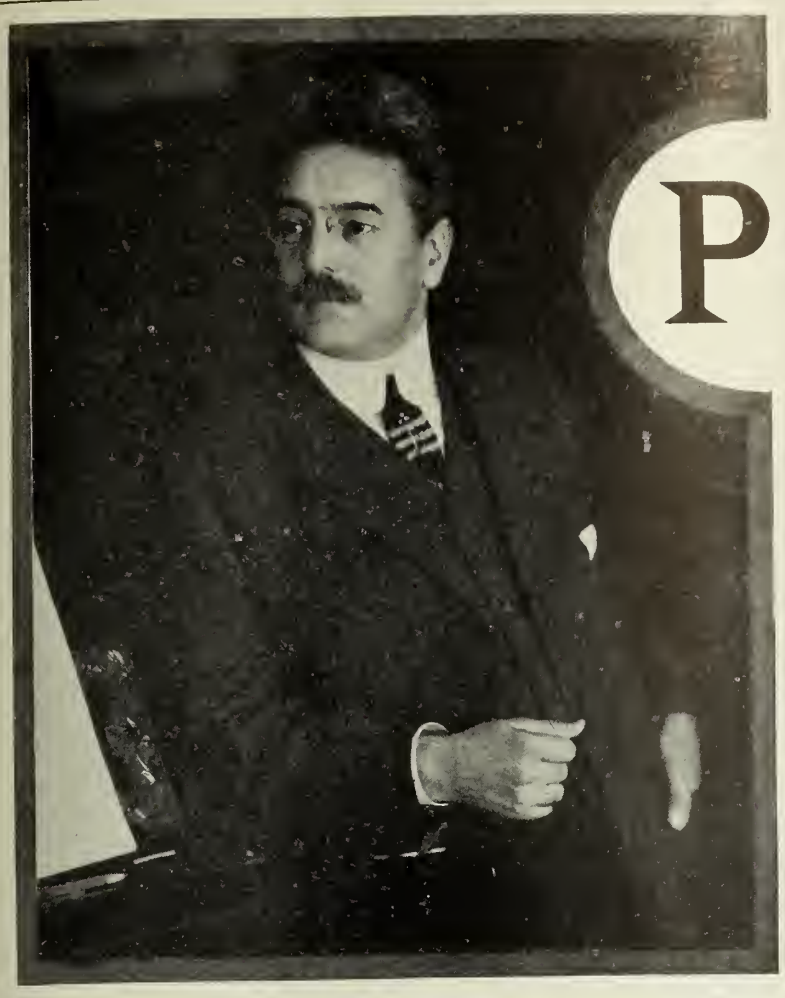
The school concert had begun. Four little girls were dressed to represent the word "Star," and each had one letter of that word pinned onto her snowy-white dress Each letter began the verse of a touching little song.

"Now," said the teacher, "form yourselves in position, and wait until the curtain goes up."

The little girls did as they were told, and while the piano played the accompaniment the curtain went up.

Instead of applause to greet the little girls, howls from the audience met them.

The word they spelled was "Rats."—Montpelier (Vt.) Evening Argus.



LOUIS KOEMMENICH.

PRESS COMMENTS

on the Singing of

"The Dream of Gerontius,"

December 9, by the

Oratorio Society of New York.

Work of the Conductor, Louis Koemmenich, Praised.

WITH a tenor soloist brought from England for the occasion the Oratorio Society began its season in Carnegie Hall last night, singing Sir Edward Elgar's "The Dream of Gerontius," most popular of modern English oratorios. It was the sixth time the work, a beautiful one that seems to stand the test of time well, has been performed by the same society, The first of oratorios to use dramatic orchestral effects in its accompaniment, it still surpasses the many that have been written imitating its style.

The Oratorio Society, which is again under the direction of Louis Koemmenich, is still a body of singers with good tone qualities, capable of singing difficult passages and of producing fine shadings of tone. It performed its part of the program well.

However, there is in the Elgar oratorio much solo work, and that of the tenor is most exacting. Gervase Elwes, the English artist, sang his music with feeling and proved equal to the task of singing almost continuously through the first half of the performance. His voice is not one that arouses admiration for its beauty of tone, but his enunciation was excellent, and in volume and range his voice is all that could be required. . . . Carnegie Hall was filled with an enthusiastic audience.—New York Herald, December 10, 1914.

The Oratorio Society last evening in Carnegie Hall gave its sixth performance of Sir Edward Elgar's remarkable choral work, "The Dream of Gerontius," under the direction of Louis Koemmenich. It again made the deep impression of an original and strong contribution to modern English music as it did in March, 1903, when the Oratorio Society first disclosed it to New York under Frank Damrosch's direction. The last of its several representations since the first New York performance was in March of last year, when it was given by the Catholic Oratorio Society.

A large part of the effect of the work depends upon the skill of the singer who interprets the emotions of Gerontius, in the first part of the oratorio, then of the Soul of Gerontius in the second, by the delivery of this "endless melody." . . . The part was sung by Gervase Elwes, the English tenor, who sang it here in 1909, and who has been the most authoritative exponent of the work in many performances of it in England. . . . The singing of the chorus in several passages of splendid nobility and impressiveness, as well as the complex chorus of demons was excellent. There are many difficulties here to be mastered, as there are in the orchestral part. Mr. Koemmenich showed that he had entered into the spirit of the oratorio and brought his forces to cope successfully with the numerous difficulties of Elgar's music.—New York Times, December 10, 1914.

"Gerontius" was performed for the sixth time by the Oratorio Society, which was the first organization to give it a hearing in America. Once before, as on this occasion, Gervase Elwes was brought from England to sing the principal part, and the action of Mr. Koemmenich and the directors of the society found complete justification in the contribution which the English artist gave to the performance of the oratorio—far and away the finest that the work has received in New York. Mr. Elwes has made Gerontius a specialty. . . . Choir and orchestra (that of the Symphony Society), were also in splendid form, and under Mr. Koemmenich gave a performance of Elgar's oratorio which breathed the spirit of Cardinal Newman's poem in every measure. The audience enjoyed a period of real spiritual refreshment and artistic uplift.—New York Tribune, December 10, 1914.

The first concert of the Oratorio Society season took place last evening in Carnegie Hall. Sir Edward Elgar's "Dream of Gerontius," founded on Cardinal Newman's poem, was sung by the society and a trio of distinguished soloists.

Gervase Elwes, the English tenor, who first came to America some six years ago to sing the leading part, was heard in the same role last evening. Mildred Potter sang the music of the Angel and Frank Croxton was bass soloist.

The singing of the chorus was highly creditable. The large body of singers was evidently well trained and rehearsed, and showed security in and knowledge of the several beautiful ensembles.

Mr. Elwes gave an intelligent and intelligible reading of the score and text; Miss Potter and Mr. Croxton were excellent in their respective roles; the orchestra played with inspiration and fine balance in its various choirs, and Mr. Koemmenich's conducting was lucid and authoritative.

The audience was large, interested and exceedingly appreciative.—New York American, December 10, 1914.

Sir Edward Elgar's musically dramatic and beautiful oratorio, "The Dream of Gerontius," had its first performance in this city since 1909 last evening in Carnegie Hall.

Effectively conducted by Louis Koemmenich, the chorus singing of the Oratorio Society and that provided by Gervase Elwes, the English tenor, gave to the interpretation of this noble work the most finished it has had in this city.

In the choruses, "Kyrie Eleison," "Be Merciful" and "Rescue Him, O Lord," the singers' attack was notably precise and their shading admirable in its variety. The New York Symphony Orchestra provided a support good in both tone and phrasing and performed the preludes with much finish.

The finest singing of the evening, however, was furnished by Mr. Elwes. Considering that he arrived here from England only a few hours before stepping upon Carnegie Hall stage, his achievement was remarkable.

Mildred Potter, a well schooled mezzo soprano, and Frank Croxton, baritone, were the soloists assisting in the presentation of the oratorio.—New York World, December 10, 1914.

The beautiful work was surely never better done. At the end of two hours the audience and chorus stood applauding Louis Koemmenich who led it.

He must be a hardened listener who could hear such proclamation last night without a catch at the throat and a mist before the eyes. Elgar's sincerity won Richard Strauss and the Germans as no other Englishman ever had since Purcell. Mr. Elwes, with finely sympathetic tenor and superb unforced diction, gave a new estimate of his artistic stature to many who heard him once before in New York. Mildred Potter sang the Guardian Angel, and Frank Croxton the Angel of Agony and the Priest. The chorus, still lacking in men, showed a fresh voiced enthusiasm and a heart in its work that would be hard to match in the Oratorio Society's forty-odd years.—New York Evening Sun, December 10, 1914.

Louis Koemmenich made much of the dramatic possibilities of the work, and his chorus was thoroughly responsive to his leadership. The uncouth song of the demons was particularly effective.—New York Evening Mail, December 10, 1914.

Conductor, choir, orchestra, soloists and audience combined to make the first concert of the Oratorio Society a completely satisfying evening and a great achievement.—New York Globe, December 10, 1914.

True, to each of the soloists, and to Mr. Koemmenich and to the chorus, applause, well deserved, was given, but it was restrained. Something like the "Parsifal" spirit prevailed.

Mr. Elwes has sung Gerontius so many times, in so many places, and is so identified with the character that he was brought over from England to sing it. His work was admirable. Frank Croxton's was not less worthy. As for Mildred Potter, it may be doubted that she has ever sung in more lovely voice, or with such grace of expression. The chorus had fine tonal quality and balance, reflecting credit upon Mr. Koemmenich's training.—New York Evening World, December 10, 1914.

The Oratorio Society gave the first concert of its season at Carnegie Hall last night. The work chosen for the occasion was Sir Edward Elgar's masterpiece, "The Dream of Gerontius." This grand oratorio, or cantata (it may fall into either category), was first given here by the Oratorio Society on March 26, 1903. It had not been heard previous to last evening since March 20, 1909. That it must from time to time be repeated is inevitable, for it retains its place as one of the best compositions of its kind.

It should also not be forgotten that this creation brings into brilliant prominence the singing of the chorus. There is a smaller vogue here for choral music than there ought to be in view of the master creations which have been made for the purpose of introducing it. Sir Edward Elgar's "Dream of Gerontius" claims a place among the distinguished compositions in the choral field and its splendid handling of vocal polyphony, as well as its nobly declaimed solo parts, is something which every music lover can enjoy.

Mr. Koemmenich's reading showed a real appreciation of the composition and both his tempi and his treatment of the nuances called for commendation. And, in fine, "The Dream of Gerontius" is so fresh and virile that it need not rest for another five years.

The performance of the work last evening was one of high merit. Louis Koemmenich, conductor of the society, had engaged Gervase Elwes, the English tenor, to cross the Atlantic especially for this concert. The contribution of the tenor to the evening's music proved the wisdom of Mr. Koemmenich. Mr. Elwes' voice was always a peculiarly even one, but it is capable of conveying feeling, and the singer has skill in his use of it.

Furthermore, despite of his long service as an interpreter of "The Dream of Gerontius," it was plain last

seeming that the music still awoke his deepest sympathy. He sang it with great beauty of style, with good phrasing and with much emotional warmth. His delivery of the great solo beginning "Sanctus fortis, Sanctus Deus," was an admirable specimen of oratorio declamation of the best type.

The other soloists were Mildred Potter, contralto, and Frank Croxton, bass. The orchestra was that of the Symphony Society and Franf Sealy was at the organ. The choruses had been very carefully rehearsed, and as a rule they were beautifully sung in respect of gradation and phrasing. The quality of tone was usually fairly good, but there will continue to be room for improvement in this so long as so many of the veterans keep their places in the ranks.—New York Sun, December 10, 1914.

Zoellner Quartet at Aeolian Hall.

At Aeolian Hall, New York, on Sunday evening, December 13, the Zoellner Quartet gave a program consisting of a quartet by Darius Milhaud, the Beethoven quartet, opus 18, No. 2, and the quartet in D, by Gustave Samazeuilh. The first and the last of these were heard for the first time in New York and not improbably also for the last time.

Of the two compositions that of Darius Milhaud is the most original. Mr. Milhaud is a young Frenchman, only twenty-two years old, and is already the author of a large number of works, including a symphony, concerto for piano and orchestra, numerous songs, piano pieces and chamber music. The quartet heard on Sunday evening showed him to be a composer of the most advanced school. Two movements of this work were played by the Flonzaley Quartet recently, and were the other two movements equal to these it would be easier to mete out unstinted praise to the work. This, however, is not the case. The work, taken as a whole, is too long, and becomes unutterably tiresome before the last note is reached. A little of such music goes a long way. Taken in large doses it resolves itself into an almost endless procession of obstruse harmonies and unpleasant discords, and much of it is entirely unsuited to the string quartet, as these harmonies, to be pleasing or even comprehensible, must be sustained.

Gustave Samazeuilh, who was born in 1877, has less originality than Milhaud and his harmonies are perhaps a little less obstruse, but his work is not so interesting as that of the younger man, nor is it any better suited to the string quartet.

Both of these works received careful treatment by the Zoellner Quartet, who, however, did their best work in the Beethoven Quartet, which was delightfully interpreted. The Zoellners deserve much praise for bringing forward new works so as to give the New York public an opportunity to hear what the younger school of Europe is doing, even though the works themselves are without especial value and are not likely to become regular features on our chamber music programs. It is always of interest to have an opportunity to hear them and it is a thing which the New York public should certainly not be denied.

Sinfonia Fraternity Meets in Philadelphia.

Philadelphia was the scene last week of the fourteenth annual convention of the Sinfonia Fraternity of America, one of the largest fraternities devoted entirely to the advancement of music in this country. Delegates from twelve of the thirteen chapters of the organization held a three day business session in Combs Conservatory of Music, where they were the guests of the Beta Chapter, and gave a concert devoted almost entirely to American composers.

Out of the mass of routine business transacted at the convention and the various suggestions for the promotion of musical interest in this country, the election of Gilbert Raynolds Combs to the national presidency of the organization stands out as the most important. Mr. Combs is one of the earliest and most active organizers of the society and a past supreme president; and it was not altogether unexpected when, at the closing business session on Wednesday afternoon, he was chosen to guide the organization for the coming year.

The prize of $100 in gold for the male chorus with soli and piano accompaniment was awarded to Charles Henry Prutting at the concert on Tuesday evening. Honorable mention went to Gustav Mehner, of Grove City, Pa. The prize winning composition of last year, a trio, was performed at the concert by Earl Beatty, pianist; Clarence M. Cox, violinist, and Franz Kuschan, cello. Other soloists were Gertrude Hayden Fernley, Marie Stone Langston, Paul Volkman, Jacob Garber and Nellie Wilkinson.

Telegrams and letters of congratulation were received at the convention from the following honorary members: David Bispham, Eden D. Jordan, Louis C. Elson, Victor Herbert, Peter C. Lutkin, Carl Busch, Henry Hadley and F. van der Stucken. Other prominent members of the organization include Dr. Hugh A. Clarke, Henry Schradieck, Leopold Stokowski, Leopold Godowsky, A. J. Gantvoort, Gilbert Raynolds Combs, George W. Chadwick and the late Theodore Thomas.

Students and delegates from the chapters in the following institutions attended the convention: New England Conservatory of Music; Combs Conservatory; Detroit Conservatory; Ithaca Conservatory; University School, Ann Arbor, Mich; Cincinnati College; Syracuse University; Peabody Conservatory, Baltimore; De Pauw, Greencastle, Ind.; School of Fine Arts, Oklahoma; Denison University, Granville, Ohio; University of Kansas; Cincinnati Conservatory of Music, and the Sinfonia Club of New York.

"Art Life" by Studio Club.

The Studio Club of New York has started a paper of which volume one, number one, is dated New York, December, 1914, and the title of which is Art Life. In an editorial introduction, the purpose of the magazine and a short account of the work of the Studio Club of New York is given as follows:

"As this, the first issue of Art Life, goes to press, we of the Studio Club of New York are entering upon a new era of our existence. Our members are scattered far and near, our interests have expanded, and our ideals are so hard to realize that we feel we need the sympathetic, hearty coöperation of the public to further them.

"We stretch out our hands to all our members, to students who have never joined the club, and above all to the professional men and women who make up the great artistic world of New York. We ask you that you will help us lay deep the foundations of our work, that this club may become the center of all that is true and pure and beautiful in art, that the public may look to us for incentive and inspiration to maintain high standards, and that our opinion may really count for something in the community.

"Why should New York not have a Latin Quarter, bereft of its undesirable features, with the Studio Club as its spring, from which shall flow noble life expressed in noble art? Our student members go from this city to Paris, to Rome and to Vienna; can we not secure for them clarity of vision, purity of life and beauty of ideal, that they may take a real contribution to the great art centers of the world?

"Will you not rally round us and help to make our voice heard and to create a demand for the noblest things in art? Without you we can do but little; with you the possibilities of the Studio Club have no limit.

"MARY D. BAKER."

The Studio Club is a worthy organization, conducted on philanthropic lines and furnishing a comfortable home for artists and musicians residing either temporarily or permanently in New York.

LEGINSKA
PIANIST
Has been engaged for FIVE appearances as
:: :: :: soloist with the :: :: ::
NEW YORK SYMPHONY ORCHESTRA
Walter Damrosch - - Conductor
Dayton, Ohio, January 15th.
Brooklyn, N. Y., January 30th.
Carnegie Hall, N. Y., February 6th.
Aeolian Hall, N. Y., February 14th.
Rome, N. Y., February 16th.
"One of the most remarkable women pianists now before the public."—New York Tribune.
Exclusive Management of Haensel & Jones, - Aeolian Hall, N. Y. City

Leopold Wolfsohn's Pupils at Wanamaker's.

Leopold Wolfsohn, one of New York's piano teachers, offered a program of unusual interest on Saturday afternoon, December 12, at the Wanamaker Auditorium, New York. The following of his artist-pupils participated: Adele Bouchere Smith, Max Drittler, Rita Marx, Martha Leiser, Alice Potter Delahay and Ida Warner.

The same careful training was noticeable among each of these students, which speaks well for the excellent work done by Mr. Wolfsohn.

Lillian B. Haywood, soprano, assisted by singing "Villanelle," by Del' Acqua.

National Opera Club Meets.

The last meeting of the National Opera Club was held in the Baedt Apartments, Waldorf-Astoria, New York, on Thursday, December 10. The subject of the day was "Early French Opera"; the chairman, Adrienne Remenyi von Ende. The president, Mme. Evans von Klenner, announced that the board of directors had subscribed for a large number of seats for the fourteen Saturday evening performances to be given at the Metropolitan Opera House, beginning Saturday evening, January 23, and urged all of the members to avail themselves of this splendid opportunity for becoming acquainted with the operas now being presented by the Metropolitan Opera Company. More than half of the seats were engaged before the close of the session. The club now numbers nearly five hundred members, a growth which indicates the interest in the club's object, i. e., the furthering of educational work in music, and the consideration and discussion of opera and the higher forms of music.

The second portion of the program illustrated the subject of the day.

The program:

D minor ballade.....Chopin
Elena O'llequi, piano.
Der Fischerknabe.....F. Liszt
Ständchen.....Robt. Franz
Es blinkt der Thau.....Rubinstein
Elise Kutscherra, soprano.
Suite in Old Forme.....Zimbalist
Evelyn Dumaresque Starr, violin.
Miss Callbreath at the piano.
Presentation of subject by the chairman.
Les Minstrels.....Debussy
Reflète dans l'eau.....Debussy
Elena O'llequi.
Discussion by Mrs. Dewitt Cook, Mme. Sapio, Minnie Tracy, Mrs. Kurrus, Lillie Berg and others.
Old French Song.....Marchand
Gavotte.....Rameau
Le Petits Moulins Avent.....Couperin
Evelyn Dumaresque Starr.
Plaisir d'Amour.....Gretry
Madrigal.....Lulli
Bergère legère.....Weckerlin
Elise Kutscherra.

Mme. Schumann-Heink Appears.

Enormous enthusiasm greeted the appearance of Mme. Schumann-Heink at Aeolian Hall last Sunday afternoon, December 13, where she was the soloist at the concert of the New York Symphony Orchestra. The diva sang Andromache's lament from Bruch's "Achilleus," Erda's scene from "Rheingold," and Waltraute's scene from "Götterdämmerung," and in these three big numbers covered herself with glory. The wonderful Schumann-Heink organ was poured forth with the usual lavishness of its possessor and was found to be as rich in quality and as adaptable in emotional expression as it was in the most brilliant days of her operatic career. Also the rare interpretative art, the keen sense of dramatic values in text and music, and the unfailing taste that always have marked the Schumann-Heink performances were present in abundance at her latest appearance here. Anything more commanding in style and more noble in delivery than the singer's rendering of the Wagner excerpts could not well be imagined. She truly is a queen of song. Her triumph was well deserved.

The orchestra gave a top heavy reading of Mendelssohn's "Italian" symphony, a work for which the conductor appeared to lack the proper facile imagination, stimulative rhythmic response, and lightness of interpretative touch. A serenade for strings, by Fuchs, proved to be milk and watery material of little charm or interest. Liszt's "Mephisto Waltz" needs more "demonism" and biting humor than the comfortable New York Symphony Orchestra leader seemed to have at his command for the presentation.

Bowes Studio Recital.

Charles Bowes' recent studio recital was another success. Mr. Bowes intends to vary these programs by adding other talent besides his own pupils. This will consist of instrumentalists as well as vocalists.

His "Tuesday afternoons" are a delight to the serious minded music lover.

Mr. Bowes will sing next Tuesday three manuscript songs by Mrs. H. R. Chambers, as he likes to encourage the American composer where merit is found.

Reception for Fremstad.

Olive Fremstad was the guest of honor at a reception given by the MacDowell Club of New York, at its club house on Tuesday afternoon of last week. In the receiving line with Mme. Fremstad were Mr. and Mrs. John A. Alexander and Mr. and Mrs. A. K. Stokes. Mr. Alexander was the first president of the MacDowell Club and Mr. Stokes is president at the present time. The guests, to the number of about five hundred, were presented to the diva by a corps of ushers in charge of Walter Bogert.

HAMLIN'S NEW YORK TRIUMPH

RECITAL ON DECEMBER NINTH

Press Comments:

AMERICAN TENOR PLEASES.

"Mr. Hamlin gave many encores. As an interpreter of song he has few superiors and his recital gave real pleasure. He always brought out the underlying spirit of the works."— **New York Herald, December 10th, 1914.**

"A recital of musically admirable songs which reflected judicious taste in selection was given yesterday afternoon in Aeolian Hall by George Hamlin, the tenor. The program was one of special interest to students and lovers of music because of its catholicity.

"Mr. Hamlin proved himself, as he frequently has in the past, an intelligent artist."
—Pierre V. Key, in New York World, December, 10th, 1914.

POPULAR TENOR GIVES AN INTERESTING RECITAL OF SONGS.

"Mr. Hamlin is well and favorably known to local music lovers as a singer in oratorio as well as in the form of entertainment in which he was heard yesterday. He has also sung with the Philadelphia-Chicago Opera Company. His audience yesterday bestowed abundant applause upon him.

"Mr. Hamlin sang with unfailing taste and intelligence. There are few in the song recital field who can sustain the general level of an entertainment more successfully than he. His interpretations are well planned and his method of delivery is well suited to their presentation."— **William J. Henderson, New York Sun, December 10th, 1914.**

"Mr. Hamlin's singing had all the high intelligence, the gift for interpretation, for conveying the spirit and significance of a musical setting that have before been admired in it. There are excellence and clearness of diction and a carefully considered declamation that give point and pregnancy, and that are not allowed to interfere with the musical flow; there is well modeled phrasing, and there is the elusive spirit of vitality that rarely escapes from Mr. Hamlin's style. In low ranges Mr. Hamlin often gave a beautiful mezza voce."— **New York Times, December 10th, 1914.**

"A much less beautiful voice than that of Mr. Hamlin would be well worth hearing if used with the understanding and finesse which he has set at his command. His Schubert and Schumann songs were admirably interpreted, and he sings Richard Strauss as few Americans do."— **The Evening Mail, December 10th, 1914.**

"Mr. Hamlin's manner of singing is too familiar to need extended comment. It is remarkable for the skillful use of the voice in the interest of a just interpretation. Mr. Hamlin sings songs with intelligence, with feeling, with style, and with the authority of a man long practised in the art."— **The Globe and Commercial Advertiser, New York, December 10, 1914.**

HAMLIN IN FINE VOICE PLEASES BIG AUDIENCE.

"Being in unusually good voice yesterday, Mr. Hamlin gave more than ordinary satisfaction. Seldom in recent years has he given more pleasure to his admirers.

"He was heard to greatest advantage, perhaps, in Schumann's 'Der Hidalgo,' which he sang with contagious vigor and animation."—**Max Smith, in New York Press, December 10th, 1914.**

Mr. Hamlin, for the past three seasons singing leading tenor parts with the Chicago-Philadelphia Grand Opera Company and a recognized authority on Oratorio and Songs, will accept a limited number of singers for coaching, etc., when professional engagements permit at Aeolian Hall. By appointment only.

Address: care of Haensel and Jones, Aeolian Hall, New York.

"Mr. Hamlin has sung songs for us for years and his excellent qualities have never failed of appreciation. It has not been possible for all to admire the quality of his voice, but no discriminating lover of song—German song in especial—has been able or desirous to withhold admiration for his splendid ability as an interpreter of the highest form of lyricism. He is intellectual and also emotional. All that brains, healthy sentiment, sound training and artistic sincerity can suggest he has enlisted in the service of his art. And it was a pleasure to observe how these good qualities were appreciated by his audience yesterday."— **H. E. Krehbiel, in New York Tribune, December 10th, 1914.**

"Das Organ Hamlins hat sich den sympathischen und gelegenlich eindringlich winkenden Klang voll bewahrt, die Phrasirung hat an Rundung gewonnen. Technisch bietet Hamlin viel Schönes, namentlich ein virtuoses und doch nie manirirt wirkendes Verhauchen und ein bis in die letzten Schwingungen hörbares Piano. Seinen Schubert und Schumann singt der Künstler mit ebenso viel Intelligenz, als tönendem Leben."
—New-Yorker Staats-Zeitung, Friday, December 11, 1914.

"George Hamlin, a singer of international repute, gave a recital of tenor songs in Aeolian Hall yesterday afternoon.

"Mr. Hamlin's voice has beauty, power and compass and he sang with intelligence and dramatic effect. His conception of lieder by Schubert, Schumann, Strauss and other German composers demonstrated familiarity with and sympathy in that particular field.

"The audience was charmed with three little songs by Van Eyken, Fleck and Sinding, and also by Mr. Hamlin's delicate and artistic readings of these.

"Mrs. Beach's 'Deine Blumen' and Ganz's 'Nachtgesang' (each of which was dedicated to Mr. Hamlin) were exquisite in outline and melodiousness and especially fitted to the singer's style and equipment."— **New York American, December 10th, 1914.**

"Yesterday afternoon the much admired tenor, George Hamlin, gave a recital in Aeolian Hall, which was heard by a large audience. He added to his good repute yesterday by his satisfying interpretation of more than a score of airs and songs by German, Austrian, French, Scandinavian and American composers. Mr. Hamlin bestowed the conscientious labor necessary for technical accomplishment; and to this he added the good taste, the distinct enunciation, and the other good qualities for which he is distinguished."—**The Evening Post, New York, December 10, 1914.**

"The song recital by George Hamlin in Aeolian Hall had a program of unhackneyed, early-composer music, and very modern songs which were gloriously sung. Fleck's 'Ich und Du' revealed such admirable style in the singer that it had to be repeated."— **The Brooklyn Daily Eagle, Thursday, December 10th, 1914.**

"George Hamlin, the tenor, at Aeolian Hall yesterday afternoon gave one of the artistic song recitals for which he is famous. His taste is rare and his gifts of expression are manifold."— **The Evening World, Thursday, December 10th, 1914**

GEORGE HAMLIN, TENOR, DELIGHTS IN CONCERT.

"That Mr. Hamlin was not forgotten by metropolitan music lovers during his long absence from this city was shown plainly by the enthusiastic welcome he was given when he appeared on the platform. His voice was clear and resonant, and he has developed to a degree close to perfection the art of song interpretation. He brought out all the beauty of the works he sang to the intense pleasure of the audience. Again and again encores were demanded."

—**Brooklyn Times, December 10th, 1914.**

MR. GEORGE HAMLIN, Distinguished American Tenor

For Concert Engagements, Address: Haensel & Jones, Aeolian Hall, New York

Jenny Dufau and Maud Powell in Des Moines

Des Moines is growing into a musical center of importance, and is offering to its audiences the very best programs and artists. This season has thus early brought to the fore a list of the best names in the musical world, nor have their appearances suffered from the general depression under which public entertainments in some other places are laboring. A large and enthusiastic audience crowded Plymouth Church to attend the joint recital of Jenny Dufau, prima donna of the Chicago Grand Opera



JENNY DUFAU.

Company, and Maud Powell, the noted American violinist. "A double recital, doubly enjoyable," to quote the words of Nita Cherry, critic of the Des Moines Capital. "The combined appearance of these two artists was one of the most delightful events in a musical way Des Moines has enjoyed in a long time. Each one of these artists is fully capable of pleasing an audience with an entire program of her own, but their double recital was indeed a treat.

"Jenny Dufau, chic, dainty and very French, was charming. She has a flutelike voice, a splendid example of the coloratura type, which was brilliantly evidenced in the aria from the "Barber of Seville," the closing number of her opening group. She has an expressive personality which adds greatly to the appealing power of her songs. 'Elfenlied' and 'Wiegenlied' were soft and sweet; 'Beau Soir' was tender, and 'Les Filles des Cadiz' saucy and dramatic.

"Her English group included four songs, which were beautifully sung; two of them were especially pretty—a pleading Irish love song and an airy number, 'The Leaves and the Wind,' the words of which are familiar to every child, and not a single word was lost, as Miss Dufau sings the English with enviable clarity and the best of enunciation. To her accompanist, Charles Lurvey, is due much credit for his sympathetic interpretation of the numbers. The two artists proved indeed a source of great delight to the musical set of Des Moines."

"Siegfried" at Harvard Stadium.

"Siegfried," the third opera of Wagner's "Der Ring des Nibelungen," will be given a gigantic open air performance at the Harvard Stadium in Boston, Mass., about June 3, 1915. Alfred Hertz will conduct an orchestra from the Metropolitan Opera House, augmented to 125 players. The participating artists chosen in part from the Metropolitan opera forces, will constitute one of the most famous casts ever assembled for a single performance in America. The artists will be Rudolph Berger, as Siegfried; Johanna Gadska as Brünhilde; Ernestine Schumann-Heink as Erda; Alma Gluck as Waldvögel; Albert Reiss as Mimi; Otto Goritz as Alberich; Clarence Whitehill as Wotan and Basil Ruysdael as Fafner.

The performance will be under the personal direction of William R. MacDonald, whose name is familiar to the Boston opera world, and S. Kronberg, an impresario of renown, and who was closely connected with Maurice Grau in the days of the latter's regime at the Metropolitan Opera House. Nothing will be spared by the management toward making this novel operatic performance one of the most important musical events this country has ever had. A new innovation for America, which is in reality a repetition of a similar experiment put through with great success some seasons ago at Leipsic, will be the natural stage decorations, composed in large part of actual trees, giving as near as possible the effect of real forest scenes. The immense stage to be erected, with the orchestra pit, will occupy nearly a third of the huge stadium proper. There will be about 20,000 seats at a maximum price of $2.50. Arrangements are being made to erect a limited number of boxes in the most desirable location of the great arena. The designing and execution of the stage effects will be carried out by foremost European stage directors, and in order to perfect the acoustics of the great inclosure a large shell, or soundboard, will be built around and above the stage. It is surprising to note the rapid rate at which subscriptions are being received daily, even at this early date, for tickets. The office of the management subscription department has been established at the warerooms of M. Steinert & Sons Company, 162 Boylston street, Boston, Mass.

Music Club Hears Foerster's Works.

A study of the works of Adolph M. Foerster, the Pittsburgh composer, was the subject of the last meeting of the Music Study Club, Highland, N. Y., given at the home of Mrs. Philip Schantz. Mrs. Julius W. Blakely, director of the club, was the chairman for the afternoon.

This was the program:

Sketch of Foerster's Life.
Cassie Bond.

Piano prelude, op. 38.
Maude Morris.

Soprano—
Love Me If I Live.
Love Alone.
Lillian Beggs

Violin—
Novelett, op. 36.
Romance, op. 17.
Mrs. Harold Ford.

Contralto—
An Evening Song, op. 76, No. 3.
By the Sea.
Anna Eltinge.

Reading: Foerster's vocal compositions.
Howard Wilcox.

Piano—
Sonnet, op. 13.
Mazurka, No. 11.
Mrs. Kelsey Staples.

Vocal trio, Spring Verdure.
Mrs. Philip Schantz, Mrs. Harold Ford, Mrs. Geo. Pratt.

Baritone, Song to the Saviour.
Howard Bloomer.

Piano, Homage to Rubinstein.
Mrs. Julius W. Blakely.

Soprano—
My Harp, op. 12, No. 1.
If In Loving, Singing, op. 72, No. 2, with violin obligato.
Mrs. Philip Schantz.

Clippings about Foerster's works.
Mrs. L. B. Maynard, Mrs. G. H. Brown, Lulu Sutton.

Piano—
Intermezzo, op. 46, No. 3.
Waltz, op. 46, No. 2.
Mrs. J. W. Blakely.

Soprano—
The Robin's Lullaby.
Calm Be Thy Sleep.
Mrs. George Pratt.

Violin duo, op. 36.
Mrs. Harold Ford; piano, Mrs. J. W. Blakely.

Soprano, A Dream, op. 76, No. 2.
Mrs. G. H. Brown.

Oscar Gareissen Conductor.

Oscar Gareissen, conductor of the Rochester Festival Chorus, presented the following program on Wednesday, December 9, at East High School, Rochester, N. Y.:

Chrysoar ..... Nevin
Daybreak ..... Nevin
Chorus.

Infelice! E Tuo Credevi ..... Verdi
Henry Schlegel.

Let Sorrow Come ..... Van der Stucken
Laughing Song ..... Van der Stucken
Chorus.

Die Trauernde ..... Franz
Mädchen ..... Franz
Red, Red Rose ..... Nevin
Sonnet d'amour ..... Thome
Leila Livingston Morse.

Liebestraum ..... Liszt
Gnomenreigen ..... Liszt
Ernestine Klinzing.

The Lass with the Delicate Air ..... Arne-Fox
The Stars in Heaven ..... Rheinberger
Chorus (by request).

Duet from La Kine ..... Delibes
Mrs. Bootes and Mrs. Chidsey.

The Haymakers ..... Caldicott
Chorus.

Baldwin-Tietjens Lecture-Recital.

A lecture-recital by Adele Laeis Baldwin, assisted by Paul Tietjens, was given on Wednesday afternoon, December 9, at the First Methodist Church, Bridgeport, Conn., under the auspices of the Bridgeport Musical Club. The program included works by Schubert, Brahms, Rachmaninoff, Massenet and others of the modern school, and two songs by Paul Tietjens, which were highly successful. The composer played the accompaniments of these songs, winning the recognition and appreciation of the audience.

Bernhard Steinberg, Voice Specialist.

Bernhard Steinberg, cantor of Temple Beth-El, one of the most prominent of positions of its kind in America, requiring a beautiful voice, a vast amount of Hebraic erudition, ready resources as to selection and appropriateness of music, is a conspicuous personage in New York's musical life. This official position alone would make him so. When to it is added that he finds time, in the midst of arduous duties, to give a vocal recital at Aeolian Hall, New York, as he did last season; to visit Boston, as he did recently, giving a progam of "Traditional Hebraic Music," and winning laurels (echoed in the reprint in the MUSICAL COURIER of flattering notices); remembering also his appearance of two years ago in London, England, in a similar concert, then one notes that Mr. Steinberg is not alone a cantor, but also a public singer, who has won success in important art centers.

His public singing naturally brought about inquiries for instruction, and in response to this urging Mr. Steinberg reserves two days weekly, and is busy from morning until night with pupils of all degrees of advancement. He has a beautiful residence-studio at 62 West Ninety-sixth street, convenient to elevated, subway and surface railway lines. A long, high parlor floor, with grand piano, excellent light, and the connecting reception room, both exquisitely furnished, comprise his teaching headquarters. Needless to say that no man can sing as he can without knowing just how to do it; it is this knowledge, coupled with sympathetic understanding of the singer's needs, and what might be called "the teaching talent," that has brought Bernhard Steinberg his success as a teacher. Another reason is the fact that his proficient pupils obtain paying positions. Many of them occupy responsible, well paying places in the musical world, such as choirs of churches and synagogues, musical comedies, etc. Five who have been recently placed in such positions are Mera Weinstock, soprano, who has a beautiful voice, and plans to give a recital of German lieder at Aeolian Hall later; Mrs. J. Levine, alto, member of the choir of Beth-El Synagogue; Elsie Goldsmith, soprano, singing in church and concert; Samuel Lobman, bass, similarly engaged, and Boris Beresin, tenor, who plays and sings the part of "Caruso" in a vaudeville sketch which is making a hit. In this he comes



BERNHARD STEINBERG.

on in costume when this name is announced, singing "Ridi, Pagliacci" and other Caruso hits, with tremendous effect.

Mr. Steinberg will give his own annual recital at Aeolian Hall in February, 1915.

Mrs. MacDowell's Donation.

(From London Musical News.)

The committee for music in war time has received an extremely interesting communication from the widow of Edward MacDowell, America's foremost composer, whose work of late is becoming increasingly known and earning substantial royalties. From these royalties she has set aside the sum of £5 and forwarded it to Messrs. Elkin & Co., the music publishers, requesting them to give it "where it is most needed" in the British professional world of music. She writes: "I hope you all know really how intense the sympathy is here." Thus, though the sum is not of any magnitude, the lady invests it with the added value which attaches to sympathetic words spoken from country to country. Edward MacDowell in his lifetime doubtless had warm sympathies with both the countries engaged in the war—he was trained in Leipsic.

Kingston Creates Sensation in Chicago.

Morgan Kingston, as Rhadames, made his debut in Chicago in this role and proved himself a tenor of admirable qualification. His voice is robust and powerful and he sings the music with thorough understanding. Especially well did he acquit himself of his task in the Nile scene.—Chicago Examiner.

Morgan Kingston, as Rhadames in "Aida," is a fine looking man and he showed that he is a true tenor, with the range and quality



MORGAN KINGSTON,
As Rudolpho in "La Boheme."

of tone to sing the heroic parts, the longer he sang the better it was, and his voice remained fresh to the end, so that he did some of his best singing in the final scene.—Chicago Evening Post.

The company is in possession of an admirable tenor in Morgan Kingston. . . . Mr. Kingston sang his music with a voice of power and excellent quality. Even the tricky and exacting "Celeste Aida" did not find him wanting, and he made much of many an aria after that. There can be no doubt that the tenor's Rhadames was distinctly a credit to him.—Chicago Herald.

The tenor Morgan Kingston pleased more and more as the evening went on.—Chicago Tribune.

Morgan Kingston, the much heralded British importation, proved to be a tenor of robust character, quite able to stand at the head of such an organization as now is to edify Chicago. In the role of Rhadames he sang the "Celeste Aida" aria better than it is usually sung.—Chicago Daily News.

Kingston is a great singer; he was one of Dippel's discoveries in England. He bears a striking resemblance to the old pictures of Laurence Barrett. His voice is a robust tenor, of thrilling quality, and charged with the vigor and enthusiasm of youth. He will be a much-talked-of artist before the Century company leaves Chicago. He did not make the mistake of trying to act too much in his role of Rhadames, but carried himself easily and gracefully.—Chicago Daily Journal. (Advertisement.)

Marion E. Gibson Sings in York.

Marion E. Gibson, soprano, was the assisting soloist at a piano recital, given by Emma Bosshart, in York, Pa., December 8.

Miss Gibson, who is a pupil of Nicholas Douty, is at present soloist at the Eighteenth Street Methodist Church, Philadelphia. She is the daughter of M. B. Gibson, president of the Weaver Organ and Piano Company, York, Pa.

This was the program:

Sonata quasi una Fantasia.....Beethoven
Ah, fors' e lui, La Traviata.....Verdi
Miss Gibson.
Arabesque in E.....Debussy
Arabesque in G.....Debussy
La Nuit, etude.....Glazounow
What's in the air to-day?.....Eden
June .....Stebbins
A Birthday .....Woodman
Miss Gibson.
Etude in D Flat.....Liszt
Nocturne in B.....Chopin
Scherzo in B flat minor.....Chopin

Wittgenstein's New York Encomiums.

This pianist was heard here last season, when he won favor for playing which disclosed genuine talent and no little artistic achievement. With youth in his favor, he furthermore gave much promise for the removal of some striking technical deficiencies it contained, as also for the acquirement of a less exaggerated style. Of his performance last night let it be said at the outset that it was one showing a decided gain in intelligent judgment and at the same time offered much real musical enjoyment. The program was of superior range. . . .

Mr. Wittgenstein approached the task of the evening with a fine dignity of purpose and it little mattered what the composition in hand, he presented it from start to finish with a certain security in performance that in itself won the confidence of his listeners. His playing of the Brahms music was first of all straightforward and clear, and that of the Beethoven sonata thoroughly interesting. . . . As it is, he is one of the few wholly manly and interesting young players of the piano heard here within recent time.—New York Sun.

. . . His clean-cut technical ability, fine musicianship and tonal command won his audience at once. His beautiful staccato touch showed to advantage in the second movement of Beethoven's sonata, op. 31, No. 3. His readings of the works of Brahms, Beethoven, Cesar Franck and Chopin proved his power to express the higher ideals in music. Mr. Wittgenstein closed his program with a brilliant rendition of MacDowell's "Etude de Concert," but the audience repeatedly recalled the artist until he responded with an encore.—New York Evening Telegram.

His program . . . met with real appreciation and at the close of the evening he received what would in former years have been called "an ovation." He proved that he has remarkable technical skill and real understanding and appreciation of the compositions in the program, though Mr. Wittgenstein's style found its truest expression in Chopin "Etudes" and in the last group, which consisted of two numbers by Goldmark and an "Etude de Concert," by MacDowell, the latter, especially, being played with genuine understanding and sympathy. . . .—Brooklyn Daily Eagle.
(Advertisement.)

McConnell Vocal Trio Pleases.

The members of the McConnell Vocal Trio, consisting of Marie McConnell, first soprano; Minnie M. McConnell, second soprano, and Harriet McConnell, contralto, were the main artists at a concert given on Thursday evening, December 10, in the Assembly Hall of Public School No. 66, New York.

The trio sang "Hark, Hark, the Lark," Schubert, and "Sigh No More, Ladies," Foote.

Marie McConnell chose for her solo number "If You Would Love Me," McDermid, while Harriet McConnell's selections were "Call Me No More," Cadman, and "Loss and Gain," Stebbins. Their work was greatly appreciated. Incessant applause followed every number, and the artists were compelled to respond with several encores.

David Bispham and His Audiences.

It is somewhat strange to say of an artist who has been continuously before the public the number of years that David Bispham has been before the audiences of Europe and America, that he is getting better acquainted with them than formerly, but such is the case. This artist has put himself more closely in touch with his hearers than ever before. Mr. Bispham says he believes that this is because he brings them his messages in their own language, but this is not the only fact in the case. Mr. Bispham has acquired the habit lately of talking a bit to his audiences before the program, or here and there on his programs, where he feels that he has something of interest to say, and it is certain that he has never been more beloved, popular and more eagerly sought for than he is now.

He experienced some disappointment early in the season because the play which was written for him was not to be ready this season.

"But," said the singer, "I guess everything is planned for the best, as it would have made me terribly sorry to have been compelled to refuse all the engagements for concerts that have been coming along."

Mr. Bispham's December dates include a return appearance at Galesburg, Ill., where he sang in October, and was reengaged immediately for December 14, in the artists' course given by the voice teacher, Anna Groff-Bryant. In this course also are Mme. Schumann-Heink, Alma Gluck, John McCormack and others of equal importance.

One of the most important concerts of early December was given Friday afternoon, December 11, in Washington, D. C., at the Columbia Theatre, where he went, after having sung in Pittsburgh, December 10.

Among his early January appearances will be concerts in Boston and in Louisville, Ky.

Mr. Bispham is trying to arrange his dates so as to give him breathing time around the holidays and to prepare for a long list which is now being booked for him by Frederic Shipman, who managed so skillfully his recent Australian tour.

Owing to financial reasons, the Barmen Opera will remain closed this winter.

Mrs. Frank King-Clark's New York Debut

PHENOMENAL SUCCESS

Audience gives ovation to singer. Press unanimously places her in front rank of today's singers. What two leading New York critics say:

The Sun.

WEDNESDAY, DECEMBER 9, 1914.

MRS. CLARK'S RECITAL WINS HIGH PRAISE

Proves Right to Place Among Best Artists at First Appearance Here

HAS REMARKABLE VOICE

Mrs. Frank King Clark, an American singer hitherto unknown to local music lovers, gave a song recital yesterday afternoon in Aeolian Hall. Mrs. Clark is the widow of an American teacher of singing, Frank King Clark, who was for years located in Paris and afterward in Berlin. She was his assistant in recent years and for that reason did not appear in public. She came here without any preliminary heralding and without any undue ceremony walked quietly yesterday afternoon into a place among the best concert artists before this public.

Mrs. Clark is a splendid illustration of what a devoted pupil can get from an accomplished and faithful teacher. She has a remarkably beautiful natural voice of uncommon character. It is a mezzo soprano, with a strongly marked contralto quality and is particularly well suited to the duties of a song recital.

Her tone production is almost perfect. From the bottom of its scale to the top this voice sings every tone in the same place. Not one falls into the back of the throat; all are forward, smooth, round and clear. Hence the "registers" are perfectly equalized. Mrs. Clark has breath support which will be the envy of many ill trained singers, and she phrases with breadth and ease. Her tones are easily sustained and graded in her long phrases, and at no time yesterday did she seem to have exhausted her breath resources.

Her enunciation is of the first order in all four of the languages in which she was heard. She sang all her vowels purely in every part of her scale and indulged in no violent modification. She formed her words neatly and without interference with her tones. There was no difficulty whatever in understanding the text of her songs.

Her singing, however, cannot rest upon its admirable technic alone. For that reason it is pleasant to add that while she did not display any great depth of emotion she sbowed a fine mastery of style, fastidious taste, delicate and sometimes tender sentiment, and touches of archness and fancy. She began with "Quel Rusceletto," which was well sung, but she gave the first disclosure of the full measure of her art in Rontani's "Se bel rio," which was delivered with great beauty of style and expression.

Schumann's "Der Nussbaum," a good test in this town, where it is so often sung, had to be repeated after an exquisitely polished delivery. Her singing of the last line of the song in one phrase instead of two—as it is usually sung, to the detriment of Schumann's melody—was an excellent example of her application of her breath support to artistic purpose. "Jemand" gave her opportunity to show her delicate humor, while Tschaikowsky's "Pendant le Bal" and Moussorgsky's "Aux Bords du Don," both sung in French, revealed charming moods of poetic reflection.

On the whole, then, Mrs. Clark claims serious consideration as a singer who has the voice, the mechanism and the intelligence to give much pleasure to lovers of really good singing. She arrived quietly, but it is likely that her stay will be long. Kurt Schindler played the accompaniments with excellent taste. W. J. HENDERSON.

The New York Times

"All the News That's Fit to Print"

DECEMBER 9, 1914

MRS. FRANK K. CLARK SINGS

First Appearance of an American Singer from Paris

It is not often that expectations are so agreeably met as they were in the singing of Mrs. Frank King Clark, who appeared in Aeolian Hall yesterday in a song recital. She is an American who has lived in Paris, a pupil and now the widow of an American who made a name for himself there as a teacher; and she herself has sung successfuly in Europe.

Mrs. Clark has a contralto voice of power and not a little richness of quality; it is most agreeable when it is not used powerfully, and in mezza voce and piano it has real charm. Even more than the voice is her artistic use of it. It is admirably poised, admirably responsive to her demands upon it, free and spontaneous in emission and in its modulation to all degrees of power. Her breath control is unusually ample, and this, with the discernment and artistic intelligence that govern her singing, enables her to achieve beautiful results in phrasing.

The program that Mrs. Clark presented yesterday showed that she has a real command over a large variety of styles. There are voices more sympathetic in quality than hers, but she made the fullest use of all it could be made to yield in music of the elder Italians; two beautiful old English songs, one arranged by Percy Grainger with much tact and one by Lane Wilson, a group by Schumann, a group of modern French and Russian songs in French, and another of American. In these languages Mrs. Clark's diction was good; there was fine and sensitive feeling for the varied emotional content of the songs, and there was success in delineating that content in performance. It was a recital that gave satisfaction to lovers of good singing. RICHARD ALDRICH.

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CINCINNATI NEEDS A MUSICAL CLEARING HOUSE.

Musical Courier Correspondent Points Out Some Significant Facts—Too Many Concerts in a Week Usually Followed by Dearth for a Month—More Care in Booking Suggested as Remedy

Cincinnati, Ohio, December 8, 1914.

It can but be evident to the most casual observer of things musical, that what this city stands in need of at present is a clearing house for concerts. A bureau of exchange, located downtown at some accessible point, perhaps in one of the music stores, with a competent, unprejudiced person in charge who would advise with managers about dates and furnish information about future bookings, would be an invaluable asset to the musical life of the community. As things go at present Cincinnati has all her concerts in one week and then none for a month. The weeks when the symphony concerts occur are invariably filled with faculty concerts, student recitals, glee clubs, choral societies and "debut" performances, not to mention the artists who happen to be "jumping" from Pittsburgh to Chicago and stop over in Cincinnati, just because it is on the way, to play or sing, or maybe both. Last week there was a concert every night and two matinees. This week there is one concert.

It may be answered that New York and Chicago has several concerts in one night and no one complains. Quite true; but Cincinnati is not a metropolis and its musical public is limited. A little more care in booking would result in better houses and additional money for the visiting artist, because, try as you will, you cannot drag the "tired business man" or the equally tired "society lady" to a concert every night in the week—and expect them to pay for the privilege.

Pavlowa Dances.

Pavlowa and her company gave two performances last week in Music Hall, appearing Saturday afternoon and Sunday evening. The scenery and costumes were magnificent, the orchestra good, and the little Russian herself the last word in grace and agility.

Local Violinist in Recital.

Florence Hardeman, who studied under Serato and Auer, and returned to America on account of the war, made her debut in this, her native city, last Wednesday night in Memorial Hall. A large audience was present to greet Miss Hardeman, who has excited more than the usual interest in musical circles, and the flowers and applause were all that any young artist could wish. The following program was well selected: Chaconne, by Vitali; Lalo "Symphonie Espagnole"; "Melodie," by Gluck; "La Chasse," Kreisler-Cartier"; "Poeme Elegiaque," Keller; "Chant Negre," Kramer; "Tambourine Chinois," Kreisler, and "Hungarian Airs," Ernst. Miss Hardeman certainly has made good use of her time while in Europe, her broad, noble tone and beautiful legato placing her at once in a class with more mature artists. Her vivacity and fire are temperamental, and joined with these is a nature thoroughly musical. Miss Hardeman had the good fortune to secure as her accompanist Florence Larrabee, of Boston, a fellow student in Berlin, whose exquisite playing added much to the success of the concert. These two young artists expect to tour together this winter and the combination is one well worth hearing, their understanding of their instruments and each other making for a perfect ensemble.

Conservatory Piano Recital.

Leo Paalz's piano recital at the Cincinnati Conservatory of Music, last Thursday evening, attracted a large audience and won for him much well merited applause. Mr. Paalz devoted the first part of his program to the early seventeenth and eighteenth century writers, in which he proved himself well versed. Much interest was attached to the Haydn arietta and eighteen variations and a closing group of modern Russian compositions. These he presented and imparted to his hearers with particular enthusiasm and consequent success. Mr. Paalz was the recipient of many congratulations at the close of the evening.

Notes

Helen Portune, for a number of years known as one of the most successful young violinists of the city, is now making a name for herself as a singer of decided promise, as indicated by the artistic excellence of her song recital at the Cincinnati Conservatory of Music last Wednesday evening. Miss Portune has been devoting herself to the development of her voice under John A. Hoffmann at the conservatory for several years past with highly gratifying results. Her interpretations showed breadth of musical understanding and strong dramatic element. With an eclectic program, comprised of groups of Schubert, Strauss, Debussy, Leighton and Tirindelli, and arias by Mendelssohn and Charpentier, she was able to prove her varied ability and was rewarded with much enthusiastic applause. She was artistically supported at the piano by her talented sister, Grace Portune Kaplun.

The Saturday recital at the Cincinnati Conservatory of Music brought out students from the classes of Marcian Thalberg, Pier Adolfo Tirindelli and Lena Palmer, the following participating: Arline Smith, Jack Maish, Louise Garfunkle, Eldon Murray, Robert Schenk, Frieda Besuner and Myra Reed.

Walter Vaughan, the young tenor, who has shown remarkable possibilities in his recent advanced course of instruction, continues in demand for concerts both in and outside of Cincinnati. The latter part of this week he gives a series of recitals in the western part of Pennsylvania, finishing on Sunday afternoon at Fayette City, where he is engaged to sing the memorial service at the Elks' Temple. Those who enjoyed Mr. Vaughan's excellent work in the performances given by the Springer Opera Club of the College of Music will be pleased to learn that he will again be heard with the Springer Club this year.

At the meeting and dinner held by the newly organized New England Society at the Chamber of Commerce, Tuesday evening, a mixed quartet from the College of Music made a favorable impression. The quartet is composed of advanced students of the College and includes Mai Armendt, Lula Bodemann, George Krieger and Paul F. Sebring.

A quartet of well known and efficient young singers from the College of Music will go to Maysville, Ky., next Sunday to sing the memorial service at the Elks' Temple, in that city. The personnel of the quartet will include: Mary Gretchen Morris, soprano; Lula Bodemann, contralto; George Krieger, tenor, and Paul F. Sebring, bass.

Jessie Partlon Tyree.

Elberfeld recently heard "Meistersinger," "Lohengrin," "Tannhäuser" and "Freischütz." The prices at the Elberfeld Opera have been reduced and the attendance is satisfactory, several of the performances having been sold out.

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Miss Kober Discusses Student Department.

Georgia Kober, pianist and president of the Sherwood Music School, Chicago, Ill., read the following paper recently before the Chicago Musical Club:

"It cannot but be pleasing to any one whose life work, like my own, has been dedicated to the cultivation of the musical art, and its teaching, that such a departure as the Student Department of the Chicago Women's Musical Club should have been conceived and carried out, and that its direction should be placed in my hands. I feel that more competent ones might have been chosen—but may I be allowed to say that no one to whom it might have been intrusted would have approached the work with a deeper or more sincere desire to make a success of it?

"The subject of the Student Department has already been thoroughly discussed by the members of the club, but it will, I hope, continue to engage their warmest interest and heartiest cooperation, in every respect. I say this with particular earnestness because I am so confident that the department, once it is well organized and its work has proceeded to that point where results are becoming apparent, will prove of such value, not only in its more immediate aspects, but others now latent which will develop as the work goes on.

"I think, I am sure, that you are all aware that the primary object of the Student Department is not only to afford the best musical advantages for young girls and women with a serious purpose of adopting music as a vocation, but, most particularly, to create for them the environment so necessary for success in their endeavors. I regret to say that the lines of the feminine music student are not always cast in pleasant places. In many cases she is alone and among strangers; she has been warned to avoid the pitfalls of city life; she has, very possibly, pecuniary resources that are not large; and she lacks initiative and confidence. In consequence she lives a narrow and restricted life, which is inimical to success.

"Music is an exacting mistress—she must be worshipped with whole hearted devotion. But on the part of her devotees she does not wish for a lopsided development of personality or talent. A well rounded personality, a cultivated nature and a rich mental soil, carefully fertilized, she nowadays insists upon. Many of the club members have probably read, for instance, of the enormous amount of time that Paderewski spends at the keyboard, in order to perfect his art; but, at the same time, he is a man of the widest sympathies, the deepest culture and the most polished personality, and it is these characteristics which have been invaluable to him in his work. There has been in the past, I regret to say, no place in the city of Chicago where its hundreds of young women engaged in music study, many of whom are non-residents, could enjoy the advantages so necessary to them. It is one of the chief aims of the Student Department to create such a place. I have in mind what should, in fact, be a sort of 'club within a club,' where these young women should find not only safety and shelter, but that so desirable atmosphere and environment calculated to bring out the best in them and to develop it, to open new vistas into pleasant paths, and to relieve them from the loneliness, the sense of isolation and of over attention to the sole object that goes far, in many cases, to defeat the attainment of that self same end. There is a great work to be done here, and with the hearty cooperation of the entire body of club members it certainly can be accomplished.

"There is another feature, also, upon which I wish to lay some stress. That will be the usefulness of the department to the young matron of musical tastes. The feminine practitioner of the divine art of harmony very often, as you are doubtless well aware, feels a vocation for another profession—that of marriage . . . Do I need to say that clashes are usually fatal to harmony? In these cases they all—too often—are, in the musical sense. The result is that the devotee claimed by matrimony neglects her music—a very sad fact, but a true one! In course of time, also, small clinging arms are apt to come into her life. and they are also apt to come between her and the keyboard. Later on, when George remarks to Mrs. George that she never touches the piano nowadays, and she resolves to return to her old allegiance, she is very likely to strike a few false notes. Sometimes she strikes so many that harmony again suffers and the result is embarrassing to herself and unpleasing to her audience, howsoever indulgent and bound to praise it may be. In such cases as this the Student Department is certain to prove a most welcome resource to the woman who has temporarily given up her music but awakens later on to the fact that her life and that of her family are impoverished without it. It will provide her with the atmosphere, the opportunity for a renewal of musical culture for which she will be most grateful. . . . Nothing is more important than that the young mother should be able to play for her children—and, if she possesses any vocal gifts whatever, to sing to them and for them. . . .

"I could devote myself to many other phases of the department and its possibilities, but the minutes allotted me are limited, and I must be brief. In closing, however, I wish to say that above all things else which it will be my purpose to create within the department is a spirit of helpfulness, fellowship and mutual enjoyment of their work and of each other upon the part of the students. In this way a stimulus is provided that is otherwise unattainable. 'Team work' is just as necessary in such an institution as it is in a baseball club if the highest possible goals are to be reached. It is not the purpose of the department to push a few students up to these altitudes, but to lift the entire body to them—and to do this all must work enthusiastically together. So should the whole club itself work also, in those directions which will assist—and so, I feel sure, will they work.

"What they have been instrumental in accomplishing they need remain in no uncertainty about, for the plans for the Student Department include, among the most prominent, an annual recital, in March, before and for the benefit of the entire club membership—at which time, if all goes well, that they will each and all feel a pardonable pride in what has been achieved cannot, I hope, be for a moment seriously doubted."

Fabbrini Activities.

Giuseppe Fabbrini, the Italian pianist, who for the last few seasons has headed the piano department of the Minneapolis School of Music, is touring this month in Kansas



GIUSEPPE FABBRINI.

and will appear in joint recital at Salina with Andrea Sarto.

Mr. Fabbrini is a member of the Minneapolis Trio, which is made up of this distinguished pianist; K. Scheurer, violinist, and Cornelius van Vliet, cellist. Mr. Fabbrini will concertize during the months of January, February and March in the South, Northwest and West.

Hensel in Germany.

Heinrich Hensel, the Wagner tenor, writes to the MUSICAL COURIER from Hamburg: "In this city the war is hardly noticeable; the theatres are packed, and at the Opera, as well as at the various other places of entertainment, matters progress just as in ordinary times."

Hensel has been singing at Hannover, Germany, in "Tannhäuser" and "Siegfried," for the benefit of the wounded soldiers, and in Hamburg he gave a concert for the benefit of the Red Cross which netted 8,000 marks ($2,000).

Max von Pauer gave two piano recitals in Stuttgart a few weeks ago and was the soloist at a Beethoven concert of the Royal Orchestra there.

1914-1915 1915-1916

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Florence Hinkle in Middle West.

Seldom have we heard such a delightful voice as Miss Hinkle possesses, a voice of absolute purity and of the rarest timbre. Her exquisite interpretation which was richly enhanced by resourceful technical control, evidenced a thorough artist. Miss Hinkle's French is delightful and she displayed unusual diction in her group of four songs.—Evanston Index, October 24, 1914.

Miss Hinkle's voice is a soprano of rare purity and much charm, and it is used in the skillful manner that at once betokens the routined artist.—Evanston Daily News, October 24, 1914.

It was good to hear in the singing of Florence Hinkle all the rare beauty of voice, all the admirable technical control, all the intelligence and genuinely musical feeling that have heretofore won high praise for her singing. Miss Hinkle has always been noted for her clear enunciation and it proved to be one of her chief charms on last Wednesday evening, and added to this her clarity of tone, the beautiful flexibility of her voice and the power of coloring, it makes one realize the justice in the universal opinion that she holds first rank among the singers of the day.—Battle Creek Enquirer, November 11, 1914.

One of the rarest voices ever heard in Battle Creek was displayed at the Congregational church last evening when Florence Hinkle made her first appearance locally under the auspices of the Symphony Orchestra. Miss Hinkle charmed the most critical of her audience by the wonderful clarity of tone, her splendid technic and her warmth of expression. All her songs were greatly enjoyed and if there were any favorites in the English group, they were an old Irish "Lullaby" and Ward-Stephens' "Summertime," which were greatly appreciated for their own merit and because they led Miss Hinkle into singing the dear old Scotch song, "Comin' Through the Rye."—The Battle Creek Daily Moon, November 11, 1914.

Never has a more satisfactory artist appeared in Battle Creek than Florence Hinkle, soprano. Miss Hinkle possesses that rare combination so seldom found, talent of a high order and at the same time great personal charm.—Battle Creek Daily Journal, November 11, 1914. (Advertisement.)

Hollis Edison Davenny with Pittsburgh Male Chorus.

In the recent performance of Max Bruch's "Frithiof" by the Pittsburgh Male Chorus, Hollis Edison Davenny again was selected to sing the title role. Mr. Davenny appeared in this role with Alice Nielsen for the Male Chorus two years ago, at which time he scored a complete success, the critics being unanimous in their praise of his work. However, in his recent appearance, Mr. Davenny, without question, scored the greatest success of his career. Not only did he receive tremendous ovations from the audience and the chorus after each solo, but, following the concert, was the recipient of a reception seldom accorded any artist. Jennie Irene Mix, the Pittsburgh critic, in speaking of Mr. Davenny's work, said: "Mr. Davenny is the possessor of a beautiful baritone voice of splendid timbre. He scored a decided triumph."

Julia Culp's Recital, January 5.

Owing to a severe attack of grippe, Julia Culp's New York recital on December 10 has been postponed. The same program will be given on Tuesday afternoon, January 5.

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CHICAGO HAS A WEEK FILLED WITH CONCERTS.

Musical Activities Are Paramount in the Middle West Metropolis—Many Events Reviewed in Breezy Paragraphs.

Chicago, Ill., December 12, 1914.

If you give the public what it really wants it will fill any theatre on a rainy, windy Sunday afternoon when times are hard and money scarce. The truth of this remark was demonstrated last Sunday when the inclemency of the elements could not keep home an army of musical admirers who thronged the Auditorium Theatre to its last seat and another legion found its way to chairs placed in the pit of the orchestra and on the stage, where the public was literally packed like the proverbial sardines, ten feet deep for the occasion of hearing anew the ever popular tenor, John McCormack. The famous Irish singer today is among the very few artists whose box office value is incontestable. To pack the Auditorium beyond its capacity with a cosmopolitan audience is sufficient proof that John McCormack gives to the public what it clamors for and as long as he pleases his hearers his hold will be everlasting. The program was made up to interest not only the Irish contingent which flocks to him, but also the musical devotees at large.

The romanza from Mascagni's "Rantzau" opened the recital. The second group, made up of Hugo Wolf's "Secrecy"; "Sylvelin," by Sinding; "The Quiet of the Woods," by Reger, and Rachmaninow's "Oh, Thou Billowy Field," was admirably rendered by the recitalist. The third group, made up exclusively of old Irish songs, was received with rapturous applause and four encores had to be added to the four songs inscribed on the printed program. The last group consisted of "Daybreak," by MacFadyen; Coleridge-Taylor's "You Lay So Still," and the same composer's "Life and Death." "The Cave," from the pen of Edwin Schneider, Mr. McCormack's accompanist, shared with the other compositions in success.

To review the performance seems unnecessary; suffice it to state that the recitalist was at his best, that he thrills his hearers with his sweet, clear voice, that his readings reveal the artist in every phase, that his breath control is, as of yore, phenomenal, and his enunciation a joy to the ear.

Donald McBeath, violinist, the assisting artist, gave a good account of himself in selections by Cottenet, Kreisler, D'Ambrosio, Mozart and Bach, and Mr. Schneider supplied creditable accompaniments for the soloists.

Nicolai Sokoloff's Debut at Illinois Theatre.

On Sunday afternoon, December 6, at the Illinois Theatre, Nikolai Sokoloff made his debut here before a good sized gathering and disclosed in the Handel sonata, D major, for violin, a sure and facile technic, a tone of good quality, and the playing of the first number presaged well for the balance of the program, which included the Lalo "Symphonie Espagnole," Bach "Sarabande Giga," Chausson's "Poeme," op. 25, and "Havanise," by Saint-Saëns. Carol Robinson gave good piano support to the recitalist.

Jennette Loudon and Eda Ohrenstein in Recital.

Last Sunday afternoon, December 6, at Thurber Recital Hall, Jennette Loudon, director of the Jennette Loudon Studios, invited a large gathering to hear Eda D. Ohrenstein, soprano, in a song recital. Miss Loudon was heard in the Schumann "Papillon," op. 2. The balance of the program was given by the singer.

Sébald and Levy in Sonata Evening.

At the Little Theatre, last Monday evening, December 7, the first sonata evening announced by Alexander Sébald, violinist, and Heniot Levy, pianist, took place before a distinguished and musical audience. The program consisted of the Brahms sonata, op. 108, in D minor, the Heniot Levy sonata and the César Franck sonata, A major. Only the Levy sonata was heard by this reviewer. The composition impressed most agreeably and though sandwiched between two classics its place on the program was not obstructive. Mr. Levy's sonata is full of color and melody; besides it was admirably played by both Mr. Sébald and the composer.

Mr. Sébald is a splendid ensemble player and he gave on this occasion of his best and won the full approval of his hearers. Mr. Levy, in conjunction with Mr. Sébald, played his composition beautifully and the blending and perfect ensemble of the two artists gave great pleasure and was in no small way responsible for the good effect obtained all through the reading of the sonata. The second sonata evening to be given by the same artists will take place on Tuesday, January 26.

Recital at the Fine Arts Theatre.

A program of songs was given at the Fine Arts Theatre on Sunday afternoon by Willard Flint, basso cantante, assisted by Jessie Mack Hamilton, soprano, under the direction of Ernest Briggs. Mr. Flint is a well known oratorio soloist, having had great success with the Handel and Haydn Society of Boston. It was in this capacity that his work was most thoroughly appreciated on Sunday afternoon. The Handel aria, "O Ruddier Than the Cherry," with which he began the program, showed Mr. Flint to be the possessor of a voice, rich, sympathetic, flexible and strong. In his second group the Lehmann "Mad Dog" was greatly enjoyed. Not only did Mr. Flint render the music capably, but also every word of Goldsmith's humorous verse was easily understood. This excellent enunciation characterized all of Mr. Flint's work. Mrs. Hamilton opened with a group of French songs capably sung. Her voice is at its best in pianissimo passages, making effective the rendition of Ronald's "Winter." Grace M. Keesler proved an able accompanist.

Mendelssohn Club's First Concert.

The first concert of the season by the Chicago Mendelssohn Club will take place at Orchestra Hall next Thursday evening, December 17. Albert Lindquest, tenor, will be the soloist and will sing, among other numbers, "As I Await," from the pen of the Chicago composer Arthur Dunham.

Albert Spalding in Recital.

The University Orchestral Association of the University of Chicago announces a violin recital by Albert Spalding to be given at Leon Mandel Hall next Tuesday afternoon, December 15. An interesting program has been arranged, which includes among others the sonata in G for piano and violin by the Chicago composer, John Alden Carpenter, which Mr. Spalding will play with his accompanist, Andrea Benoist.

Spry Interpretation Class.

Last Wednesday morning, December 9, a representative of the Musical Courier called at the Spry Music School, in the Fine Arts Building, to be present at one of the interpretation classes, which was being given by Walter Spry. Reaching the school at a somewhat too early hour, the representative was taken into the harmony class, which is directed by Cedric Wilmot Lemont. The class was having an examination, and therefore the visitor did not venture to ask any questions directly of the pupils, but learned much through a twenty minute conversation with Mr. Lemont as to his method of teaching harmony. "Practical harmony is what I teach," said Mr. Lemont, "and counterpoint is only taught to pupils desirous of becoming composers or who intend to make teaching their profession. Of course, when we get talented pupils wishing to learn counterpoint we give them instruction, but the majority of the students are not included in that class."

The Walter Spry School teaches the Faelten system, which the writer thought somewhat complicated until Mr. Lemont gave him a very good example, stating, "If you did



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not know Greek characters and were to be given an English story written in Greek letters you would not understand it unless you knew the symbols, but as soon as you knew the characters it would appeal to you to be as easy as could be. The same with the Faelten method, with which I have always obtained the best success and which I consider the easiest to memorize."

The writer, however, did not go to the school for the purpose of taking a lesson in harmony, but to be present at the program given before the interpretation class by Mr. Spry. Being ushered into the room of the director, who was then finishing his history of music class, the writer was given half an hour's enjoyment listening to the distinguished pianist's performance of the Mendelssohn variation serieuses, op. 54, one of John Field's five nocturnes, Hans Seeling's left hand study "Lorelei" and Liszt's fantasie on "Rigoletto." Mr. Spry was applauded to the echo by his large and enthusiastic class. Previous to playing each number Mr. Spry gave an interesting little talk and related several anecdotes. Starting with next week James Whittaker will also give programs before the interpretation class.

Gunn-Spencer Two-Piano Recital.

Allen Spencer and Glenn Dillard Gunn will give a two-piano recital in the Fine Arts Theatre next Sunday afternoon, December 20. They will be assisted by Marion Green, bass. This is to be a most interesting and uncommon recital. It is seldom that the public is permitted to hear two such well known pianists in two-piano works. The program is new and some of the works will have their first hearings in Chicago at that time. Mr. Green will also have a number of novelties to offer.

Chicago Composer's Opera to Be Given.

Mrs. Alfred B. Andrews, a Chicago composer, has written a one act opera, "Guido Ferrata," the production of which is being seriously considered by the Century Opera Company during its stay in Chicago. The two characters are Beatrice and Guido. The part of Beatrice will be taken by the well known Chicago soprano, Hazel Eden (Mudge), student, of Herman Devries for the last three years, and the role of Guido, by Worthe Faulkner. Both artists are rehearsing their parts with the composer and with Mr. Devries.

Luella Chilson Ohrman's Annual Recital.

At the Fine Arts Theatre, on Sunday evening, December 6, Luella Chilson Ohrman gave her annual song recital, under the direction of Carl D. Kinsey. Mrs. Ohrman had arranged an interesting and well balanced program.

MacBurney Series of Song Recitals.

Under the auspices of the South Park Commissioners the fifth program of the MacBurney series of song recitals took place at the Hamilton Park field house on Monday evening, December 7. Ethel Geistweit Benedict, soprano, furnished the program. The next program of the series will be presented on December 21 by Fred H. Huntley, baritone, assisted by a male octet. The program will be sung entirely in English.

Clarence Whitehill to Sing in "Messiah."

Clarence Whitehill, of the Chicago Grand Opera Company, will sing the bass solo role of Handel's "Messiah" with the Apollo Musical Club, Friday night, December 25, and Sunday afternoon, December 27, at the Auditorium Theatre. The immense chorus of 1,000 singers has been rehearsing under Mr. Wild, conductor, for a number of weeks past, and surprising results have been obtained in the handling of such a large number of singers. The entire Chicago Symphony Orchestra will furnish the accompaniments at both concerts.

Reuter Pupils in Two Recitals.

Several pupils of Rudolph Reuter were presented at the Ziegfeld Theatre last Saturday morning, and gave an unusually interesting program, which included the Carpenter violin and piano sonata and the MacDowell concerto in A minor. They were Vera Bowen, Florence Bettray, and Messrs. Carré, Dieter and Gabriel. On Wednesday evening, December 16, at 8 o'clock, a second recital will be given in the Ziegfeld Recital Hall by the Misses Baker, Patterson, Rebeil, Bargman, and Messrs. Mannheimer and Dieter. Bernard Dieter is one of the most promising of Chicago's younger composers, and on this occasion he will play his own first rhapsody, in G minor. He is a pupil of Adolf Brune in composition.

Rudolph Reuter's Vacation.

Rudolph Reuter, the pianist, will spend his Christmas holidays in Washington, D. C., as guest of Col. Charles Page Bryan, former Ambassador to Japan during the Taft administration. Their friendship dates from the time of Mr. Reuter's musical activities in the Orient, when he was for four years professor at the Imperial Academy at Tokyo. During Col. Bryan's ambassadorship he resided at the American Embassy, and was informally dubbed its "Musically Attache." Mr. Reuter will also pay New York a short visit.

American Conservatory Notes.

The last public recital of the American Conservatory for the year 1914 took place Saturday afternoon, December 12, at Kimball Hall. The program was presented by Stella Roberts, Thelma Olms, Mabel Stapleton, Florence Hermann, Jessie Green and Edward Kline, all members of Herbert Butler's ensemble class. A suite for two violins and piano, four pieces for four violins and piano by Bohm, and the piano quartet, op. 47, by Schumann, made up the program, which was given by the young people in a manner which showed a thorough training in solid musicianship. The annual Christmas vacation of the American Conservatory will begin Thursday, December 24, and end Saturday, January 2, 1915.

Weidig's Symphonic Suite.

Adolf Weidig's symphonic suite in three movements will receive its first performance in Chicago at the regular concerts of the Chicago Symphony Orchestra on December 18 and 19.

Albert Spalding Soloist with Chicago Symphony Orchestra.

At the regular pair of concerts given by the Chicago Symphony Orchestra last Friday afternoon, December 11, and Saturdy evening, December 12, Albert Spalding, the American violinist who boasts Chicago as his home, was the soloist. Mr. Spalding, who had not been heard in these surroundings for the last three years, made his reappearance in the Mendelssohn violin concerto, in which he won an overwhelming success. Mr. Spalding spent the last three years concertizing in the various European countries and his stay abroad has been greatly beneficial, as he returned a more mature artist. His style has broadened and he plays with absolute surety. His tone is of great beauty and his technic impeccable; his reading was all that could be desired and his playing deserved the tumultuous plaudits which echoed through the hall at the conclusion of the number.

The orchestral numbers included two nocturnes by Claude Debussy, "Nuages" and "Fetes," which on this occasion had their first hearing in Chicago. Another new composition was presented to the patrons of the Chicago Symphony Orchestra with the first hearing in Chicago of the Charles Martin Loeffler "La Mort de Tintagiles." Both novelties impressed only moderately, though played admirably by the Chicago Symphony Orchestra under the superb command of its leader, Frederick Stock.

Violet Bourne in Recital.

At the Bush Conservatory Recital Hall, Violet Bourne, advertised as "the wonderful child pianist," a pupil of Julie Rive-King, appeared in a piano recital last Friday evening, December 11. Miss Bourne was assisted by Claire Hart, tenor, and Ine Klinefelter, accompanist. Review of this recital is deferred until next week.

Herman Devries Brings Out Work by Chicago Composer.

At the beginning of the week the Herman Devries Studios informed this department that "Guido Ferrata," music by the Chicago composer, Mrs. Alfred B. Andrews, was being rehearsed daily by the composer and Mr. Devries in his studios in the Fine Arts Building and that the management of the Century Opera Company was seriously considering the work. Since then the Messrs. Aborn decided to present the opera on Tuesday evening, December 29, at the Auditorium Theatre. Hazel Eden Mudge, for the last three years student of Mr. Devries, will sing the part of Beatrice and the part of Guido will be sung by Worthe Faulkner, who has rehearsed his part with the composer and Mr. Devries for the last few weeks in the latter's studios. It might be said that Jacques Coini, the artistic stage director of the Century Opera Company, was in a great measure responsible for the opera being taken over by the Messrs. Aborn. Calling at the Herman Devries Studios, Mr. Coini was introduced to the composer and to the interpreters of the new work and was asked by Mr. Devries if he would be willing to spend half an hour of his time to hear the composition. Mr. Coini was so much impressed that he at once suggested an interview between the composer and the Messrs. Aborn, and it was then and there understood that the interpreters would be those heard at the audition referred to above.

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Impromptu Musicale at Oberndorfer Studio.

The Musical Courier representative was invited last Friday afternoon to a private musicale given in the Marx Oberndorfer studios, Fine Arts Building. Rolf Hammer, the Norwegian tenor, who was to appear in Wagnerian roles with the Chicago Grand Opera Company, sang a group of Norwegian songs and the "Farewell," from "Lohengrin," revealing a voice of beauty and large volume. Signor Carpio, an Italian tenor, was heard in an aria from "Andrea Chenier" and one from "La Boheme," both well sung. Marx Oberndorfer at the piano, as ever, played most artistic accompaniments for the singers.

Chicago Musical College News.

Karl Reckzeh, pianist, and John B. Miller, tenor, members of the faculty of the Chicago Musical College, will give a recital in the Ziegfeld Theatre, Saturday morning, January 9. Immediately preceeding the musical program Mr. Borowski will lecture on "Mendelssohn and Schubert."

The Chicago Musical College will close for the Christmas holidays for one week from December 20 to 26 inclusive. The weekly lectures and matinees will be resumed with the opening of the new year.

Signor Constantino and his manager, James Kerr, were the guests of Dr. F. Ziegfeld at the Ziegfeld Club dinner given Thursday evening, December 10. Signor Constantino is sojourning in Chicago on his way to the Western Coast, where he has been engaged for fourteen weeks of opera.

Mildred Langworthy sang with great success at the popular Sunday orchestra concert given at Fullerton Hall by the Chicago Concert Ensemble, Walfried Singer, conductor. Miss Langworthy sang the aria "A fors e lui," winning much success. The previous Sunday she sang the "Bell Song," from "Lakme," in the Auditorium at Joliet, Ill., with the same organization.

Worthe Faulkner Chosen for Opera Premiere.

Worthe Faulkner, one of the leading tenors of Chicago, has been given a signal honor in being selected to sing the title role of a new American opera, written by Mrs. Alfred Andrews, which is to be presented by the Century Opera Company on December 29. Mr. Faulkner has studied during the past three years with Thomas N. MacBurney, whose growing list of artists attests his authority on voice.

Notes.

Albert Borroff, bass, will be the soloist at the fifth concert of the third season of the Sinai Orchestra on Sunday evening, December 13, at Sinai Temple. Arthur Dunham will conduct the orchestra.

On Wednesday afternoon, December 9, a matinee salon, patterned after the great salons of the eighteenth century, France, was given at the Little Theatre. Harriet van Bogardus, of New York, presented the themes, three in number. One of the unique features was the presentation of Raoul S. Bonanno, the Duke of Misilmeri, a baritone, late of the Paris Opera, Opera Comique and La Gaite of Paris.

The Glenn Dillard Gunn Interpretation Class will meet in two sections this week, the quintet in Studio 421, Fine Arts Building, and the piano class in Studio 424. The ensemble class is attracting considerable attention. It will play the Schumann quintet and the first trio of Beethoven.

Grace Stewart Potter, formerly first assistant to Fannie Bloomfield Zeisler, who lately returned from her studies with Leschetizky and Busoni, will make her first public appearance in Chicago at the Illinois Theatre, Sunday afternoon, January 3, under the direction of F. Wight Neumann. Miss Potter is a Chicago girl and a protegée of Mrs. George M. Pullman. This Sunday was originally booked for the appearance of Arrigo Serato, the Italian violinist, whose recital has been changed to a later date

Constance Purdy *Contralto*

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so as to enable Mr. Serato to fill a return engagement with the New York Philharmonic Orchestra.

Maurice Rosenfeld, pianist and critic, will lecture on "The German Song" at the Chicago Hebrew Institute next Wednesday evening at 8.15. The lecture will be illustrated by Rose Blumenthal-Mendelssohn and Gertrude Hecht, sopranos, and Zerlina Muhlmann, pianist.

The International College of Music and Expression gave a faculty recital at the Auditorium Recital Hall on Friday evening, December 11. Emma Clark-Mottl, president and director of the school, gave piano selections. A. Ray Carpenter, tenor, sang a group of songs including the popular "How Many Times Do I Love Thee," from the pen of Eleanore Everest Freer, the distinguished American composer. Joseph Silverstein played the Vieuxtemps concerto in D major and Theodore du Moulin, cellist, was heard in the Popper polonaise. After the program a reception followed, being given in honor of the new members of the faculty.

Mabelle Church van Alstyne, director of the dramatic art department of the Sherwood Music School, announces a reading by Margaret Holden from "The Little Minister," Saturday afternoon, at the Fine Arts Annex.

The Sherwood Music School presented twenty-four piano pupils in recital at Thurbur Hall, Friday evening, December 11.

Monday Afternoon, December 14, at Assembly Room, Fine Arts Building, a concert will be given under the auspices of the Amateur Musical Club by Permelia Newby Gale, Rachel Steinman Clarke, Josephine Large, Marie Sidenius Zendt and Harriet Porter Dietrich.

The Chicago Woman's Musical Club will tender an informal reception to its active members on Tuesday, December 15, in the afternoon, at the home of Mrs. Jeremiah Hallisey. This is the first of a series of receptions to be given by the club to its members. A musical program will be furnished by members. The next reception will be for associate members only.

The Mary Wood Chase School of Musical Arts had a children's recital and Christmas party in the Caxton Club Rooms on Saturday afternoon, December 12.

The Society of American Musicians, at its second concert to be given in Fullerton Hall, Art Institute, on the evening of December 22, will present a number of works for strings and piano by young American composers. Guy Bevier Williams will be represented by a sonata for violin and piano; Isaac van Grove, by a quartet for strings; Leo Sowerby, by a number for cello and piano; Eric Delamater, by a terzetto for violin, piano and cello. Albert Lindquest will sing a group of American songs by Adolph Coerne. The public will be admitted to the concert by tickets of admission which may be obtained by calling on or addressing William Beard, secretary, 712 Fine Arts Building. A self addressed stamped envelope is necessary for those applying by mail.

F. Wight Neumann announces the engagements of Rudolph Ganz for a piano recital at the Illinois Theatre, Sunday afternoon, February 14, and Albert Spalding, violinist, at the Illinois Theatre, Sunday afternoon, February 28. These were dates originally announced for the appearances of Carl Flesch, violinist, and Leo Slezak, tenor, who are not allowed by the Austrian government to leave Europe on account of the war.

Ernestine Schumann-Heink will make her only recital appearance in Chicago, Sunday afternoon, January 10, at Orchestra Hall, under the direction of F. Wight Neumann.

GRAND OPERA IN CHICAGO.

Century Opera Company Continues to Give Satisfactory Performance.

"Jewels of the Madonna," December 7.

The third week of grand opera in English by the Century Grand Opera Company was ushered in by a splendid performance of the "Jewels of the Madonna," given for the first time in Chicago in English. Helen Stanley, formerly a member of the Chicago Grand Opera Company, was entrusted with the title role, in which she scored heavily. Miss Stanley has grown considerably in her art since she last was heard here in opera, and her conception of the role was original, while her singing of the part was praiseworthy in every respect. Miss Stanley's success was emphatic and she was the bright star of the night. Gustav Bergman voiced well the part of Gennaro, and shared the success with the soprano. Louis Kreidler as Rafaelc portrayed the part brilliantly and with much originality, his conception of it differing greatly from other interpreters we have seen here. Kathleen Howard, a most reliable singer, is the best Carmela ever heard at the Auditorium, and she disclosed her rich, velvety voice to fine advantage in the duet in the first act with Gennaro. The other roles were in capable hands, and the only drawback in the ensemble was the chorus, which, especially in the first act, sang off pitch invariably. The orchestra, under Joseph Pasternack, though small in number, gave too much volume, especially the brasses, which were allowed at times completely to cover the voices of the singers.

"The Jewels of the Madonna" was given, as stated above, in English. It was better understood when sung in Italian.

"Tales of Hoffmann," December 8.

In the "Tales of Hoffmann" on Tuesday night Florence Macbeth made a lively little doll and added to the part with her sweet, velvety voice, winning much success after her aria. Kathleen Howard's portrayal of Niclaus was a treat to the eye and her singing most agreeable to the ear. After the second act Howard Shelley, the press agent of the company, made an announcement from the stage that owing to the illness of Bettina Freeman, Lois Ewell would sing the role of Giulietta as well as Antonia, the latter being the only part for which she was billed. Miss Ewell suffered from a cold, and Orville Harrold, who was the Hoffmann, also was handicapped by a catarrhal disorder. Graham Marr, in the triple part of Coppelius, Dapertutto and Miracle, shared in the honors of the evening, even though in the part of Coppelius his makeup and acting left much to be desired. The orchestra, under Josia Zuro, gave a good account of itself, and the stage management was adequate.

"Jewels of the Madonna," December 9 (Matinee).

"The Jewels" was repeated with the same cast heard on Monday night, with the exception of Santley, who replaced Kathleen Howard as the mother.

"Romeo and Juliet," December 9 (Evening).

The twenty-fifth anniversary of the opening of the Auditorium Theatre was celebrated with a performance of "Romeo and Juliet" on Wednesday evening, with Lois Ewell as Juliet and Orville Harrold as Romeo. Miss Ewell sang agreeably, even though her rendition of the Waltz song did not carry with it much bravura. Mr. Harrold was a sobbing lover. Henry Weldon was a most satisfying Friar, which part he imbued with his big generous basso voice, winning the lion's share in the success of the evening. Thomas Chalmers was a well voiced Mercutio; not so Alfred Kaufmann, who as Capulet was the black spot in the good ensemble of the performance. Elizabeth Campbell made up a good looking page, and the minor roles were in capable hands. Josiah Zuro conducted.

"Jewels of the Madonna," December 10.

On Thursday evening the "Jewels of the Madonna" was again repeated.

"Lohengrin," December 11.

The first performance of "Lohengrin" by the Century Opera Company was given on Friday evening, with Bettina Freeman as Elsa, Kathleen Howard as Ortrud, Morgan Kingston as Lohengrin, Louis Kreidler as Telramund, Henry Weldon as the King, and Graham Marr as the Herald. Zuro conducted.

"Tales of Hoffmann," December 12 (Matinee).

The "Tales of Hoffmann" was repeated with the same cast heard at previous performances.

"Jewels of the Madonna," December 12 (Evening).

In the evening "The Jewels of the Madonna" was the bill.

Beethoven Society Musicale.

New York's newly organized Beethoven Society, now numbering about 300 members, met in the Astor Gallery, Waldorf-Astoria, on Saturday afternoon, December 12, for its second musicale.

Delos Becker, tenor; Katherine Lurch, contralto, and the American String Quartet (Gertrude Marshall, first violin; Ruth Stickney, second violin; Adeline Packard, viola, and Susan Lord Brandagee, violoncello), furnished the program.

Mr. Becker sang the "Siegmund Love Song" (Wagner), Gena Branscombe's "Hail Ye Time of Holydays" and Walter Morse Rummel's "Ecstasy." Although the Beethoven ladies applauded insistently, Mr. Becker did not respond to encores.

Katherine Lurch, a member of the Beethoven chorus, was heard in the Franz "Aus meinen grossen schmerzen," "Aufenthalt," Schubert; Cadman's "I Hear a Thrush at Eve"; Campbell-Tipton's "A Spirit Flower," and Whelpley's "The Nightingale Has a Lyre of Gold." Her voice is of good range and quality and she uses it well.

The string quartet furnished Beethoven's C minor quartet. op. 18, No. 4, and Gliere's Theme and Variations.

Susan Lord Brandagee gave the Arensky "Chanson Triste," accompanied by two violins and viola, effectively.

Three duos for two violins and piano, Godard, were furnished by Gertrude Marshall, Ruth Stickney and Adeline Packard.

Arthur Clyde Leonard was the accompanist.

This program furnished, as the president of the club, Mrs. James Daniel Mortimer, announced, by made-in-America musicians, proved thoroughly enjoyable throughout.

DETROIT'S IMPORTANT EVENTS.

Detroit, Mich., December 9, 1914.

Monday evening, November 30, the DeVoe-Kelsey management presented Alma Gluck and Efrem Zimbalist in a joint recital for the third concert in its Philharmonic course. This occurred in the Light Guard Armory before a large and enthusiastic audience; in fact the enthusiasm reached such a pitch that the program bade fair to last until morning, for the audience was almost insatiable in its demands for encores.

Alma Gluck always is a great favorite in Detroit, and her work that evening charmed as usual; one of the most delightful of her numbers was a group of folksongs of seven different nations. Mr. Zimbalist opened the program with the Handel sonata in E major. His playing throughout the evening was most satisfying, both in refinement of tone and sympathetic interpretation. The accompanists of the evening were Wilhelm Spoor for Mme. Gluck and Sam Chotzinoff for Mr. Zimbalist.

Olga Samaroff with Philadelphia Orchestra.

Tuesday evening, December 1, at the Light Guard Armory, the Orchestral Association presented the Philadelphia Orchestra, Leopold Stokowski conductor, with Olga Samaroff as assisting artist. The orchestra played symphony No. 2, in D major, op. 73, and the Hungarian rhapsody, No. 1, by Liszt. The work of the Philadelphia Orchestra always is provocative of enthusiasm, and at the close of the symphony, not only was the conductor recalled many times, but the entire orchestra acknowledged the prolonged and sincere applause. Mme. Samaroff played the Tschaikowsky concerto in B flat minor and played it superbly. In her previous appearances here, she proved herself a great artist, but even so, her work Monday evening showed that she had not stood still in the intervening time. Her playing shows more virility without the sacrifice of any of the delicacy that characterized her work. At the close of her number she was recalled so many times that one lost count, while the floral offerings were remarkable for number and beauty.

Third Concert of the Tuesday Musicale.

The third morning concert of the Tuesday Musicale was given in the Westminster Church, Tuesday, December 1, for members and guests. Minnie Caldwell and Winifred Ada Whitely played groups of organ numbers. The Chaminade Quartet, Mrs. Charles Sheldon, Mrs. Benjamin F. Mulford, sopranos; Mrs. Charles A. Parker and Jennie M. Stoddard, contraltos, sang a group of Christmas numbers, and the chorus under the direction of Mrs. Charles Clements sang a Christmas cantata by Franz Abt. Incidental solos were sung by Dorothy Rauth and Clara George, and incidental readings were given by Maud Ralston. Mrs. Samuel G. Mumford was the accompanist.

Red Cross Concerts.

Two concerts under the auspices of the Red Cross Society have been planned. One was given in the Jefferson Avenue Presbyterian Church, Thursday evening, December 3. Gustin Wright, organist, late of Paris, gave the program, assisted by Hildegarde Brandegee, violinist; Helen Burr Brand, harpist; Bessie Booth Dodge, soprano, and William Lavin, tenor. The second concert will occur Thursday, December 10, in the Unitarian Church, at which time Mr. Wright will have the assistance of Meta Goebel Owen, soprano; May Legget-Abel, violinist, and William Lavin, tenor.

Lecture by Weston Gales.

Tuesday morning, December 8, in the Century Building the members of the Tuesday Musicale were given an interesting and illuminating talk on the orchestra by Weston Gales, conductor of the Detroit Symphony Orchestra. At the close of the lecture an opportunity was given for questions, of which privilege many availed themselves. Mr. Gales talks well and one listens with pleasure and profit.

Jennie M. Stoddard.

Organ Vibrations.

An organ stop which emits a note one full octave below any that has ever been heard before has been installed in an organ at Lowell, Mass. This stop is 128 feet long and its note is musically indicated as CCCCCC.

To understand what this means, says the Scientific American, it may be said that a 32-foot pipe vibrates sixteen times a second at its lowest note (CCCC) and this is very near the point below which vibrations cease to form a continuous sound, while a 128-foot pipe vibrates but four times a second when producing its lowest sound. It was found, however, that a group of pipes giving overtones could be arranged to produce, when sounded together, a synthetic tone, and by this means stops producing the effect of a 64-foot pipe have been built without requiring the use of a pipe of that length; and now in the same way this monster 128-foot stop has appeared, which is described as "a mighty atmospheric throb of most awesome majesty." Indeed, it would seem that its tones must be rather felt than heard.

Samoiloff Pupils Sing.

December 9, pupils of L. S. Samoiloff united in a recital at Carnegie Chamber Music Hall, New York. Miss Barondess, daughter of School Commissioner Joseph Barondess, sang "Love's Epitome," by Salter, with fine voice and excellent expression. Miss Barondess is one of the professional pupils of Mr. Samoiloff. She made a very successful debut with the Zuro Grand Opera Company and also with the National Grand Opera Company, as Santuzza



LAZAR S. SAMOILOFF.

and as Marguerite. Her voice is much larger and clearer than it was last year, and she sang very artistically.

Thomas L. Allen, lyric tenor, sang the aria from "La Boheme" with real operatic style, and showed a voice of volume and beautiful quality. His high C was as easy and bright as the middle tones, and his pronunciation was distinct. Harry Hepner, the tenor, sang the "Carmen" and "Tosca" arias with artistic feeling and excellent interpretation.

The duo from "Norma" was sung exceptionally well by two very young ladies, Miss D. Spinner and Miss E. Jacobs, one seventeen, the other eighteen years of age. The first has a very high, light soprano voice, the other a real dramatic soprano, of rich quality, which makes many listeners think her voice is contralto. Her highest tones, C and D, are as rich as the lowest tones. Miss Jacobs sang with style and expression "Mattinata," by Leoncavallo, and "Allerseelen," by Strauss.

Mrs. Constantineau helped in the success of the duo from "Cavalleria" by singing Santuzza with temperament and power. She wrote Mr. Samoiloff that her voice was entirely ruined, and that he had restored it.

Miss Haft and Miss Bailey possess beautiful lyric soprano organs. They sang with style and expression. Miss Haft sang "The Birthday" with fine quality of voice and much understanding. Her voice, like that of Miss Bailey, is very promising. Miss Bailey sang the "Lullaby," by Gretchaninoff, so sweetly and gracefully that the public wanted her to repeat it. Miss N. Vizetelly has been heard before in Samoiloff concerts. Her voice is a dramatic soprano, true to pitch and very rich. She sang "Down in the Forest" very nicely and interpreted "Because" artistically. Her voice, too, has improved. Two beautiful songs by Gilberté were sung by Mrs. Watson in a voice of great powers and exceptional beauty. Her manner and phrasing showed her to be a singer of experience and talent. Miss Illoway sang two songs by Bond with expression and beauty of tone. Miss Hebron is the possessor of a very excellent lyric soprano voice. She is a new pupil, and considering the short time she has studied, sang exceptionally well the "Ave Maria," by Gounod, and the "Prayer," from "Tosca." Like the others she looked well, having poise and tact.

As closing number the duet from "Faust" was sung by Mr. Hepner and Miss Barondess. The hall was filled, and the pupils were applauded liberally. The platform looked like a flower garden, so many floral gifts were handed to the artists.

Illinois Chaminade Club.

Jacksonville, Ill., has a Chaminade Music Club, organized February 10, 1896, and federated March 17, 1911. For the October 19 meeting "Tone Pictures," with songs by English composers, was the program subject; November 2, "The Sonata," songs by Hugo Wolf and Richard Strauss; November 16, "The Symphony," songs by German composers; November 30, "The Poets in Music"; December 14, overtures and ballet music, songs from operas. Beginning January 4, "Grand Opera" will be the subject, with Victrola illustrations; January 18, modern Russian composers; February 1, "The Symphonic Poem," songs by French composers; February 15, modern French composers; March 1, music of many nations; March 15, open meeting; March 29, "Music in America"; April 12, "Music in America, Opera"; April 26, "Music in America, Oratorio and Sacred Cantata"; May 10, "Music in America, Women Composers."

The officers of the society are: President, Mrs. J. P. Brown; vice-president, Mrs. Robert L. Still; recording secretary, Cora Gordon Graham; corresponding secretary and librarian, Virginia Vasey; treasurer, Sarah Walker.

Mrs. Frank King Clark's Recital.

Mrs. Frank King Clark was heard in recital at Aeolian Hall, New York, on Tuesday afternoon, December 8, assisted by Kurt Schindler at the piano. Her program consisted of a group from the olden time, a group of Schumann songs, four songs from modern French and Russian composers, and a set of songs in English. Her success began with her opening number and increased steadily throughout the recital. The beauty of Mrs. King Clark's



MRS. FRANK KING CLARK.

voice was at once recognized, and, as the various numbers gave opportunity for the display of her versatile powers of expression, it became manifest that she was a truly great artist. She possesses a voice of exquisite purity and warmth and controls it with rare skill. Her emission and enunciation are faultless, and above all things it is evident that every note and every phrase is carefully rehearsed and prepared so that nothing is left to chance, as in true art it never should be.

In the first group Mrs. King Clark's singing of "Willow, Willow," by Percy Grainger, was particularly noticeable, and this song was evidently much to the taste of the audience. The Schumann songs, "Du bist wie eine Blume," "Der Nussbaum," "Jemand" and "Widmung," were sung with much depth and intensity of feeling, and especially in "Der Nussbaum" Mrs. King Clark's musicianship and interpretative powers were brought into play. In the following group Tschaikowsky's "Pendant le bal" was perhaps the most successful both because of the beauty of the song itself and the delightful delicacy of the interpretation given it by the singer; and the pathetic quality of her voice was wonderfully brought out in the final song of this group, "Triste est le Steppe," by Gretchaninow. The English songs included "Kissing Her Hair," by Schindler, and "We Two Together," by Kernochan, both of which evidently pleased the audience greatly. This recital was an undeniable success.

A de Bernyz Musicale.

Talented pupils of Bertrand de Bernyz appeared in an informal musical program at Hotel Majestic, New York, Wednesday evening, December 9. These were: Mrs. A. Kirch, soprano; Matilda Oberd, soprano; M. E. Corcoran, contralto, and Reynolds Whitney, basso. Thoughtfulness and care in tone production accompanied their singing of operatic arias and German and English songs.

Mr. de Bernyz is at the head of the Bertrand de Bernyz Opera, Concert and Oratorio Society of New York.

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taught in Germany, Italy and France," Mr. de Bernyz said in an article read at the musicale.

Louisa M. Hopkins in Spring Recitals.

That Louisa M. Hopkins, the Philadelphia pianist, will be heard in a number of spring concerts and recitals will undoubtedly prove welcome news to her many friends and admirers.

Among the past successes of this sterling artist are two appearances as soloist with the Boston Symphony Orchestra, one in the season of 1911 under Max Fiedler, and one last year with Dr. Muck conducting. Miss Hopkins is



LOUISA M. HOPKINS.

under the management of G. Dexter Richardson, New York.

Hochstein-Ebell Recital.

David Hochstein, the young American violinist, has been well received at his many concert appearances this season. New York will again have an opportunity to hear this artist on January 15, when he will play in a joint recital with the Russian pianist, Hans Ebell, at Aeolian Hall. Mr. Hochstein has been associated previously with the Russian artist in an extensive joint tour of Germany and England, and, judging from the brilliant reception these musicians had abroad, their appearance together in a New York recital will doubtless prove an interesting event in the present music season.

Wolle Plays Inaugural Recital.

On Tuesday, December 15, Dr. J. Fred. Wolle gave the inaugural organ recital on the large three manual instrument being erected in Zion's Evangelical Lutheran Church, Lancaster, Pa.

Wiesbaden is having its usual winter Symphony concerts, but only six, instead of twelve as formerly.

PITTSBURGH ACTIVITIES.

Pittsburgh, Pa., December 10, 1914.

On November 20 the last recital of the Art Society was given in Carnegie Music Hall, the artists presented being Helen Stanley, soprano, and Theodore Harrison, baritone. This is the second pair of artists, newcomers to Pittsburgh, to appear for the Art Society this season, the other two being Gittleson and Friedberg. On this occasion both artists made splendid impressions. Miss Stanley displayed one of the most beautiful voices heard in this city in several years. While her style is decidedly operatic, her concert singing is really beyond criticism, much of which is due to a pleasing personality. Miss Stanley will undoubtedly be heard here again in the near future. Mr. Harrison is a serious singer with a splendid voice, which he uses to the best advantage. He is more of the oratorio and recital type, and the contrast made the recital the more enjoyable. His interpretations were musicianly and his work as a whole very satisfying.

Mozart Club in "Cinderella."

The first program of the Mozart Club, Mr. McCollum, director, was given in Carnegie Music Hall, Friday evening, November 27. "Cinderella" (Hoffman) was the work presented. It proved to be one of the best concerts the club has given in recent years. The work is pleasing and was given a satisfactory rendition. The assisting orchestra was much better than usual, which added greatly to the enjoyment of the work. One of the features of the evening was the appearance of Vera Kaighn, the new soprano of the First Presbyterian Church and a newcomer to Pittsburgh. Miss Kaighn possesses a dramatic voice of splendid timbre, and her portrayal of Cinderella was good, especially when the large amount of pianissimo work throughout the part is considered. She is a decided addition to Pittsburgh music circles. Charles Granville, who took the part of the King, is a finished singer. He uses his voice at all times to the best advantage and his stage presence is all that could be desired. Christine Schultz, who took the part of the Queen, possesses a contralto voice of great depth and richness of quality. With such an equipment, she should do splendid things. The choral work, with the exception of a few attacks, was good.

Pittsburgh Male Chorus Concert.

Pittsburgh's Male Chorus gave its first concert of the season in Carnegie Music Hall, December 4. Mr. Martin prepared a program of interest, and in addition this was the occasion of the rendition and identity of the prize composition being presented. The program was known as a Pittsburgh program, the prize composition being named "Hymn to Pittsburgh" and the prize of $100 was won by Harvey Gaul, the Pittsburgh organist and composer. The composition was one of great merit and possibly one of the most difficult numbers the chorus has ever attempted. On account of the late arrival from the press the composition was not given the time in rehearsal that it deserved.

The soloist of the evening was Sophia Kassimir, the former Pittsburgh soprano, who has but recently returned from Europe, where she has been studying for the past few years. Miss Kassimir sang two arias, one number with the chorus and the part of Ingeborg in Bruch's "Frithiof," of which work Hollis Edison Davenny sang the title role. Miss Kassimir displayed a voice of beauty and received an ovation on each appearance. Following her first group she received several large bouquets of roses and chrysanthemums. It was an unusual opportunity for Miss Kassimir to make her first appearance in her home city with such an organization as the Pittsburgh Male Chorus, and without question she made the best of her opportunity. The street song from Herbert's opera, "Naughty Marietta," gave her the best opportunity, and she rose to the occasion. The number had to be repeated before the applause would subside. The other soloists of the evening were Edward Vaughn and Thomas Morris, Jr. The latter has a voice of splendid timbre, which he used to the best advantage in the "Song of the Camp." The chorus sang up to its usual standard.

The work of Mr. Edwards, at the piano, and Mr. Fleer, at the organ, was admirable and did much to support the soloists and the chorus in the difficult numbers.

"The College Hero."

During the week of November 30 "The College Hero" practically held the attention of Pittsburgh, not only because the proceeds were to be given to a charitable institution, but because the principals were well known students of Pittsburgh vocal teachers. The cast included 700 of Pittsburgh's best. It proved to be not only a musical comedy of merit, but a most elaborate production. The choruses were splendidly drilled, both in singing and dancing. The part of the Wizard was taken by Richard Knotts, one of Pittsburgh's prominent vocal teachers. He not only sang his part splendidly, but acted it to perfection. Mr. Cassidy, who took the part of Billiken, was a student of Geraldine Damon, as was also Mrs. Sherman, who took the part of Madame Dashington. Miss Merrick, who took the part of Jessie, has studied with both Frank Milton Hunter and Carl Bernthaler, of this city. Miss Brace, as Elsie, is a pupil of Carlo Minetti. Kathleen Wood Neel, in the part of Mme. Maxwell, studies with C. S. Niesen and piano with William Oetting. Mr. Langenheim, as Ki-Ki, also studied with C. S. Niesen. Portia Keefer, who took one of the leading parts, is a pupil of James Stephen Martin. That "The College Hero" was a success is evidenced by the fact that almost $12,000 was cleared for charity.

Mendelssohn Choir.

Friday evening, December 11, the first and also the last concert of the Mendelssohn Male Choir, of Pittsburgh, was presented in Carnegie Music Hall. May Muckle, cellist, assisted. Mr. Lunt, the director, prepared a program of merit and the chorus rendered the numbers with precision and well distributed tone. While this is the last concert of the chorus it means only that the chorus is to be merged into a mixed chorus for the next concert, which is certainly a commendable move. Not that we wish to lose the Male Choir, for it was a splendid organization, but the city is already supporting three male organizations to only one mixed chorus, which means a more equal division of choral organizations, more competition and consequently better programs. Mr. Lunt has organized a ladies' chorus recently, which is composed of practically all the best ladies' voices in the city, or at least a great portion of the best church singers, and after Christmas the organizations will be joined and form what should be a most splendid chorus.

Hollis Edison Davenny.

Elsa Lyon Heard in Concert.

Elsa Lyon, the dramatic mezzo soprano, who has recently returned to the United States after a successful European career, among her engagements having been an appearance at the Wagner Festspiel in Berlin last summer, gave a recital on December 3, at Newark, Ohio. Miss Lyon opened her program with the "Warning Cry" of Brangaene, from Wagner's "Tristan and Isolde." This, with a group of songs by Brahms and one in English, together with two arias, made up her program, which was much enjoyed by a large number of music lovers.



ELSA LYON,
As Amneris in "Aida."

In addition to the many concert engagements which Miss Lyon is called upon to fill, she is accepting a limited number of pupils, who are doing excellent work under her guidance. Among these pupils should be mentioned Edna Wise, who has been studying two years with Miss Lyon, having been with the latter while abroad. Miss Wise is beginning to give salon recitals and shows promise of a beautiful coloratura voice.

For six years Miss Lyon studied the Lamperti-Moratti method, which she uses in her teaching.

Belle Gottschalk's Engagements.

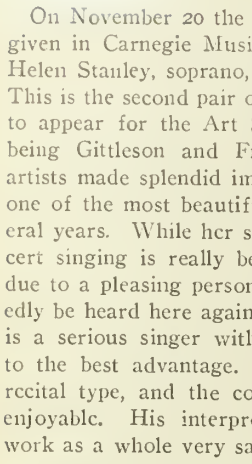
Belle Gottschalk, the young American soprano who returned recently from Europe, is one of the busiest of the younger class of singers. She has already sung at Westminster College, New Wilmington, Pa., and on January 19 she will be heard with the Lehigh Valley Symphony Orchestra, a new musical organization that is making noteworthy progress. The Easton Symphony Orchestra will have Miss Gottschalk as its soloist on March 4. A number of engagements in and about New York have been secured for her.

Miss Gottschalk was forced to give up a number of European engagements on account of the war, so her American tour had to be arranged in haste. Her home is Westfield, N. J., and she was well known in New Jersey music circles before going to Europe. She is also a graduate of Mt. Holyoke College. Her teachers abroad were Etelka Gerster and the late Frank King Clark.

Among the younger American singers Miss Gottschalk has accomplished a great deal, especially in the operatic field. She has sung such roles as Micaela in "Carmen," Nedda in "Pagliacci" and Mimi in "La Boheme."

Architect—Now don't you think it would be well to have a pergola attached to the west side of the house?

Newlyrich—On the west side of the house? I guess not. I want that there pergola right in the parlor, and I don't want it attached to nothin'. Put it on wheels so the servants kin slide it out of the way when the guests are through playin' on it and want to tango.—Puck.



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NEW YORK BREVITIES.

Schwarz Organ Recital—Dr. Richardson at Convention—Rechlin Dates—Mrs. de Moss for Five Concerts—Sorrentino Heard From—New Assembly Concert—Becker Pupils Play—Nichols' Joint Recitals—Fisk Agency Announces Choir Bureau—Mrs. Boice Recital Tonight—Scholarship Voice Trial—Anna Rosenberg Plays—Adela Bowne in Italy—Music at the Strand—Notes.

Moritz E. Schwarz, assisted by Fred B. King, clarinet soloist, and William B. Murray, Jr., bell ringer of Trinity Church, gave his regular Wednesday noon recital at Trinity Church, December 9, this being one of the series of recitals under the auspices of the American Guild of Organists. Mr. Schwarz playcd a program of seven numbers, four of them by Americans, Mabel H. McDuffee, Ralph Kinder, Frank Frysinger, and himself. A novelty was Frank Frysinger's "Eventide," during which the bells in the church tower were played by Mr. Murray. These could hardly be heard from the body of the church, however. The clarinet numbers, consisting of "The Swan," by Saint-Saëns, and "Ave Maria," by Hauptmann, helped to make the program interesting. Mr. Schwarz's composition, which he calls "A Carol," is music of life and animation throughout. The following verse is quoted as the motto of this composition:

> The Shepherd tun'd his reed; sweet Philomel
> Essayed, and oft essay'd to catch the strain,
> And treasuring, as on her ear they fell,
> The numbers, echo'd note for note again.
>
> —Cowper.

Dr. Richardson at Coming Convention.

Dr. A. Madeley Richardson has consented to deliver an address on Church Music at the Convention of the American Guild of Organists, Columbia University, December 29. Dr. Richardson's new book, "The Choirtrainer's Art," has just been issued by Schirmer, and is attracting a good deal of attention. It is practically a description of his work during his twelve years at Southwark Cathedral, England, and a good deal of the value of the advice and directions given by the author lies in the fact that everything he advocates has been actually carried out by him in his own work. The book of 196 pages contains many musical and pictorial illustrations, the latter the work of Rachel Madeley Richardson, and is divided into three parts, dealing respectively with the constitution and management of a choir, voice production, and the rendering of church music. Of special value to the student of ecclesiastical music, and of choral art in general, are the chapters which trace the development of vocal rendering from the early days of plain song, through the Palestrina period, down to modern times. If Dr. Richardson's directions are studied and carried out, church music ought soon to be a much better thing than at present.

Mukle-Noble Recital.

At St. Thomas' Church, Fifty-third street and Fifth avenue, December 13, the following program was played by May Mukle, cellist, and T. Tertius Noble, organist of the church:

Andante, from suite in D, for Viol da Gamba.....Bach
Intermezzo .....Schuett
Kol Nidrei (Hebrew melody).....Max Bruch
Elizabethan melody.....Arr. by Emerson Withorne
Requiem Eternam.....Basil Harwood
Five short pieces—
An Absent One.....Purcell Jones
A Little Cradle Song.....Purcell Jones
Whims .....Purcell Jones
So Seems It in My Deep Regret.....Purcell Jones
A Sunday Evening in Autumn.....Purcell Jones
Andante Tranquillo (concerto in E minor).....Victor Herbert
Meditation .....Massenet
Sarabande .....Joseph Sulzer

Rechlin Organ Recital Dates.

Edward Rechlin, the organist, pupil of Guilmant and Widor, announces a series of nine engagements just at this time, he being out of the city for that purpose. During the tour he goes as far west as St. Louis, Mo., and south to Maryland. These engagements are as follows: December 7, Cumberland, Md.; December 8, Elyria, Ohio; December 9, Grand Rapids, Mich.; December 10, Bay City, Mich.; December 11, Gebewaing, Mich.; December 13, Chicago, Ill.; December 15, Boone, Iowa; December 17, St. Louis, Mo.; December 18, Cleveland, Ohio.

Mrs. de Moss' Engagements.

Mary Hissem de Moss, the soprano, will be heard in five nearby cities within the next month, as follows: Newark, N. J., December 16; Roseville, N. J., December 20; Brooklyn, N. Y., December 27; East Orange, N. J., January 15, and Philadelphia, Pa., January 26.

A CALL FOR VOLUNTEERS

Victor Harris has promised to conduct the chorus of mixed voices, men and women, at the lighting of the Christmas Tree at Madison Square Park, New York, on Thursday, December 24, at 5:30. There will be no organized chorus present, but Mr. Harris is trying to get volunteers from all of the different clubs and choruses as well as from single individuals all over the city. It is sure that there will be a large and characteristic response for this worthy object under the direction of so noted a conductor as Mr. Harris.

The chorus is to meet and organize and to have its one rehearsal in Dr. Parkhurst's church, Madison Avenue and Twenty-fourth Street, on December 24, at 4:30, and later on at 5:30 go over to the stand built for them and there have a little concert of Christmas music which will last until six o'clock. If by any chance the weather be inclement, the singing will not take place in the Square, but will be given at the same hour, 5:30, in Dr. Parkhurst's church. All singers, men and women, are invited to join the committee at Dr. Parkhurst's church on the afternoon of December 24 at 4:30, to take their share in what is really the most direct evidence of the Christmas spirit that any one can think of.

Sorrentino in Italy.

Umberto Sorrentino, the tenor, who went to Italy via England last May, was last heard from in Florence, Italy, where the journal, Lo Staffile, prints a picture of the good-looking young man and a brief sketch of his career. He has sung many times in various portions of the United States and last winter visited St. Louis as soloist with orchestra. His two successive appearances with the Rubinstein Club, New York, season 1913-1914, were brilliantly successful. Friends in New York look for his early return.

New Assembly Concert.

The New Assembly concert at Hotel Plaza, December 10, had the following soloists: Marguerite Baielie, pianist; Beata Karslakoff, soprano; Penelope Davies, mezzo-soprano; Keith MacDonald, baritone, and Harry Oliver Hirt, accompanist. This was a very enjoyable affair, adding much credit to Mme. Bell-Ranske, the founder and manager. Miss Baielie played piano solos with brilliancy and poetic touch. Mme. Karslakoff sang six songs, of which the first group by Robert H. Whitcomb was most enjoyable. These were beautiful songs, both in melody and harmony. Miss Davies sang in English, German and Italian; she, too, has an expressive voice. Mr. MacDonald sang Bemberg's "Hindoo Chant" especially well. He has a very sympathetic and highly expressive baritone voice, and should avoid extreme high notes. Harry Oliver Hirt was a capable accompanist, and the room was filled with interested hearers.

Becker Pupils Play.

December 5, at Wanamaker Auditorium, seven advanced piano pupils of Gustav L. Becker, assisted by Mme. Buckhout, soprano, participated in an hour of music. There were solos by Bach, Schubert, Beethoven, Chopin, Moszkowski, Liszt and MacDowell, performed by the following: Charlotte Jaeckle, Alice Levy, Gertrude Silverman, Ruth Sexton, Eric Johnson, Harold S. Clickner and Harry A. Jennison. All the young pianists received encouraging applause and much personal praise afterward. Mme. Buckhout sang a group of four songs by Mr. Becker with especial effect.

Two Nichols' Recital.

Mr. and Mrs. John W. Nichols, tenor and pianist, have just moved into their new studios, 28 West Sixty-third street, New York. They gave a joint recital at Columbia University, Thursday evening, December 10. Mr. Nichols has just been engaged for a performance of "The Messiah," by the Oratorio Society, Jamestown, N. Y., on December 29. This will be the third appearance in "The Messiah" for Mr. Nichols within five days.

Fisk Agency Choir Bureau.

The Fisk Agency announces that in connection with its department of music, it has established a church choir bureau under the management of O. J. Ehrgott, bass soloist, instructor in the art of singing and choir director. Auditions by appointment. 'Phone 3971 Gramercy. 156 Fifth avenue, New York.

Scholarship Voice Trial.

Zilpha Barnes Wood had a score of applicants for her free scholarship in vocal music, and on December 9 a committee of five heard the young singers. It was interesting to hear the various vocalists, of whom seven appeared before the committee. A coincidence was that each of these applicants had a German name. The only gentleman, a Mr. K., had a pleasant baritone voice but sang entirely by ear. Miss S. was musical, but well able to pay for instruction. The second Miss S., a girl of sixteen, emitted temperamental tones, almost all of them off the pitch. Miss K., singing in "The Lilac Domino" company, produced a very favorable impression. Miss P., aged sixteen, extremely nervous, short of breath, sang "The Song of the Soul." She showed much musical intuition combined with highly conscientious effort, which made a definitely favorable impression. Miss O., who sings in a Pelham church, had a most beautiful voice and pleasant personality, but has a clerical position, making her independent. Finally, Miss T. pleased the committee also.

The final decision was that Charlotte Pfeil (noted as "Miss P.") should be given the scholarship, and her progress will be watched with interest. The passing listener could make many observations on the personality and general appearance of these applicants, but the foregoing must suffice.

Boice Artists' Recital.

A recital of songs by Hallet Gilberté will be given at the residence studios of Mrs. Henry Smock Boice, 43 East Twenty-seventh street, tonight, December 16. The following artists will appear on the program: Katherine Bickford Self, soprano; Jessie Rowe Lockitt, contralto; Grace Douglass Bell, mezzo-soprano; Florence Anderson Otis, coloratura soprano; W. J. R. Thiers, tenor, and Willmar Bradshaw, baritone. There will also be a trio sung by nine young ladies. Mr. Gilberté will play the accompaniments.

Anna Rosenberg Plays.

Anna Rosenberg, pianist, who was a pupil of the elder Hoffmann (father of Josef Hoffmann) in Warsaw, Russian Poland, and now living at 1410 Prospect avenue, the Bronx, is a pianist of altogether exceptional ability. Before a private audience she recently played the following:

Excerpt from concerto.....Herz
Air de ballet.....Moszkowski
Etude .....Reinhold

Mrs. Rosenberg plays with finished technic and great animation. She has a temperament which illuminates everything she performs, making it real music. One possessing such attributes, with her linguistic gifts (she speaks four languages) should find appearances and pupils in plenty.

Adela Bowne in Italy.

"Greetings from a very quiet but beautiful Italy. We are in Naples on our first wedding anniversary day. We had a most exciting trip and will write you about it later. Yours, Adela Bowne Kirby." The foregoing is copied from a picture post card recently received from that artistic and statuesque soprano, Adela Bowne.

Music at the Strand.

The music at the Strand Theatre, of which the backbone is the beautiful orchestral organ, Herbert Sisson, chief organist, with a good sized orchestra under Carl Edouarde, continues daily, to the enjoyment of the immense audiences. Three vocal soloists were on the program last week, namely, Hattie Kneitel, soprano; Thornton D. Urquhart, tenor, and J. F. Weber, bass. These are all singers much above the ordinary. A special feature novelty was "Arthr Fricd-ham," as the house poster announced the name of the distinguished Liszt pupil, Arthur Friedheim. Mr. Friedheim played the sixth rhapsody by Liszt with brilliancy and his encore was Gottschalk's "The Banjo." Of Mr. Sisson's organ playing, it was at all times most appropriate, effective, and clean cut.

Notes.

Klaire H. Dowsey, the soprano of Manhasset, L. I., substituted for Florence Hinkle at the West End Collegiate Church, November 15 and November 29. She has been engaged as soprano soloist for "The Messiah" at Bound Brook, N. J.

Regina Hassler-Fox gave her first public recital, November 11, in Newark, N. J. Her success resulted in an

mediate engagement for another Newark recital, in February, 1915.

Mme. Hassler-Fox's singing on Tuesday, November 24, as soloist in the Community Club concert, White Plains, N. Y., evoked great enthusiasm. She has been engaged for the concert to be given in the Newell Theatre, White Plains, on January 13.

Helen Ware in Texas.

Houston, Texas.

A prominent manager recently made this pertinent statement: "Show me your re-engagements and I will tell you how long your career will last." According to this, Helen Ware's career should indicate perpetual motion.

This unique violinist has succeeded in finding a trail all her own, which from all indications will bring her to the Hall of Fame. Last season she started out on her first American tour with little advertising and less trumpeting, and yet she succeeded in awakening the interest and admiration of serious musicians throughout the country. Helen Ware and Hungarian and Slav music have become synonymous since her first season's work. Her literary works on the subject and of late her bewitching arrangements of Hungarian folksongs for violin literature have given her a most prominent place among our foremost concert artists.

The music lovers of Houston joined the ranks of Helen Ware's enthusiasts on December 1. The earnestness, unaffected manners and soulful interpretations of this gifted young artist have demonstrated to her audiences beyond doubt that she is entitled to the tribute paid her by an enthusiastic European critic, i. e., "the most powerful and poetic interpreter of Hungarian and Slav music." The Houston press but re-echoes these sentiments in their glowing account of Helen Ware's interpretations of their soulful and gripping melodies.

Helen Ware is a refined artist and a marked individualist who asserts her authority in every phase of her work. It would make little difference whether Helen Ware followed a purely literary or any other branch of an artistic career, she would prove to be a true and impressively earnest artist under all conditions. Nothing speaks louder of her decided success in our midst than the keen pleasure Houston music lovers have expressed in their anticipation of her second visit during this coming spring.

Houston press opinions follow:

In presenting Helen Ware, violin virtuoso, to the public the Girls' Musical Club, Tuesday afternoon, rendered a genuine favor to fine arts. Playing with all her splendid talent and charm of presence, Miss Ware scored with a large audience of music lovers. Her program was exceptional and the numbers well chosen.

As an interpreter of Hungarian and Slav writers Miss Ware is great, . . . proof of the versatility of the charming violinist who can play the lugubrious mournfulness of a Slav melody thinker, the happy mountain stream dream of a Highland Scotchman and the shifting music of the Ethiopian.

Miss Ware's best work is with the Slav music. . . .

Inducting Miss Ware into Houston's musical life Mary Fuller and her co-workers have distinctly been solicitous for the culture life of Houston.—Houston Telegram, Houston, Tex., December 2, 1914.

Miss Ware impresses strongly through the eloquence of her all absorbing earnestness. The completeness of her concentration on the endeavor to serve as a minister of grace between the great composers and the people seems to possess her whole physical being along with all her intellectual and spiritual powers. . . .

Every movement, indeed every phrase, of the program's opening number, the concerto, was an exquisitely fine example of pure art, both compositional and interpretative. . . .

The little "Hungarian Love Song," composition of Miss Ware's own, was entrancingly graceful and sweet. It was for the most part in two-vocal melody double notes deliciously sounding in accord.

If I may be allowed to name the one selection on the program that provided to me personally the purest pleasure I should say without an instant's hesitation that Wilhelmj arrangement of the Schubert "Ave Maria." It was divinely played. . . .

Those who composed Miss Ware's big audience of yesterday are rejoiced by the knowledge that she is to be heard in Houston again this season.—Houston Post, Houston, Tex., December 2, 1914.

Hein and Fraemcke Institutions Concerts.

December 4 a program of eight numbers, consisting of vocal, piano and violin works, was given at the New York College of Music, August Fraemcke and Carl Hein, directors. One who attended the concert marked every individual number as exceptionally good. This can be believed because of the thorough instruction and musical ambition of all concerned. On the program were the following participants: Florence A. Buckley, Elsie M. Krauss, Tessie Garramone, Mary E. McCarthy, Madeline Giller, Edna Deiler, Lulu Mueller, and Lawrence Siry.

December 8 at College Hall pupils of the New York German Conservatory of Music took part in a program of solos and ensemble music. Much ability was shown in this program, which ranged from solos for piano, violin and voice, a two piano sonata by Mozart-Grieg, and to a trio from Kreutzer's opera, "Night in Granada." On this occasion excellent work was done by all of the following young artists: Elsie Dorkenwald, Mimi Beycnberg, Milly Maschmedt, Florence Ritchie, Meta Sundermann, Martha Mahlenbrock, G. Kritzler, Carl W. Heinrich, Gerald Reidy and G. Bernard.

Earl W. Morse, Violinist.

Earl W. Morse, a young American violinist, is another musician who, owing to war condition, was obliged to cancel a contract calling for many concerts abroad, and to return to his native land.

Morse has studied with Sevcik, Witek, Petschnikoff and Serato.

At his Berlin debut, November 7, 1911, he won favorable attention from prominent critics of the Prussian capital, also from later appearances in other European music centres, Leipsic, Halle, Hanover, Munich, Stettin-Schwerin, etc., attracted commending criticism.

W. Kaiser, the Leipsic critic, is said to have referred to Morse, when saying that the latter surely holds a passport to fame.

Morse played before the recently assassinated Duchess of Hohenberg and has been given the Schonborn crown of Austria.

The young violinist descends from a musical family. His grandfather, Prof. Constantin Watz, was for a long



Earl William Morse

time director of a famous Milwaukee singing society and his father is an excellent amateur violinist.

This appeared in the Kgl. Prussian Staatsanzeiger: "Earl William Morse develops a beautiful, firm tone, a sure, fluent technic, deeper, however, a genuine feeling. Noble, first-class music only was offered."

"Earl William Morse," said the Signale, November 12, 1913, "is a good musician. His playing is genuinely musical and he shows a good technic."

From the Berlin Tageblatt, the following is taken:

"Morse played Cesar Frank's A major sonata with a beautiful warm tone, and pleasing vigor of expression."

Morse is soon to make his New York debut in recital.

Rose Olitzka's Chicago Recital.

Below are some press reviews of Rosa Olitzka's concert, Sunday, November 8, at the Illinois Theatre, Chicago.

The contralto's next concert was at Kalamazoo, Mich., December 9, and later she will appear in Minneapolis, Minn. In January she will go on a three weeks' tour through the Middle West, which will bring her to Denver.

These are the reviews:

Rosa Olitzka's annual recital at the Illinois Theatre, as usual, attracted the largest audience. . . . This popular contralto understands the art of program making and brings to her work sincerity, seriousness and artistic intelligence. . . . Her singing displayed all those traits which have made her one of Chicago's favorite singers.—Chicago Examiner, November 9, 1914.

Mme. Olitzka's annual appearances are always a cause of joy to her faithful band of followers. It is quite possible to sympathize with their feelings, for there is always something innately sincere, something wholesome and of true musicianship in her recitals. . . . They were sung with art, with feeling, and with entire musical honesty.—Chicago Daily Journal, November 9, 1914.

Rosa Olitzka has a host of loyal friends on whom she can count for her annual recital and yesterday afternoon the Illinois was filled with them. They greeted her warmly, applauded everything, at least all that we were there to hear, in the most cordial fashion, and evidently enjoyed themselves. Mme. Olitzka was in good voice, sang with understanding of the music and received the welcome of her friends with undoubted pleasure.—The Chicago Evening Post, Monday, November 9, 1914.

A large enthusiastic audience completely filled the Illinois Theatre at a recital given by Mme. Olitzka, Sunday afternoon, November 8, at the Illinois Theatre.

Mme. Olitzka's artistic reputation is so well established in Chicago that it need not be commented upon. The great charm of her art consists chiefly of an admirable combination of technical and musical qualities. It is astonishing how she keeps her great gifts under control; she neither gives too much, nor too little and ravishes her listeners by her dignified poise and masterly delivery. The deep, sincere feeling that goes out of her art gives proof of her intimate knowledge and insight into the spirit of the compositions and shows the presence of a wide, rich sensibility and temperament. . . . The artist was compelled by tremendous, enthusiastic ovation and applause to add several encores, which extended the concert to rather a late hour.—(Translation) Illinois Staats-Zeitung, November 9, 1914.

People's Symphony Concert, December 20.

Maud Powell has been touring the West, playing to capacity houses night after night. She returns to New York to play at the People's Symphony concert, Sunday afternoon, December 20, Carnegie Hall, and this will be her only engagement in the city. She will play the Beethoven concerto and "Introduction and Rondo Capriccioso," by Saint-Saëns.

The orchestra, under the leadership of Conductor Franz X. Arens, will play Tschaikowsky's symphony, "Pathetique," as leading number. Owing to the war, and the many disbanded musical organizations in this country, it has been possible for the society to engage many excellent musicians, and Mr. Arens will conduct the finest orchestra ever assembled under his baton next Sunday afternoon. In addition to the symphony the program will include Weber's "Freischütz" overture.

In order to make its work still more effective, the society has this year extended the privilege of securing seats at half rates to teachers, artists and professional people, as well as students and wage earners. A seat in the parquet section of Carnegie Hall for 12½ cents! In order to obtain half rates it is necessary to secure seats at the office of the society, 32 Union square. Full rates will be charged at the box office on the night of the concert.

Musicales at Country Life Exposition.

A number of vocalists and instrumentalists, as well as musical institutions, of New York City, are taking advantage of the offer of the Country Life Permanent Exposition, to hold recitals, free of charge.

The Country Life Exposition is held in a large upper hall of the Grand Central Terminal, New York. Its lecture room seats several hundred people, and many times a week music holds sway there. Musical attractions scheduled for the immediate future are as follows: The New York School of Music and Art, of which Ralfe Leech Sterner is director, at 56 West Ninety-seventh street, New York City, will give concerts on the following Saturdays: January 2, January 30, February 13, February 27, and March 13.

Mrs. A. M. Virgil, of the Virgil School of Music, at 42 West Seventy-sixth street, New York City, is to hold a piano recital on January 16.

Other arts allied to music are represented also at the exposition, notably dramatic entertainments, by Prof. Alfred E. Henderson, director of the Henderson Players, Aeolian Hall, and Greek and national dancing by Cozette Keller.

May Scheider Heard in French Arias.

May Scheider, of the Karlsruhe Royal Opera, another singer who was obliged to return to America because of the war, sang at a benefit given by the Vacation Committee, at the Forty-fourth Street Theatre, New York, Friday afternoon, December 11.

Her numbers were the Debussy aria from "L'Enfant Prodigue" and an aria from "Manon," Massenet.

These served to disclose a well schooled voice, clear and of pleasing timbre. Musicianship and good taste accompanied her delivery of both the numbers and her singing merited the warm reception which she received.

Bruno Huhn was, as usual, an efficient accompanist.

Florence Austin With Dutch Society.

Florence Austin, violinist, played, December 12, for the oldest Dutch society in New York, "The Eendracht Maakt Nacht," the occasion being the fifty-first "St. Nicholas Festival." This society, which is taking care of many of the Belgian refugees in Holland, will send the proceeds of the concert to them. Miss Austin played the polonaise by Vieuxtemps for her first number, and a group of smaller solos, including "Souvenir," by Weitzel, and "Valse de Concert," by Ovide Musin.

MINNEAPOLIS ORCHESTRA PLAYS THREE PROGRAMS.

Symphonic Body Appears in Regular Concert at a Sunday "Pop" and in Beethoven Cycle —Other Musical Events of the Week.

Minneapolis, Minn., December 11, 1914.

Two works of importance were given by the Minneapolis Symphony Orchestra at the fortnightly concert, December 4, in the Auditorium. Berlioz's "Harold in Italy," and Chausson's "Viviano" were both interesting, but the former was perhaps more to the liking of the general public. Karl Scheurer was the violinist and with the fine delineations drawn by Conductor Emil Oberhoffer the work was given a splendid reading. The name of Chausson appeared on these programs for the first time and it is safe to say that it will again grace them.

"Le Carnaval Romain," op. 9, was the opening number of the program and was a fine prologue to the next, which was "Harold in Italy," by the same composer. Dukas' scherzo, "L'Aprenti," closed the performance and the orchestra again acquitted itself with great credit.

Helen Stanley, soprano, was the soloist, and her sweet voice was used to great advantage in the tender Micaela aria from "Carmen." She sang quite as brilliantly an aria from "L'Enfant Prodigue," by Debussy. Miss Stanley was given a veritable ovation and responded to encores—one by Massenet and the other from "La Boheme."

Sunday Orchestral Concert.

Minneapolitans can go every Sunday to the Auditorium and hear the very best music at a small outlay of money, and judging from the large audiences people do appreciate this privilege. The program of Sunday, December 6, was unusually attractive, beginning with the march from Raff's "Leonore" symphony, and was followed by Dvorák's "Carnival," op. 92. The third number was "Angelus" largo from the third symphony of Hadley—which was given a fine rendition. "Unter den Linden," from the "Scenes Alsaciennes," by Massenet, was beautiful; the cello in the able hands of Cornelius van Vliet and the answers by the clarinet, well played by Pierre Perrier, are a joy. This number always appeals to the audience and one could never tire of it when played as the Minneapolis Symphony Orchestra plays it. "The Sorcerer's Apprentice," by Dukas, was very interesting and came as a great contrast to the classical "Andante Cantabile" from the string quartet, op 11, by Tschaikowsky. Glazounow's "Valse de Concert" closed this day's program.

The soloist was Andrea Sarto, the American baritone, who sang the prologue from "Pagliacci" and the aria "Ella giamai," from Verdi's "Don Carlos." His voice is clear and clean and his enunciation fine. Mr. Sarto was enthusiastically recalled and repeated the prologue after his first appearance, and the "Evening Star," Wagner, after his second solo.

Beethoven Cycle.

The second afternoon concert of the Beethoven Cycle was given by the Minneapolis Symphony Orchestra, Monday, December 7. The larger part of the program lay in the second and seventh symphonies—the second beginning the program and the seventh closing it. The slower movements in both symphonies carried real inspiration to the audience. The lovely romance for violin played by Richard Czerwonky gave music lovers opportunity to hear that composition presented in all its perfection of simple dignity. The rich G string harmonies were without a flaw—it was Mr. Czerwonky at his best.

Marion Green, basso-cantante, was the singer of the afternoon, his offerings being "Mit Maedeln sich vertragen," and a group of songs, "In Questa Tomba," "Bitten" and "Die Ehre Gottes aus der Natur," magnificently sung. His tones, of bell-like purity, never wavered a fraction off pitch. The Auditorium has rarely been filled with a more perfect voice.

These Beethoven concerts seem to be the coveted opportunity for many students and lovers of music to make a most satisfying acquaintance with the master. This was evidenced by the two balconies which were filled, and the rather surprising thing is the large number of men in attendance, quite as many as are seen at any evening concert.

A Sonata Recital.

A sonata recital was given by Raymond Shryock and his sister, Eloise, at the Unitarian Church, December 2. Mr. Shryock has long been one of the Minneapolis Symphony Orchestra players and has endeared himself to the public by his good, clean violin work and his gracious, unaffected manner. The three sonatas played were the D major, op. 12, No. 1, Beethoven; the D minor, op. 108, of Brahms, and the G minor, op. 19, of Sjögren. Great sympathy exists between these two charming artists. In the Beethoven sonata the piano was a little too heavy—the Brahms, the double stops of the violin were splendid and there were daintiness and passionate brilliancy quite remarkable. These two painstaking artists are helping to do all the pioneer work in Minneapolis and they will some day gain the credit that they deserve for being so unselfish in their efforts to establish the best music here.

Orchestral Art Society Concert.

Twice a year the Orchestral Art Society gives a concert under the direction of William MacPhail, the violinist. On December 3 this society appeared at Gethsemane Church. The orchestra numbers fifty players; the violinists are the pupils of Mr. MacPhail, of the MacPhail Violin School; all these young people come together for the love of good music. The hall was filled, the music was well prepared and Mr. MacPhail conducted in a most convincing manner, and there was good shading throughout. The concert was opened by the allegretto from the "Military" symphony of Haydn, followed by the minuet, op. 78, of Schubert; the scherzo, op. 28, of Beethoven; the andante from the "Surprise" symphony, played with good volume of tone and excellent rhythm; the overture, "Marriage of Figaro," Mozart, brilliantly and energetically performed. This string choir deserves much praise for the artistic work done on this evening.

Ralph Truman, pupil of Mr. MacPhail, played the first movement of the Mendelssohn concerto with orchestra. The orchestra accompanied well and Mr. Truman gave an encore, "Souvenir," by Drdla. The other soloist of the evening was Mildred Ozias, soprano, who had just returned from two years' study in Berlin, and who sang "With Verdure Clad," from "The Creation," and a group of songs—"The Last Leaf," by Homer; "Oh, Sleep, Why Dost Thou Leave Me?" by Handel; "Sylvelin," by Sinding, and "Boat Song," by Harriet Ware. Miss Ozias adapts herself to the mood of the song and, though her voice is small, she makes a fine effect with her artistic renditions. Her enunciation is excellent and she was forced to respond to two insistent encores.

Musical School Teachers.

There are fourteen teachers of the North High School who are musicians, and the concerts that they give are excellent. These fourteen men make a splendid glee club and four of them are good pianists. With vocal solos and a clever play, these teachers were tendered an ovation by friends at their second concert of this season, December 5. The eight hand piano arrangement of "Der Freischütz" is to be especially commended, the glee club sang well and the quartet sang very well.

Oscar Seagle's Song Recital.

Oscar Seagle, baritone, was heard here on December 2 at the First Baptist Church, assisted by Frank Bibb, pianist. Mr. Seagle sang a program of songs that showed him to be a master of every line of the vocal art. He excels in intelligence, in perfection of technic, in clever delineation of any song he sings, and possesses a most friendly, engaging personality. Frank Bibb proved himself a sympathetic accompanist.

An Interesting Joint Recital.

Unusual interest attended the joint recital given at the First Baptist Church on the night of December 3 by Esther Osborn, soprano, and Mr. and Mrs. James Bliss, both local pianists. Miss Osborn has enjoyed success abroad as prima donna soprano in the Royal Theatre, Stockholm, and the Stadt Theatre, in Hamburg. She sang most exacting songs in German, Swedish and English. "Il est doux," from "Herodiade," by Massenet, was given a musicianly rendition. Her breadth of interpretation was allowed full sway in the arias from "Figaro," viz, "Cavatine der Grafin" and "Arie der Susanne." Her clear voice was used to perfection in two Brahms songs, "Immer leiser wird mein Schlummer" and "Das Madchen spricht." A dainty French song by Hue, "J'ai pleure en reve," was finely sung. Her enunciation is faultless and her versatility was shown in a group of varied songs—Grieg's "Et Had," Alfen's "Bon," Jarnefelt's "Solsken," Roger's "The Star" and Hammond's "The Lovely Month of May." With all the maturity of a finished artist, Miss Osborn has retained the pure lyric quality that was in her voice when she was first told that she had a future. She sang Verdi's "Ah fors e lui che l'anima" with finish and abandon. Floral tributes and much applause greeted her every appearance.

Mr. and Mrs. Bliss have just returned from a year's sojourn in Berlin under the tutelage of Rudolph Ganz. Mrs. Bliss played all the accompaniments for Miss Osborn in a sympathetic manner. Mr. Bliss performed a group of MacDowell's smaller compositions, a new work to us, by Granados; the F major prelude and fuga, by Bach; "Over the Fence Is Out," by J. K. Paine; "Pan Coming From Bacchus," by Juon; "Ach, du lieber Augustine," by Max Reger, and three compositions of his own. His second sonata in C minor shows great progress and much talent. The playing of both Mr. Bliss and his wife shows earnest study, and now they have the ground work for a whole life's application of study.

Northwestern Conservatory Notes.

A large and appreciative audience was present at the Chopin recital given by David Patterson, in Conservatory Hall, on Saturday evening, December 5.

Ethel Alexander, Harriet Gongle, Margaret Daugherty, John Seaman Garns, Franz Dicks, Elizabeth Brown-Hawkins and John J. Beck presented the following pupils in a musicale on Wednesday afternoon: Evelyn Gardner, Minerva Burwell, Esther Sandberg, Minnie Ledbetter, Carrie Rolph, Esther Dahlquist, Nora Anderson and Stella Sxarvie.

Anne Hughes, head of the public school music department, addressed the Girls' Club at Central High School Tuesday, December 1.

The following pupils from the class of Karen Westvig, of the conservatory piano department, will appear in a musicale Wednesday evening, December 9, in Conservatory

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Ethel Alexander, of the conservatory piano faculty, announces a musicale to be given by her pupils on Wednesday evening, December 16, in Conservatory Hall.

The Conservatory Club held its monthly business meetings on Monday and completed arrangements for a bazaar and candy sale to take place Wednesday, December 9. All kinds of useful articles and Christmas novelties will be on sale and the proceeds will be used for various social affairs which the club is planning to give. The club also announces a concert to take place in January in Conservatory Hall.

John Seaman Garns, director of the school of expression, entertained 150 children, who were the guests of the South Side Mission, on Thanksgiving Day. Mr. Garns told stories for two hours. His program included two old Irish folk tales, three dialect stories in Italian, Scandinavian and Irish, also a Russian folk legend.

RUTH ANDERSON.

Music Will Out.

Kitchener's army is likely to be remembered as the musicless army, from the fact that when there is so much to be done and so little time to do it in, the formation of regimental bands is out of the question. Still, the adaptability of the new recruit and his attempts to make good the deficiencies in some form or another are remarkable. For instance, the other day I came across one of the new battalions route marching to the strains of instruments the tone and color of which, for the moment, puzzled me. Doubtless distance lent enchantment to the ear. The tune was, of course, the inevitable "Tipperary," but the effect, thanks to Nature's mellowing influence, was far from unpleasant, or, for the matter of that, unmusical.

Then round a bend in the road swung the motley clothed files, preceded by a band composed of mouth organs. Perhaps Joseph Holbrooke, who is ever in search of new color, will be grateful for the hint.—London Evening Standard.

Recital at American Institute.

On December 11, at Chamber Music Hall, New York, Leslie Hodgson, a member of the faculty of the American Institute of Applied Music, gave a recital of piano pieces, ranging from Chopin to F. Morris Class. He plays with vigorous, fluent technic, good colored tone, and artistic interpretation, making his pianism effective in various styles. Eight Chopin pieces were played with virility and delicate shading; the polonaise, op. 44, indeed, was splendidly done. Quaint and charming was Class' "Adown the Lanes," and a barcarolle by Griffes and concert waltz by Granados, closing the program, were played with brilliant effect. The climax of the evening was Liszt's "Ballade"; this was done with comprehension and brilliant passage work.

The audience filled the hall, and was enthusiastic, compelling Mr. Hodgson to add an extra number to his last group.

Mme. Genovese Will Entertain.

Invitations have been issued for an informal musical tea at Mme. Genovese's studio, 1425 Broadway, New York, Thursday, December 17, between 4 and 6 o'clock.

A Wagner concert by the Winderstein Orchestra drew a packed house not long ago in Leipsic.

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OLIVER DITSON NOVELTIES ARE HEARD IN BOSTON.

Employees and Salesmen of Musical Publishing House Attend a Concert Given for the Purpose of Acquainting Them With New Publications of the Past Year—Program Preceded by a Dinner at City Club—Symphony Concerts and Other Affairs of the Week in and Around the Hub.

11 Boylston Road, Fenway,
Boston, Mass., December 12, 1914.

A first recital of Ditson novelties was given at the Harvard Musical Association on Wednesday evening, December 9. This affair was for a purpose, unique as recitals go, for the audience was composed of men connected with the Oliver Ditson Company establishment in Boston. As William Arms Fisher, head of the editing department, announced in a short address at the commencement of the concert, the program had been arranged with the intention of allowing the salesmen and all those connected with the Ditson publishing house a chance to become better acquainted with new publications of the last twelve months, by hearing them performed. The Boston representative of the MUSICAL COURIER had the pleasure of attending the concert and found the Ditson family a most enjoyable unit. Before the concert took place every one was invited to the City Club, where dinner was served, and incidentally some very brilliant (round table) talk was forthcoming. Mr. Fisher tells stories with the same ardor and effectiveness that he employs when securing successful compositions for his house. The dinner made a hit, just as many of the numbers heard on the program have already done with the musical public. The local artists chosen to perform the various numbers were Karl Rissland, violinist; Herbert W. Smith, baritone, and William B. Maclane, tenor. The numbers heard revealed wide diversity of style and furnished proof of the Oliver Ditson Company's ability to secure material worth while. The program in full was as follows:

"Care-Free," Lemont, "Clotilde," Lemont, "La Debutante," Lemont, "Valse Courante," Rolfe, "A Propos" (intermezzo), Sartorio, Mr. Henning; "Longing," Pütz, "In Dreams," Kramer, "Japanese Love Song," Kroeger, "Blue Are Her Eyes," Watts, "To One I Love," Saar, Mr. Maclane; "Madrigale," Rissland, "Valse Caprice," Rissland, "Fatima," Hamilton, "From the Hearth," Burleigh, "Song Without Words," Tschaikowsky, Mr. Rissland; "To My Valentine," "The Caress," "Serenade Mexicaine" (from "Dream Pictures"), Lamont, No. 5 from "Five Vignettes," Class, Humoreske from "Five Intermezzi," Class, Scherzo minuet, Manney, Mr. Manney; "Love's Triumph" (a cycle of five songs), Huhn, Mr. Smith; "Le Désir," Steinfeldt, "A Merry Hornpipe," Fletcher, "Summer Seas" (barcarolle), Huerter, "The Jesters," Huerter, "Valse," in A flat, Frey, Mr. Henning; "For You," Montague, "Even Song," Johnson, "The Heart of Her," Cadman, "A Wish," Dichmont, "My Day," Dichmont, Mr. Maclane; "Autumn," Williams, "At the Spring," Lazarus, "Naiveté," Kürsteiner, "Two Venetian Lovers," Hamilton, Mr. Manney; "A Winter Song," Hyatt, "A Song of Joy," Douty, "The Night Has a Thousand Eyes," Fisher, "Witch-Woman," Taylor, "Heart of Hearts," Manney, Mr. Smith; "At Dawning," Cadman, "The Dancers," Lemont, "Romance," Debussy, "Thinking of You," Dichmont, "Polish Dance," Adamowski, Mr. Rissland.

BAUER-TEYTE JOINT RECITAL.

Before an audience which practically filled Symphony Hall, Harold Bauer and Maggie Teyte appeared in a joint recital Sunday afternoon, December 6. Mr. Bauer was heard in the Schumann "Carnival," op. 9; "Air de Ballet," from "Alceste," Gluck-Saint-Saëns; scherzo in B flat minor, Chopin; etude in D flat, Liszt, and the "Ride of the Valkyries," Wagner.

BOSTON MUSIC SCHOOL SETTLEMENT CONCERT.

Another of the concerts for the people, under the auspices of the Boston Music School Settlement, was given on Sunday afternoon, December 6, at the Boston Theatre. Mme. Gerville-Reache, contralto, and the Hoffmann String Quartet, participated in the program. As has been the usual custom, a large audience was present and enthusiasm ran high throughout the afternoon. Mme. Gerville-Reache was in splendid voice and her singing of Massenet's "Air de Posthumia" and Saint-Saëns' "La Cloche" (her first numbers), was admirable. A second group, in which composers Spontini, Gluck and Salter were represented, also brought "The Call of Radha," by Harriet Ware, for a first hearing in this city. The final group of songs contained two Paladilhe numbers, "Lamenti Provencal" and "Psyche," "L'Heure de Pourpe," by Holmes, and Hahn's "D'Une Prison." The contralto was heartily applauded after each group and was twice obliged to add several encores.

The Hoffmann Quartet gave a good account of itself in well defined readings of the several short numbers and the Haydn fifth quartet, which made up their share of the entertainment.

HEINRICH GEBHARD'S PIANO RECITAL.

Heinrich Gebhard, the well known Boston pianist and teacher, gave his first recital of the season at Jordan Hall, Wednesday afternoon, December 9. Mr. Gebhard has a splendid following here, and consequently the audience at his concert was large and appreciative. His program opened with the Bach French suite in E major and the pianist at once showed that he possesses all his former brilliancy, and has grown in interpretative powers since his last year's recital here. Mr. Gebhart is deeply sincere, and his technic is tremendous. In the second group, a Chopin set, his readings were clearly and beautifully set forth. Seven Debussy numbers formed the unique feature of the pianist's program and they were given splendid interpretations. One can hardly imagine Mr. Gebhard at his best in the modern music, but this performance served to change general impressions, and one must now add that he is equally at home either in the older or the newer classics. Liszt's arrangement of the "Spinning Song," from the "Flying Dutchman," two interesting numbers by Albeniz, viz., tango in D and "Seguidilla," and the Verdi-Liszt paraphrase on the "Rigoletto" quartet completed the program. Mr. Gebhard is an artist of whom Bostonians may well be proud.

BOSTON SYMPHONY CONCERTS.

At the seventh pair of concerts by the Boston Symphony Orchestra, which took place on Friday afternoon, December 11, and Saturday evening, December 12, the Beethoven symphony in F minor, together with Stravinsky's "Fireworks," the Schumann overture to "Genoveva" and the Haydn concerto in D major for cello, made up the program. The orchestra has a reputation for its performances of Beethoven symphonies and apparently Dr. Karl Muck and his men did their best to live up to this reputation. The outcome was highly successful. Stravinsky's number was played here several weeks ago by the New York Philharmonic Orchestra, and it was heard again at these concerts with enthusiasm. Josef Malkin, the new cellist of the orchestra, who is at the first desk of his section with Mr. Warnke, was the soloist. He is an artist of wonderful attainments and his playing here created a veritable sensation. The overture, played in a faultless manner, made a well balanced finish to the program.

GUY MAIER IN PIANO RECITAL.

Guy Maier, a young pianist who came to Boston early this season intent upon making this city his headquarters,

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BOSTON NEW YORK

gave a recital in Jordan Hall, Monday afternoon. Mr. Maier is a talented young man, and his musicianship is strongly individual. The program was unique in various ways. He showed himself to be a composer of merit in the two numbers of his own which were included in his program. His "Valse Grotesque" is a happy combination of modern piano effects. In the Brahms "Intermezzo" and the Beethoven third sonata, evidence of the player's true virtuosity was revealed. Other numbers on the program included a Schubert andantino and scherzo; gavotte from "Alceste," by Gluck; "Perpetual Motion," by Weber, and short descriptive numbers by Philipp and Liszt.

HANNAH BUTLER DELIGHTS AUDIENCE.

Hannah Butler gave a recital of modern French and German songs in the John Knowles-Paine concert hall on Monday evening. This well known soprano from Chicago was most enthusiastically received by her many admirers here. The songs on her program furnished sufficient proof of the rare versatility of her art, and her manner of rendering them was pleasing in the extreme. Mrs. Butler possesses rare interpretative ability and her versions of the various modern numbers were strikingly original, showing a keen understanding of the newer school of music. Her voice is of a lovely quality and her knowledge of its use is thorough in every detail. The modern songs were Strauss, Brahms, Wolf, Vidal, Faure, Debussy, Godard, Carpenter, Rimsky-Korsakow, Bachelet, Lie, Korling, Grieg and Charpentier.

A PIANIST NEW TO BOSTON.

On Monday afternoon, December 7, another new pianist, Hans Ebell, gave his first recital of the season in Steinert Hall. Mr. Ebell has been much talked about in local music circles, as many Bostonians had personally known of the young artist's brilliant success in the concert field abroad. He was accorded a flattering reception by both public and press. The program was as follows: Schumann, fantasie, op. 17; Glazounow, sonata, op. 74; Chopin, barcarolle, mazurka, op. 33, prelude in A flat major; and the waltz, op. 64; Scriabine, teude, and the Schubert-Tausig "Marche Militaire."

FLONZALEY QUARTET CONCERT.

The first concert of the season by the Flonzaley Quartet was given at Jordan Hall on Thursday evening of this week. Tschaikowsky's E flat major quartet opened the program and, needless to say, it was performed in faultless style. A quartet number by Darius Milhaud, consisting of two movements; an intime-contenu and a rhythmique arrangement, heard in Boston for the first time, was made interesting by the skillful Flonzaley playing. Beethoven's B major quartet concluded the program, which attracted the largest audience that Jordan Hall has held thus far this season. Appreciative applause punctuated the superb work of the Flonzaleys, who return to Jordan Hall in one month, much to the joy of lovers of string quartet music.

DRAPER AND BESEKIRSKY AT BENEFIT CONCERT.

Paul Draper, the tenor, and Wassily Besekirsky, violinist, were the soloists at a concert for the benefit of the South Boston Day Nursery, which was given in Jordan Hall on Thursday afternoon, December 10. The following program was given:

"Le Trille du Diable" (Tartini, Mr. Besekirsky; "Tu lo sal" (old Italian), "Come raggio di sol" (Caldara), "Bois Epais," "Le héros que j'attends" (Lully), Mr. Draper; "Rêverie" (W. Besekirsky). "Slavic Dance" (A. Dvorak), Mr. Besekirsky; "Dedication" (Percy Aldridge Grainger), "Six Dukes Went A'fishin,'" "Died for Love," "Willow, Willow" (set by Percy Aldridge Grainger), "A Reiver's Neck"—verse (Percy Aldridge Grainger), Mr. Draper; "Carmen," fantasie brillante (J. Hubay), Mr. Besekirsky.

Mr. Draper was in splendid voice and he aroused new interest here, for at his recital a few weeks ago only German Lieder were heard. Draper's versatility as an artist of very rare accomplishments is indeed marked. His interpretations are intensely interesting and his musicianship is beyond all reproach.

Mr. Besekirsky gave a good account of himself. His tone is excellent and his interpretations reveal his earnestness as a musician. Walter Golde, the accompanist now appearing with Mr. Draper, played in a highly satisfactory manner.

Although he has only been in this country about three months, Mr. Draper had made quite an enviable record for Boston appearances. Two recitals and one solo appearance with the Boston Symphony Orchestra are already to his credit and, according to present arrangements, the tenor is to return again as soloist in the Liszt "Faust Symphony" which will be given at the Boston Symphony concerts on Friday and Saturday, January 1 and January 2.

TOWNSEND CHORAL SOCIETY HEARD.

Stephen Townsend and his Choral Music Society, of Boston, gave their first concert of this season at Jordan Hall on Wednesday evening, December 9. The assisting artists were W. Lynnwood Farnam, organist; R. Ringwall and M. Grunberg, violinists, and J. Angus Winter, pianist. The work of the chorus was very effective and the singers displayed their excellent training, a real tribute to their accomplished conductor, Mr. Townsend. The program showed much variety, representing Bach, Gevaert, Tschaikowsky, Lotti, Rachmaninoff, Brahms, Elgar, Henschel, Karg-Elert, Ford-Festa, Foote, Lewis, Lang and Converse in their choral compositions.

BOSTON NOTES.

On Tuesday afternoon, December 8, another pianist was heard in recital at Steinert Hall. Flora Shwale was the artist in question, and her appearance attracted a fairly large audience. The program was devoted to several modern French compositions, two MacDowell groups and numbers by Schumann, Mendelssohn and Chopin.

Selma Nussbaum, soprano, pupil of Frederick Watermann, appeared in a short song recital given under the direction of the Wellington Studio of Fine Arts at the Philip Brooks Hall, Tuesday afternoon, December 8. This talented young soprano has been under Mr. Watermann's tutelage for a very few months only, but she displays an ability truly surprising. Her voice is rich and beautiful in quality and she posseses fine interpretative ability. Her singing evidently pleased all those who heard her.

VICTOR WINTON.

Miller-Van der Veer Journey.

Thirty-five engagements, involving travel of over 8,000 miles, is the record to the credit of Nevada van der Veer since the middle of October. This vocalist has been engaged continuously since the opening of the season, and has sung with greater success than ever from one end of the country to the other.



NEVADA VAN DER VEER.
Snapped last summer.

Mme. van der Veer's tour has taken her to Spartanburg, S. C.; Detroit, Milwaukee, Appleton, Wis.; Davenport, Ia.; Sioux Falls, S. Dak.; Sioux City, Ia., and Peoria, Ill., and everywhere she was cordially received. But the engagement that impressed the singer as the most successful one of her career was in Syracuse, where in a joint recital with her husband, Reed Miller, she appeared before the Arts Club amid much enthusiasm.

"The elements of success," declares the singer, in commenting upon this appearance, "are, first, a fine artistic program, something to work for. Second, one must be in good voice, and sympathetically accompanied. Third, to have the audience with one in appreciation and understanding. All of these elements were supplied in Syracuse, and that is why I look back upon the engagement with such satisfaction."



REED MILLER IN HIS NEW YORK STUDIO.

That the Syracuse organization engaging the singers was equally pleased, is indicated by a letter received by Loudon Charlton, under whose management Mme. van der Veer and Mr. Miller are to be in the future. The letter expressed the thorough satisfaction derived from the recital.

Mr. and Mrs. Miller are now in New York for a brief rest. After Christmas they will start "for the front" again, appearing in "Stabat Mater" in Schenectady, in a recital with the Rubinstein Club of Washington, and in "Aida" in Huntington, W. Va. The new year will be marked by a long series of engagements of importance.

Stewart to Be Congratulated.

The MUSICAL COURIER is in receipt of the following telegram from its San Diego, Cal., correspondent:

San Diego, Cal., December 11, 1914.

Musical Courier, New York:

H. J. Stewart, the well known composer and organist of San Francisco, has been appointed official organist, and will perform on the instrument donated by John D. Spreckels at Panama-California Exposition opening here January 1, 1915. Exposition lasts for one year. (Signed) TYNDALL GRAY.

Praise for "Tipperary."

Ethel Smyth writes to the London Observer of October 25, 1914:

SIR—With all deference to "experts," who seem to have been abusing it, may I record my humble opinion that "Tipperary" is a little masterpiece in its way? The melody—cheery, fascinating and funny—is so natural that four simple chords make up the whole outfit of the accompaniment, and yet, like folksongs and melodies of Schubert that also pass this severe test, with all its rollicking humor there is no touch of vulgarity. I should think nothing could more exactly embody the careless, jocular spirit in which the British soldier sheathes his nerves, and which is so incomprehensible and distressing to Teutonic seriousness.

As for the rhythmic design of the whole song, whether due to instinct or cunning, anything cleverer I have seldom seen; first a bit of breakdown, which takes two strides per musical section; then the tune proper, in four-step sections; finally the chorus, broadening out into a swinging eight-step rhythm, whereby the marcher is unconsciously and irresistibly swept along over spaces of increasing length with increasing impetus.

Or again, note the deft and sparing use of the syncope. Evidently this tune, of remote Anglo-Saxon ancestry, is the immediate product of the American war song and rag time. Be that as it may, it seems to me that the dead must respond to such an appeal, and swing into rank with the living.

The only part of the delightful words the soldier knows is the chorus. One can understand why these catch on, but what of the sure instinct that strung the phrases together—the "long, long way"; the sentimental touch, for once free from mawk; the very delicately conveyed suggestion of lurid delights rejected for the sake of "the sweetest girl I know"? (Not only the average young man, but many of us enjoy feeling actually good and potentially wicked at the same time!) And how perfectly the composer has caught the musical equivalent of the beautiful word "Tipperary."

I am certain that all front rank musicians I know of foreign nationalities, and I think also men like Mozart and Schubert, would delight in this song. To my mind there is the touch about it that makes Arthur Sullivan immortal. The difference between it and vulgar music hall ditties that have a passing vogue is as the difference between a perfect French omelette and the English lodging-house imitation. I venture to think it a grand bit of luck that, when war broke out, this song, an ideal marching tune for the British soldier, was in the air.

When first I heard it I remembered a joke of Brahms'. Asked by a young lady for a musical autograph, he scrawled the opening bars of "On the Blue Danube," and wrote under them: "Alas! not by Johannes Brahms." I do not know if many composers sighed to themselves on hearing "Tipperary," "I wish I had written that!" But I know I did.

Your obedient servant, ETHEL SMYTH.

"Things That Never Happen."

Under the caption of "Things That Never Happen" a newspaper cartoonist gives the instance of a vocal teacher who says to the "stupid who is about to invest in a few vocal lessons":

"Ah, your voice is wonderful! Your last vocal instructor must have been a corker. I really wouldn't give you my humble services for fear of ruining your voice."

May we nominate the following candidates for this series:

1. Operatic soprano (hearing a rival sing her favorite role): "Isn't her Isolde a tragic masterpiece! And how well she sang the 'Liebestod.' Would that I had such nobility of gesture."

2. Concert artist (returning from a tour): "How was my business on the road? Terrible! Only one full house. The criticism? All lukewarm, and not one reengagement."

3. Returning opera star (to photographers on dock): "Stop! I refuse to have my picture taken. Who knows, it might get into the newspapers."

4. Musical manager (speaking of violinist who is to be imported by rival manager): "That Fiddolini is a real artist. My man Scraper may have some appeal to the gallery, but as to musicianship—he's not in the other fellow's class."

5. Music critic (hearing premiere of new composition): "The audience seemed to like the work, but I don't. Still, my judgment is no more to be accepted than that of the public. It's merely the opinion of one man and many in the audience are quite as well informed as I."—Houston (Tex.) Chronicle.

Charles W. Clark's Chicago Appearance.

Charles W. Clark, the baritone, will sing at a private musicale at the Blackstone Hotel, Chicago, Ill., on December 17.

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MUSICAL COURIER

Rubinstein Club Concert.

Members of the Metropolitan, Berlin and Cassel operatic galaxy helped to open the New York Rubinstein Club (Mrs. William Rogers Chapman, president) concert season in a highly auspicious manner. These were Lucy Gates, coloratura soprano, and Edoardo Fontana Ferrari, tenor.

Extensive operatic experience abroad seems in no way to have infringed upon a delightful style in Miss Gates' concert singing. This young artist, who, by the way, is typically American, embodying all that the name carries with it, sings unaffectedly, with a refreshingly natural charm of manner, and withal forcefully and convincingly. Rare intelligence and feeling accompany the delivery of her songs.

The "Bell Song" from "Lakme" (Delibes), introduced her to the club, and while this is hardly the place for a detailed review of Miss Gates' numbers, one can hardly refrain from comment on the strikingly bell-like quality of her voice, to be noted alike in the pianissimo and forte notes and passages; her smooth, even runs suggestive of the cadenza of a violin, her easy, well sustained and pleasing high tones and her fine musical sense.

Her lovely quality of voice, mood creating ability and delightful diction were emphasized again in her group of songs, which included Harriet Ware's dreamy "Boat Song," MacDowell's "In the Woods" (repeated), Marie Wiegenlied (Reger), and Allabief's "Nachtigall."

A double encore followed this group, in the second of which Miss Gates accompanied herself.

Edoardo Fontana Ferrari, the Metropolitan Opera Company tenor, was not so much of a stranger to members of the club as the soprano. The aria "L'Africaine" (Meyerbeer), aria, "Tosca" (Puccini) and a group of songs, "Torna Amore" (Buzzia Peccia), "Romanza" (Denza) and "Visione Veneziana" (repeated), showed that this artist's sympathetic and vibrant voice was in excellent condition and that he was in his usual happy mood. It seems almost needless to say that he pleased the Rubinsteins and their guests immensely and that he, too, was called upon for several encores.

Three numbers only of the choral numbers were not "arangements." These were Arthur Hartmann's "Sisters Awake" (dedicated to the club); Lassen's "Home Sighs" and "Wake Miss Lindy," Warner. The others were: Friml's "At Twilight" (arranged by Paul Ambrose) and "Love Is Like a Firefly" (arranged by Homer N. Bartlett), "Dawn's Awakening" and "A Swan," Grieg (arranged by Lucien G. Chaffin), Schubert's "The Almighty" (arranged by Louis Victor Saar), Bizet's "This Flower You Gave Me" (from "Carmen") and Dvorák's "Gypsy Songs, No. 3" (arranged by Harry Rowe Shelley). It is interesting to note that these arrangements were all by American composers.

Of the choral numbers "The Almighty" seemed the most effective in its general ensemble, volume of tone and finish, although the Grieg arrangements by Chaffin should not be passed over without especial attention being drawn to the good coloring, phrasing and climaxes. Each of the choral numbers fully sustained the tradition for excellent work, earned from twenty-seven seasons under the same efficient leadership, that of William Rogers Chapman, whose festival work has also brought him honor.

To Mrs. William Rogers Chapman, the president of the club, is due more than a word of commendation for her zeal in the interest of young American musicians, for her valuable assistance in Mr. Chapman's work, and for the splendid management of the New York Rubinstein Club.

In "The Almighty," Eulalia Cannon, soprano, a member of the chorus, sang the incidental solo, revealing a well trained voice of good quality and a young singer with much poise.

Although the weather was far from ideal, there was no hint of it in the Grand Ballroom of the Waldorf-Astoria, which was taxed to its capacity on this occasion, Tuesday evening, December 8, with the usual brilliant assemblange which Rubinstein Club concerts are wont to attract.

Maximilian Pilzer's New York Tributes.

Though born and bred in New York, Maximilian Pilzer, concert master of the Philharmonic Society, need not fear comparison with many violinists who come to America from foreign lands, proclaiming their triumphs won abroad. . . . Pilzer revealed qualities worthy of high praise—a fine command of the mechanics of his instrument, a tone smooth, mellow, expressive; temperamental vigor and animation; grace and elegance of style, and a musicianly grasp of the works he performed.—New York Press.

Mr. Pilzer's performance both in the Bach composition and in music calling for a broad range of sentiment was highly commendable.—New York Sun.

At Aeolian Hall, Maximilian Pilzer gave a violin recital which afforded him opportunity to display to even greater advantage the excellent qualities which have often been admired in his quartet playing, and which secured him the highly honorable position of concert master of the New York Philharmonic.—New York Evening Post.

The violinist was able unfailingly to infuse these numbers with interest. His tone was warm and sympathetic always, with rich quality and ample volume. He displayed sound and serious musicianly intelligence throughout and the ability to meet the various



MAXIMILIAN PILZER.

styles his numbers called for, whether the breadth and loftiness of the Bach concerto, the brilliance of Vieuxtemps or the polish that came between.

Altogether it was an exhibition of rather impressive development in one who has not been heralded from the housetops as a virtuoso. —New York Times.

Maximilian Pilzer, violinist, gave a scholarly exhibition of his skill and taste at Aeolian Hall.—New York American.

Maximilian Pilzer, one of the best of local violinists . . . pleased a large audience at his recital in Aeolian Hall. His tone is warm and his playing interesting.—New York Herald.

At Aeolian Hall last evening, that capable violinist, Maximilian Pilzer, gave a recital.—New York Evening Globe.

Throughout he played in a firm and agreeable style, his tone was even and pure, and his work always bore the mark of sincerity. His berceuse was a simple melodic bit and pleasant to hear.—New York World.

He also performed Vieuxtemps' A minor concerto with a degree of excellence. He is swayed by emotions, but always contrives to keep his music under control and give sound musicianly interpretation.—New York Call.

Mr. Pilzer's standing as an artist of intelligence and seriousness of purpose is unquestioned, and his playing requires no comment.—New York Evening Mail.

He has admirable technic, a fine singing tone and musical taste and intelligence that command respect.—New York Evening World.

The locally best known violinist, Maximilian Pilzer, . . . was very successful in his concert at Aeolian Hall. The concerto by Bach in C major which he played, received enthusiastic applause. . . . The complete abandon of his playing and his expressive delivery received spontaneous applause.—New York Deutsches Journal.

Mr. Pilzer has attained by his application and industry a very high degree of artistry. . . . His technic gave satisfaction.—New York Staats Zeitung. (Advertisement.)

Cecil Fanning at Lexington, Ky.

A scene of unusual brilliancy greeted Cecil Fanning as he stepped upon the stage of the Ben Ali Theatre, at Lexington, Ky., the evening of December 7. The occasion was the first concert of the season given by the Kentucky Branch of the Southern Association of College Women. Every box was taken by alumni of different American colleges, including Vassar, Wellesley, Smith, Yale, Princeton, and each box was profusely decorated with the pennants and colors of the various colleges. The festive spirit of the gala occasion seemed to enter into Mr. Fanning's interpretations, and the audience gave him a tremendous ovation. Eight extra songs were demanded, and Mr. Fanning and Mr. Turpin were recalled many times to bow their acknowledgment of the applause.

The following article is taken from the Lexington Herald, December 8:

Brilliant indeed was the concert given last evening at the Ben Ali by that popular baritone, Cecil Fanning. . . . this singer and his splendid accompanist . . . in the best of moods to bring his most exquisite offerings to his audience.

He must have realized that the entire assembly felt not only distinct sympathy with their work, but a warm feeling of genuine friendship as well, because of their previous visits here. And certainly this condition between artists and audience added much to the evening's pleasure.

A decided point was scored in the first number, the wonderful "I Pagliacci" prologue, when Mr. Fanning sang it in English. It was really, as it was intended to be, an address to the audience. An exquisite encore was "A Song of India," by Rimsky-Korsakoff. In the second number we had a beautiful group of varied German songs rising gradually to a superb climax in Loewe's "Der Erlkonig." . . . This was well sung, highly dramatic and appreciated.

"Edward," the old Scottish ballad, was the most tragic and dramatic number presented and the terrible curse at the end left the audience tense with feeling. This was probably Mr. Fanning's best number, as it required the power of portraying two distinct characters, mother and son. And throughout it was very dramatic.

Group IV was catchy and light and the two old French songs were made even more delightful by being sung in their original style, with action. The Old English songs were very realistic and splendidly interpreted. As the encore to this group Mr. Fanning sang in the most excellent style I have ever heard, the well-known "Kerry Dance," by Molloy, followed by a beautiful dream song.

The last group was the most varied of all, introducing the "Mammy's Song" which proved a great favorite and had to be repeated. "To Mary" was a fine number followed by the burlesque aria "The Mad Dog" from Liza Lehmann's opera, "The Vicar of Wakefield." The encores here were two of the most pleasing songs of the entire evening, two charming child songs, "Essay on a Camel" and "Thirsty Child."

Mr. Fanning's style is most pleasing, his interpretation broad in scope and his tones were exquisitely formed. They were rich and deep and pure, with an almost tenor-like clarity in the upper register.

Mr. Turpin's accompaniments were so excellent that the piano and voice seemed one perfectly combined instrument.

Constance Purdy Heard in Russian Songs.

Constance Purdy, the American contralto, gave a recital of Russian songs at the Women's University Club, New York, on Wednesday evening, December 9. Miss Purdy lived in Russia for several years, where she became a great lover of the Russian school of music, of its folksongs particularly, and she became imbued with the desire to familiarize her countrymen with all the weird beauties which characterize the music of this nation. On this occasion Miss Purdy, gowned in a quaint Russian costume, sang in the original the air from "Russalka," by Dargomijsky; "Daylight May Reign," Tschaikowsky; "Lullaby" and "The Pine Tree," by Balakirev; the air of the Shepherd Lehl from "Snegourochka," Rimsky-Korsakoff; "Vision" and two children's songs, by Moussorgsky; a folksong by Rachmaninoff, and "Rich and Poor," by Borodine. Prefacing each of these songs, Miss Purdy gave a few explanatory remarks and her translation of the poem, and, as she is a thorough student of Russian song and literature, these were necessarily interesting. She gave also Glazounov's "Drinking Song" in French, and her English numbers were "Pride" and a children's song, by Moussorgsky; "The Water Lily," by Rachmaninoff; "Hushed the Song of the Nightingale," Grechaninow, and "I Must Have Rejoicing," by Gliere.

Miss Purdy's excellent contralto voice and charming personality are coupled with an ability to express the meaning of the foreign words by the aid of facial expression and various tonal qualities to such a degree that, especially in the dialogues, the theme was not difficult to follow even by those who had no knowledge of the language.

Mabel Hammond was a skillful and sympathetic accompanist.

Zoellners at Andover, Mass.

The Zoellner String Quartet gave the first concert in the annual series of concerts at Abbot Academy, Andover, Mass., on Saturday afternoon, December 5. This is the thirty-sixth season of these concerts. The program, including works by Beethoven, Dvorak, Iwanow and Samazeuilh, a contemporary French composer, was most interesting, educationally and artistically.

ST. LOUIS JOTTINGS.

St. Louis, Mo., December 9, 1914.

The fourth symphony concert, December 4, opened with overture to "The Magic Flute," Mozart. The climax of the program was Dvorak's symphony, "From the New World." The soloist of the matinee was Mrs. David Kriegshaber, a popular local pianist (pupil of Victor Ehling, of this city), who performed in delightful fashion MacDowell's a minor concerto with the orchestra. Mrs. Kriegshaber possesses a brilliant technic, a clear musical conception, power and marvelous memory. She was recalled many times and responded by playing "Standchen," by Strauss. The orchestra closed with a Swedish rhapsody by Alfven, given for the first time in St. Louis. The Saturday evening program was a repetition of that given at the Friday matinee.

Sunday "Pop."

The fifth "Pop" concert was given by the St. Louis Symphony Orchestra, Sunday afternoon, December 6, to a capacity house. Two first time numbers were played, and were warmly received. Ludwig Pleier, first cellist of the orchestra, was the soloist of the afternoon, playing Popper's "Hungarian Fantasy." Mr. Pleier has a well grounded technic and good intonation. An encore was demanded and "The Minuet," by Becker, was rendered. Conductor Max Zach and his men played admirably.

Schumann-Heink Coming in January.

Hattie B. Gooding will present at her second recital of this season Mme. Schumann-Heink, January 27, at the Odeon.

St. Louis Pageant Choral Society.

The St. Louis Pageant Choral Society and Symphony Orchestra will give their second concert December 26, presenting "The Messiah," by Handel, assisted by Mrs. Franklyn Knight, the St. Louis contralto.

American Pianist Has Returned from Germany.

Among the many American artists who left Germany on account of the war is Edna Stoessel, pianist, who, after an extended stay of three years abroad, has returned to St. Louis. Her many appearances in Berlin and other cities in conjunction with her talented brother, Albert Stoessel, the concert violinist (now in Berlin), has given her prominence in the German musical world. She appeared in St. Louis, November 28, as the piano soloist of the first concert given by St. Louis Liederkranz Club. This talented young artist will appear in many recitals this winter.

Lichtenstein School of Music.

The Lichtenstein School of Music gave its second studio recital of the season in the Toy Theatre, Musical Art Building, December 8, assisted by the Violin Choir. The teachers of the school deserve much praise for the excellent work of the pupils.

Monday Club of Webster Groves.

Victor Lichtenstein, secretary of the American Guild of Violinists, gave a lecture, December 7, on the "Opera," for the Monday Club, in Webster Groves (a suburb of St. Louis), to a large and appreciative audience. Mr. Lichtenstein will give three sonata evenings with local pianists in January, February and March, to which events the St. Louis musicians are looking forward with pleasure.

Kroeger Organ Recital.

Ernest R. Kroeger gave an organ recital under the auspices of the Missouri Chapter, American Guild of Organists, Sunday, December 6, at the Church of the Messiah, assisted by Evelyn McGuire, contralto. Mr. Kroeger has returned from Godfrey, Ill., where he gave a lecture-piano recital at the Monticelli Seminary, December 4. His program represented composers of different nations.

Liszt Musical Society.

The Liszt Musical Society, of which Emily Boeddecker is president and teacher, gave its annual concert, Sunday afternoon, December 6, in the Boeddecker Conservatory of Music. An excellent program was presented.

Morning Etude Club.

The Morning Etude Club held its regular meeting at Baldwin Hall, December 8, at 10:15 a. m. The subject was "Edward MacDowell, His Life and Works," and the meeting was in charge of Marian Bergman.

Rosalind Sternberg Recital.

Rosalind Sternberg, a well known local singer, will give a program of "Chansonets en crinoline," this being the first time that this form of entertainment will have been given in St. Louis. Miss Sternberg is a product of the Taussig studio. Rodney Saylor will play piano solos by MacDowell and Liszt.

Rubinstein Musical Club.

The Rubinstein Musical Club commemorated the memory of Edward MacDowell, December 8. The program consisted of compositions by MacDowell, given by the following members: Mesdames Rudolph, Justison, Loughmiller, Harker, Thomson, Conner, Florence Miller, Magdalin Schifferle, Marguerite Peirce, Alla B. Ammerman, Icy Cobb and Courtney Werner and Ernest C. Krohn, Jr. Mrs. Ottmar Moll, president of the club, had the program in charge. A very large audience was in attendance.

Cale's Pupils' Recital.

The piano students of Mrs. C. A. Cale gave a recital, December 4, at the Calbany studio, 5716 Julian avenue, assisted by several of the voice students of the Principia Academy.

The Kirkwood Piano Club.

The Kirkwood Piano Club presented the St. Louis Philharmonic Quintet in a recital of chamber music, December 3, in Choral Hall, at Kirkwood, Mo., a suburb of St. Louis. The members of the quintet are Ellis Levy, first violin; Chas. Allan Cale, second violin; Paul Rossow, viola; Edward Clay, cello; Rodney Saylor, piano. A very interesting program was performed. May Birdie Ditzler.

Fryer-Maitland Recital.

A recital was given by Herbert Fryer, the English pianist, assisted by Robert Maitland, baritone, at Aeolian Hall, New York, on Wednesday evening, December 9, at which the following program was given:

Andante and variations in F minor.....Haydn
Sonata in A flat, op. 110.....Beethoven
Songs—
An die Leyer.....Schubert
Die Krähe.....Schubert
Der Doppelgänger.....Schubert
Der Schiffer.....Schubert
Prometheus.....Schubert
Prelude, chorale and fugue.....César Franck
Sixteen waltzes, op. 39.....Brahms
Songs—
Bois Epais.....Lully
L'heure exquise.....Reynaldo Hahn
Der Asra.....Rubinstein
Wer nie sein Brot.....Wolf
Der Tambour.....Wolf
Prelude, op. 43.....Chopin
Nocturne, E major, op. 62.....Chopin
Allegro de Concert, op. 46.....Chopin

Mr. Fryer showed himself to be a pianist of sterling qualities. He possesses a brilliant technic and his interpretations are unusually musicianly. His tone is warm and sonorous and his use of the pedal effective and never excessive. His playing was particularly brilliant in the Beethoven sonata, of which he gave a broad and dignified reading. He showed himself to be no less in touch with the spirit of the classical school in his fine rendering of the prelude, chorale and fugue by César Franck, in which he brought out fully the exaltation and almost religious fervor of the great Belgian composer. His reading of the Chopin compositions was delicate and full of sentiment without ever leaning to sentimentality, and the sixteen waltzes of Brahms gave him an opportunity to exhibit brightness and buoyancy as well as humor. His playing was warmly welcomed by the audience and he was forced to give several encores.

Mr. Maitland, by whom he was assisted, was suffering from a bad cold, but this was rarely noticeable and marred but little the excellent effect of his singing. He possesses a voice of fine quality, which he uses skillfully. His enunciation and emission are excellent and his tone never forced. His singing is at all times replete with beauty and feeling. This was especially so in the more dramatic of his selections; particularly in "Der Doppelgänger" of Schubert was the feeling finely brought out. His interpretation of the long and tragic "Prometheus" was masterly. His handling of compositions by modern composers was no less musicianly. The delicate sonority of his voice was especially noticeable in Reynaldo Hahn's "L'heure exquise," and his singing of the two Wolf songs showed his entire sympathy with this supreme master of the modern German Lied.

This recital was an undeniable success and introduced to the American public two artists of genuine worth who form a welcome addition to the music life of this country.

Although introducing himself as soloist, Mr. Fryer acted also as accompanist for the singer and in this capacity again proved himself a musician of unusual ability.

Eleanor Everest Freer Music.

Young Miss Freer, a senior at Bryn Mawr College, Philadelphia, daughter of Eleanor Everest Freer, of Chicago, is to sing a group of soprano solos at a Red Cross Society concert, Bryn Mawr College, December 19. The songs are by Brahms, Grieg, Godard, Diemer, and her own mother's "Sweet and Twenty." Miss Freer is said to be a very musical personality.

"What sort of a school is 'Leazer Tudwinker's niece goin' to, up to the city?"

"A Controversy of Music, I b'lieve they call it; she's learnin' to be a choir singer."—Puck.

What Is an American Composer?

Luxon Lodge, Harv[illegible]
England, November 24, 1914.

To The Musical Courier:

In your issue of October 28 I was much interested in a communication "What Is An American Composer?" by George E. Simpson, of Forth Worth, Tex. Being an American composer myself, though it is sixteen years since I have been in my native country, I have naturally thought a good deal on this subject, and have been not a little indignant at often finding myself classed by Americans among foreign musicians, while some foreigner who goes to America for a year or two is hailed pro tem. as an American composer. Such a state of affairs could exist in no European country. There seems to be some absurd idea that the stranger on the spot is more an American than the man who was born and bred there and his fathers before him.

Now take my own case. Is there a more American composer than myself? My ancestor, Alexander Shapleigh, went to America from England in 1637, settling in the New England States. I myself was born in Boston, and never left America until my student years were over. Is it possible for any one to be more American than I am? Yet because I do not use Indian or negro themes for my music and go about bragging about "God's Own Country" in a strong foreign accent, my claims pale in comparison with some recently naturalized citizen.

It is this state of things that often makes me feel like a man without a country. Even if I should be naturalized here in England, I should not be eligible for the benefits of my profession in this country, such being reserved for those who are "British born." On the other hand, take a recent prize competition for American composers, which was so very American that it was for all composers resident in the United States or Canada, thus excluding any truly American composer who might happen for the time being to be resident abroad. In discussing the matter with an ardently patriotic fellow countryman, he would not believe this was intended to be the case, so to settle the dispute I wrote to the committee, stating my own circumstances and asking if a composer in my position would be allowed to enter, and found that under the existing rules I would not. Yet this was a contest presumably to benefit the American composer.

So you see your correspondent from Fort Worth was quite right in all his statements, and you must continue to preach "America for the American musician" until Americans realize what it means to have a birthright. And until some American composer appears who can boast a longer American ancestry than mine, coupled with his own entire education being received in his native country, I shall claim the proud distinction of being the most American composer in the sense in which this phrase should be understood; for it is not the borrowing of Indian or negro themes, but the inborn tendencies and outlook inherited from generation to generation that will unconsciously evolve a national musical expression for America.

Trusting you can find a place in your columns for this letter,

Yours sincerely,
Bertram Shapleigh.

Roderick White's Teachers.

Any violinist who elects to exploit his art must have mastered the essentials of violin playing, that is, he must be first of all thoroughly equipped. It is not sufficient merely to chronicle the fact that he has ample technic, impeccable intonation, fleet fingers, and bow dexterity. Everyone who terms himself a violinist is expected to have these essentials at command, otherwise he cannot hope to discover the secret of violin playing which lies solely in the ability to transmute.

In order to be fully prepared for this step Roderick White, after his preliminary studies in America under Max Bendix, went to Europe and placed himself under the famous Belgian master, César Thompson, for the development of his left hand, inasmuch as this teacher specialized in the establishment of technic of high order and especially in double stopping. Having accomplished this purpose, Mr. White then sought the services of Leopold Auer for the development of style, bowing, repertoire, expression and general artistic expansion.

Mr. White was ready then for the next step—the injection of his own temperament into his work. Where neither personality nor temperament exists, no matter how technically perfect, the performance counts for little. In no other art is the old saying, "If we want to make others feel we must feel ourselves," more pertinent than in violin playing. This is the Alpha and Omega of music—to make it penetrate beyond the tympanum of the ear. Skill, therefore, is not an end but a means thereto. The amount of skill required for the proper interpretation of any composition is just enough to set forth that composition in the most perfect manner possible. The adjustment of his skill and his personality to this end has been Mr. White's chief work since leaving the Thompson and Auer folds.

NEWS FROM VARIOUS CITIES

Columbus.

Columbus, Ohio, December 9, 1914.

The past week has been so full of musical events that it has been almost impossible to attend every one. On Monday evening, November 23, Bert E. Williams gave a splendid organ recital in St. John's Church, which was thoroughly enjoyed by the large audience, although by custom, applause was not countenanced. Mr. Williams was assisted by Linda Furniss, a young singer of great promise. Mr. Williams offers a pupil in recital at St. John's Church, December 9, Emma Lang, who is organist at St. Mathew's Lutheran Church. She has chosen a most interesting program, in which she will be assisted by Mrs. William C. Graham, soprano.

◈ ◈ ◈

Franz Wilczek, violinist, has been a visitor in Columbus since November 30, and expects to remain here until after the holidays. It is very likely that Mr. Wilczek and his pupil, Helene Pugh, pianist, will be heard in recital soon. Last Sunday afternoon Miss Pugh invited a few friends to her home to meet her teacher, and during the afternoon Mr. Wilczek and Miss Pugh played the Goldmark suite for piano and violin.

◈ ◈ ◈

Friday evening, December 4, Alice Verlet, soprano, and Albert Spalding, violinist, were heard in a joint recital in Memorial Hall. Mlle. Verlet has not appeared in Columbus for many years, and Mr. Spalding made his initial bow on this occasion. They were enthusiastically received.

◈ ◈ ◈

The Girls' Music Club held an interesting meeting Saturday afternoon in the Public Library, when the following members were heard, with Thomas Grazelle, pianist, as assistant: Alene Little, Ida McNare, Hazel Freshner, Elizabeth Hammond, Mildred Tessier, Louise Giesy, Mary Wing, Dorothy Ward. Mabel Rathbun, president of the club, is to be married on December 31, and there is much speculation as to who will be chosen as her successor.

◈ ◈ ◈

A. MacDowell program, given by Grace Hamilton Morey, pianist; Mrs. Henry C. Lord, soprano, and Dora Sauer, danseuse, in the University Hall Saturday evening, December 5, proved most delightful. The artists were greeted cordially by the large gathering of friends and musicians.

◈ ◈ ◈

The fifth municipal organ recital of the season under the auspices of the Women's Music Club, was given last Sunday afternoon at three o'clock, in Memorial Hall. Mrs. Arthur D. Wolfe, organist, assisted by Mabel Hoyt McCray, soprano, and Mrs. Stuart Beebe Norris, contralto, presented a beautiful program.

◈ ◈ ◈

Jessie Peters, pianist, and Georgia Peters, soprano, were heard in public for the first time since their return from European study, on last Monday evening, December 7, in the Knights of Columbus Hall. Both are talented girls, who have made the most of their opportunities, and this program proved sincere and thoroughly enjoyable.

◈ ◈ ◈

A program of Yuletide music was given last evening, December 8, in Memorial Hall, under the auspices of the Women's Music Club. Inez Gill, pianist, of Cincinnati, and Trinity Vested Choir, Karl Hoenig, director, were guest artists. The following active members of the club took part in the festive program. Mrs. James Taft Daniels, soprano; Mabel Dunn, violinist; Edith May Miller, organist; Ella Forest Nichols, contralto, and Hazel Swann, accompanist.

◈ ◈ ◈

Anna Pavlowa and her company gave a fine exhibition of dancing last evening, December 5, at the Hartman Theatre. Especially beautiful was Pavlowa's interpretation of "The Swan," by Saint-Saëns.

EMILY CHURCH BENHAM.

Dallas.

Dallas, Tex., December 8, 1914.

The Schubert Choral Club opened the musical season at the Dallas Opera House on November 23 with Fannie Bloomfield-Zeisler as the artist. The first concert attracted a very large audience and gave every indication of an interesting season. The first number of the Schubert Club, "The Little Brown Bee," by Mrs. H. H. A. Beach, was pleasing. Later the club sang the Rubinstein-Harris "Persian Serenade" and the Schubert-Page "Ave Maria" with violin obligato, written by Julius Albert Jahn, of Dallas, and played by Marion Cameron Fielding. These numbers, directed by Harriet Bacon McDonald, showed careful training and were well received by the hearers. The program consisted of: "The Little Brown Bee" (Mrs. H. H. A. Beach), the Schubert Choral Club; "Moment Musical," No. 3, from op. 94 (Schubert), menuet, G major, No. 3, from six menuets (Beethoven), Fannie Bloomfield Zeisler; sonata, "Appassionata" (Beethoven), mazurka, op. 7, No. 1, etude, op. 10, No. 7, etude, op. 10, No. 12, valse, op. 64, No. 2, ballade, op. 52 (Chopin), Fannie Bloomfield Zeisler; "Persian Serenade" (Rubinstein-Harris), "Ave Maria" (Schubert-Page), the Schubert Choral Club; "Theme Varie, A major (Paderewski), etude de concert, op. 1, No. 1 (Schloezer), arabesque on themes of the waltz "On the Beautiful Blue Danube" (Strauss), arranged by Schulz-Evler, Fannie Bloomfield Zeisler.

ROSE H. TOBIAS.

Lindsborg.

Lindsborg, Kan., December 2, 1914.

The following program was given at Bethany Chapel last week by E. Hacsener, baritone: "Bois Epais," Lully; "Air du Tambour major" ("Le Caid"), Thomas; "Ring Out, Wild Bells," Gounod; "Death and the Maiden," Schubert; "The Erlking," Schubert; "Aus meinen grossen Schmerzen," Franz; "Im Herbst," Franz; "Der Schwan," Grieg; "Der Asra," Rubinstein; Wolfram's aria from "Tannhäuser," Wagner; "The Sea," Grant-Schaeffer; "The Robin Sings in the Apple Tree," MacDowell; "Thy Beaming Eyes," MacDowell; "The Danza," Chadwick; "Allah," Chadwick; "The Morning Wind," Branscombe. A large and enthusiastic audience was present, which applauded the singer heartily.

◈ ◈ ◈

Andrea Sarto, the baritone, will appear in recital here Wednesday, December 9.

◈ ◈ ◈

The Musical Art Society sang Rossini's "Stabat Mater," Sunday, November 22, at the Auditorium. The chorus was accompanied by the Bethany Symphony Orchestra. Mr. Haesener conducted. The Art Society is an organization of seventy-five voices and did most creditable work. Arvid Wallin sang the tenor solos with fine understanding and was never heard to better advantage. Miss Coover, soprano, sang her parts with good technic and clearness of tone. Especially was the "Inflamatus" well sung. Hazle Engle, who sang the second treble part, did so with great credit. She is the possessor of a rich musical voice. The bass solos were well delivered by George Ryden, the possessor of a rich voice. The accompaniment by the orchestra was all that could be desired and the organization can well be proud of its work.

◈ ◈ ◈

A quartet has been organized, known as the Song Cycle Quartet. The members are: Edith Anderson, soprano; Arvid Wallin, tenor; Hazle Engle, contralto; Uly Woodside, baritone, and Roy Underwood, accompanist. The quartet will give its first concert December 11, and has chosen Cadman's "The Morning of the Year."

E.

Cedar Rapids.

Cedar Rapids, Ia., November 18, 1914.

The regular midwinter course of concerts under the auspices of the Cedar Rapids Choral Union of Coe College has been announced, as follows: November 30, Florence Macbeth, coloratura soprano; January, Thuel Burnham, pianist; February, Mary Edith Gowans, contralto; March, Flonzaley Quartet; March, Evan Williams, tenor. The exact dates of the concerts after November 30 will be announced later on.

◈ ◈ ◈

Risser Patty has been engaged as director of the Coe College Conservatory of Music during the absence of Earle G. Killeen, who had planned to spend the year in Europe, but on account of the war will remain in New York. Mr. Patty was detained in Europe until late in the season and the great amount of work accumulated for him at the college on his return made it impracticable to begin the rehearsals of the Choral Union at the usual opening of the season. Announcement is now made that rehearsals will be resumed at an early date and plans are well under way for the next May festival, which will be held on the College Campus. The Russian Symphony Orchestra and Mme. Gadski have been already booked as the chief features.

◈ ◈ ◈

A goodly number of Cedar Rapids music lovers visited Mt. Vernon, Saturday evening, October 31, when the Russian Symphony Orchestra, of New York, made its first appearance in this locality at the Cornell College Auditorium. The program included the Tschaikowsky "Pathetique" symphony; andante cantabile for strings, by Tschaikowsky; praeludium, by Jaernfelt; "Dance of the Fairy Dolls," from "Nutcracker Suite," Tschaikowsky; "Swan Song," Saint-Saëns, and "Passe Pied," Gillet, and an extra number, "In a Cave," by Jranaw.

The special soloist of the evening was Marie Hoover Ellis, pianist, of Chicago. She played the Grieg piano concerto and proved to be an artist of superior worth, having recently completed four years of study with Leschetizky, after spending six years as a pupil of Fannie Bloomfield Zeisler. Her touch is lovely, sweet and singing, and aids materially in her interpretation, which was a revelation of new beauties in the composition. Her technic is strong and she plays with a sympathetic seriousness that establishes confidence at once.

If this concert may be taken as evidence, the appearance of this organization in the Coe College Festival next spring will meet with superlative success in pleasing all music lovers in Cedar Rapids and vicinity.

CHARLOTTE GREENE.

Louisville.

Louisville, Ky., November 27, 1914.

The principal musical event of the present week was the concert by Edith Rubel, the young violinist, at the Woman's Club on Tuesday night. Miss Rubel, recently returned from a course of study with Theodore Spiering in Germany, showed herself to be a rare mistress of her instrument, with a tone of surprising volume and beauty, and a poetical fund of interpretation remarkable in the variety of its scope. She carried her audience with her, appealing to its sympathies at one moment and rousing it to enthusiasm at the next. Her program was one to test the ability of a virtuoso, and included the Nardini E minor concerto, the Tartini G minor sonata, the Bruch G minor concerto, Handel's "Arioso," Mozart's menuet, Saint-Saëns' "Swan," the Wilhelmj arrangement of the "Prize Song," and Kreisler's "Schoen Rose Marin" and "Liebesfreud." Olive Robertson, at the piano, gave sympathetic support to the soloist. Miss Rubel is a Kentucky girl, but has made her home in New York for several years. She appeared under the local management of Harry Marx, who is offering a series of artist attractions to the Louisville concert goers, the first on the list being Mme. Schumann-Heink, who is to sing at the Masonic Theatre on December 2. Evan Williams and Fritz Kreisler follow in January and March.

K. W. D.

Lynchburg.

Lynchburg, Va., December 7, 1914.

Lynchburg music lovers were given a delightful treat at the Academy of Music Saturday night, when Emma Adams, of this city, presented Francis Rogers, baritone, in one of the most satisfying concerts with which the musical element has been regaled this season. Mr. Rogers has been heard in recital in Lynchburg before, his last appearance being with Mme. Sembrich several years ago, since which time he has attained great development in his art. His voice is one of unusual richness, and he exercises wonderful control over his vocal powers, while his personality is a notable force in giving his music effect. Notwithstanding the fact that the weather on the evening of his appearance here was about as unfavorable as J. Pluvius could dispense, a representative and highly cultured audience turned out to hear the recitalist.

The musical department of Randolph-Macon Woman's College has engaged Germaine Schnitzer, the Austrian pianist, to give a recital at the college on the evening of December 10.

JULIAN T. BABER.

Bay City.

Bay City, Mich., December 8, 1914.

The Thursday Musicale Club of Bay City is studying history of music, beginning with uncivilized and ancient music, including in the first period the primitive (among races that have not reached the point of artistic organization); second period, semi-civilized (people now existing, like Chinese, Hindus, etc., whose music has a real system, but without relation to our own); third period, ancient people (Egyptians, Assyrians and Hebrews, who seem to have been on a similar footing with that above); fourth period, civilized music, including early Christian and medieval development to 300 A.D. and so on up to the early nineteenth century. The officers of the club are: President, Mrs. Norris Wentworth; vice-president and corresponding secretary, Miss Gilbert; secretary-treasurer, Miss Hawthorne.

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MUSICAL COURIER

VOL. LXIX.—NO. 25. NEW YORK, WEDNESDAY, DECEMBER 23, 1914. WHOLE NO. 1813.

WAR TIME MUSIC IN BUSY BERLIN.

Many Appropriate Works Given—American Violinist Heard and Liked in Belgian Music—Flesch Active—Opera Chorus in Oratorio—Bruch's Sons at the Front

BERLIN HAS PLENTIFUL SUPPLY OF CONCERTS AND OPERA.

Berlin W., Jenaer Str. 21,
November 20, 1914.

The public interest in hearing good music, particularly the German classics, has in no way abated since the season began. It is difficult to realize during my nightly wanderings through the Berlin concert halls that the greatest war in all history is in progress only a few hundred miles away.

Although the number of concerts is necessarily greatly diminished this season the quality of the musical offerings still continues to be of the very best, and occasionally we have an evening that even in point of the quantity of musical entertainments is quite like old times. For instance, on Sunday, November 15, the following list of operas and concerts was given:

1. Berlin Royal Opera, "Trovatore."
2. Charlottenburg Opera House, "Undine."
3. Philharmonie, Philharmanic popular concert.
4. Blüthner Hall, Matinée, Hausegger symphony concert.
5. Blüthner Hall, Evening, popular concert (Xaver Scharwenka soloist).
6. Beethoven Hall, Alexander Heinemann, Lieder recital.
7. Royal High School, male choir concert under R. Fiering.
8. Harmonium Hall, Hermann Schwartz, piano.

Hugo Kaun Works Heard.

Hugo Kaun has orchestrated his "Märkische Suite," which was originally written for two pianos. The work was presented to Berlin in its new garb at the second concert of the Blüthner Orchestra under Siegmund von Hausegger. In its orchestral garb the "Märkische Suite" is much more effective than in its original setting. The peculiar charms of the landscape beauty of the Mark Brandenburg, which inspired Kaun to write the suite, were impressively reflected in the three movements. He has caught the spirit of his native heath and reflected it in tones with a master hand. How beautiful is the evening mood, for instance, of the "Kloster Korin!" The novelty met with a pronounced success, and the composer, who was present, was called upon to bow in acknowledgment.



THE KAISER IN THE FIELD WITH GENERAL VON MOLTKE.

The other numbers of the program were the overture to Mendelssohn's "Sommernachtstraum" and the big C major symphony by Schubert.

Two other Kaun numbers for male choir were heard at the Philharmonie on Friday evening at a concert given by the Berlin Sängerverein "Caecilie Melodia" under the leadership of Max Eschke. The two numbers, which are entitled "Morgenlied" and "Morgenweihe," are grateful and effective and admirably written for the men's voices. "Morgenweihe" is dedicated to the Berlin Sängerverein. Both works were heartily applauded. Kaun's "Anakreontischer Lieder" for male chorus and also two lieder for sopranos were heard at this concert. Two beautiful numbers, well sung by the choir, were "Media Vita" for double chorus and "Friede den Schlummernden" by Max Bruch. The soloist of the evening was Elisabeth Ohlhoff, who made a very pleasing impression in two groups of Lieder.

Philharmonic Choir Concert.

Brahms' "Requiem" was the principal work performed at the second concert of the Philharmonic Chorus under Siegfried Ochs. It was given at the Philharmonie on Monday evening and repeated on Wednesday, which day was "Busstag" or the day of repentance. Siegfreid Ochs is very much en rapport with this wonderful choral composition. I never expect to hear it more impressively and more effectively given than was the case on Wednesday evening. The world-famed choir, which is unquestionably the best mixed chorus in existence, sang with wonderful finish and precision and with deep fervor and above all with wonderful dynamic effects. That master singer Johannes Meschaert quite held his own with the famous choir in the baritone solos, whereas the other two soloists fell a trifle short.

The "Requiem" was preceded by Bach's cantata, "Gott, der Herr, ist Sonn' und Schild," in which there are a couple of very beautiful choral numbers.

At the third concert of this series Anton Bruckner's Mass will be given its first performance in Berlin, and on the same evening a new choral composition entitled "Frieden" by E. N. von Reznicek will have its première.



THE GERMAN CROWN PRINCE WITH HIS STAFF.

Bohemian Quartet Plays.

The popular Bohemian String Quartet gave the first of a series of concerts on Friday evening, when it had the assistance of Teresa Carreño. The Schumann quintet, in which she was heard, proved to be the most effective and interesting number of the program. The variations from the "Kaiser" quartet by Hadyn, with which the four artists began, were recently played more convincingly by the Rosé Quartet from Vienna. Schubert's G major quartet, which followed, is not one of the master's most inspired works, but Smetana's "Aus meinem Leben," which brought the program to a close, has always been one of the most brilliant repertoire numbers of the Bohemians. They received a most enthusiastic reception.

An American Violinist.

Albert Stoessel, an American violinist, made a very successful debut on Saturday evening at Blüthner Hall. As an ensemble player Stoessel has already won his spurs in this city, having successfully made his entree last winter as the second violin in the Hess Quartet. This was, however, his first appearance as a soloist, and it was the first time that he had the opportunity to demonstrate to the Berlin public his remarkable command of the violin and his superior musicianship. Accompanied by the Blüthner Orchestra under the baton of Willy Hess, his teacher, he played three concertos—Gernsheim's first in D major, Spohr's eighth in A minor, (the "Gesangscence"), and Vieuxtemps' fifth in A minor. In choosing a work of the great Belgian composer-violinist the American in no way jeopardized his success in Berlin, for happily the Germans are not petty in such matters. Stoessel's clever musicianship, by the way, is revealed in some effective changes made in this concerto, particularly in the instrumentation.

Stoessel justly scored an emphatic success, for he is a very superior artist. His technical command of the violin is singularly complete. He has strong, sure, and fleet fingers. His intonation was impeccable, both in rapid passage work and in all kinds of double-stoppings. His manipulation of the bow is no less noteworthy, being smooth, pliable and energetic. Stoessel possesses that so necessary

combination for the right arm—strength and flexibility. The Gernsheim concerto is not an original or effective work, but the young American played it so masterfully that it met with a very warm reception. The venerable composer, who was present, bowed his thanks in response to the hearty applause. Stoessel is a very fine Sphor player. I have not heard a more finished well rounded mature, and satisfying performance of the "Gesagscence" for many a season. The young artist, whose great natural gifts have been trained in one of the best of schools, promises brilliant things for the future. That remarkable all round musician Willy Hess supported his pupil with ideal accompaniments.

Flesch and Schnabel Draw.

Carl Flesch and Arthur Schnabel as ensemble players here have a drawing power which renders them immune from the disturbing influences caused by the war. Whereas most artists find it necessary to sing or play for the benefit of the Red Cross or some other War Relief Fund to draw out the public these two are in a position to depend on their artistic merits alone and still are sure of being greeted by a full house. Their second evening of Beethoven sonatas saw Beethoven Hall filled to the last seat, although the concert was not given for any charitable purpose. This is at it should be, for the sonata playing by Flesch and Schnabel is a thing apart, these two artists standing in this respect on a plane all by themselves. They played the three sonatas in A major, op. 12, No. 12; C minor, op. 30, No. 2, and G major, op. 30, No. 3.

Three Pianists Appear.

Three important pianists were heard during the week—Conrad Ansorge, Wilhelm Bachaus, and Waldemar Lütschg. Ansorge appeared at Blüthner Hall on Thursday, and played a program of Beethoven sonatas which comprised the opus numbers 10, 14, 81, 109 and 111, and closed with the big sonata in C minor, which is one of Ansorge's best numbers.

Bachaus played a Schumann program at Beethoven Hall on Tuesday. His concert was given for the benefit of the Caecilien-Hilfe, which is named after the Crown Princess, who attended the concert in person. The F sharp minor sonata might have been improved by greater breadth of conception and greater depth of feeling, but in the "Carneval" Bacchaus was in his element and played brilliantly. In his technical handling of the piano Bacchaus proves that he knows the secrets of relaxation. Such smooth easy passages are possible only when the arms are wholly relaxed. The concert was largely attended and much applause was showered on the concert giver.

Waldemar Lütschg, the Russian, like Ansorge, played a Beethoven program including the two most popular of all the Bethoven sonatas the "Appassionata" and the "Waldstein," also the sonata in A flat, op. 110, and the "Eroica" variations. Although he is a Russian Lütschg met with a warm reception. The large minded attitude of the public here in this respect is refreshing. A recital is to be given next week by Frederic Lamond, the Scotchman, who is a British subject. Lamond was recently taken prisoner together with all the other Englishmen in Berlin, but he has been released and is about to begin his public concert work it seems.

Lütschg is a Beethoven interpreter par excellence. He approached the master in a most reverential mood and his execution was of a superior order.

Opera Singers in Oratorio.

The chorus of the Berlin Royal Opera attempted the experiment of singing Beethoven's "Missa Solemnis"—by no means an easy task for a body of singers accustomed to the routine of opera work, for they were numerically neither strong enough nor was it possible to have the necessary rehearsing for so exacting a choral work. Nor is Hugo Rüdel, their conductor, a genius of the baton. But he is a very good drillmaster and the mass was given an acceptable performance. Memories of Siegfried Ochs and his unique chorus, however, arose, and comparisons were fatal. But Ochs and Rüdel are as day and night, and one cannot expect a chorus that is singing in operas every night to rival one that does nothing but sing oratorios and that after unlimited rehearsing.

Bruch's Sons in War.

I recently spent an afternoon with Max Bruch at his home in Friedenau. Both sons of the aged composer are in the army serving at the front in France. The elder son was one of the few in his company to escape unhurt in an attack on the French and English. Young Bruch saw his comrades mowed down like grass by the machine guns.

Arthur M. Abell.

Metropolitan Life Glee Club Concert.

A large audience assembled for the twentieth private concert of the Metropolitan Life Glee Club, Tuesday evening, December 15. It filled the spacious Assembly Hall of the Metropolitan Life Building, New York, which fact speaks well for the club's previous concerts.

Wilbur A. Luyster is the conductor of the club. The work on Tuesday evening of last week demonstrated what his wide experience as a director plus native ability is able to accomplish with non-professional singers, in the way of fine concerted singing, shading and diction. The numbers were: "Ode to March," G. Waring Stebbins sung with vigor; "Mammy's Lullaby," Spross, an arrangement from the Dvorák Humoresque, which illustrated fine harmony; the well shaded and markedly rhythmical Molloy's "The Kerry Dance," the Bruno Huhn "Invictus," which carried conviction; "The Shoogy Shoo," Ambrose; "The Lamp In the West," Parker; "Simple Simon," Macy (repeated) and "Hark! The Herald Angels Sing," an arrangement by J. W. Lerman.

Assisting the club were Mme. Buckhout, soprano; Gertrude Ina Robinson, harpist; Isolene Harvey, violinist, and John M. Cushing, accompanist.

Mme. Buckhout sang "Sweet Summer Goodbye," L. S. Collins; Polish "Niecesliva," M. Blaziejewicz; "His Valentine," Gilberté; "I Know," M. H. Brown; "You and I," Ward Stephens; "Ave Maria," Schubert; "Eternity" "Stances," Flegier, and the "Depuis le jour" aria from Charpentier's "Louise."

Isolene Harvey's violin solos were "Le Cygne," Saint-Saëns; Mazurka, Wieniawski; "Gypsy Dance," Nachez.

"Mazurka," Schnecker, was Miss Robinson's programed number, to which two encores were added.

The program was throughout interesting and enjoyable.

Reuben Davies Delights a Critical Audience.

Reuben Davies, the young American concert pianist, assisted by Ruth Hendrickson, soprano, gave a concert at the Christian Church, Mound City, Mo., on Friday evening, November 20, at which the following program was performed:

Piano, chaconne in D minor, Bach-Busoni; soprano, "Elsa's Dream" (Lohengrin); piano sonata, op. 2, No. 3, Beethoven; soprano, "Her Love Song," "Come to the Garden, Love," "Autumn Song," Mary Turner Salter; piano, "The March Wind," MacDowell; concert etude, MacDowell; "March Funebre," Chopin; "Polonaise in F minor" Chopin; soprano, "A Bowl of Roses," Clarke; "Valley of Laughter," Sanderson; "At Dawning," Cadman; "An Open Secret," Woodman; piano, "Concert valse in E major," Moszkowski; "Hungarian Rhapsodie," No. 2, Liszt.

The Mound City, Mo., News of December speaks as follows of this concert:

A very splendid concert was given by Reuben Davies, pianist, and Ruth Hendrickson, soprano, both of Atchison, Kan., at the Christian Church, Friday, November 20.

Mr. Davies filled a return engagement. . . . A very good audience greeted Mr. Davies' recital very enthusiastically. It was a splendid program from beginning to the end, and thoroughly satisfactory to the musicians present both from a technical and melodic standpoint. Mr. Davies gave evidence to the discrimination of growth during the interim of the two engagements. His playing was marked by evident sincerity of purpose and a fine comprehension of the composer's mood. Miss Hendrickson proved a very pleasant young lady with a pleasing voice. Her selections were well chosen.

Mr. Davies will play return engagements in Hiawatha, Kan., December 30, and in Everest, Kan., January 8, 1915.

John McCormack Buys Famous Violin.

The following appeared in the New York Times of December 12: "Chicago, Dec. 11.—There was a flurry of interest in musical circles today when it was announced that John McCormack, the tenor, had bought the 'Healy Strad' for $10,500. . . .

"The violin is one of the most coveted in America, and for several years has been held by Lyon & Healy for the coming of a purchaser who would pay the high price set upon it.

"The 'Healy Strad' was made by Stradivarius in 1711 for an Italian nobleman. The instrument remained in the possession of the nobleman's family until forty years ago, when it was brought to America. It was placed on sale a few years ago and bought by Lyon & Healy.

"McCormack also bought Paganini's favorite bow, declared by experts to be the finest in America, for $500."

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*Marguerita Sylva, Carmen in the guest performance of Caruso at the Berlin Royal Opera.
Margarethf Matzenauer, mezzo-soprano, Metropolitan Opera, New York.
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MINNEAPOLIS REPORTS A VERY ACTIVE WEEK.

Musical Events Are Numerous in Twin City Preceding Holidays—An Interesting Sunday Afternoon Program by Symphony Orchestra—Thursday Musical Club News.

Minneapolis, Minn., December 15, 1914.

Last week was one of the busiest in the musical history of Minneapolis. This week every one is anticipating the holidays and so shopping is in vogue instead of concerts. The Minneapolis letter last week was so long that two concert reports were left for this week.

ARPI SWEDISH MALE CHORUS.

The concert given at the Emmanuel Lutheran Church by the Arpi Swedish Male Chorus was a splendid success. The singing shows steady improvement under the efficient leadership of Hjalmar Nilsson. The club was assisted by Wilma Anderson-Gilman, pianist, and her sister, Ruth Anderson, violinist.

THURSDAY MUSICAL CLUB.

The regular bimonthly meeting of the Thursday Musical Club was held in the First Baptist Church on December 3. Jean Adie played the "Tocatta and Fugue," Bach, for organ, and Francesca Bendeke, violinist, played the C major sonata of Mozart, with Kate Mork, pianist. Meta Fust Willoughby sang "Had I Jubal's Lyre," by Handel, and "Should He Upbraid," by Bishop. Elsa Jache played the Bach-Busoni chaconne for piano. Hazel Fleener sang a group of songs, and Tenie Murphy Sheehan and Jan Hal Griffee sang a duet from the opera "Le Nozze di Figaro."

The student section of the Thursday Musical Club held its meeting at the beautiful home of Mrs. James Falconer on December 9. Hazel Fleener sang a number of songs and the string section of the club furnished the instrumental music. A violin quartet, comprising Winifred Lind, Grace Workman, Alice Linkfield and little Mildred Ring, played four times during the afternoon, and received many compliments upon the excellent rendition of some of the arrangements like "Minuet," by Beethoven, "Largo," by Handel, etc. In the receiving line were Mrs. James Falconer, Mrs. Ry Smith (chairman), Agnes Erdall (vice-chairman), Catherine Nightengale (secretary), Frances Rogers (treasurer), and Nellie Bailie, counsellor of the student section.

MINNEAPOLIS STRING QUARTET.

Minneapolis music lovers have been so happy in hearing the Beethoven cycle that it was an added joy to hear the F major string quartet of the same composer played in an impeccable manner by the Minneapolis String Quartet at the Unitarian Church, December 9. The perfection of interpretation could only be attained by such artists as those who constitute this quartet—Richard Czerwonky, first violin; Frans Dicks, second violin; Karl Scheurer, viola, and Cornelius van Vliet, cello. The opening theme was beautifully played on the cello by Mr. van Vliet. The Czerwonky sonata for oboe and piano was played by Miss Dobyns at the piano, and Bruno Labate of the Minneapolis Symphony Orchestra. This was beautifully handled and the composition shows the creative genius of Mr. Czerwonky.

The Brahms D major quintet for strings and clarinet was played by the quartet, assisted by Pierre Perrier, also of the Minneapolis Symphony Orchestra.

ORCHESTRAL SUNDAY CONCERT.

No more elaborate or varied program has ever been designed by Emil Oberhoffer than that given at the Auditorium on Sunday afternoon, December 13. Ten numbers were performed, including two never heard here before and one never played before at these concerts. The "Festspiel" polonaise of Alfen is a composition of great interest. Mr. Oberhoffer has been fortunate in securing the first hearings of so many compositions and especially those of this man, who is called the "Brahms of the North." The overture "Merry Wives of Windsor," by Nicolai, is always a favorite, and the "Lohengrin" prelude was accorded a fascinating rendition. The Liszt symphonic poem, "Mazeppa," has snap, and the Coleridge-Taylor rhapsodic dance, "The Bamboula," gave a glimpse into another world of music. A novelty—a trio for flute, oboe and clarinet—"Serenade," by Di Hailly—brought forth three new players who have done much toward bringing the woodwind section to a point well nigh to perfection. The flutist, Mr. de Lorenzo; the oboist, Mr. Labate, and the clarinetist, Pierre Perrier, claim unbounded respect of their high attainments on their respective instruments. Percy's "Mock Morris" was another number which gives great pleasure, and the Weingartner arrangement of Weber's "Invitation to the Dance" closed the program.

The soloist of the day was Mary Ann Kaufman, soprano, who elected to sing "Elsa's Dream" from "Lohengrin," "Vissi d'Arte" from Puccini's "La Tosca," and "One Fine Day" from Puccini's "Madame Butterfly."

NORTHWESTERN CONSERVATORY NOTES.

On Tuesday at 11 o'clock at the Leamington Hotel, Anne Hughes, head of the Conservatory Public School Music Department, will address the associate section of the Thursday Musicale on the subject of "The significance of the young people's symphony concerts in the musical education of the city."

Several of the faculty of the Conservatory attended the farewell reception given Miss Evers, the president, by Stanley faculty and students on Tuesday afternoon, December 8. Miss Evers left the city on Thursday morning for California.

The first of a series of modern plays to be put on by Miss Bender's class in expression, was given on Wednesday afternoon, December 8, at the student hour. Those appearing in the cast were Lillian Weedum, Etna Barr, Dorothy Grosvenor, Ellen Garrison. The production was "Happiness," the play written by Hartley Manners for Laurette Taylor, in the leading role of "Peg o' My Heart." It is planned to give the play later at Pillsbury House.

A large audience was in attendance at the recital given on Saturday morning, December 12, by Ethel Alexander of the Conservatory piano department.

The Northwestern Repertory Players presented "The Three Chauffeurs" by Chatterson on Friday evening, December 11, in Conservatory Hall. The cast included Harry Holbrook, Florence Groth, George Wilson, Lowell Holmes, Alice Monette, Olive Knappen, Carrie Rolph, Minerva Burwell, Edna Marcott, Elsie Doelz, Imogene Hattenbach, Huldah Erickson, Leone Putney and Queenie McMurray. The second play of the series to be presented by the players will be "The Piper's Pay," which will be put on early in January. The players are under the direction of John Seaman Garns, head of the Conservatory dramatic school.

The lecture-recital given by David Patterson at Stanley Hall Assembly hour on Tuesday, December 8, included a program of national music and folkdances.

The second of a series of informal musicales to be given by Elizabeth Brown-Hawkins of the conservatory voice department took place on Thursday evening in studio 510. A program of solos, duets and trios was given by pupils of her class. Miss Gongle, of the Conservatory piano department, accompanied. RUTH ANDERSON.



PUPILS OF MRS. FREDERIC SNYDER, OF ST. PAUL, MINN., FROM THE VANNINI SCHOOL, SINGING IN THE RED CROSS BENEFIT, DECEMBER 18.

Left to right (standing): Gertrude Armstrong, Rhoda Nickells, Mrs. Albert Podlasky, (kneeling) Helen Scanlon, Helen Huyck, Fayette Bobert, (sitting) Hedwig Schein, Irene Cross, Lois Kucker and Olive Emerson.



RECORD BREAKING AUDIENCES

Greeted the Philadelphia Orchestra upon each of its appearances on its recent Western tour, and in the case of each city a return engagement of the Orchestra was asked for and made for next year.

Not only were the audiences larger than any that have ever greeted this Orchestra, but the noticeable advance in the quality of the playing of this assembly of musicians was enthusiastically commented by the music critics, with the conductorship of Mr. Leopold Stokowski particularly singled out and praised.

From every standpoint was the entire Western visit of this Orchestra "a triumphal tour."

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Eleanor Spencer with Cincinnati Orchestra.

Following the overture came the Schumann concerto in A minor for piano and orchestra. . . . It was played in good style and with exceeding fluency by Elcanor Spencer, a pianist new to this public, but one who was well received. Miss Spencer possesses an even scale and pleasant tone. Her work is sane and well balanced. She has no mannerisms, but, on the contrary, a stage presence and dignity which wins approval. A sound artist and careful interpreter, Miss Spencer proved herself a valuable addition to the roster of acceptable soloists which this season is being presented by the Orchestra Association at the symphony concerts.—Cincinnati Times-Star, December 5, 1914.

The soloist of the afternoon was Eleanor Spencer, a young pianist. . . . She has a very facile technic, a sincere manner at the piano, a gracious personality and considerable force. . . . Her success was unmistakable with the majority of the audience.—The Enquirer, Cincinnati, December 5, 1914.

With the personal charm that graces Miss Spencer's personality she combines an eminent knowledge and a thorough artistic education. Her art is to her like something divine; she does not want to startle her audience with technical tricks, but she appeals in her playing to the heart and soul. The artist proved this in the choice of her solo, the Schumann concerto. . . .

Miss Spencer bore testimony in her rendering of this composition to her indisputable admiration of Schumann, for she played the concerto with a veritably fascinating intensity; she brought out the spirit of true fervor which she involuntarily imparted to her audience. . . . The public did not cease its applause until Miss Spencer consented to give an encore, a Chopin etude, which was accorded the same enthusiastic reception.—Volksblatt, Cincinnati, Ohio, December 5, 1914.

. . . Although Miss Spencer came to Cincinnati a total stranger, musically speaking, she at once won her way into public esteem and regard by her masterly as well as artistic performance of the concerto.

Miss Spencer is still very young, but she plays with a maturity and poise which a much older performer might envy. Her touch is powerful and virile, almost masculine in its strength, yet is by no means disdainful of softer effects, as it possesses a poetic and feminine side which gives a balance and artistic unity to her performance. A singing touch, clean-cut phrasing and a well developed and resourceful technic constitute a mechanical equipment which she properly subordinates to the more important one of interpretation.

The Schumann concerto, . . . Miss Spencer in reading it announced its melodious theme and gracious and pleasing passages with fine taste and feeling. She proved herself one of the most satisfying artists who have appeared in Cincinnati for a long while.

After a most enthusiastic applause she responded with a Chopin etude.—Commercial Tribune, Cincinnati, Ohio, December 5, 1914.

(Advertisement.)

CINCINNATI ORCHESTRA IN POPULAR CONCERT.

Second Sunday Afternoon Program Splendidly Performed by Dr. Kunwald and His Players —Orpheus Club Opens Its Season—Century Opera Coming in February— Other Events of the Week.

Cincinnati, Ohio, December 16, 1914.

The second popular concert by the Cincinnati Symphony Orchestra, under Dr. Ernst Kunwald, last Sunday afternoon in Music Hall, was rather more serious than such concerts go. The first half of the program was given over to the overture "Prometheus," which Beethoven wrote for the allegorical ballet of the same name, the "Ride of the Valkyries" and "Wotan's Farewell" by Wagner. The Wagnerian numbers have become familiar even to the most casual concert goer by frequent repetition and they achieved an instant success. Works of a lighter nature formed the second half of the program, viz., Massenet's "Scenes Pittoresque," which the orchestra played superbly; a Grieg novelty, "Herzwunden"; a lovely morceau for strings only; "Ball Scene," by Hellmesberger; a very effective "solo for all violins," in which the beauty of the string choir of the Cincinnati Orchestra was evident, and a Strauss waltz, "Tausend und eine Nacht." Nicholas Kouloukis, principal flutist of the orchestra, was the soloist, playing Mozart's concerto, No. 2, in D major for flute and orchestra. The perfection of Mr. Kouloukis' playing revealed unsuspected possibilities in the flute as a solo instrument. The concerto is a very graceful and beautiful work, and Mr. Kouloukis' clarity of tone and perfect technic were evidently appreciated by the large audience that insistently demanded an encore. The intricate cadenza which Mr. Kouloukis added to the concerto is his own work.

CARL FRIEDBERG'S PIANO RECITAL.

Carl Friedberg, who appeared with such success with the Cincinnati Symphony Orchestra earlier in the season, gave a piano recital last Wednesday night in Memorial Hall, winning a signal triumph that has established him firmly in the favor of all music loving Cincinnatians. Mr. Friedberg elected to play a number of the less frequently heard works of Bach, Beethoven, Schumann, Brahms and Chopin, and his masterly readings were a rare treat indeed to those who were fortunate enough to hear him.

MACDOWELL SOCIETY'S PROGRAM.

The Cincinnati MacDowell Society gave a program from the works of its musical and literary section last Thursday night at Conservatory Hall. Among the Cincinnati composers represented were Paul Bliss (whose work is well known), George Leighton, Louis Victor Saar, Augustus Palm and P. A. Tirindelli. After the concert Miss Baur, directress of the Conservatory of Music, entertained the "MacDowellites" at an informal reception, where congratulations were showered on the writers and musicians.

INTERESTING SONG RECITAL.

A song recital of more than ordinary interest was that of Louise Ficker-Wagner Friday night at the Sinton Hotel. Miss Wagner is a native Cincinnatian and received a warm welcome home from her studies in New York. The audience was a large and appreciative one, and the enthusiasm unbounded. Miss Wagner is essentially a dramatic soprano and opera would seem to be her legitimate sphere. The program, which included the "Leise, Leise" aria from "Freischütz"; a group of Schubert and Schumann; "Verborgenheit," by Wolf, and two groups of modern songs, were artistically given. Antoinette Humphreys Smith added to the success of the evening by her sympathetic accompaniments.

ORPHEUS CLUB OPENS SEASON.

The Orpheus Club, Edwin W. Glover, director, opened its season auspiciously, December 3, at Emery Auditorium. The chorus, composed exclusively of male voices, shows the results of Mr. Glover's splendid training, and sang the various numbers in good style and with perfect unison. Reed Miller was the soloist for the opening concert.

CENTURY OPERA COMPANY COMING.

Cincinnati is to have opera after all. Although neither the Metropolitan or Chicago Opera Companies will visit this city this season, a small company of public spirited men have arranged to bring the Century Opera Company for a week, beginning February 1, when Cincinnatians will have an opportunity to hear operas in English given by a capable company at Music Hall.

MATINEE MUSICALE.

An artist recital by the Matinee Musicale is always an event of importance. That of Tuesday morning, the formal opening of the club's season at the Hotel Gibson, was more than usually interesting in that it introduced to the local public two artists who had not been heard here—Cornelius van Vliet, cellist, and Elisabeth van Endert, lyric soprano, from the Berlin Royal Opera. Superlatives seem the thing when writing or speaking of Cornelius van Vliet. The beauty of his tone, broad, round and warm; the exquisite artistry of his playing; the deli-

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cacy of his pianissimo, and his finished style, mark an artist such as has not been heard here within the present writer's memory. Mr. van Vliet also revealed, in the choice of his numbers, the fact that there are many beautiful compositions for the cello, quite as poetic and emotional as any in all musical literature. He played a sonate by Valentini; "Elegie," by Schravezande; "Polonaise Fantastique," by Jeral; two MacDowell numbers, "A Deserted Farm" and "To a Water Lily," and a tarantelle by Popper. Among his several encores one stood out by sheer beauty of tone and nuance, Bohm's "Stille Wie de Nacht."

Mme. van Endert took the place, at the last moment, of Emilio de Gogorza, who took the place of Julia Culp. Finding that neither of these two artists could appear, Mrs. Adolph Hahn, the efficient president of the club, engaged Mme. van Endert at a moment's notice. Mme. van Endert sang a group of Schumann, two old English ballads, two MacDowell numbers, and a group composed of selections from Max Reger and Richard Strauss. The president and executive board of the Matinee Musicale received many congratulations on their choice of artists.

CINCINNATI CONSERVATORY CONCERT.

Three capable young musicians, Ralph Weil, pianist; Philip Dreifus, violinist, and Leonard Watson, cellist, earned the warm commendation of a large audience at the Cincinnati Conservatory of Music in an evening of chamber music last Tuesday. The concert givers are members of the ensemble class of Bernard Strum, and have the further ties of being members of the Sinfonia. The program held the Beethoven sonata for piano and violin, op. 2; that for the same instruments by Grieg, op. 8, and the Gade trio, op. 42, in which the Messrs. Weil and Dreifus were joined by the young cellist, Leonard Watson. The responsiveness of a large audience testified to the ability of the young musicians by abundant applause, spurring them on to their best efforts for subsequent concerts.

JESSIE PARTLON TYREE.

Another Oratorio Society Encomium.

In connection with Louis Koemmenich's conducting of the New York Oratorio Society's performance of Elgar's "The Dream of Gerontius," at Carnegie Hall on December 9, the following notice from the New York Evening Post of December 10 is probably one of the best accounts of the work of the society under the direction of its conductor that has been published in the daily press. Attention is called particularly to the account of the singing of Mildred Potter, an American artist whose work has always been of such a character as to bring forth praise wherever she has appeared:

"Last night's performance of Elgar's "The Dream of Gerontius," by the Oratorio Society and New York Symphony Orchestra under the baton of Louis Koemmenich, set a new standard for choral singing in New York. The visits of the Toronto Choir showed what can be done in sheer tonal beauty, and now Mr. Koemmenich has added the one great quality, emotionality; the choir of the Oratorio Society now has a soul. Mr. Koemmenich's most sanguine friends could not have hoped to hear such results in so short a time, and despite the fine work done last season, the audience was unprepared for such a superb performance.

"The improvement in tone quality is particularly noticeable in the tenor section, which sang like a highly trained soloist. The tremendous technical difficulties of the score were given with satisfying mastery. To one who did not know the work there were no difficulties. What a delight it was to hear the trebles attack their highest notes with the certainty of a concert master, and the quality of a solo violin. The sodden top notes of former years have been replaced with round, brilliant, and vital head tones. The altos have kept pace with their sisters, and their tone has the warm contralto throb that reaches the heart. The basses did not have so far to go as the other sections, but they also have advanced. There was a diapason sonority without gruffness, and better than this, there was perfect intonation. But it is unnecessary to speak of the different sections; they have been welded into a unified body that will bear comparison with any choir in the world.

"It is difficult to imagine a finer trio of soloists than that heard last night. The brunt of the work fell upon Gervase Elwes, and his performance left absolutely nothing to be desired. A well schooled voice always on key, perfect diction which made the maligned English language sound as fluent as Italian, and a musical and dramatic interpretative intelligence of the highest order, make him the foremost oratorio tenor in the world. When here last his singing lacked warmth. Last night it had everything. He is today a worthy successor of Sims Reeves.

"No American artist has grown as rapidly as Miss Potter, and there is no singer who can equal her in the task she had last night. There was a transcendental quality in her art that made the listener forget the singer and see beyond the sky. She has more than fulfilled her promise, and bids fair to do things that will make the stories told of the great singers in the past credible. . . .

"The orchestra of the Symphony Society played superbly. The prelude and interludes were delightful and the accompaniments perfect. Conductor, choir, orchestra, soloists, and audience combined to make the first concert of the Oratorio Society a completely satisfying evening and a great achievement."

An Allentown Concert.

Allentown, Pa., has a Euterpean Club-Oratorio Society, E. B. Kocher, conductor, which gave a notable concert of works by Elgar, Tschaikowsky, Bantock and Nagler, in the Lyric Theatre, Wednesday evening, December 9.

The American String Quartet assisted.

In the columns of the local newspaper, The Leader, December 10, appeared this review of the performance:

The Euterpean Club Oratorio Society last evening rounded out its twenty-fifth season by presenting at the Lyric Theatre, the forty-fourth concert of its career.

E. B. Kocher, the conductor, had his choral forces well in hand, the singing showing evidence of the most careful study and training. The program was well balanced, as usual, the numbers at the fall concert consisting of part songs and choruses. Foremost among the work of the societies was a sad wailing number, "Emer's Lament for Cuchulan," which was one of their best efforts. Sung with splendid effect was the massive chorus, "A Song in Praise of the Lord of Heaven and Earth," an ancient spiritual folksong by Franciscus Nagler, in which intonation, shading and interpretation were perfect. The societies rendered several part songs, including "Happy Eyes" and "The Shower," both by Elgar, and Tschaikowsky's beautiful version of "Night." Taken all in all, they never sang better and the local music lovers who had gathered to hear the concert were delighted at the progress in Mr. Kocher's work.

Harold Marks, the accompanist for the societies, presided at the piano, a Mason & Hamlin from the Aschbach warerooms. Mr. Marks is also organist of St. John's Lutheran Church, having succeeded his late lamented father, Dr. Clement A. Marks, in that capacity.

The business affairs of the concert were, as usual, attended with complete and conscientious detail by that experienced veteran member of the societies and lover of music, Joe H. Hart.

Biltmore Friday Morning Musicales.

A series of seven Friday morning musicales are to be given in the ball room of Hotel Biltmore, Madison avenue and Forty-third street, New York, under the management of R. E. Johnston. These musicales will be given at 11:30 A. M. during the winter and spring, 1915, on the following dates: January 29, February 12, February 26, March 12, March 26, April 9, April 23.

Geraldine Farrar, Luca Botta and Pablo Cassals are the soloists for the first musicale.

Artists engaged for future musicales are: Frances Alda, soprano; Pasquale Amato, baritone; Lucrezia Bori, soprano; Emmy Destinn, soprano; Rosina Galli, classic dancer; Rudolph Ganz, pianist; Leopold Godowsky, pianist; William Hinshaw, baritone; Frieda Hempel, soprano; Fritz Kreisler, violinist; John McCormack, tenor; Riccardo Martin, tenor; Alice Nielsen, soprano; Lucile Orrell, cellist; Marie Rappold, soprano; Andrea de Segurola, baritone; Louis Siegel, violinist.

The names of several other leading artists will be announced at a later date.

Reserved seat tickets for these concerts are three dollars and may be obtained from R. E. Johnston, 1451 Broadway, New York.

Freer Songs Sung.

"How Many Times Do I Love Thee?" by Eleanor Everest Freer (who is becoming known as an international composer, inasmuch as her songs are sung in Germany to German text as well as in America), was sung by A. Ray Carpenter in the artists' series of auditorium recitals, International College of Music and Expression, Chicago, Ill., December 11. One who heard the song says, in a notation on the program, "Splendid voice, splendid singer, and splendid song."

Mrs. Brocks-Oetteking Opens Studio.

Johanna Brocks-Oetteking has opened her vocal studio at 604 West 135th street, New York, where she is receiving pupils.

Mrs. Brocks-Oetteking makes a specialty of the correction of badly placed voices. As she is a lieder and oratorio singer, her experience in these departments should be of benefit to her pupils. She has some splendid testimonials from well known musicians in Europe.

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First National Convention, American Guild of Organists.

An advance program, containing a schedule for the two days during which the first national convention of the American Guild of Organists will take place at Columbia University, New York, December 29 and 30, has been issued. Prominent on the program is a festival service in St. Thomas' Church, when works by T. Tertius Noble will be sung under his direction; organ recital by Charles Heinroth, city organist of Pittsburgh, Pa.; recital by James T. Quarles, organist of Cornell University; recital by William C. Hammond, of Mt. Holyoke College; recital by Samuel A. Baldwin, New York; and various talks, essays, discussions, etc., by A. Madeley Richardson, Walter Henry Hall, Warren Hedden and others.

The following is the condensed program:

TUESDAY, DECEMBER 29.

9.30 a. m. Address of Welcome—
Provost William H. Carpenter, Ph. D., Columbia University.
Response by the Warden—
J. Warren Andrews, A. G. O.

10.00 a. m. Organ Recital in St. Paul's Chapel, Columbia University.
Charles Heinroth, City Organist, Pittsburgh, Pa.

11.10 a. m. Discussion—
"In What Way Can the Organists' Guild Unite with the Ministry in Enhancing the Dignity and Beauty of the Non-Liturgical Service?"
From the Viewpoint of an Organist—
A. Madeley Richardson, M. A., Mus. Doc., Oxon., F. R. C. O., Author.
From the Viewpoint of the Ministry—
Rev. Howard Duffield, D. D.,
Discussion led by John Hyatt Brewer, F. A. G. O.

2.30 p. m.
"The Organists' Ideals. How Far Should They Be Sacrificed, if at All?"
Viewpoint of the Organist—
Prof. Waldo S. Pratt, Hartford Theological Seminary.
Viewpoint of the Minister—
Discussion led by Louis Arthur Russell, A. G. O.

4.30 p. m. Organ Recital in St. Paul's Chapel, Columbia University.
William C. Hammond, A. G. O., Mt. Holyoke College.

8.00 p. m. Festival Service in St. Thomas' Church, Fifth avenue and Fifty-third street.
Words by T. Tertius Noble will be sung by the choir under his direction.
Address to the Guild by Rev. Ernest M. Stires, D. D., rector of the church.

WEDNESDAY, DECEMBER 30.

9.30 a. m. Social Reception.

10.00 a. m. Organ Recital in St. Paul's Chapel, Columbia University.
Samuel A. Baldwin, F. A. G. O., Organist of the College of the City of New York.

11.10 a. m. Discussion—
"Music Appreciation as a National Asset."
"Choral Music,"—John Hall, Dean of the Missouri Chapter.
"Church Music"—Prof. Walter Henry Hall, A. G. O., Columbia University.
"School and College Music"—Prof. Henry Dike Sleeper, F. A. G. O., Smith College.
"The Organ as a Concert Instrument"—Mark Andrews, F. A. G. O., A. R. C. O.

2.00 p. m. Discussion—
"What Constitutes a Church Organist and Wherein Are Our Present Methods of Instruction Defective?"
Everett E. Truette, A. G. O., Boston.
Discussion led by T. J. Palmer, A. R. C. O., Toronto, Canada.

3.00 p. m. Discussion—
"The Guild Examinations. Their Importance to a Practical Organist."
Arthur Foote, M. A., A. G. O.
Discussion led by Warren Hedden, Mus. Bac., F. A. G. O.

4.10 p. m. Organ Recital in St. Paul's Chapel, Columbia University.
Prof. James T. Quarles, A. A. G. O., Organist, Cornell University.

7.00 p. m. Banquet at Hotel McAlpin, Thirty-fourth street and Broadway.
Speaker for the evening, Rev. Charles D. Flint, D. D., Brooklyn, N. Y.

Guild Headquarters, Hotel McAlpin, Broadway and Thirty-fourth street.

Flonzaleys to Play Again.

The Flonzaley Quartet's second subscription concert will be given in Aeolian Hall, Monday evening, January 25, the program including the Roger quartet in D minor, and the Haydn quartet in D major.

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PUBLICATIONS AND REVIEWS

NOTICE TO PUBLISHERS.

This department is devoted to a review of old and new music publications, musical works, musical literary works and anything pertaining to the publishing of matters in music.

Only such publications and compositions will be reviewed as are deemed worthy of notice, and the MUSICAL COURIER *reserves to itself the privilege of rejection. It is also understood that any work or composition or book reviewed in this column relinquishes its copyright to any part or all of its parts so far as a review of the same can be applied. This does not mean that the* MUSICAL COURIER *assumes or claims any interest in the copyrights; it merely means that we are not to be held for any infringement of copyright by handling copyright publications or works in this department.*

Particular attention given to works of American composers and their products.

Oliver Ditson Company, Boston.

"ANTHOLOGY OF GERMAN PIANO MUSIC," Vol. II, Modern Composers, edited by Moritz Moskowski.

This volume is in style and appearance like Vol. I, and of about the samc degree of difficulty. The word "German" is rather freely applied to the Hungarian Hummel. the Austrian Schubert, the two Swiss composers, Thalberg and Raff, and the Slavonic Scharwenkas, Philipp and Xaver. Moszkowski himself is more a German de jure than de facto. Setting aside political considerations, however, it is allowable to classify as Germans the following composers who are German in musical style in the broadest sense of the word:

Hummel, Weber, Schubert, Mendelssohn, Schumann, Thalberg, Henselt, Heller, Raff, Brahms, Jensen, Rheinberger, Philipp Scharwenka, Xaver Scharwenka, Moszkowski, Richard Strauss, Max Reger.

This collection contains for the most part short and other less important works of the composers represented. It is a valuable supplement to the pianist's library which probably contains all the longer and more important works omitted from this volume.

The Anthology of German Piano Music is one of the volumes of the Musicians' Library.

"FIVE VIGNETTES," for the piano, composed by F. Morris Class.

These lyrical pieces are elaborate only in their harmonic changes. The composer has managed to express himself without making his compositions difficult to play. They are available to anyone who has enough technic to play "Einsame Blumen" and "Herberec" in Schumann's "Waldscenen," which they resemble in a technical, though not in a musical manncr. There is a constant demand on the part of the public for just such short, comparatively easy, and modern piano pieces in album form.

FIFTH SERIES OF COMPOSITIONS FOR VIOLIN AND PIANO.

Among the works newly issued or re-issued under this heading are: Charles Wakefield Cadman's poetic and tender melody "Indian Summer," transcribed by Karl Rissland; Luigi Boccherini's famous old minuet, transcribed by Maude Powell; William Dichmont's melodious and sentimental "Thinking of You;" J. C. Bartlett's emotional "A Dream," transcribed by Karl Rissland; H. Engelmann's melodious "Gavotte" arranged by William Dressler; J. C. Macy's pretty slumber song, "Good Night, Little Girl, Good Night," transcribed by Karl Rissland; and the difficult and showy "Andante" from the second violin concerto by Henri Vieuxtemps.

TWO EASY AND INSTRUCTIVE STRING QUARTET MOVEMENTS:

"MADRIGAL," SCHERZO," by William Comerford Bowden.

These are admirable little pieces for students and amateurs. It is a pity there are not more compositions and arrangements of this length and grade of difficulty for string players with little technical skill. It is to be hoped that the Oliver Ditson Company will get the support from the public that this experiment warrants.

"Clarinet Solos" with piano accompaniment. There are seven numbers at present published in this series. They are popular in style rather than classical, but are not cheap or vulgar. Some of them are difficult:

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Theme and Variations.....J. W. Kalliwoda
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the following: "One Flag for All," march by T. H. Rollinson; "Norwegian Slumber Song," by J. F. Gilder, arrranged by H. F. Odell; "Fifteen Sacred Melodies," arranged by H. F. Odell; "The Palms," by Faure; "Forget-me-not," by Graben-Hoffmann; "Popular Italian Melodies," arranged by Geo. L. Lansing; "Morceau Facile," by Carl Bohm; "Melodies of the British Isles," arranged by H. F. Odell.

White-Smith Music Publishing Company, Boston.

TWO IMPROMPTUS. "SERENADE," "WALTZ," for piano solo, by Arthur Nevin.

These may justly be described as pretty. They are of that pleasing and euphonious class of music known as "Salon," of which kind Schuloff, Godard, Leybach, Sidney Smith, and others better and worse, have published so much. It consists of concords mostly, plenty of melody, and passages that sound effective without being difficult to play. There ought to be considerable demand for these graceful and well written impromptus.

FOUR SONGS. By Robert Browning, taken from "Pippa Passes" and "Dramatic Lyrics," set to music for solo voice and piano accompaniment, by Emiliano Renaud.

The composer of these high-class art songs has certainly made no concessions to the popular taste. Nor has he had any respect for the limited technical skill of the amateur accompanist. Only singers of experience and pianist of considerable skill need hope to do justice to these songs. They belong entirely to recital programs by artists. When they are properly interpreted by artists who can do justice not only to the notes but to the emotional contents of these songs they will make their due effect. But even then there is a certain austerity in the music corresponding to the peculiar Browning flavor in the lyrics which will forever prevent these songs, excellent though they may be, from becoming popular. The names of the songs are: "All's Right With the World," "You'll Love Me Yet," "My Star," "Love Me Forever."

Haarlem Philharmonic Concert.

Oscar Seagle, baritone, and Henriette Bach, violinist, furnished the second musicale program of the Haarlem Philharmonic Society in the Astor Galley, Waldorf-Astoria Hotel, New York, Thursday morning, December 17. Frank Bibb accompanied Mr. Seagle and George Falkenstein acted in a similar capacity for Miss Bach.

Finesse, always a notable characteristic of Mr. Seagle's singing, was evident in every number. He gave first a convincing delivery of the Verdi aria from "The Masked Ball," "Eri tu."

French was the language of the second group. "Deux Chansons Françaises" from the sixteenth century, "Serenade Italienne," Chausson; "Enfant si j'étais roi," Cui, delivered with truly French subtlety; "Ständchen," Schumann; "Alte-Liebe" and "Botschaft," Brahms, were the German offerings and the final group, by American composers with the exception of the delightful Old Irish "Ballynure Ballad," which had to be repeated, were Carpenter's; "When I Bring You Colored Toys;" Kernochan's weird "Smuggler's Song;" and Frank Bibbs' jubilant "Rondel of Spring."

Mr. Seagle's excellent baritone and refined art gave evident satisfaction to the members of the club, judging from the amount of applause.

Henriette Bach was likewise well received. A Gluck "Melody" and Mozart "Rondo" comprised her first group; Vieuxtemps' "Adagio Religioso," and Elgar's "La Capricieuse" stood together for the second group and three Kreisler numbers formed the third. These were "Minuet," Porpora, "Liebeslied," "Caprice," Wieniawski.

Easy, fluent technic, sure tone and poetic insight accompanied Miss Bach's numbers, each of which was thoroughly enjoyable.

Marion Green Pleases Arion President.

Marion Green, the American basso-cantante, recently appeared with the Arion Male Chorus of St. Louis; he is the first artist to be called to this club more than once, and it will be seen by the following letter that he will probably be called again:

ARION CLUB.
RODNEY SAILOR, Conductor.
St. Louis, Mo., November 30, 1914.

Marion Green, Chicago:

MY DEAR MR. GREEN: I want to take this opportunity to tell you that we have never had an artist appear before our club who has been more thoroughly enjoyed, or who has given more general satisfaction than did you on your recent appearance with us. Your press notices were exceedingly flattering and I speak for the club when I say that we look forward to the time when we may have you with us for the third time.

With best wishes, I am, Cordially yours,
(Signed) DANIEL A. HILL,
President.

Lhevinne's Reappearance.

Josef Lhevinne's first New York appearance this season will be a recital in Aeolian Hall on Saturday afternoon, January 9.

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SCHUBERT GLEE CLUB GIVES DELIGHTFUL CONCERT.

Over One Thousand Music Lovers Attend First Concert This Season of Prominent Choral Society—Festival Chorus Holds Third Rehearsal—Music Notes.

Jersey City, N. J., December 17, 1914.

The Schubert Glee Club's first concert this season, given in the large auditorium of the Dickinson High School, under the direction of its new conductor, Roy K. Falconer, was an unqualified success. An audience of more than one thousand music lovers defied the stormy weather in order to listen to the singing of this popular organization. Assisting on the program as soloist was Frank Croxton, bass, and the Marsh String Quartet.

Mr. Falconer is an energetic, painstaking and serious musician, and under his directorship the club has improved in a marked degree. The attack, finish and shading in the choruses made the singing a real pleasure to the listener. The applause was genuine and prolonged, and a rather uncommon occurrence with chorus singing, three of the songs had to be repeated at the insistence of the audience. The program was an excellent one, selected to display the best quality in each part as well as ensemble work. Mr. Croxton was heard in several selections included in a group of Shakespearean and traditional songs, and also the incidental solo with the club, and he responded to several encores.

The Marsh String Quartet was accorded a warm and well merited welcome upon its second appearance in Jersey City. Mr. Marsh also gave two delightful violin numbers. Charles A. Prince was the accompanist for Mr. Croxton and Oscar Fyrberg for the club.

The newly elected officers of the club are: Dr. Gordon K. Dickinson, president; John C. Inwright, first vice-president; Edward Blanchard, treasurer; Frank A. Williamson, financial secretary; Clifford S. Kingsland, secretary.

The Jersey City Festival Chorus held its third weekly rehearsal last Thursday evening, December 17. In spite of the fact that the majority of the members are especially busy just at this time in preparation for Christmas and New Year festivities, a good sized number of members attended. The various choral works were rehearsed and studied carefully, all taking up the work with marked enthusiasm.

On account of Christmas Eve and New Year's Eve both falling on a Thursday evening this year, it has been decided to discontinue the rehearsals until January 7, when a full attendance of 300 to 400 members is expected. The weekly rehearsals will be continued in the Lincoln High School as heretofore.

Jersey City members who would like to continue their work through the holidays are invited to attend the Newark rehearsals. The Newark chorus will rehearse every Wednesday evening in the Central High School that city.

MUSIC NOTES.

Mabelle M. Sniffen, whose name was unintentionally omitted in the notice of the Musicians' Society reception and musicale last Friday evening, was the pianist for the occasion. She is organist and choir director of Simpson M. E. Church, and was formerly a pupil of Moritz E. Schwarz and Gustave Becker and is one of the advisory committee of the Jersey City Festival Chorus.

For information about notices, etc., for the MUSICAL COURIER, address the correspondent, Jessie Bruce Lockhart, 17 Brinkerhoff street.

Rudolph Ganz in San Francisco.

Pianists like Rudolph Ganz are milestones on the road of our musical education. The Switzer gave a recital yesterday afternoon in Scottish Rite Hall, and it is safe to prophesy that when next Saturday arrives, cultivated San Franciscans will be elbowing one another in their eagerness to hear him.

Ganz is what Nietzsche would call an Apollonian; he is an artist in whose mind all is order, good taste and delicate nuance. . . . Ganz can liberate the pianistic thunders at need and he did so with splendid effect in Liszt's version of the "Rakoczy" march, which he played with such a verve that, if there were any Magyars present, their nerves must have trembled with pride of race. . . . He affects a Ciceronian orderliness and beauty of phrase rather than the whirlwind and ecstasy of a pianistic Pindar. I can imagine the Bach chaconne, for instance, interpreted by Busoni, to whom we are indebted for the arrangement for piano, with an improvisational passion widely contrasting with the mood of poetic revery in which Mr. Ganz conceived it. But an artist has a right to be judged from his own viewpoint, and, for me, the exquisite subjectivity of Ganz's art was a sheer delight. He played us two sonatas, the lovely Viennese work of Haydn in D major, and the impassioned romantic composition of Chopin in B minor. Few artists play Haydn nowadays. His melodic purity and ingenuousness are a severe test for our modern impressionists. Ganz makes those joyous themes sing and dance. He is master, too, of that elegiac strain which Chopin borrowed from Vincenzio Bellini. The largo was a notable example of pure singing tone. The group of smaller works included a lovely example of Orientalise, "In the Garden of Old Serail," by Blanchet; the "Elves' Dance" of that precocious lad, Eric Korngold, and the "Mignon's Lied" of Liszt, likewise a couple of numbers of his own composition, delightful pages, all of them, in the chapter of the afternoon's experiences.—San Francisco Examiner, November 9, 1914. (Advertisement.)

Von Ende Music School Events.

Three recital programs by pupils of various grades of advancement, studying at the von Ende School of Music, New York, have been given within the past week. At the first recital, December 11, pianists, singers and violinists participated in a program of nine numbers. Those who took part were: Ethel Lehr, Beatrice Ragsdale, Mildred Keightley, Helen Vogel, Mrs. J. A. Mellish, Emanuel Balabon, Max Smalzman, Max Olanoff, Michael DeTrinis, with Margery Morrison at the piano.

Friday evening, December 18, an advanced students' recital took place, in which the singing department was especially well represented.

Saturday afternoon, December 19, the junior students of the school had opportunity to show their ability. These young pupils range in age from seven to fourteen years.

Mme. Arctowska's Song Recital.

Mme. Arctowska, American born and wife of a Polish scientist, formerly court singer in Belgium, was heard in an invitation recital at the studio of William Howard Hart, New York, December 17. She sang three seventeenth century English songs, a group of German songs and another in French. Mrs. William Fink was at the piano. The perfect repose, dramatic expression and appropriate interpretation of the singer were noticeable in all she did. Exquisite was her singing of Hahn's "L'Heure," and very beautiful was Berlioz's "L'Absence." She also sang a number of songs made especially familiar to New York audiences by Heinrich Meyn, such as "Il neige" and "Le Soleil." The audience of invited guests enjoyed meeting this finished and highly artistic singer.

GITTELSON

VIOLINIST

"He proved himself a well rounded artist by his interpretation of the Bach Chaconne. The infinite variety and sincere beauty of his tone was well brought out in this composition and the three dances were very charmingly played with rare grace and finish."

—K. C. B. in Boston Daily Advertiser, Nov. 7, 1914.

Mme. Valda Opens School Here.

Giulia Valda the head of the Lamperti-Valda school of singing of 61 avenue Niel, Paris, has arrived in New York, and has located at No. 8 West Fifty-second street, where she will teach. Mme. Valda has brought with her a number of the students of her Paris school. It is owing to the European war that the Lamperti-Valda school is temporarily transferred to the American metropolis.

Kreidler Is Singing in Concert.

Louis Kreidler, the popular baritone of the Century Opera Company, in connection with his operatic duties, is devoting some of his time to concert work. On December 28 he will be the soloist with the Harvester Choral Society in Orchestra Hall, Chicago, and on January 11 with the Lakeview Musical Society, also of Chicago.

WASHINGTON NOTES.

1619 R Street, N. W.,
'Phone, N. 935,
Washington, D. C., December 10, 1914.

The Boston Symphony Orchestra was heard Tuesday, December 1, in its second local concert this season, when the following program was given: Symphonic fantasia, "From Italy," Strauss; concerto in G major, No. 4, for piano, op. 58, Beethoven; overture to Goethe's "Egmont," Beethoven. Deep appreciation was shown for the playing of the soloist, Harold Bauer.

The belief of T. Arthur Smith that Washington is musical in the truest sense has caused him again to bring the Flonzaley Quartet for a series of concerts. The concert last Saturday afternoon was absolutely the last word in musical enjoyment.

Louise Homer appeared in concert last Friday afternoon, December 4, at the New National Theatre. This was the third event in a series that Katie Wilson-Greene is managing this winter.

Under the management of Mrs. Charles Stuart Alden and the patronage of the Countess Dumas and a goodly portion of society, a costume concert was given last Thursday evening at the Maison Rauscher for the benefit of the Belgian sufferers, which was exceptional in merit; it was a concert given by artists equal to any concert stage. The playing of Felix Garziglia was a treat rarely granted the Washington public, as his time is filled with the large classes in piano which he teaches in several Washington schools; while the beautiful voice of Helen Donohue DeYo in the song cycle by Frederick Knight Logan proclaimed the finished artist. Mrs. DeYo was dressed in Moorish costume of great beauty, which added to the effect of this fine song cycle. After great insistence on the part of the audience. Mrs. DeYo sang as encore the dainty little song, "Fairy Pipers." Adrienne Kirkman Wentz, a pupil of Mrs. DeYo, in Louis XVI costume; Marguerite O'Toole, harpist, in Grecian costume; Mme. DeGuerin Kittridge, in Renaissance costume, and Richard Backing, tenor, with Harry Wheaton Howard at the piano, added greatly to the success of the concert.

LATER WASHINGTON NEWS.

December 17, 1914.

"America's greatest singer," David Bispham, gave a song recital in English, at the Columbia Theatre, Friday, December 11, which proved justifiable the caption, quoted from the program.

The concert this Tuesday afternoon, December 15, by the Philadelphia Orchestra, with Mme. Schumann-Heink as soloist, was one of the most enjoyable given in Washington this winter. The beloved contralto is still the great singer with a big message for the people.

Heinrich Hammer has his studio this winter in the Old Washington Club Building in I street, which will make it more convenient for his pupils from resident and diplomatic circles. Mr. Hammer, being an authority, his classes in harmony made rapid progress last year, and have resumed their work.

The Washington College of Music is rapidly enlarging its faculty and scope, as the personal popularity of its president, Sam M. Fabian, and his corps of assistant teachers has long been established in Washington. On Thursday evenings each week, Mr. Fabian keeps "open house" in his residence studio, and one is assured of hearing some good music there. DICK ROOT.

"Messiah" Concerts, December 29 and 30.

In Steinway Hall, New York, forty years ago, (December 25, 1874), the Oratorio Society of New York sang Handel's "Messiah" for the first time, with a chorus of about three dozen voices. Two years later the Society inaugurated the custom of presenting the oratorio at least twice a year at Christmas time.

Its eighty-sixth and eighty-seventh performances will be given in Carnegie Hall this season with a chorus of 294 voices, on Tuesday afternoon, December 29, and Wednesday evening, December 30. Florence Hinkle, soprano; Marie S. Langston, contralto; Reed Miller, tenor, and Frederic Martin, bass, are to be the soloists.

Louis Koemmenich will conduct, and the orchestra will be that of the Symphony Society.

These "Messiah" concerts are unique in metropolitan musical activities. They never fail to fill Carnegie Hall, not only with the usual devotees of choral music, but with clergymen, choirmasters, church singers, and a host of devout people, long well aware that in these careful presentations they are assured, not only of a beautiful and artistic, but of a deeply reverential treatment of this sublime and consolatory work.

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Mozart Society's Brilliant Concert.

The New York Mozart Society, Mrs. Noble McConnell, president, gave its first private concert of the season under the leadership of its new director, Walter Henry Hall, on Wednesday evening, December 16, at the Hotel Astor. This concert was very largely attended and was a singular success. The assisting artists were Marie Rappold and Reinald Werrenrath. Alice Nielsen was scheduled to appear, but a note in the program announced that,



Photo by Davis & Sanford.
MRS. NOBLE McCONNELL,
President, New York Mozart Society.

owing to Miss Nielsen's illness, Mme. Rappold would be heard in her place.

The ladies' chorus, numbering about 125 members, was heard in the following numbers: "Summer Evening," Lassen; "Home Sighs," Lassen; cantata, "The Highwayman," Deems Taylor; "A Dreaming Rose," Victor Harris; "Der Nussbaum," Schumann; "In May," Horatio Parker.

The noteworthy feature of the evening was the first performance in New York of Deems Taylor's new cantata for ladies' chorus and orchestra, "The Highwayman." This musical setting was made to a gruesome and tragic ballad by Alfred Noyes. The music for the most part is in extremely modern style and many passages are very beautiful, notably the passages referring to the highwayman's love. On the other hand, there are many passages which seem to indicate inexperience and possible carelessness, the composer permitting passages to enter into the composition which are certainly objectionable, and which, by a more careful revision, could easily be eradicated. On several words, notably the word "Highwayman" in the opening chorus, the accents are improperly placed, and in the passage, "He'd a French cocked hat on his forehead," etc., the music descends from its high classical plane to an all too popular theme for a work of its serious nature. In other places, as, for instance, in the baritone solo and chorus at the end of the first part, the orchestration is too loud, and in the final chorus with the baritone solo it is quite impossible for the listener to distinguish the various parts and to comprehend the meaning or intention of the composer. As a whole, however, excepting for these comparatively short passages, the work is fine and very effective. It shows real inspiration and a complete theoretical knowledge of the art of composition. Mr. Werrenrath's solos were beautifully done, especially the opening solo, "One Kiss, My Bonnie Sweetheart," the fine quality of his baritone lending itself unusually well to these tender and passionate melodies.

One of the most successful songs of the evening was the beautiful melody of Victor Harris, "A Dreaming Rose," exquisitely conceived and perfectly constructed for the chorus of women's voices.

The work of the chorus under Mr. Hall is remarkably fine, and some of the pianissimos, particularly in the last line of each verse of "Home Sighs," were exquisite in their sonorous lightness and purity, and their perfect tonal balance.

Mr. Werrenrath, in addition to singing the solos in the cantata, was heard in a group of songs and scored an enviable success.

Mme. Rappold sang Max Bruch's beautiful "Ave Maria" with orchestra, and two sets of songs with piano accompaniment. Her splendid art was the recipient of much appreciation and she was forced to give a number of encores. Her success was particularly marked in Puccini's "Vissi d'arte."

After the intermission, Mr. Hall was presented with a very handsome Tiffany baton of ivory and dull gold with the society seal and inscription, "From the president and choral members of the New York Mozart Society," as a token of the society's appreciation.

David Bispham in Washington.

David Bispham was given an ovation in Washington, D. C., December 11, when he sang at the Columbia Theatre. This critical city has often heard the great American baritone sing, during the years since his return to his native land after enough European triumphs to satisfy the heart of any artist for all time, but these audiences have never given evidence of greater enjoyment than upon the occasion of this visit. Mr. Bispham's voice was in the very best condition, and it was a matter of general comment among those who best understand the art of singing that there is nothing which he cannot do with it, from the agility required in the Handel fioriture passages to the breadth of the old Italian bel canto aria. Extraordinary in lucidity and in flexibility was his singing of the songs of German classic period, and what David Bispham has done and does constantly for the American composer is difficult to state adequately. He is making the history of the American composer and he is doing still more—he is keeping alive the spark of hope in the heart of many who would not otherwise have had the courage to make the desperate fight.

Following Mr. Bispham's appearance in Washington and Richmond, the baritone went to sing a return engagement at Galesburg, following that with appearances in Cleveland, Burlington, Vt., Springfield, Mass., and later he will sing in Boston before going South for a month or six weeks on a tour now being arranged by Frederic Shipman, who has again taken exclusive direction of the tours of the baritone.

A Huss Informal Hour of Music.

Mr. and Mrs. Henry Holden Huss received a large number of friends for an informal hour of music at Carnegie Hall, New York, on Monday afternoon, December 14. An interesting program was rendered by Mr. and Mrs. Huss and by Winthrop Parkhurst and Eleonore Payez, two of Mr. Huss' advanced pupils.

Mrs. Huss was heard in Wagner's "Träume," Schumann's "Die Soldatenbraut," Fauré's "Après une Rêve," Massenet's "Serenade du Passant" and Huss' beautiful "After Sorrow's Night." The beautiful natural quality of Mrs. Huss' voice and the excellence of her art render her interpretations always attractive. She was particularly successful with her opening number, Wagner's "Träume," the character of which is especially [illegible] her deeply poetic and musical temperament.

Mr. Huss played two of his own compositions, the "Etude Romantique," op. 23, dedicated to and frequently used by Paderewski, and a new "Valse Arabesque," which Mr. Huss has just completed and of which the dedication has been accepted by Harold Bauer. The writer was unfortunately unable to remain to hear this new "Valse Arabesque," but a review of it will be given at an early date.

Winthrop Parker is a very talented young pupil of Mr. Huss, and shows his teacher's careful and scholarly training. He played two numbers by Chopin and the "Poem to the Night" and the "Valse" in A major by Mr. Huss. The "Poem to the Night" was especially well played and won much approval with the audience on account of the beauty of its melody and its ethereal charm.

Eleonore Payez, whose work has already been more than once mentioned in these columns, played Brahms' rhapsody in B minor, op. 79, and Hungarian dance in B minor, and the nocturne in D major by Huss. She again proved herself to be the possessor of a remarkably well developed technic and unusual force, and her strong musical and poetic instinct was shown in the beautiful and melodic nocturne by Mr. Huss.

This informal hour of music was largely attended and was a genuine artistic and popular success.

Pittsburgh Contralto Chosen.

Mabel King, a young and talented singer of Pittsburgh, Pa., has been chosen to fill the contralto position in the choir of the Point Breeze Presbyterian Church of that city. Miss King, who is a pupil of William Wilson Campbell, head of the musical department at Westminster College, and a graduate of that college, was chosen from among a large number of applicants. She has a lovely voice and a pleasing personality, and will undoubtedly win for herself many friends in this new field of endeavor.

Leefson Pupil's Recital.

At Elkins Park, Pa., on December 3, Virginia Brown, pianist, gave a recital, assisted by Edward Shippen van Leer and Katherine Wales, vocalists. She gave a varied and interesting program, displaying a brilliant technic and decidedly musical instinct. She was perhaps at her best in the Chopin numbers, of which she gave an intelligent interpretation. Her playing throughout the evening reflected great credit upon her teacher, Maurits Leefson, the Philadelphia pedagogue.

In one respect, France has been tardy. The author of "It's a Long, Long Way to Tipperary" has yet to be made an Academician.—Puck.



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Bridgeport—Oratorio Society (Messiah).
Newark—Orpheus Club.
Worcester—Oratorio Society (Messiah).
Harrisburg—Recital.
Nashua—McDowell Choir.
Pittsburgh—Twentieth Century Club.
Lynn—Choral Society (Gallia).
Albany—Joint recital with Jules Falk.
Haverhill—Choral Society (Elijah).
Youngstown—Recital.
Philadelphia—Oratorio Society (Elijah).
Andover, Mass.—Recital.
Keene—Chorus Club (St. Paul).
Portland—Recital.
Springfield—Orpheus Club.
Toronto—Recital.
New York—Costume Recital. Hotel Plaza.
Cleveland—Recital.
Easton—Symphony Orchestra.
Lawrence—Oratorio Society (Aida).
Wheeling—Recital.
Richmond—Recital.
Syracuse—Festival.
Palm Beach—Recital.
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A Valued Letter.

134 West Eighty-second Street,
New York, December 18, 1914.

To the Musical Courier:

Again it is my privilcge to address a few lines to you personally, and if you consider them worth printing, then may they find space in your splendid paper which represents so entirely the real and sincere in all that it is accomplishing for music and musicians throughout the world.

It is my respect for the recent editorial on the means and use of advertising that calls forth this expression of my ideas as it did once before on the same subject.

The question is "How are we to become known if we do not advertise, and why should we advertise if we have nothing of value to give an expectant public?"

And why the "expectant public?" I reply, "The public is expecting more and more from its teachers in all branches of professional service every day." To be personal; some members of the vocal profession have criticized my use of a valuable quotation for my "American School of Bel Canto," that in it I have made a sweeping assertion to head my school with the title "A School of Singing which sets the Standard in Vocal Art," and who have further assailed the dignity of my school in my residence as merely a studio. Either fulfills its mission, of which all teachers may be justly proud.

Will you permit me right here to make my own assertion that I am striving for just such a standard of excellence, that the vocal students of this country may attend a school that will prove in every lesson given that it is a "School of Singing which actually does set the Standard in Vocal Art?"

I intend by the standard I have set for my school of singing to have it universally recognized as the first school of singing in this country for successful, absolutely flawless voice placing, style, diction and repertoire. I never criticize or trouble myself concerning what other teachers do or teach or their various methods and vagaries. I only know that I teach an unfailing vocal method and I intend the world shall know of it and all about it. This brings me again to the advertising.

What right has any musician to believe he can make a lasting reputation without the advertising? What good is the advertising without the "writeups?" What good are the "writeups" without splendid examples in pupils to prove them? And what paper will give a "writeup" that is not deserved and merited upon the achievements of the advertiser? Would not both advertiser and paper go down together if, upon investigation, the advertiser were being meretriciously advertised for mercenary reasons? If orchestral societies with their great conductors do not advertise, how can the public from New York to San Francisco know of their artistic and often astonishing programs? The same holds good of any vocal club, male and female from one end of our country to the other, together with the great festival choruses in many cities and their distinguished conductors.

Every one who loves music, in and out of the profession, is interested in the programs and is ever desirous of knowing the names of the presiding officers. We want to know all about the musical enterprises of every city and town in the country. How are we to receive this information? Either by first hand or through a musical journal. This brings me again to the subject of advertising by the teacher, school or soloist.

An advertisement appearing in a distinguished weekly journal or in the great dailies merely states what the school, studio, artist, club, orchestra or drygoods house has to offer. It is what is said or written concerning that school, studio, artist, club or orchestra, or what is found in the drygoods store that counts. Press notices count as much for the teacher as they count for the soloist. If the soloist is famous, he takes a page and the editor sees to it that the world is made acquainted with the facts of his success and the reasons for it. If a teacher believes he has a great vocal method, let him straightway go forth and advertise it and have it written about and acclaimed upon its merits and by the pupils who can prove it; pupils both private as well as professional, preferably the private ones as they are the final test, the last word in the work of a school or studio.

Let the teacher take pages and pay for them at every heroic sacrifice, if need be, but let the world know through the editors that such an one is making no exploitation of a God-given gift, but a merited publicity that will reach the serious pupil who, in wanting to become a great artist, will know where to go for the best vocal work; the best beginning, the best place to start the beginner and the finished pupil, and to restart the ambitious but often deeply injured (vocally) young singer and even professionals, on an upward path toward the goal of their ambitions. This last I want to emphasize.

Furthermore, for years I have followed the rise of singers, instrumentalists, and teachers in your distinguished paper and I have never yet seen you withhold your recognition of true merit.

I believe in teachers, school, and artists advertising largely and continuously. Where all cannot begin largely, all should begin where they can, and as they begin to show what they can do, the small space will give place to larger space, and as they achieve, so will their achievements be chronicled until full pages are necessary as mediums to tell their stories of success to the world. Little by little their names would become familiar to the reading public, and also that their names stand for good work, high achievements and sincerity. But all the advertising in the whole world could never bring lasting success while there remained one thing instrumentally or vocally that a teacher or soloist thus advertised could not give in perfection to the public or his pupils or live up to high ideals as advertised of his institution.

Thanking you many times for any line in commendation of my work, for the advertising space I have so gladly contracted for and which has spread abroad the knowledge of this "American School of Bel Canto," and for the long continued friendship which I hope will extend far, far into the years and years to come, I am, as always,

Faithfully yours,

HELENE MAIGILLE.

A New Orchestra.

Julian Carrillo, late director of the National Conservatory in Mexico City, is responsible for the organization of the America Symphony Orchestra, which had a private dress rehearsal at Aeolian Hall, New York, December 16. A printed statement says that this orchestra was "recently organized on the cooperative plan, with the ideal of giving an impulse to the production of high class American music." At the dress rehearsal a symphony in D major by Carrillo was performed, of which the writer heard two movements, allegro and andante sostenuto. The work is fairly well constructed, but shows no originality, and it is difficult to conceive of any reason why it should have been composed. It is not in modern style and might have emanated from the pen of any composer of the time of Mendelssohn. The ideas on which it is based are of little value and the melodic passages possess few claims to beauty.

A statement on the written prospectus brings us to the old and familiar question: "What is American music?" As generally spoken of by the composers of the United States, it means United States music and certainly does not include the music of Mexico or of South America. We United States (as we dare not call ourselves Americans, it seems) look upon these peoples as too directly descended from their Spanish forefathers to possess any American nationalism, although they do live on this continent. Of course, strictly speaking, they are as American as we are ourselves, but societies for the propagation of American music which have been formed in these United States certainly never contemplated including the music of Mexican or South American composers.

It is understood that the America Symphony Orchestra proposes to go on tour.

Clarence Eddy Busy in Recitals.

Clarence Eddy is busy with organ recitals throughout the West and Middle West, and is everywhere winning his customary success. On December 1 he played at the First M. E. Church, Red Oak, Ia., giving a varied programe of compositions both ancient and modern. On December 4 he appeared at the First M. E. Church at Sioux Falls, S. Dak., playing a program of the same varied nature, which shows his versatility and renders his recitals always both interesting and instructive. Among other things, he played at both of these recitals two compositions by Gordon Balch Nevin, "The Song of Sorrow" and "Will o' the Wisp." The latter is reported as being unusually attractive and successful.

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Craft-Beach Encomiums.

On December 4, Marcella Craft, the American soprano, and Mrs. H. H. A. Beach, the American composer, gave a joint recital in Kansas City at the Shubert Theatre under the management of Myrtle Irene Mitchell. The concert was a brilliant success, and Frank A. Marshall, the critic of the Journal of December 5, wrote of the musicale:

Myrtle Irene Mitchell offered the patrons of her concert series a thoroughly delightful entertainment at the Shubert yesterday afternoon. It was somewhat of a departure from the average run of even first class concerts, presenting as it did three artists in widely different departments of musical art—singer, pianist and harpist—the pianist's art being subdivided into composer and accompanist of the singer singing and the composer's own songs. Superficially that collection of artistic gifts smacks of concessions to a demand for variety, but in the persons of Marcella Craft, Mrs. H. H. A. Beach and Angelo Cortese the very pleasing variety of the entertainment was raised to the highest plane of artistry.

Miss Craft logically comes first, since she was programmed as the literal "prima donna" of the afternoon and was supposed to be merely "assisted" by the other two. The "assistance" of Mrs. Beach and Signor Cortese, however, was so effective that their offerings vied with those of Miss Craft in the favor of the audience, without the slightest reflection upon the "first lady" of the occasion. Miss Craft is an American singer who has for years held a high place in German operatic circles. She has a beautiful soprano of marvelous richness and power, under the most perfect rein, and together with it she has a delightfully unaffected and spontaneous personality, which makes her audience instinctively a gathering of friends within a very short time. . . .

Her limpid voice made the limpid Italian a superlative treat, reinforced by an enunciation that was flawless. . . .

A typical group of German lieder provided the conventional concert opportunity and a group of ariettas from "Madame Butterfly" gave her the chance to display her operatic quality.

It would be idle, however, to say that, so far as the audience as a whole was concerned, the most enjoyable vocal feature of the afternoon was the little group of Mrs. Beach's songs sung to the accompaniment of the composer herself. "Exaltation" and "A Song



MARCELLA CRAFT AT RIVERSIDE, CAL.

of Love" aroused the enthusiasm of the audience to demand an encore, and it was given the rare treat of hearing "The Year's at the Spring" to the composer's own accompaniment. The dainty little vocal "humoresque," "Wouldn't That Be Queer?" brought the group to a close. . . .

Mrs. Beach contributed her very effective "Suite Francaise," which stamped her as a pianist only equaled by her gifts as a composer. Her other offering was a first time reading of a valse fantasie of her own composition. . . .

The Kansas City Star of December 6, published the following letter from a "Concert Goer," who wished to express his appreciation for the concert given by Marcella Craft at the Shubert Theatre there on December 5:

To the Star: I desire to express the unusual pleasure I had in attending the concert given last Friday by Marcella Craft and Mrs. H. H. A. Beach. The combination of singer and composer was unique. Remembering Mrs. Beach's symphony, not to mention the songs that had preceded her, there was no surprise in the general excellence of her contributions to the program, both as composer and interpreter. But I wonder how many were prepared for the vocal resources and dramatic power of Miss Craft, and for the fine spiritual exaltation that pervaded some of her numbers, especially one of the Italian group.

Of course, the success that Miss Craft has had in Germany and Italy had established her place in opera. But I know of no operatic singer with whom to compare her. She is strongly individual. . . . But in all that she does this responsive temperament comes to her aid, giving color to every phrase. Indeed, this is the distinctive characteristic of Miss Craft's singing. However tastes may differ as to the singing of any of the numbers of her program—several of which often are sung solely for their pure lyric beauty—her method begets the feeling that she herself gives to all her work.

Few concert singers would dare to go to the lengths of dramatic interpretation that Miss Craft goes in the "Madame Butterfly" numbers; it would be too hazardous. But how well she does it! . . .

Miss Craft has an unusually resourceful voice. It seems to have expanded largely through the feeling she indulges. What I liked especially, taking Miss Craft's singing all in all, was its fine spirit. For one, I felt that I was in the presence of a most unusual interpreter.—Concert Goer.

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Ovations Tendered Julia Claussen.

The accompanying snapshot shows from right to left Julia Claussen, Boyd Wells (Mme. Claussen's accompanist), Capt. Theodore Claussen and Anna Rollins Johnson, president of the Musical Club of Everett, Wash., taken on Mme. Claussen's arrival at Everett, Wash.

Some San Francisco, Ogden and Salt Lake City notices regarding Mme. Claussen's appearances there follow:

The colors of the royal flag of Sweden adorned the big bouquets they gave last night to a singer with a regal voice. Julia Claussen received the tribute in exchange for song at Scottish Rite Auditorium, and I am much mistaken if her concert of next Sunday afternoon at the Cort Theatre does not resemble a mass meeting. . . .

We knew Mme. Claussen as a Wagnerian artist, and we also had heard her in "Herodiade," but since she was new to us in concert we must needs wait for such time as the few who go to everything reported favorably on her gifts as a recitalist. Even the memories of Claussen's Kundry seemed insufficient to attract the throng her gifts invited. But Sunday afternoon there will be a different tale to tell, or else those who waxed enthusiastic last night will have been stricken dumb. . . .

Mme. Claussen's voice seemed the largest contralto that has ever reverberated in Scottish Rite Auditorium. It is tremendous. Its depth is like the abysmal caves of her native land, and musical to its farthest reaches. Its heights are towering and as free as the wind swept peaks of her homeland mountains. There is a ruggedness in her exuberant vocalism matching her Amazonian proportions and completing an impression of heroic womanhood. . . . Her capacity to express emotion is limited only by the authenticity of feeling. Where real song can go, she finds her way unimpeded. . . .

But in Brahms' "Sappische Ode," brooding, long phrased, elegant yet passionate; in Strauss' protesting, tragic "Ruhe, Meine Seele"; in Hildach's apotheosis of spring gladness; her countryman, Sjogren's fantastic dark hued "Cloud"; MacFayden's theatrical "Inter Nos." or even Rotoli's somewhat obvious "My Bride Shall Be My Flag," this singer pours from a great heart the glories of real and mighty song.



ON ARRIVAL AT EVERETT, WASH., OCTOBER 27, 1914.
From right to left: Julia Claussen, Boyd Wells, Mme. Claussen's accompanist; Captain Theodore Claussen; Anna Rollins Johnson, president Musical Club of Everett, Wash.

Neither is Mme. Claussen lacking in capacity for tenderness in song; she is all too feminine for that. It found exquisite moments in Wagner's "Dreams" or in the Meyerbeer aria of the mother lamenting her son's baseness.

In short, Mme. Claussen's range of expressiveness is coequal with the demands of great art. . . .—San Francisco Chronicle, November 5, 1914.

Julia Claussen, wonderful in vocal attainments, stately in figure and charming personality, inaugurated a series of high class musical recitals for the 1914-15 season at the Ogden Tabernacle last night. The recital was attended by one of the largest and most cultured audiences that ever gathered in the Tabernacle. Mme. Claussen last night proved herself to be the equal of any artist now before the public. From the limit of low register to the expression of highest tones the velvet quality of her voice never changed. Her breath control was a revelation to the students of vocal music, as it made possible the portrayal of every type of interpretative emotion, from the finest pianissimo to a display of brilliant dramatic power, without a break in the quality of tone. Mme. Claussen has all the prerequisites of a great singer and the personality that makes the popular one.

Mme. Claussen opened her program with the aria from "Samson and Delila," and instantly caught the interest of her hearers with the dignity and finish of her rendition.

Her second numbers were "Sappische Ode," by Brahms; "Traum durch die Dämmerung," Strauss; "Ruhe, Meine Seele," Strauss, and "Lenz," by Hildach. In the first two she displayed the finish of the real concert artist, her great power being subdued, and instead tones of exquisite sweetness coming from her lips. The third gave opportunity for the display of dramatic power and the fourth was a lively number that delighted every one. At the close of the group she was accorded an ovation of applause, that would not be stilled until she responded with an encore. . . .

The aria from "Le Prophete" ("Ah, mon fils") preceded her second group, and in the hig number Mme. Claussen revealed her power as a grand opera contralto, bringing into display her wide register, suppressed emotion and dramatic fire in a thrilling manner. . . .

Her next group of songs were "Molnet" ("The Cloud"); "Jahrlan Mocht Ich so, Dich Halten," by Sjogren, and "Efteraarstormen" ("The Autumn Storm"), by Grieg. These were sung in Swedish, but so finished was the interpretation, though but few in the audience understood the words, continued applause at the close of the Grieg number was evidence that their meaning was clear. . . .—Ogden (Utah) Standard, November 13, 1914.

Not since Assembly Hall was remodeled has it held so brilliant an audience as that which assembled last night to greet the noted singer, Julia Claussen. The concert was one of the most satisfying given here in many seasons. Mme. Claussen at once stepped into favor by her winning personality. . . . Her tones are rich, full and dramatic. . . . —Deseret Evening News, Salt Lake City, November 12, 1914.

Julia Claussen, gifted, graceful, artistic, temperamental, yet not to extremes, charmed . . . audience. . . . The noted Swedish contralto sang with understanding, a superb and well chosen program. Her voice is equal to the requirements set by every composer, and

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the beauty of her enunciation, whether she sang in English, French, German or her native Swedish, was perfect.—Salt Lake Tribune, November 12, 1914.

Seldom has Salt Lake City been given a treat equal to that last night. . . . The statuesque Swedish contralto was in fine voice and vigor. Her program was varied and gave an excellent idea of the scope of her remarkable repertoire. It would be hard to define just what field she appeared best in. . . . Claussen is at home in any of the musical atmospheres she chooses to enter. The best proof of the success locally of the singer may be had from the fact that Manager Graham has already been approached to arrange for a return engagement of the noted diva.—Salt Lake Evening Telegram, November 12, 1914.

Belle Gottschalk in Lodz.

Belle Gottschalk, the young lyric soprano, who has sung with success at Lodz, in Russian Poland, has two important engagements to fill the early part of January, one at Mount Holyoke College, January 8, the other with the Lehigh Valley Symphony Orchestra at Bethlehem, Pa., January 19.

Miss Gottschalk made her debut at Lodz as Marta in Kienzl's "Evangelimann," an opera little known in America, but very popular at the German opera houses. Kienzl's newer opera, "Kuhreigen," or more familiarly known here as "The Dance of Death," was not so popular as "The Pious Beggar," as Evangelimann is called in English.



BELLE GOTTSCHALK,
As Marta, in "Evangelimann," by Kienzl.

The recent prominence of Lodz in the Eastern theatre of war has made Miss Gottschalk's year in opera in that city doubly interesting to her. Unfortunately all of Miss Gottschalk's newspaper criticisms, to say nothing of her costumes and opera scores, are in her home in Berlin. The soprano was enjoying a restful vacation at Skodsborg, Denmark, when the war broke out and she was not able to return to her apartment to secure any of her belongings.

Violin Recital by Louis Siegel.

An interesting violin recital was given on Tuesday evening, December 15, at Aeolian Hall, New York, by Louis Siegel. His program consisted of the sonata in E minor by Bach; "Renaissance," Godowsky (transcribed for the violin by Mr. Siegel); a set of five pieces by Rameau; a set of four pieces by Chopin, Strauss and Brahms, and Wieniawski's polonaise in A major.

Mr. Siegel showed himself to be a player of talent and ability. He possesses a fluent technic and a good tone; his double stopping is excellent and his intonation generally faultless. His interpretation of the Bach sonata was broad and classical, and in this, as in the other numbers on the program, he played with strict adherence to classical traditions. Mr. Siegel's musical and poetic temperament were best shown in the Chopin "Nocturne" and in the Strauss "Traumerei," and he exhibited a brilliant technic in the Wieniawski polonaise.

The accompaniments were played by John Warner.

In the Films.

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"He's talking a motion picture of that messenger boy."—Buffalo Express.

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Mme. Gabrilowitsch's Recital.

At the Little Theatre, New York, Friday afternoon, December 15, a large and very well pleased audience listened to a most interesting recital by Clara Clemens Gabrilowitsch, the contralto.

German, Russian and American composers were Mme. Gabrilowitsch's choice, being represented by Schubert's "Die Allmacht," "Halt by the Brook," "Am Grabe Anselmo's"; Schumann's "Der Sandmann," "In's Frei"; Brahms' "Minnelied," "Wehe so willst Du mich wieder," "Immer leiser wird mein Schummer," "Der Gang zum Liebchen" and "Dort in den Weiden"; Tschaikowsky's "Die Thrane Bebt;" Rimsky-Korsakow's "Song of the Shepherd Lehl;" Rachmaninoff's "Der Fliederbusch;" two by Mme. Gabrilowitsch's distinguished husband, the pianist, Ossip Gabrilowitsch, her accompanist also, "Die Wasserfahrt" and Nähe des Geliebten;" "Love is a Sickness" and "Once I Loved a Maiden Fair," Horatio Parker, and Mrs. Beach's "The Year's at the Spring."

Depth of musical feeling, power of projecting emotion, an impressive mental grasp, rare gifts of interpretation, coupled with a voice of much warmth and good range made the singer's renderings enjoyable beyond the ordinary so far as connoisseurs of the higher singing art were concerned.

"Die Allmacht" disclosed the volume of Mme. Gabrilowitsch's voice, "Der Sandmann" revealed resource in insinuating nuances, so much so, in fact, that the number had to be repeated. "Wehe so willst Du mich wieder," "Immer leiser wird mein Schlummer" and "Der Gang zum Liebchen," particularly the last-named, were splendid examples of breathing and phrasing "Immer leiser wird mein Schlummer" was repeated.

"Song of the Shepherd Lehl" and the Gabrilowitsch numbers of the Russian group evoked encore demanding applause. The songs by the concert giver's husband are melodious, striking in characterization, and musical in facture and harmonic treatment.

An unaffected, naturally charming stage presence adds significantly to Mme. Gabrilowitsch's delivery of her songs, and made the entire afternoon one of unalloyed delight.

It seems superfluous to add that Mr. Gabrilowitsch's piano accompaniment, were no small factor in the success of the program. They were all that would be expected from a musician of his fame.

The Dilemma of Wares.

On her Texas tour, Helen Ware, the interpreter of Hungarian and Slav music, was complimented on being a member of the talented Ware family who have given America great architects, composers, actressess, illustrators, and a representative in the violin world. Miss Ware graciously accepted the compliment and replying to the hearty toast offered with it, amused the company around the banquet table with the following experience:

"The other evening at the close of my concert in Houston, Texas, an admiring lady rushed up to me and ardently complimented me on my performance. Then she went on to say that David Bispham was also a great admirer of my work and that he had sung a number of my beautiful songs. Now, up to the present time my attempts at composition have been limited to the arrangements for the violin of Hugarian and Slavic folksongs, one of which I had played at this particular concert. So I blushed and told the enthusiastic lady she must be mistaken. I had never met David Bispham and I was quite sure he had never sung any of my songs. I suggested that perhaps he had referred to Harriet Ware the eminent song composer. 'No indeed,' declared the loyal lady, 'it was Helen Ware, we talked for hours about you.' I kept on arguing with her, but finally in order to win my point I had to confess and in front of all those people too that I had never composed a song in my life! But I have decided not to be caught that way again. I shall compose a song and if no one will sing it, I shall play it."

An Interesting Joint Recital.

A joint recital was given by Edna Harris, reader, and Elizabeth Harris, soprano, assisted by Annola Florence Wright, accompanist, at Montville, N. J., on December 4. The program consisted of three sets of songs given by Elizabeth Harris, alternating with readings by Edna Harris, and is reported to have been a genuine success. The accompaniments were brilliantly played by Miss Wright, the New York pianist and teacher, who is also organist and choir director of the Christian Union Congregational Church of Upper Montclair, N. J.

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Alois Trnka at Tonkuenstler Verein.

Alois Trnka, the Bohemian violinist, delighted a good sized and enthusiastic audience at the Tonkünstler Verein concert on Tuesday evening, December 15, at Assembly Hall, New York. He played the following group of three compositions: Polonaise, op. 8, Ferd. Laub; andante cantabile, op. 24, No. 1, G. Sgambati; "Saltarello," op. 4, No. 4, Ferd. Laub, and with Marion Tiffany Marsh, Saint-Saëns' fantaisie for harp and violin, op. 124, which latter work brought forth liberal applause.

Mr. Trnka is so well known as an artist of high attainments that it is unnecessary to go into details regarding his fine talents. However, on this occasion, he displayed an unusually broad and sympathetic tone, absolutely true intonation and facile technic. His efforts were rewarded with much well deserved applause.

Marion Tiffany Marsh played "Menuet d'Amour," Massenet, and fantaisie, op. 95, Saint-Saëns, in her usual skillful manner, winning much favor. Adele Krueger sang a group of six songs with her customary charm. August Arnold, pianist, contributed Bach's chromatic fantasy and fugue. Encores were demanded and given by all the participants.

The accompanists were Walter Kiesewetter for Mme. Krueger, and Ludmila Vojacek-Wetche for Mr. Trnka.

Philharmonic Plans.

The next concert of the Philharmonic Society in New York will be the first of the two annual concerts for young people, with Kitty Cheatham in descriptive songs and recitations, details of which will be announced later. Meanwhile the orchestra will be kept busy at rehearsals the concerts which were to have been given in Canada during the coming week having been cancelled on account of the war.

Grace Kerns Engaged for Symphony Tour.

Grace Kerns, soprano soloist of St. Bartholomew's Church, New York, said to be one of the highest paid choir positions in America, has been engaged as soloist for the spring tour of the New York Symphony Orchestra during the months of April and May, 1915.

Des Moines and Erie Acclaim Anna Case.

Art and beauty held sway last evening . . . when Anna Case appeared in concert before an audience which responded with warmth and enthusiasm to the magnetism and charm of her personality. It was a brilliant evening. . . . Miss Case has conquered the technic of her art, but with true art she makes one forget there is technic. To sing seems to her naturally easy, a very simple thing to do—thus does she prove herself an artist. Her voice is at all times clear, sweet and smooth. It has rich, warm tones. Even in her highest notes there seemed more than the usual color and sweetness. "Thy Hidden Gems Are Rich Beyond All Measure" (a song of India) was a beautiful tone picture. The artist was obliged to repeat this little gem. Into the "Ave Maria" Miss Case sang a wonderful depth of feeling. It is this appealing quality in her voice which draws her hearers to her.—The Register and Leader, Des Moines, Ia., October 27, 1914.

Anna Case, of the Metropolitan Opera Company, whose coming had been heralded with such praise as to make it difficult to live up to it, achieved the well-nigh impossible feat of making good, and made the audience hers with the singing of her first number.

The people were delighted with Miss Case and with her singing. Such enthusiasm is not often manifested by Erie audiences. The applause that followed her every appearance was as spontaneous as it was enthusiastic. In the songs, divided between German and English, she sang with a voice so sweet and thrilling and with a charm so vivacious and so very taking that her audience felt they had found a delightful young playfellow who gave her whole heart to entertaining them, and whom they scarce liked to see vanish behind the scenes.

The two great numbers given by Miss Case, the arias from "La Traviata," and from "Sonnambula" displayed the dramatic possibilities of the young artist as to voice and interpretation to great advantage, and she made a profound impression. The last vibration of the high note that closed the intense "Traviata" aria had not ceased when chorus and audience went wild with applause.—Erie, Pa., Times, October 30, 1914. (Advertisement.)

Benefit Concert at Hotel Ritz-Carlton.

A brilliant and fashionable audience attended the concert for the benefit of the field service of the French Red Cross on Thursday evening, December 17, in the ballroom of the Ritz-Carlton Hotel, New York, at which music written in the main by French composers was performed.

The artists who participated were: Loraine Wyman, soprano; Emilio de Gogorza, baritone, and the Flonzaley Quartet. Victor Harris, under whose direction this concert was given, proved himself a masterly organizer and deserves much praise.

The Flonzaley players charmed by their artistic rendition of Léclair's sonata for two violins and cello, as well as two movements (andante cantabile and allegro risoluto) of Tschaikowsky's quartet in D major, op. 11, both of which were performed with perfect ensemble, beautiful tone coloring and superb interpretation.

Miss Wyman gave two groups of French songs. Mr. de Gogorza sang a group of old French songs in his inimitable manner, and later sang five songs by modern composers. He was in excellent voice and received much well deserved applause. The accompanists were Mrs. Louis H. Smith for Miss Wyman, and Carl Lamson for Mr. de Gogorza.

New York Harpist's Record.

Annie Louise David, the harpist, has established a record for the number of appearances she has made in one city outside of New York. On Wednesday evening, December 16, she made her twenty-fifth appearance in Newark, N. J., and on the following morning she gave a recital at Miss Post's Private School, in the same city, making her twenty-sixth date in Newark.

On her programs this year she is including a new composition written for her by Margaret Hoberg, which has been very well received.

Christmas Sunday she plays with J. Warren Andrews at the Church of the Divine Paternity in the morning, at the West End Collegiate in the afternoon, and with John Hyatt Brewer in Brooklyn in the evening.

Prostituting their art for money: A German street band playing "Tipperary."—Puck.

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Mme. ERNESTINE SCHUMANN-HEINK

The consensus of opinion of the entire New York daily press, as shown in the reviews of her appearance in New York on Sunday, December 13, proclaims her the leading contralto before the American public.

(*New York World, December* 14, 1914.)

Mme. Schumann-Heink's drawing powers were shown again at yesterday afternoon's concert of the New York Symphony, in Aeolian Hall, when she was the soloist. A large and enthusiastic audience applauded at every opportunity. Her numbers comprised "Andromache's Lament," from Bruch's "Achilles"; Erda's scene from "Rheingold," and the Waltraute scene from "Götterdämmerung." These last two numbers the soloist sang with great feeling, fine expression and exquisite finish.

(*New York Tribune, December* 14, 1914.)

. . . The appearance of Ernestine Schumann-Heink is always an event of popular appeal. Needless to say, then, Aeolian Hall held as large an audience as could crowd into it, an audience which listened with pleasure and applauded with enthusiasm the German contralto's singing of "Andromache's Lament," from Bruch's "Achilles"; Erda's scene from "Das Rheingold," and Waltraute's scene from "Götterdämmerung."

It is needless to discuss Mme. Schumann-Heink's art at this late juncture. It was yesterday what it always has been.

(*New York Times, December* 14, 1914.)

Mme. Schumann-Heink was the soloist at yesterday afternoon's concert of the New York Symphony Orchestra at Aeolian Hall. The orchestral program comprised Mendelssohn's "Italian" symphony, two movements of a serenade for strings in D by Robert Fuchs, and Liszt's "Mephisto" waltz. Mme. Schumann-Heink's numbers were "Andromache's Lament," from Bruch's "Achilles"; Erda's scene from "Das Rheingold," and Waltraute's scene from "Götterdämmerung." There was a large audience.

The concert was a well arranged one and gave much pleasure. The soloist was in good voice. In her Wagner numbers she gave an exposition of the best manner of accomplishing the not always grateful task of presenting excerpts from this composer's music drama on the concert stage. The numbers she used were well adapted to the purpose by their character, and, with Mr. Damrosch's well contrived accompaniments sustaining the singer's efforts, the music was clothed with a significance and atmosphere that was most impressive. Not the least of the features to excite admiration was the success with which Mme. Schumann-Heink adapted her voice to fit the auditorium.

(*New York Sun, December* 14, 1914.)

The Symphony Society's concert in Aeolian Hall in the afternoon provided pleasures for those who are not searching after the more recondite things in music. Wagner and Mendelssohn furnished the chief numbers, and Mme. Schumann-Heink, the soloist, sang first "Andromache's Lament," from Max Bruch's "Achilles," and later two Wagner excerpts, Erda's scene from "Das Rheingold" and the Waltraute scene from "Götterdämmerung."

The first selection gave the singer opportunity for a display of opulence of voice and much dramatic fervor, while in the Wagner music she relied more on the expression of feeling. Each appearance of the distinguished singer evoked prolonged applause.

(*New York Herald, December* 14, 1914.)

Mme. Schumann-Heink was the soloist of the concert. Her contributions were "Andromache's Lament," from "Achilles," by Bruch; Erda's scene from "Das Rheingold," and Waltraute's scene from "Götterdämmerung." In all she gave much pleasure, both from beauty of tone—in this respect she appeared to be better than at her recent recital—and from the breadth of style in interpreting her music. The two long Wagnerian arias brought to the minds of many the days when Mme. Schumann-Heink sang in those operas in the Metropolitan Opera House.

(*New York Evening Post, December* 14, 1914.)

At Aeolian Hall the New York Symphony Orchestra had the incomparable Mme. Schumann-Heink as soloist yesterday afternoon. She first lent her glorious voice to the interpretation of "Andromache's Lament," from Bruch's "Achilles," and then recalled the good old times at the Metropolitan by singing, as only she can sing, the Erda scene from "Rhinegold" and the Waltraute episode from "Götterdämmerung." There was much enthusiasm over her art.

(*New York Press, December* 14, 1914.)

Added to the interesting diversity of the program which was presented by Dr. Damrosch yesterday at the seventh Sunday afternoon concert of the New York Symphony in Aeolian Hall was the singing of Mme. Schumann-Heink as soloist.

That this famous contralto finds as ready a response as she could wish for was demonstrated by the enthusiasm of the audience which packed the hall. . . . Mme. Schumann-Heink's singing of "Andromache's Lament," from Bruch's "Achilles," with its heights and depths of grief sounding in the clean, clear, high notes and the astonishing low notes, was dramatic and powerful. And the Erda scene from "Rheingold" and the Waltraute scene from "Götterdämmerung" also were given with finished art and conviction.

(*Brooklyn Daily Eagle, December* 14, 1914.)

Schumann-Heink was the bright resplendent star of the third of the New York Symphony concerts at the Academy Saturday afternoon. She was down for "My Heart, at Thy Sweet Voice," from "Samson and Delilah," and for a group of German and English songs. She had hardly walked upon the stage when her hearty greeting of the audience, the musicians and the conductor established her familiar dominion over a public which loves her. The Saint-Saëns aria was sung with depth and tenderness rather than with plenitude of tone, but it was all so genuine, the feeling was so true, that one would not have had it different if he could. Later, she gave three German and two English songs with a beauty which irradiated them and a sincerity which went straight to the heart of her audience. Two of them were by Carl Loewe, among his simpler and more tender ballads, "Das Erkennen," in which the singer caught the glorification of mother love to perfection, and "Mutter an der Wiege," in which the archness and the family love made a delightful contrast. Both in this and in the quaint old German folk song which followed, "Spinner Liedchen," the singer brought out the root resemblance of so many of the words to English speech that her German sounded intelligible to listeners who lacked even a smattering of that complex tongue and made the effect of her songs almost as great as though she had been singing in English. Her two English songs offered a like contrast to those which she sang in German, one being the tender and poetic "Down in the Forest," by L. Ronald, and the other the "cute" little "Child's Prayer," by J. Harold. The singer's English enunciation was delightfully perfect and her diction admirable. Indeed, she lavished a wealth of art on these simple things which some singers would have reserved for a great aria. But she had her reward in the applause that simply would not be quieted until she had added a little German song to the printed program. As usual, her accompaniments were sympathetically played by Katherine Hoffmann.

(*New York Evening World, December* 14, 1914.)

Schumann-Heink was the soloist with the Symphony Society at Aeolian Hall yesterday afternoon. She sang "Andromache's Lament," from Bruch's "Achilleus"; Erda's scene from "Rheingold," and Waltraute's scene from "Götterdämmerung." She was in fine voice and was recalled many times by a crowded house.

(*New York Evening Mail, December* 14, 1914.)

The melodious and the dramatic in music shared yesterday's program of the New York Symphony Society. Mendelssohn's "Italian" symphony, supported by a delightful serenade for strings, by the Viennese pedagogue Fuchs, supplied the former element in abundance. Dramatically contrasting were three vocal numbers by Mme. Schumann-Heink and the "Mephisto" waltz of Liszt.

The great contralto has lost none of her power to stir an audience with the cello like quality of her tones. In the "Lament of Andromache," from Max Bruch's "Achilleus," she sang with a commanding sonority which reached a climax in the words "Ilium! Ilium!"

(*New York Staats-Zeitung, December* 14, 1914.)

At yesterday's afternoon concert with the Damrosch Orchestra, Ernestine Schumann-Heink was the soloist. A capacity house prepared a reception for the artist which amounted to an ovation, and after her numbers the storm of applause was renewed, which proved to her in what high esteem the New York public holds her unique art. The artist sang first the "Lament of Andromache," from Bruch's "Achilles," in a style and with a magnificent portamento such as



one nowadays scarcely hears, and there was something almost sacred in the Erda scene from "Rheingold" and the Waltraube scene from "Der Götterdämmerung."

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THE MUSICAL COURIER EXTRA
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Devoted to the interests of the Piano Trade.

Merry Christmas!

Of all the orchestral novelties heard in New York this winter, the "Sinfonietta" by seventeen year old Erich Korngold is far and away the best.

One of the best known Liszt pupils, Arthur Friedheim, has been playing between films at the Strand Theatre on Broadway, a moving picture house.

London Musical News very properly protests against the use of the final "e" in such words as "artiste," "pianiste," "violiniste," etc. The MUSICAL COURIER long ago was the first musical journal to drop the absurd custom.

Melbourne, Australia, enjoyed a startling musical novelty recently in the spectacle of Mme. Melba as an orchestral conductor. The occasion was a Red Cross concert. The Melbourne Musical News says: "As conductor she proved herself as efficient as in all other directions."

From Buffalo comes the news that John Lund, the conductor, who formerly resided there, has gone back to his first love and will give up his career as a traveling leader of comic opera in order to resume the baton directorship of the Buffalo Orpheus Society and the city's municipal orchestra. The MUSICAL COURIER congratulates Buffalo upon the prospect of its musical reawakening; the place needed it, as this paper pointed out some months ago.

Alexander Bloch, the violinist, whose successes in recital have been noted in the MUSICAL COURIER, writes that he has received a letter from Prof. Auer, saying that he arrived safely in Petrograd after a five days' journey, crossing Germany, Sweden and Finland. All his private pupils were permitted to leave Loschwitz (Dresden) except the father of Heifetz and an English pupil named Ludlow, who were held because they were within the age limit.

A German officer, who is a prisoner with the British, says the British Bandsman, made himself obnoxious to several staff officers by asking ridiculous and often impertinent questions. At last, however, he caught a tartar. Turning to an old infantry officer, he said: "How is it colonel, that your bugle call 'advance' is so very short, while the 'retreat' is just the reverse?" "Because, sir," said the veteran, "when a British soldier goes into action it only needs a little note from a bugle to make him advance anywhere, but it needs a whole brass band to make him retire."

Cleveland, Ohio, has been succeeding admirably this winter with its Municipal Symphony Orchestra, which as MUSICAL COURIER readers know is aided by that city. It assumes all the deficit resulting from the low prices of admission charged, twenty-five, fifteen and ten cents. Attendance at the Sunday concerts this season has averaged about 3,000, and a report received from a reliable source in Cleveland tells of "a remarkable growth in public interest and appreciation, owing chiefly to the fact that now the concerts under Christiaan Timmner possess real symphonic worth and value." Works produced at the recent concerts were by Mendelssohn, Saint-Saëns, Massenet, Berlioz, Grieg, Johann Strauss, Weber, Schubert ("Unfinished Symphony"), Bizet, Gounod, Volkmann, Lalo, Tschaikowsky, Beethoven, Lulli, Reinecke, Dvorák, etc. At the concert of December 27 there will be Beethoven's A major symphony, Lalo's "Le Roi d'Ys" overture, and a "Parsifal" excerpt, among other numbers. The auditors are supplied at these concerts with program notes by Wilson G. Smith, written in such a vein that they can be understood by others beside teachers of harmony and professors of mathematics.

Last Saturday's revival of "Euryanthe" at the Metropolitan serves to remind the New York Herald of an interesting and unfamiliar story: "Toscanini also conducted the work at La Scala, in Milan, years ago, and in the estimation of the Milanese operagoers the overture was so brilliantly done that he was applauded endlessly, the throng shouting to him to repeat the overture. Time and time again Mr. Toscanini tried to start the opera, but the applause was deafening. Finally in despair he threw down his baton and walked out of the orchestra pit. That was the cause of his leaving La Scala."

How thoroughly independent in its musical judgment is our great West, is illustrated by a passage from the Omaha Bee (December 11, 1914), written after a performance of "Lucia" in that city by the excellent San Carlo Opera Company: "The last time 'Lucia' was sung at the Auditorium, it was by the Metropolitan Opera Company. It is plucking no laurels from the wreaths of Caruso, Sembrich and the others, who sang that night, to say that the famous sextet was never better sung in Omaha than it was last night. One other fact impresses: On the former occasion almost as many people paid $5 a seat to get into the Auditorium to hear 'Lucia' as were present last night at $1 per seat. Which almost forces the conclusion that quite a multitude of the home folks have little difficulty in suppressing any ambition they may have to listen to grand opera, no matter what the price."

Plans for opera next season in the Boston Opera House are still in a state of uncertainty. However, the probability is that there will be a local company next season, and that this company will be recruited from the most unexpected of all sources. Boston is not desirous of being deprived of its opera, and strong influences are now at work toward a fulfillment of this wish. Henry Russell, manager of the Boston Opera Company, is in New York and expects to remain in this city until March. He told a representative of the MUSICAL COURIER recently that he was not yet ready to detail his plans for the future, but that he authorizes the statement that he is busy "on some big things, among them a contemplated season of opera in Boston next year." Mr. Russell expressed deep regret that his plans for another Paris season of opera should have been interfered with by the war. He had already received orders for many boxes for that season, and has letters from a number of people of great wealth and influence promising their support and patronage.

At a recent Philharmonic concert in Vienna, Felix Weingartner's brand new overture, "In Ernster Zeit," seems to belie the assertion that composers feel no desire to write music during war time. According to accounts, Weingartner used Tschaikowsky's "1812" as a model for "In Ernster Zeit." The French, English, Austrian and German national anthems are heard in contrapuntal conflict, with the Austro-German tunes triumphant, of course. The "Marseillaise" is introduced by Weingartner "in strident and mocking fashion," much as Strauss used the shrill voices in "Heldenleben" to characterize the music critics. The Russian hymn "is treated ironically, in new French whole tone manner, á la Debussy, par nobile fratrum." Finally, "at first softly and played by the cellos and basses, and then taken up as from afar by soft, full chords of the organ, one hears 'Gotterhalte,' which rises to a magnificent forte climax, and compels the hearers to rise from their seats and join in the concluding union of the German and Austrian hymns." At the Philharmonic concert the Viennese public received the novelty "with frantic enthusiasm, and the last part, the apotheosis, had to be repeated by Weingartner. Beethoven's fifth symphony ended the program majestically."

THE "EURYANTHE" REVIVAL.

Weber's sixth opera, and only grand opera, "Euryanthe," which was produced for the first time, October 25, 1823, at the Kärnthnerthor Theatre, Vienna, and has been revived from time to time during the past century with but slight success, was once more resuscitated from its pale paper tomb and made a living work of art on the stage of the Metropolitan Opera House, New York, on Saturday, December 19, 1914.

The book has been condemned from the beginning. Several attempts to remodel it have been made. Even as late as 1904 Gustav Mahler brought out a version of the work considerably altered by himself. But the libretto is not wholly to blame. A story that furnished Boccaccio with a novel and Shakespeare with a drama cannot be altogether without merit. Any one familiar with the "Decameron" (second day, ninth tale) and with "Cymbeline" must feel that cause of "Euryanthe's" failure lies deeper than the subject matter of the fundamental story which is to be found in the "Roman de la Violette" by Gilbert de Montreuil in the thirteenth century. Weber himself had a hand in fashioning the book for musical purposes. Helmine von Chezy willingly submitted her text to the critical revision of Weber, who was the greatest musical dramatic genius of Germany and who had spent all his early years with actors behind the scenes and his later years in the orchestral conductor's seat. If he did not know the opera house, no man ever knew it. He was satisfied with the libretto of "Euryanthe" and gave the best years of his life to the composing of the music. Yet the work was and is a failure. Why? Surely not because the vocal parts are so terribly exacting and difficult. Many of the voice passages are purely instrumental in character and uncomfortable to the singer. But Frieda Hempel as Euryanthe and Margarete Ober as Eglantine were not dismayed by any of the passages, high or low, rapid, broken, or sustained. If splendid singing and acting on the part of the two female characters in the piece could have redeemed the opera and carried it to a triumphant victory, the work of Frieda Hempel and Margarete Ober at the New York revival would have given "Euryanthe" its long deferred success. But success, in the accepted sense of the word, "Euryanthe" never can enjoy, in spite of many pages of ravishing beauty. From the beginning, in 1823, it was felt that the high strain of pathos was too long sustained.

The modern operatic public, however, could not feel much enthusiasm for "Euryanthe," even if the opera had once been as popular as "Der Freischütz." It must now suffer the fate of all works that have been surpassed by greater compositions of the same kind.

Lodge's "Rosalynde," for instance, was doomed when Shakespeare recreated and exalted it to "As You Like It." Marlowe's "Faustus," too, became little more than a literary and historical curiosity when Goethe's "Faust" appeared. Bach's contrapuntal works may never appeal to the great public. Nevertheless they have never been surpassed by any compositions of the same kind. Gluck's operas have an archaic grandeur of their own.

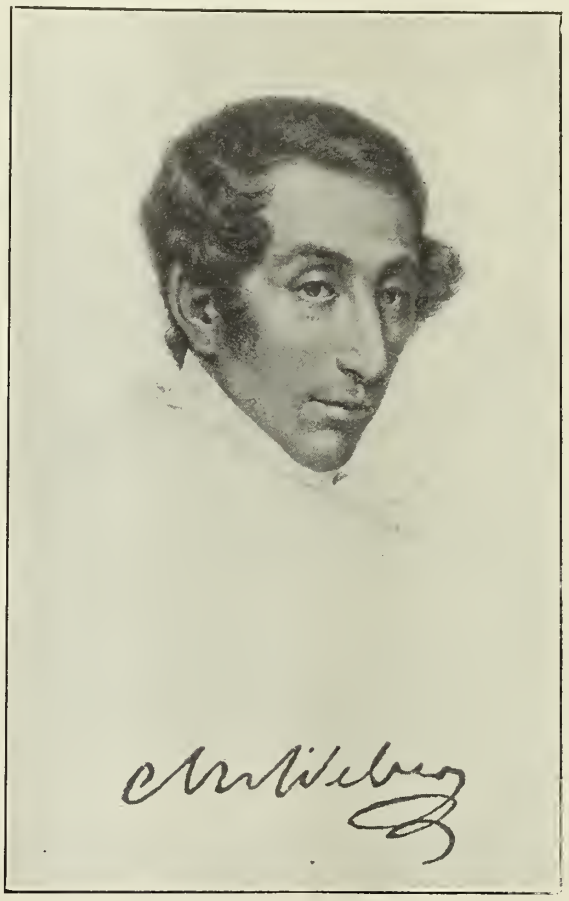
The grace and nobility of sentiment of Mozart's operas are in no wise affected by the romanticism of modern German dramatic opera. But Weber's "Euryanthe" is full of the acorns and saplings which subsequently grew into Wagnerian oaks. A hundred times one hears weak reminders of magnificent effects in "Lohengrin," "Tannhäuser," "Tristan" and the "Ring." All glory and honor to Weber for first having led the German muse to the enchanted world of romance and mediaeval chivalry!

But, unfortunately for John the Baptist, he was overshadowed by the towering personality of the great master he preceded. His lone voice crying in the wilderness is heard with respect and sympathy by the disciples of the Master, though it no longer has authority.

It is hardly necessary at this late date to single out for special admiration any of the many beautiful arias and scenes in this now venerable opera. It has been studied by musicians for nearly a hundred years, and its overture is in the standard repertory of every great orchestra.

At the superb performance under the direction of Arturo Toscanini at the Metropolitan Opera House, New York, last Saturday afternoon, Weber's picturesque and admirable orchestration was done full justice to. The difference between Weber and Wagner in the orchestra is due almost entirely to the chromatic brass instruments the latter master had at his disposal.

Weber had only the imperfect diatonic horns and trumpets, limited to the natural notes of the har-



CARL MARIA VON WEBER.

monic series. But the beauty of Weber's string accompaniments makes amends for the rich harmonies of Wagner's choir of brass. In the wood wind section of the orchestra Weber has never been surpassed. The wail of the long sustained and high notes of the bassoon and the plaintive tones of the solitary flute are enough in themselves to prove Weber's unerring dramatic instinct for the right music at the right time. Yet it cannot truthfully be said that "Euryanthe" is an opera one wishes to hear very often.

Hesiod remarked, some two thousand years ago, that sometimes the half is greater than the whole. In a like sense it may truly be said of "Euryanthe" that a very great deal of the music is much more agreeable than the sum total effect of the opera. But let no one lay sacrilegious hands upon it now to alter it and mutilate it into a popular success. It is what it is, and as it must remain. The world would not have thanked even a Phidias had he recut the stone deities of Egypt into another Venus and Apollo. "Euryanthe" is a landmark in the history of opera—the greatest work of the greatest operatic genius of Germany before the advent of Richard Wagner.

The part and music of Adolar the knight and the chivalrous lover of Euryanthe was intelligently acted and vigorously sung by the tenor Johannes Sembach. Arthur Middleton was a dignified and complacent king who placed his voice well and produced a most agreeable tone. Hermann Weil gave a dramatic and convincing account of the unscrupulous Lysiart. His singing of the music showed that he thoroughly understood the composer as well as the librettist. Max Bloch was Rudolph, and Mabel Garrison sang charmingly the important music allotted to the small part of Bertha.

Weber could have found no fault with the performance, unless the modern conception of his music is totally at variance with what he had in mind in the early years of the nineteenth century.

Certainly Helmine von Chezy never saw such a rich and gorgeous stage production of her work as that which Giulio Gatti-Casazza and his technical experts furnished for this revival.

Before dismissing "Euryanthe" with a shrug of the shoulders the captious critic will do well to remember that Weber was thirty-seven years of age when his greatest work was produced, and even then his health was shattered by the white plague that carried him off to an early grave three years later.

When "Lohengrin" was first produced in 1850, Wagner was also thirty-seven. But he had had a quarter of a century to study Weber. All Wagner's later works were composed at a more mature age that Weber never reached.

What would have been the operatic history of Germany if Weber and Wagner had changed places?

No one can tell.

SGAMBATI'S ACHIEVEMENT.

It appears upon investigation that last week's MUSICAL COURIER cable relating to Giovanni Sgambati's recent death in Rome was correct. The passing of this scholarly and successful Italian musician (born of an English mother, in 1843) is a serious blow to a country whose present tastes in music were fostered and expanded very largely by this Sgambati, disciple of Wagner, Liszt and the moderns generally. He foresaw the certain musical decadence of Italy if it continued to encourage only the limited operatic style of its stage composers then in vogue, and he raised his voice long and earnestly in exhortation to his musical countrymen to develop the symphonic forms and to follow the liberating lead of Wagner in the domain of opera. The works of the later Verdi and the freedom in style of some of the operas by the Neo-Italians went hand in hand with Sgambati's missionary labors in the cause of art, and he, Martucci, Bossi, Perosi, da Venezia, Sinigaglia, and Wolf-Ferrari showed that also in the domain of absolute music Italy was beginning to assert herself seriously and successfully.

The symphonic, solo, concerted, vocal and oratorio compositions put forth by the seven writers just mentioned, today occupy a recognized place in the modern repertoire of soloists, orchestras and singing societies of all nationalities. Aside from his ability as a composer, Sgambati also was a splendid conductor and an excellent composer. All classes of Italian musicians adored him, not only for his great work of having taught his compatriots the meaning of the best in music ancient and modern, but also because he always was vitally interested in the welfare of his colleagues, and encountered them with gentle ways, modesty of speech and demeanor, and deep and sympathetic insight based on real knowledge and high personal accomplishment. Now that Italy has lost Martucci and Sgambati, their places will be conspicuously difficult to fill.

It is hardly generally known to musicians that the reorganizer of the Paris Conservatoire on what is practically its present basis was no less a person than Napoleon Bonaparte. He found time to do the work in 1800.

A RAGOUT OF REVIEWS.

There is a fatal fascination for us in seeking information and instruction through reading the music criticisms in the New York daily newspapers. Last week we followed them with particular interest and assiduity, for there were many doubtful points in the current music making about which we desired to have our uncertain mind set at rest. The appended literal extracts are the result of our devoted search for truth and light:

MME. GABRILOWITSCH'S RECITAL, DECEMBER 15.

Tribune.

She displayed a voice of not a little natural beauty.

Times.

Her tones are usually better when delivered with power than in mezza voce or less.

Herald.

Her voice is not of marked beauty.

Staats Zeitung.

Unfortunately she is too partial to forcing her upper tones in forte, causing a color unpleasant and acidulous.

MUSICAL ART SOCIETY CONCERT, DECEMBER 15.

World.

The tenors were noticeably satisfying last evening.

Times.

The chorus seemed somewhat less good than it has in some previous seasons; less good in quality of tone, particularly in the tenors.

PHILHARMONIC CONCERT, DECEMBER 17.

Herald.

Ferrari-Fontana was in good voice.

Globe.

Mr. Ferrari-Fontana sang "Adelaide" with distinct effectiveness.

Sun.

On the whole, he sang "Adelaide" with taste and fecling.

Herald.

"Scheherazade" was played so well that admiration was aroused for the technical side.

World.

In other respects the performance was interesting for the sonority of the instruments, the variety of nuance, and the admirable playing of the many incidental solos by the concertmeister. . . .

World.

. . . The performance was interesting for . . . the admirable playing of the many incidental solos by the concert meister, Maximilian Pilzer.

Sun.

The beauty of Ferrari-Fontana's voice made a strong appeal.

Sun.

The performance of the orchestra was of much interest. The compositions it rendered were well adapted for affording a display of power in fine tonal balance, brilliance of finish and the building of dramatic climaxes. These are all qualities in which the organization has excellent resources and its work last night again drew richly upon them and thereby added to a fine record of past achievement.

Times.

Ferrari-Fontana's voice was not at its best.

Evening Post.

He sang Beethoven's "Adelaide" very badly.

Telegraph.

His version of Beethoven's "Adelaide" was forced, oversentimental, windy, and suspirated. Rarely have we heard such a parody. . . .

World.

Mr. Stransky's men can play "Scheherazade" with more unanimity than they did last evening. The raggedness of attack was the principal flaw in the performance.

Times.

The players did not seem in their best form, either collectively or in the solo passages which occur with some frequency in the music performed.

Press.

The concert master Maximilian Pilzer, came far from doing justice to the important violin soli.

Press.

His voice lacked the resonance one recalls in his singing last winter . . . his tones showed a constant tendency to fall below the correct pitch.

Press.

Throughout the concert the tone of the orchestra was below the usual standard of euphony, and more than a few technical slips added to the disappointment of critical listeners.

JAN SICKESZ RECITAL, DECEMBER 17.

Press.

In the Schumann fantasia there could be no doubt that Sickesz is not only a pianist with a good technical equipment, but with enough temperament, in the best sense of the word, to speak its message with certainty.

Mail.

He has now advanced to the front rank in his art.

Mail.

He was at his best in the Schumann fantasia to which he gave just the right balance of poetic feeling and magnificent strength.

Tribune.

His tone was warm, his touch delicate. . . .

Sun.

Schumann's great fantasia in C, lay beyond the range of the pianist's expression. He played it superficially, with something like correctness, but without communicative emotional quality.

Tribune.

It was not the playing of a thoroughly mature artist.

Sun.

Schumann's great fantasia in C lay beyond the range of the pianist's expression. He played it superficially . . . without communicative emotional quality.

Mail.

Mr. Sickesz is a player of the energetic type, working hard for his effects, and caring little for ease or grace. His hammer-like touch gives a virility to his interpretations.

"TOSCA," DECEMBER 17.

Scotti, in his best form vocally. . . .

Sun.

Mr. Scotti had a nasal cold and his singing mechanism was in a very uncertain condition.

Staats Zeitung.

On the concert platform this singer is not happily placed.

Globe.

Mme. Fremstad conformed without seeming effort to the requirements of a song recital.

Herald.

A large audience applauded liberally.

Globe.

The songs were pitched to reveal all its (her voice) beauties of quality and expressiveness.

Eve. World.

None could fail to be impressed by its inherent beauty, by its capacity for transmiting sentiment. . . .

Globe.

It was marked by art of the sincere and elevated kind that we associate with this particular singer, by the absence of every meretricious appeal, by the welcome unconventionality of certain features.

Telegraph.

Carnegie Hall was half full.

Herald.

The singer's voice did not charm with the beautiful quality of tone which it once possessed.

Sun.

The voice seemed unusually dull and wanting in vitality.

Sun.

The entertainment suffered greatly from the monotony of the artist's delivery.

Sun.

In songs calling for playful humor she was not at all convincing though here her clear enunciation helped her much.

Globe.

Her voice was in good condition. . . . Her command of tone color had satisfying play. . . . Her voice responded, to the demands she made on it.

Sun.

Mme. Fremstad was heard to the best advantage in the songs which called for the tones of her middle and upper scale.

Sun.

She was happiest in Hugo Wolf's "Geh, Geliebter."

World.

Her enunciation was seldom clear.

American.

Her tones were for the most part, dry and somewhat pinched.

Tribune.

Mme. Fremstad was in excellent voice in her middle and lower registers; her upper was less admirable.

Press.

She achieved her most impressive results in Schumann's "Der Spielmann."

Summing up the impressions gleaned from a perusal of the foregoing quotations we have come to the definite conclusion that Mme. Gabrilowitsch's voice is both beautiful and not beautiful; she should and she should not sing with power; the tenors were good and they were not good at the Musical Art concert; Ferrari-Fontana's voice was at its best, but it was not in good condition; its beauty made a strong appeal, but it lacked resonance and fell below the pitch; he sang "Adelaide" badly, in a forced, oversentimental, windy and suspirated manner—in fact, gave a parody of it—and yet he sang it with taste, feeling and effectiveness; in "Scheherazade" the Philharmonic Society aroused admiration for its technic, but the principal flaw in its performance was the raggedness of the attack; Maximilian Pilzer played the incidental solos admirably, but came far from doing justice to them; the orchestra made technical slips, but on the other hand played with brilliance of finish; Jan Sickesz performed the Schumann fantasia superficially, but he spoke its message with certainty; he is in the front rank in his art, but does not play like a mature artist; he was at his best in the fantasia, but it lies beyond the range of his expression; his touch is delicate, but hammerlike; Scotti, in his best form vocally, had a nasal cold which put his singing mechanism into a very uncertain condition; Olive Fremstad, not in place in concert, answers easily to the requirements of concert; she drew a large audience, but the house was half full; her voice lacked beautiful quality of tone, but revealed all its beauties of quality; it was dull, but it impressed with its inherent beauty; the concert was monotonous, but welcome in unconventionality; her clear enunciation seldom was clear; her dry and pinched tones revealed tone color and proved that her voice was in good condition; her upper scale showed her at her best, but her upper register was less admirable than the others; the best thing she did was a song by Wolf, but better still was one by Schumann.

Is it possible that, with the prescience of genius, Milton saw in his mind's eye last week's New York daily newspaper music reviews when that great poet wrote about "confusion worse confounded"?

CHARPENTIER HEARD FROM.

It is known that Gustave Charpentier founded the Conservatoire de Mimi Pinson, out of gratitude for the success of "Louise," the opera comique in which he set to music part of the life story of a Parisian work girl.

The Conservatoire Mimi Pinson was intended to provide honest fun and amusement for those hard workers whose fingers rarely cease plying the needle.

"What has become of this gracious conservatoire since the horrors of war has flooded humanity?" asks J. F. Delma-Heide, in a letter to the MUSICAL COURIER, and he answers his own question: "Having met Gustave Charpentier, I asked him the question, and he was good enough to tell me that he had just returned from Dieuze, his native village in Lorraine, where all 'were filled with high courage and hope for final victory, though the present days are dark and dreary.' Charpentier's own brother is among the dead. He said to me: 'One must have the courage to be smiling though in deep sorrow, and I have come to see after "Mimi Pinson" and the musicians. I shall ask that concerts may recommence. Music can console until that moment when our victories must be vocalized. Why interdict music and absinthe; are the two on a level?

"'As to "Mimi Pinson," it is with pleasure I have seen her in ambulances and workrooms, thinking of the needs of others though her own go unsupplied.

"'One Mimi Pinson told me yesterday that her lover had lost an eye in battle, but was fighting on in spite of it. "Then, when will the wedding be?" I asked. "Just as soon as he comes back, for I love him the more," she answered.

"'Mimi Pinson asks to be allowed to be assistant nurse; her hard life often so necessitous has prepared her for the work. In about a month there will be 200 Mimi Pinsons in the hospitals.

"'They all have offered to go to the front, but they will be needed in the environs of Paris.

"'The young working girl, humble, ardent, generous, merits her place with the others in the golden book which France fills with heroic names. Has she not, smiling Mimi Pinson, replaced the rose in her bodice with the Red Cross symbol of Faith, Hope, Love?'"

KAHN QUITS CENTURY OPERA.

There is nothing to be said in comment upon the letter which Otto H. Kahn, of the directorial board of the Century Opera, sent to that body last Monday. It reads as follows:

Charles H. Strong, Esq., President, Century Opera Company.

DEAR SIR—When, in the spring of last year, the City Club of New York initiated the movement which, under its auspices, took shape in the formation of the Century Opera Company, I willingly accepted the invitation to cooperate in what I looked upon as a work of genuine cultural value to the community—with the reservation, however, because of the many existing claims upon me, that I should be free to withdraw when the undertaking was once fairly under way. Since then, through financial contributions and in other ways, I have demonstrated my serious interest in this endeavor to produce, in a dignified manner and in a spirit of serious artistic striving, opera in English at popular prices.

I believe the Century Opera has amply vindicated its call to exist. Having corrected the shortcomings necessarily incident to its first and somewhat experimental season, it has this year, throughout its performances, maintained a thoroughly meritorious standard in every department; it has given employment to young American artists for whom, owing to the very small number of operatic institutions in America, there is all too little opportunity in their own country; it has brought joy and inspiration to thousands of people of moderate and small means who have heretofore been denied the opportunity of listening to operatic performances. The souls of the people are hungry, and art, with those susceptible to its call, has power to nourish, as it also has power to soothe and heal, to stimulate good and to counteract harmful tendencies and impulses. The lowest priced seats (from 25 cents to $1) were crowded at almost every performance with an earnest, enthusiastic, deeply interested and appreciative public, whose attitude and expressions have made it plain that to many thousands the discontinuance of the Century Opera would be a keen disappointment and deprivation.

Unfortunately, the financial results of the Century Opera Company have not kept pace with its artistic results, and all efforts to obtain needed funds, either through additional subscribers to stock or additional contributors to a guarantee fund, have as yet brought no adequate response. Personally, as you know, I have contributed a total of $75,000, to the funds of the Century Opera Company and in view especially of the enormous and urgent demands for aid in relieving distress arising from the existing situation here and abroad, I do not feel justified in going beyond this amount under the present circumstances.

For a variety of reasons I have concluded that it is best that I retire for the time being from active participation in the affairs of the Century Opera Company and I therefore beg to resign herewith as a member of the Board of Directors. This does not mean that I shall cease to be interested in the movement for which the Century Opera Company and the City Club Committee on Popular Opera stand. On the contrary, my interest in that cause and my belief in its value to the community continue unabated and in due course of time I shall be willing, if it is desired and if circumstances warrant, to become again actively connected with it. Meanwhile, I shall be prepared, if needed, to duplicate any subscription which may be secured toward a fund of $50,000 a year for three years, to maintain popular priced opera in English, a sum which I consider more than sufficient because, with such economies as can henceforth be effected without detriment to any essentials of a worthy and meritorious artistic standard, the company ought, under generally normal conditions, to become very nearly, if not entirely, self sustaining. It would be particularly gratifying if a substantial portion of that fund could be secured in large numbers of contributions, say from $10 up or in even smaller amounts. From expressions that have come to me and incidents which I have had occasion to observe, I am hopeful that a campaign for small subscriptions and an appeal to thus give to the company a broad basis of popular support would meet with a considerable measure of success with that large portion of our people whom the Century Opera is primarily destined to serve and who, if I may venture the suggestion, might fittingly and with advantage to the institution be directly represented on the Board of Directors.

Yours very truly,
(Signed) OTTO H. KAHN.

HAMBOURG'S PLANS.

Mark Hambourg, who arrived in this country recently, has just finished a series of concerts in the New England States. During the latter part of January, Hambourg will give a piano recital in New York, and he purposes remaining in this country until the spring. His tour is under the management of Haensel & Jones.

DE RESZKES AT THE FRONT.

A letter received by Oscar Seagle, the baritone, from his friend, mentor and artistic associate, Jean de Reszke, is worthy of reproduction as showing the sort of life some of the prominent European musicians are living during these troublous days:

Paris, November 16, 1914.

MY DEAR FRIEND.—How nice of you to cable and invite me to go to America. Your telegram followed me in my wanderings to Paris, Tours, Deauville and finally Saint-Germain. All this on account of my son, who was traveling with his regiment of dragoons. You know the story of how he was admitted, after four days in the barracks, into active service at Meaux. He gallantly came through the campaigne of the Marne. He was wounded, however, by a shrapnel and made a corporal.

After coming back to the quarters of his regiment to change clothing and horses, he returned to the front at Ypres.

You know my poor wife and her unbounded love for him and can imagine her torment and anguish.

As for Poland, I had left Edouard with his family, Victor, my sister, and other nephews and nieces marooned on the banks of the Varts. For two and one-half months I have not had the slightest news from them. It is terrible and if conditions are as bad as the papers here describe, I have good reason to fear for the safety of my relatives. Under such conditions I neither leave Europe nor give lessons. I hope that Providence will spare us from harm.

Thousand kind regards to your dear wife and the delightful little Jean.

Your devoted friend,
JEAN DE RESZKE.

ORIGIN OF THE "WACHT AM RHEIN."

What is the origin of the "Wacht am Rhein," the favorite song of the German armies?

It had no Arndt, no Körner for its parent, not even was it the child of a national or of a university movement; it did not even come from the banks of the Spree; a village druggist named Schneckenburger, of Wurtemberg, is responsible for it and sent it forth in 1840, just at the time of the German war effervescence which made a rupture with France seem imminent. It was therefore contemporary with Becker's famous "Rhin allemand," to which Alfred de Musset gave such a virulent rejoinder.

The poet-druggist's "Wacht" had only indifferent success, but someone was found to set it to music in 1854 for the silver wedding of the hereditary prince of Prussia, the future emperor William I. Still, in spite of these princely auspices, the "Wacht" remained obscure. It was the war of 1870 which brought it to the front, the Prussians taking it as their battle hymn.

But the druggist-author never knew his late success, for he died in 1849, bequeathing his manuscript to one of his fraternity at Berne. The museum of Berne then became possessed of it, and Fate wills that the "Watch" in its original status rests in a neutral country.

DESPITE THE WAR.

Despite the war, the yearly meeting of the Paris Academy of Fine Arts took place not long ago in the French capital. This function, usually looked forward to by Parisian lovers of music as a chance to hear the work which obtained the Prix de Rome of the current year, differed materially from previous occasions of the same kind, for the Académie des Beaux Arts, because of existing circumstances, omitted music from its ceremonies. M. Dagnan-Bouveret, president, in opening the meeting, expressed his homage to those absent but to be found in the front ranks of the army doing their duty.

A TACTLESS ARTICLE.

A decidedly cavalier article in last Sunday's New York Sun accused some of the singers at the Metropolitan of "bawling," "bellowing," "shouting," "barking," "howling," "shrieking," "screaming," etc. A more intemperate or tactless article has not appeared for years in a New York newspaper. It is not criticism; it is abuse of the most immoderate kind and its tone hardly suggests regard for that etiquette and good breeding which even severe criticism of public performers should observe. The singers at the Metropolitan do not sing to anger or to please the newspaper critics, but are much more concerned in the effort to give satisfaction with their art to the managing director, the subscribers and boxholders, and the executive board. The MUSICAL COURIER has several able vocal and musical experts in constant attendance at the Metropolitan performances, but not one of our staff of opera reviewers has reported any of the barking, howling, bawling, bellowing, etc., which the Sun critic claims to hear at our opera house. What has come over the spirit of criticism in this city? Why is it necessary to substitute personal insult for calm and judicious discussion of faults which the critic thinks he finds? Mme. Matzenauer is accused by the Sun man of "shouting and screaming," and Carl Braun is reproached by the same gentleman for "barking." Both offenses were said by the well bred critic to have occurred in "Walküre." Two competent MUSICAL COURIER reviewers were at the performance in question and declare the singing of Mme. Matzenauer and Mr. Braun to have been not only good but even excellent. Of shouting, screaming and barking, nothing was noticed by the trained hearers just mentioned. The Sun critic has at one bound placed himself on the same level with that peevish professional music commentator who declared in one of our local dailies recently that he no longer would attend concerts of "musical small fry." So long as our resident and visiting artists are willing to put up with that kind of press treatment, that is the kind of press treatment they will receive.

AN INTELLIGENT ARTICLE.

It is a pleasure to note that the editorial department in a paper like the New York Evening Sun seems to have musical taste and a correct artistic perspective. As a rebuke to the senseless attacks which some of the other dailies make on Richard Strauss and his "Rosenkavalier," the Evening Sun recently published an editorial notice calling attention to the great success of "Rosenkavalier" with the intelligent part of the public able to recognize a masterwork when they hear it. "Wagner's 'Meistersinger,'" says the Evening Sun, "is a comic opera written in the grand manner. Strauss' 'Rosenkavalier,' a quarter-century afterward, is a work of the same special class—a comic opera by a composer of supreme eminence, written in the grand manner also, but tuned accurately in the key of the twentieth century. Its production was an event of importance in Germany; its representations at the opera here are recognized as performances of distinctive artistic brilliancy. The thing in itself is a masterpiece which compels admiring recognition as often as it is shown upon that great stage. When such a musician as Dr. Strauss sits down to write a comic opera something extraordinary is bound to come out; the score of 'Rosenkavalier' is in itself a liberal education to musicians and students of music. . . . Some are for Paul and some for Apollos, in their enjoyment of operatic music, but everybody recognizes this piece as an 'extra'—a glittering intermezzo—a performance whose appeal is unique and mastering."

SAINT-SAENS ON GERMANY.

It will be remembered that the Music Academy of Munich and the Association of Musical Artists of Munich wrote a letter recently to Camille Saint-Saëns informing him that he had been dropped from both societies as an honorary member because of his published manifesto against Wagner in particular, and the Germans in general. This letter was reprinted in the MUSICAL COURIER, and through the efforts of J. F. Delma-Heide (now in Paris) we have been able to secure M. Saint-Saëns' reply to the communication in question. For purposes of reference that missive is given again herewith, followed by the answer of the composer. Both letters were Englished by Mr. Delma-Heide:

Letter from the Music Academy of Munich and of the Association of Munich to Camille Saint-Saëns:

"It is with as much regret as astonishment that the German musicians have learnt through the press that you also have deemed it necessary to encourage the hatred towards Germany and German artistic culture.

"Although we comprehend what grief it must be to you to see France invaded by German troops, yet we thought that a man of your eminence could only be carried away in such a violent contempt for Germany if indisputable evidence of what we are accused were forthcoming.

"Considering all that Germany has done for you, it had been better to refrain from expressing yourself in such a cutting manner. Your works have been played by German artists in German theatres. You were nominated honorary member of the great reunion of German musicians to fête the centenary of Liszt at Heidelberg in recognition of your appreciation of this great musical genius. You have been fêted in German towns, entertained by a German prince in his own residence; surely all these reasons should have prevented you as a well-bred man from participating in the malignant tone of the press.

"If you permit yourself to criticize the music of Richard Wagner, allow us to point out that you are in opposition to the French musicians and writers who have warmly extolled this German genius.

"If you feel persuaded that Wagner insulted France, you must base the assumption solely on 'Une Capitulation,' a comedy which Wagner wrote in 1870 in old style. Upon a close examination, you would be obliged to admit that Wagner simply made a very innocent reply which the circumstances of the moment rendered justifiable to the Parisians who before the war made fun of our misfortune. This reply was not directed against your country so tragically tested, and Wagner's satirical attacks were directed against the vanity of a personality towards which he expressed a well-deserved sarcasm. The music of Offenbach was artistically antipathetic to Wagner.

"We trust that the truth will be put in evidence by you as your days decline.

"Munich, October 17, 1914.

"Académie de Musique.

"Association des Artistes Musiciens de Munich."

Reply of Saint-Saëns.

"GENTLEMEN—The letter which you have done me the honor to address to me through the press is courteous in form, for which I thank you.

"It is not difficult to give an answer to it.

"You speak of the General Association of German Musicians of which I consented, as a foreigner, to become a member upon the invitation of Liszt long, long ago, before the events of 1870. From the beginning I had difficulties in my relations with this society, and when later these increased, going so far as inaccurate accusations, I gave my resignation. Many years passed, then came the Heidelberg fête; I was invited to take part in it, and my gratitude towards Liszt forbade a refusal. On this occasion I was asked to re-enter the society. I accepted and was named an honorary member. Since that time the society has given many festivals, of which the programs have been sent to me, but none of my works figured thereon.

"I have not forgotten that German artists often have given my works, that the German theatres have reproduced my opera, 'Samson,' that I have received German orders. For all that I am grateful. What does it matter? Henceforth a river of blood and mud separates us. I can have no sympathy for a nation which treats signed treaties as a 'scrap of paper,' which destroys at Leipsic the costly treasures intrusted to it by France and England, which destroys heedlessly those marvels which time, wars of the Middle Ages and revolutions had respected; which massacres women and children, which causes civilization to degrade itself to the lowest of barbarisms, which blatantly announces its intention to enslave three-fourths of Europe.

"Richard Wagner has become the artistic personification of modern Germany; every good German erects his effigy beside that of his Emperor; Germany has used his genius to spread the German spirit into that of all nations. For this reason, I combat it and it is not my fault if Wagner, in putting 'Une Capitulation' in the complete list of his works instead of allowing it to be forgotten, has furnished a weapon against himself. Why should he speak of French mockings at the beginning of the war? What were they compared with the gross insults toward a vanquished enemy?

"I wrote some years ago: 'Formerly Germany was loved; now it is feared.'

"In these days, Germany is hated, execrated, and that hatred, that execration is deserved.

"(Signed) C. SAINT-SAËNS."

INTERNATIONAL.

From London Musical News is this:

The New York MUSICAL COURIER, of November 11, 1914, has the following paragraph: "The International Music Society of Leipsic has been dissolved because the war made it impossible to maintain the relationships necessary for its existence. Its most prominent members were Germans, French, English, Belgians, Russians. This year's annual meeting of the society was held in Paris, where Hermann Kretzschmar, the director of the Berlin Royal High School, was elected president. Kretzschmar recently resigned, and as all of the prominent Germans followed his example, the only thing to do was to dissolve the society, at least as far as Germany is concerned."

Passing over inaccuracies contained in the paragraph, we observe that the German members have no power to "dissolve" the society, even "as far as Germany is concerned," unless all the five national sections lying within Germany have severally determined to wind themselves up; and it seems improbable that that has occurred. Outside Germany, again, there are no less than twelve national sections, of which the United Kingdom and colonies form only one. The large majority of the members are found outside Germany.

We have already made our comment on the society as a whole on October 24 last. Those who at the present juncture hold technically the balance of central executive authority conceive it their duty to take advantage of that position, by maintaining the constitution of the society, keeping open its cadre, and waiting for better times. This they are resolved to do, holding it as an obvious duty not only to the existing members in the different parts of the globe and the past record of the society, but also and principally to the excellent international principle, which is the society's basis, and which was originated in Berlin itself.

The war will not last for ever, and as we then said, there is nothing to prevent national sections from doing what they like in the meantime (which they are competent to do under the existing rules), and, when the war is over, taking joint action again as before. The position of the German members concerned in this case, as shown in cuttings from the American press, is perhaps obscure; in so far as it exhibits them in the light of wreckers of a fine society, which was originally their own creation, they have not our sympathy.

ON ELGAR'S "GERONTIUS."

Elgar's "The Dream of Gerontius" is not held in very high esteem by the MUSICAL COURIER, but it appears that some persons like it, and this paper is too wise to quarrel with anyone for not sharing in its musical opinions. Time is the best adjudicator to settle such questions and the MUSICAL COURIER can afford to wait, for it will be here to receive the verdict long after everyone concerned in the present discussion shall have passed on to that bourne whence no traveler returns and where the only music is that of the angelic choir and the celestial harp orchestra. Perhaps, however, some of Elgar's music will be in their repertoire. Let us hope, in such an event, that those who differ from us will be in the place where the heavenly concerts are held.

Walter Damrosch wrote a letter to the New York Sun a week or so ago deploring the lack of public interest in "The Dream of Gerontius" and in oratorio generally. Mr. Damrosch confounded the two subjects. The public is interested in the right kind of oratorio, but not in uninspired works like "The Dream of Gerontius" and "Hora Novissima," to name only two modern products. The one is operatized choral writing with orchestration savoring of Wagner, and the other is a long winded exercise in vocal counterpoint, with schoolmaster instrumental accompaniment.

A few days after the Sun published the Damrosch letter, one of the readers of the paper retaliated with an answer which is so strong, so dignified and so correct that it disposes of the subject finally, and on that account we reprint the communication in our own columns:

To the Editor of the Sun—Sir: Mr. Walter Damrosch's letter deploring the lack of appreciation by the people of New York City of Elgar's "Gerontius" leads me to suggest that perhaps there are reasons for this other than those referred to by Mr. Damrosch. Since there is no indication of a lack of appreciation of symphonic music by what he calls "our great middle class," and since symphonic music represents one of the highest types of musical art, one is led to ask if the trouble is not with the oratorio rather than with the public. It is doubtless true that American adults do not sing and that they care little for choral music, but I prefer to think them discriminating enough to realize how few choral compositions there are on the high level of the greatest symphonies.

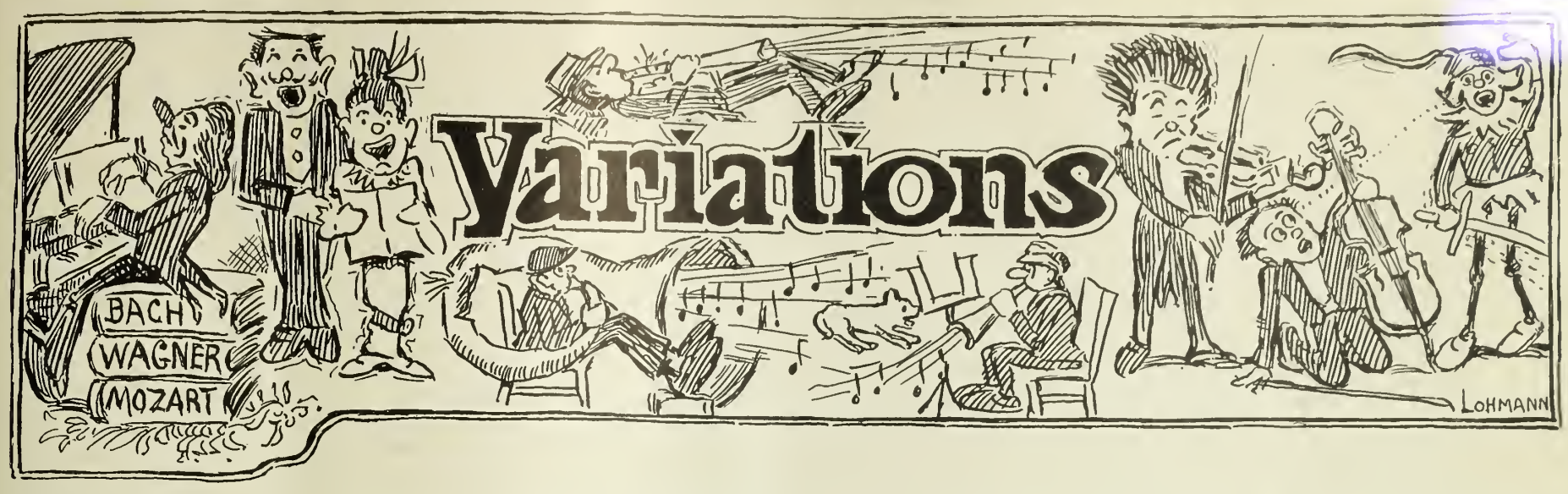
If one tests "Gerontius" by the laws of good art one finds is considerably below the highest standard—below, for example, the fifth symphony of Beethoven and the fourth of Brahms. "Gerontius" is to a certain extent artistically incoherent; the two symphonic masterpieces will bear in this respect closest inspection. The oratorio form has always been somewhat anomalous, sometimes through containing too great disparity of styles—i. e., with too low an organization (as in "The Messiah"; sometimes as in "Gerontius") because the text is relied on to hold together a musical structure that is not self-supporting (the kind of structure that, in opera, is made possible by action). "Gerontius" is a sacred opera without scenery, costumes or action. It will not bear comparison with Brahms' "German Requiem" as to either musical coherence or profundity of thought. From the point of view of the musical expert it is full of interest, but eventually the public comes to realize that it lacks something of artistic intelligibility; that in spite of its separate and individual beauties it is not, as a whole, satisfying.

Mr. Damrosch has doubtless conducted "Gerontius" many times and has a professsional's love for it, but just as professional hate could not kill one of Beethoven's symphonies (though it tried hard enough) neither can professional love raise "Gerontius" one inch above its real level, a level which the force of public opinion and taste finally adjusts. THOMAS WHITNEY SURETTE.

Concord, Mass., December 18.

BUSONI COMING.

M. H. Hanson has received a cable from Ferruccio Busoni stating that he would sail from Genoa on January 6 by the steamship Rotterdam. Busoni will be accompanied by his family and servants and plans to remain in America all summer.



We Apply for a License.

We are in receipt of the examination papers of the Minnesota Music Teachers' Association, and we herewith make application for a license, submitting, in accordance with the requirements, our answers to the printed questions of the examining board. We hope that the fact of our having selected the questions we desired to answer will not militate against our chances of receiving the coveted certificate and permission to ply the teaching trade. Questions and answers are subjoined:

Q. What do you understand by piano technic?

A. Technic is something for which pianists get the devil when they haven't enough of it and for which they get the devil when they have too much of it. The lack of technic often may be concealed by playing slowly and with much feeling and using plenty of pedal.

Q. Name and define three principal varieties of piano touch.

A. Pin finger touch, mucilage touch and pile driver touch.

Q. Describe the mechanism of the damper and una corde pedals.

A. They have two straight sticks and metal foot rests and look something like a large dollar sign. On our piano the una corde pedal usually squeaks.

Q. What is a sonata?

A. There must be a mistake in this question. Should it not read: "Why is a sonata?" Assuming the error to exist, we take the liberty of making the correction, on the next line.

Q. Why is a sonata?

A. Well, we don't know that, either.

Q. Name and define twenty musical terms occurring in piano music.

A. "I played this perfectly at home," "I can't remember the beginning, but some of it sounds something like this," "I wish they wouldn't put in so many sharps," "Did I skip a page? I didn't notice it," "Yes, mother, I practised just one hour." We know fifteen more of these and will furnish them if it is absolutely necessary.

Q. Who invented the pianoforte?

A. Heaven only knows.

Q. Name the two outside pedals on the pianoforte.

A. The right and the left.

Q. What is an Invention?

A. When a pupil writes. "I cannot resume my lessons this fall, because"—and then states the reason.

Q. Who wrote the "Well Tempered Clavichord?"

A. We do not swear.

Q. What course should you pursue with a pupil who has long tapering fingers, the first joints naturally curving outward? and with one who has short, stubby fingers and compact wrists?

A. Put the fingers through a clothes wringer.

Q. What course would you pursue with a pupil who is overtemperamental and who does not use any judgment?

A. Speak to her mother privately.

Q. Name five eminent pianists living, and mention their distinguishing characteristics.

A. Josef Lhevinne—spells his name with an H. Leopold Godowsky—wears a fur coat. Alberto Jonas—plays tennis in an armory. Olga Samaroff—always rises after finishing the last measure of a concerto in public. Ourself—we do not eat rice in any form.

Q. What do you think is the best method of breathing, and why?

A. Through the nose or mouth, because it is not advisable to use the ears or eyes for that purpose.

Q. What would you do with the voice of a beginner?

A. Treat it with cyanide of potassium.

Q. Define the following terms: Chorale, canon, pedal point, passacaglia, three inch pressure, mixture 3 rank, free reed, composition pedal, modulation, transposition.

A. We know nothing of automobiles.

Q. Outline a course of study covering the first year of vocal training.

A. Take eight lessons, sing constantly for your friends, insist on a hearing by Gatti-Casazza and if he does not engage you, say that you are as good as if not better than certain artists now at the Metropolitan and accuse Gatti-Casazza of being prejudiced against real talent and against Americans.

Q. When would you suggest a study of oratorio and opera?

A. About half past two.

Q. Name ten famous song composers.

A. Irving Berlin, Charles K. Harris, Kerry Mills, Lou Hirsch, Gus Edwards—but why go on?

Q. What would you teach a beginner during the first lesson?

A. To use the door mat on rainy days, refrain from eating garlic just before the lesson, and always pay in advance.

Q. What do you consider the most helpful and indispensable studies written?

A. "One Hundred Ways to Use a Punching Bag" and "How to Play Draw Poker."

Q. How would you correct the heavy, scratching tone sometimes encountered in developing martele staccato?

A. Strike the offender a heavy blow in the face, or pinch him or her severely in the fleshy part of the arm.

Q. Name the external parts of the violin.

A. The outside, and-er-er-we forget the rest.

Q. What is the difference between an oratorio and an opera?

A. About five dollars.

Q. How can you overcome throaty singing?

A. Keep quiet.

Q. In what respects did Wagner's idea of opera differ from that of his contemporaries?

A. He desired to make more money than they did; he hated to pay his bills; he invented the light motif and the darkened auditorium.

Q. What influences outside of music greatly aided the growth of the romantic movement?

A. Kissing, moonlight boating, dancing and the evolution of the corset.

Q. What was the difference between French and Italian opera of the eighteenth century?

A. We don't know. Those singers always are fighting about something or other.

Q. Compare the organ music of France, Germany and England.

A. We are neutral.

A Good Idea.

A practical and very timely thought is that of Mr. and Mrs. Ossip Gabrilowitsch, who suggest an excellent way to celebrate Christmas and help the Red Cross at the same time. The Gabrilowitsches are sending out this engraved card:

> TO OUR FRIENDS.
>
> In consideration of the immeasurable need and suffering which prevail in Europe at this season, we have determined to send all our Christmas presents to the Red Cross and beg our American friends not to doubt our well wishing thought of them on Christmas day, despite the fact that we give them no material proof of it.
>
> CLARA AND OSSIP GABRILOWITSCH.

Chicago Will Be Pleased.

Mary Garden has landed on our shores, and to a Tribune reporter she said, as she landed on our shores: "Opera? What is that?" A pretty sarcastical paragraph could be constructed out of this, but we prefer to let some one else do it. Personally we like Mary's performances, opera or no opera.

Yes, Sir.

Sirs are almost as numerous among British musicians as iron crosses among German soldiers. In a recent paragraph in the London World reference is made to Sir Henry Wood, Sir Hubert Parry, Sir Alexander Mackenzie, Sir Frederick Bridge, and Sir Charles Stanford, all of whom excepting the first, conducted works of their own.—New York Evening Post.

Rosenthal's Alibi.

Moriz Rosenthal, facetious as ever, wrote to his English managers not long ago, cancelling his tour in Albion. He remarked at the end of his letter: "I hope that my friends in England are my friends still. I didn't start the war, you know."

Making Music Neutral.

Clarence Lucas says that if music had a censor we might get notices like this:

It is semi-officially reported from ——— that the well known singer ——— ——— was enthusiastically received by the public at ——— on the occasion of a grand benefit concert in the ——— hall, and that Manager ——— has been compelled to announce another concert in the same city next ———, which necessitates cancelling all the appearances of ——— ——— at ——— ——— ——— ——— during the week of ——— ———.

Our Contest.

Can you tell, quickly, and without referring to your collection of orchestral scores, to which well known symphony the following detailed description applies? It was published recently in the program book of one of the large American symphony orchestras. If you recognize the work, send us your guess, your name and your address, and we will enter you as one of the competitors in our prize contest. The first example we gave was Brahms' E minor symphony and last week's notes referred to Tschaikowsky's B flat minor piano concerto. Fourteen guessed the former and twenty-one the latter. Altogether we have received fifty-nine guesses in the great contest. Here is this week's puzzle.

I. "The principal subject begins at once in the violins over an agitated figure in the violas. The transitional passage leading to the second theme begins with the material of the opening subject *p*, but a new idea appears eight bars later, *f*. The second theme, in B flat major, is announced by the strings and—in the second and third measure of it—by the oboe and bassoon. Following this there is heard some development of the principal subject, and the exposition is then given repetition. The development is concerned entirely with the principal theme. The recapitulation presents the chief themes much as before; the transitional passage is almost twice as long as that in the exposition, and the second subject is written in G major. The movement ends with a coda based on the material of the principal theme.

II. "This movement, like the preceding, is written in sonata form. Its first theme is really divided between the bass, and the figure taken up in succession by the violas, second and first violins. The little fluttering figure that occurs in the first violins after the repetitions of the theme is given important development in the second portion of the movement. The second theme is in B flat major and begins in the strings. The development is short, and is based largely on the fluttering figure previously referred to. It is followed by a recapitulation in which the principal theme and second subject are reheard, the latter in E flat major.

III. "This is constructed in the usual three-part form, the theme in three-bar rhythm. The trio, in G major is announced by the strings, *piano*, six measures later being continued by the woodwind. The whole character of the trio is in constrast to that of the opening portion of the movement. The third part repeats the first exactly.

IV. "With the principal subject of this closing movement a return is made to the passionate character of the first. The subject contains sixteen measures, divided into two portions of eight measures, each repeated. The transitional passage (thirty-nine measures long) is built on a bustling eighth note figure. The second theme, announced by the strings, is in B flat; the opening phrase is later taken up by the woodwind and leads to a *forte* section similar in

character to the transitional passage. This closes the first portion of the movement. The development is made up of an imitative working out of the first two measures of the principal theme. This is followed by a recapitulation, the second subject of which is in G minor."

Maligned.

No, Eglantine, we did not allude to the tenor's "wobbling;" we wrote distinctly "warbling."

Sounds Like Delehanty.

Dear Variations: Would you kindly inform me as to who wrote that imperishable line: "I'd rather be a music critic than be right?" Thanking you for an early reply,

Very sincerely,

JAMES B. DELEHANTY.

Stealing Kreisler's Stuff.

Kubelik is reported to be in the Austrian army and is said to have received a slight wound during the fighting in Galicia.

Cable Badly Wounded.

And, by the way, Mark Hambourg, the pianist, tells us that very recently a London paper published a squib about Kreisler to the effect that when he made his concert reappearance in New York he came upon the stage attired in his lieutenant's uniform and limping painfully, while his wife, dressed as a Red Cross nurse, accompanied him at the piano.

For Schiller Students.

Hans Hippel—"Do you like Wallenstein's 'Lager'"?

John Smith—"I've never tried it. Würzburger is good enough for me."

Hypothetical Case.

What would that boycotting English committee of musicians do if there came before them the case of a violinist with a German name who studied in Liège, plays Russian music with French elegance, likes Vienna rolls, smokes Turkish cigarettes, has an aunt residing in Amsterdam, N. Y., and has a copy of the Elgar violin concerto which he borrowed from a Servian colleague? Would such a person be allowed to play in an English orchestra?

Bars Sinister.

Christmas would be an ideal institution if it were not for the carols.

LEONARD LIEBLING.

Cincinnati Orchestra Plays Novelties.

Cincinnati, Ohio, December 18, 1914.

Two important novelties and a Haydn symphony comprised the program for the sixth concert of the Cincinnati Symphony Orchestra season this afternoon in Emery Auditorium. The concert was, on the whole, one of the most brilliant and interesting of the current year. Dr. Kunwald opened the program with the Haydn symphony, No. 98, in B flat. (No. 8 in the old Breitkopf and Härtel edition, further identified as No. 4 of the "Salomon" set of twelve symphonies composed by Haydn on his visits to London.) Ever fresh, and endowed with that spontaneity which marks all of Haydn's works, the symphony was given in gala style, working up to a splendid climax in the last movement.

Perhaps the most absorbing topic of the afternoon was the symphonic tone poem by Hugo Wolf, "Penthesilea," played for the first time by the Cincinnati Symphony Orchestra. The work deals with the fight of the Queen of the Amazons for Troy against the Greeks; the mythological "Feast of Roses" and Penthesilea's destruction of Achilles, and her own self inflicted death. The first movement is a graphic picture of the departure for battle and the encampment of the hosts of Amazonians at nightfall. Penthesilea's dream, which follows, is an interlude of rare beauty and charm. The final scene depicts "Combats, Passions, Frenzy and Annihilation," and the orchestra pictured eloquently all that these dark titles convey to the imagination. The work was given a vigorous and wholly dramatic reading. Another novelty was the Smetana symphonic poem "Vysehrad," orchestrally brilliant and very effective, with moments of great poetic beauty. In these two works the orchestra displayed its technical efficiency and tonal splendor to good advantage.

Dr. Fery Lulek, baritone, was the soloist. He sang the aria "God Have Mercy," from "St. Paul," and two songs, "Salomo" and "Die Drei Wanderer," by Hans Hermann, most skillfully orchestrated by our local composer, Louis Victor Saar.

Dr. Lulek's voice is limited in range, but rich and resonant. His sense of the dramatic and his artistic interpretation are in themselves great assets for a singer. In response to demands for an encore he sang Bohm's "Still Wie Die Nacht" with beautiful legato and convincing sentiment.

JESSIE PARTLON TYREE.

Mme. Rappold to the Rescue.

Had not Marie Rappold, who has only recently returned from Europe, stepped into the breach for the Philadelphia performance of "Aida," Tuesday evening, December 15, the Metropolitan Opera Company might have found itself without a singer for the title role, for Emmy Destinn, who usually sings this part, was seriously incapacitated up to the last hour, because of a severe cold.

Although she is reported not to have sung Aida for three years. Mme. Rappold, when called upon by the opera directors, essayed the role with only a preliminary running over the score with Conductor Giorgio Polacco at the piano. Her success is truly said to have been astonishing under the circumstances.

Of her work, the Philadelphia press spoke in highest praise on the following day. She not only "looked the part," but her portrayal was "lithe and buoyant." Her voice was referred to as "lovely and sympathetic," her interpretations as "worthy." "Performance admirable," "decided success," "unaffected sincerity," "appealing pathos" and "Rappold left little cause for regret" are all expressions used by the local press in their story of her "real triumph."



MARIE RAPPOLD.

Harrison-Irvine Musicales.

A pleasant feature of the musical season in New York each year is the series of Sunday afternoon receptions to people well known in the music world, given by Jessamine Harrison-Irvine, at her studio in Carnegie Hall. The first reception of this season was held on Sunday afternoon, December 6, and was in honor of Regina de Sales, the vocal teacher of Paris who recently came to this country. The music on this occasion was furnished by Pauline Giesselmann, pianist, assisted by David Hochstein, violinist. Miss Giesselmann, who is but sixteen years of age, is the MacDowell Club scholarship pupil of Thuel Burnham, the Parisian pedagogue, for whose studio she is preparing under the guidance of Mme. Harrison-Irvine. She played a composition by Bach, a Beethoven sonata, four Chopin numbers, and a group by modern composers, giving each number a careful interpretation and displaying a thoughtfulness beyond her years.

Mr. Hochstein played compositions by Schumann, Brahms, Elgar, Tschaikowsky, Paganini and Sinigaglia in a finished manner, winning much applause.

Walter Golde was a skillful and sympathetic accompanist.

Coale-Wright Joint Program.

On Sunday evening, December 13, in the Christian Union Congregational Church of Upper Montclair, N. J., the regular musical service was given by Bella Coale and the choir under the direction of Annola Florence Wright. This was the program: "Toccata and Fugue" in A major, Bach; "Pastorale" from the "Sixth Symphony," Widor; "Allegretto" in B flat, Goldmark; "Adagio" from "Symphony Pathetique," Tschaikowsky; "Madrigal," Simonette, Dickinson; "Toccata" in C, D'Every.

Following this, Mendelssohn's "Hear My Prayer" was sung by the choir under the direction of Annola Florence Wright.

Oscar Seagle's Recital Tour.

Oscar Seagle has been touring the West, South and Southwest in the intervals of his teaching in New York, where he has a studio for the winter. He has limited the number of his concert engagements in order not to interfere too greatly with the work of his pupils, but, as usual, he is much in demand and has already traveled rather extensively.

He was heard recently at a concert given under the auspices of the Alumnæ Association of the Northwestern School of Music, Evanston, Ill., where he sang a varied program, well illustrating his versatility. Among his selections were songs from the Old French, and Old Irish, numbers from Schumann, Brahms, Dvorak, from the modern French and some of the best of the American composers. He scored a flattering success. Frank Bibb, who accompanied Mr. Seagle, was represented on the program with an "Indian Elegie" which proved to be an attractive number.

It would be superfluous now to speak of Seagle's splendid art, but it may be added that his rendering of the "Prologue" to "Pagliacci" was a masterly piece of interpretation and showed the artist's wonderful skill in character delineation. Dr. Lutkin, dean of the music department of the Northwestern University, is said to have remarked after this concert that Seagle was undoubtedly one of the greatest living baritones, an opinion which was certainly shared by every member of the audience present.

Mr. Seagle was again heard in recital in Minneapolis on December 2, when a program differing in almost every particular from that just mentioned, but no less illustrating the baritone's remarkable versatility, was given. His interpretation of a set of French songs was especially commented upon as being unusually in accord with the esthetic tendency of the French school of today; and his remarkable ability to vary his tone color so as to suit every mood of the composer was noted as a piece of art which very few singers on the stage today are in a position to imitate.

Elsa Lyon in Newark, Ohio.

Elsa Lyon sang last night before one of the most critical and appreciative audiences Newark has ever summoned. . . . The perfection of language, the study of diction, the study in dramatic schools all have engaged Miss Lyon's best and constant efforts.

Last night's concert proved to every musical critic the scope of her training. Finished taste marked each number's rendition. No more dramatic interpretation could have been given without a company and costumes. The cool, even studious, technic dominated the entire program. . . .

From behind scenes came the Brangaene call, before the audience had seen the singer. Mellow, sweet, voluminous, clear, pure and lovely, sustained in perfect German came the warning cry. This was considered by many the finest number on the program.

A technical aria followed in Italian, difficult and superbly done, showing the full measure of her training.

Then came a group of four German songs of Brahms, absolutely different in meaning, and by contrast proving the singer's dramatic impersonation. . . .

The promise of her voice is great. Its growing soprano register has brilliant promise, and as ever her dramatic feeling so gracefully expressed carries truth in every tone.—Newark (Ohio) American Tribune.

And she sang well. The auditors were sympathetically responsive to her efforts to please, and with discriminating enthusiasm received the varied list of offerings. . . . The vast improvement noticeable in the artist's technical demeanor, the broadening of her musicianship, the intelligent comprehension displayed in her versatile renditions of numbers demanding a high order of mental and artistic equipment, made her appearance a veritable triumph. Her skill in impressing upon an audience the true meaning of the composition she was singing, in a language not familiar to the great majority, was consummate. . . . The intensity of passion in the love song from "Salome" was just as intelligible as if sung in English. The dramatic possibilities were made to show themselves by the intonations, as well as by the fervent appeal of the singer's skillful art and natural musical temperament. . . . Last evening's concert was one of true musical merit, as well as a personal success for this Newark young woman, who has by natural endowment and conscientious effort come to the front in the highest line of artistic endeavor.—Newark (Ohio) Daily Advocate.

Marshall Kernochan and "The Snugglers."

At a recent concert Marshall Kernochan's popular "Smugglers' Song" was performed. Seated in the audience the composer heard some young women discussing this particular song, following its performance. "It's a good song, but what a funny name" commented one of the girls. Scanning the program, the composer found the title had been printed "Snugglers' Song."

At the Pittsburgh national musical convention one of the speakers will be Hans Schneider, of Providence, R. I., whose topic is to be "Physiological Memory as Related to Piano Playing and Teaching."

GRAND OPERA IN NEW YORK.

Weber's "Euryanthe" Revived at Metropolitan Opera House—Double Bill Substituted for "Gioconda" Owing to Singer's Indisposition—"Boheme" Given in Brooklyn.

"Rosenkavalier," December 14.

Strauss' symphonic light opera, with its mixture of comedy and philosophy in the text and its mixture of humor and scintillating cleverness in the orchestration, is today the most interesting work to be heard at the Metropolitan outside of Wagner and one or two of the older Italian operas.

Great was the consternation of several of New York's aged and hysterical music critics when "Rosenkavalier" first made its way into New York, for it is written in a style which they do not understand and are incapable of assimilating. However, the public at once took to the new work and the moment the attendance warranted the retention of "Rosenkavalier" in the regular repertoire, the critics sheepishly stopped their diatribes and now some of them are beginning to write about the Strauss masterpiece as though they had recognized its worth from the start. All this is very amusing to observers who watch the musical doings of New York without becoming a party to the bickerings, intrigues and posings which infest the ranks of those in the active tonal circles.

Last week the cast in "Rosenkavalier" made even more certain of the opera's popularity by giving it a spirited performance. Margarete Ober was the mischievous cavalier and Otto Goritz the cumbersome Baron Ochs. Paul Althouse did with skill and taste his limited tenor bit. Frieda Hempel was in glorious voice and carolled as sweetly and smoothly as any nightingale. Hermann Weil, the Faninal, put excellent singing and effective histrionism to his credit. Elisabeth Schumann was a demurely attractive and very tuneful Sophie.

When all is said and done, however, the chief potency of "Der Rosenkavalier" lies in its orchestral score, which is nothing short of marvelous in contrapuntal mastery, harmonic charm, characterization, and in the flash and play of instrumental color. As an orchestral painter no greater man than Strauss ever has put pen to paper.

"Tristan and Isolde," December 16.

German opera held the boards also on Wednesdy evening, and again those who center their attention upon the orchestra rather than upon the stage, had a rare treat, an unalloyed one, in fact, for Arturo Toscanini had charge of the baton. He surcharged his players and singers with a fervor and a finish which are not apparent when other hands lead the Wagner works at the Metropolitan.

Jacques Urlus, whose Tristan has been admired here before, repeated his admirable presentation, ardently sung and passionately acted. Mme. Gadski put into her Isolde all the poetry, fire and vocal plenitude which always distinguish her reading of the role. She is a wonderfully satisfactory artist who never seems to be out of sorts or out of voice.



SCENE FROM "EURYANTHE" REVIVAL AT METROPOLITAN OPERA HOUSE.
Left to right: Johannes Sembach (Adolar), Frieda Hempel (Euryanthe), Arthur Middleton (The King).

Mme. Matzenauer, the Brangaene, makes that part stand out impressively by virtue of her temperamental interpretation and her artistic vocalism, tempered to suit each separate mood of her music. Hermann Weil and Carl Braun, in the deep toned measures, were a strong asset in the success of the evening, what with their resonant voices and authoritative participation in the drama.

"Tosca," December 17.

Robert Leonhardt as the Sacristan represented the only change in cast in the familiar "Tosca" as given at the Metropolitan. In the small role allotted to him Leonhardt acquitted himself ably. Geraldine Farrar, as the picturesque and pretty actress who carves so effectively, did her acting with excellent technic and her singing with a trifle of vocal forcing here and there. Martinelli's mastery of the role of Mario now is completely realized. All the uncertainty of his former efforts has vanished and he moves at ease both in the dramatic and tonal phases of the part. Scotti as Scarpia has fallen into set ways, which begin to savor of the mechanical. In smaller roles Sophie Braslau and Messrs. Rossi, Bada, Bégué and Reschiglian, helped the ensemble conspicuously. Toscanini conducted.

Double Bill, December 18.

Owing to the indisposition of Mme. Destinn, the season's first change of bill occurred on Friday and "Gioconda" was replaced by "Cavalleria Rusticana" and "Pagliacci." Mme. Gadski, not at all fatigued by her intense Isolde portrayal of two days before, put a wealth of passion and feeling into her Santuzza, which together with Luca Botta's vital Turiddu and Giorgio Polacco's warm and inspiring reading of



Photos by White, New York. Published by courtesy of Metropolitan Opera Company.
TWO SCENES FROM "EURYANTHE" REVIVAL AT METROPOLITAN OPERA HOUSE.

the score, gave the Mascagni opera a vividness and grip that aroused the house to unqualified enthusiasm.

Also in "Pagliacci," Polacco stirred the pulses with his temperamental baton, and in this respect he was seconded ably by Caruso, the inimitable Canio, who loves to appear in that role and shows it in his every motion and his every tone. As Tonio, Amato ranks worthily with his tenor associate, and never fails to win ringing plaudits for his affecting delivery of the prologue. Lucrezia Bori, as usual, was a Nedda who filled the eye with her visible charms and wooed the ear with her sympathetic voice and its adroit employment. Presented by such a cast, it is difficult to say how many years "Pagliacci" will remain popular at the Metropolitan.

"Euryanthe," December 19 (Matinee).

The account of this revival will be found in the editorial section of the MUSICAL COURIER.

Metropolitan Sunday Concert.

The Sunday evening concert, December 20, had Fritz Kreisler as the "guest" soloist, and in Tschaikowsky's violin concerto and several short morceaux he pleased his hearers greatly.

Frances Alda sang a "Le Cid" aria and some songs with her customary care and taste and won well deserved plaudits.

Arthur Middleton very tactfully selected a "Messiah" excerpt as his big number ("Why Do the Nations so Furiously Rage?") and by avoiding concert performance of operatic music proved his true artistic conscience. His voice is fine in quality and flexible in employment and he shows rare sense of dramatic and musical values.

The orchestra played the "Rienzi" overture, the ballet music from Saint-Saëns' "Henry VIII," and Halvorsen's "Triumphal Entry of the Bojars."

BROOKLYN ACADEMY.

"Boheme," December 19.

Puccini's best opera was the offering of the Metropolitan Opera Company on the occasion of its fourth subscription performance of the season in Brooklyn last Saturday night. The beautiful auditorium of the Academy of Music held a large and appreciative audience, and the production was fully up to the Metropolitan organization's standards.

Lucca Botta, in excellent voice, gave a compelling and sympathetic delineation of the role of Rudolfo. Adamo Didur gave his familiar portrayal of Schaunard. Geraldine Farrar was a satisfying Mimi, both vocally and histrionically. Lenora Sparkes replaced Elizabeth Schumann, indisposed, as Musetta, and carried off merited honors in the grisette character. Andrea de Segurola was Colline, Paolo Ananian was Benoist, Pietro Audisio was Parpignol, Riccardo Tegano was Marcello, Robert Leonhardt was Alcindoro and Vincenzo Reschiglian was the Sergente.

Giorgio Polacco conducted with verve and always preserved a perfect balance of orchestral and stage forces.

Next Saturday evening, December 26, "The Magic Flute," will be presented in Brooklyn by the Metropolitan Opera Company.

Boston Orchestra Plays Schönberg.

The eighth pair of concerts by the Boston Symphony Orchestra were given at Symphony Hall, Boston, on Friday afternoon, December 18, and Saturday evening, December 19. The program brought forth an unusual selection of orchestral works. The novelty was Schönberg's five pieces for orchestra, op. 16, heard here for the first time. The pieces, "Vorgefühle," "Vergangenes," "Der Wechselnde Akkord," "Peripetie," and "Das obligato Recitativ" gave the Bostonians a fitting impression of this composer's originality. The newspaper reviewers wrote many columns on the event, still none of them were willing to commit themselves entirely. The compositions at least created widespread interest in the local music world.

Florence Hinkle appeared as soloist and afforded her many admirers occasion to extend one of the warmest receptions tendered any artist this season in Symphony Hall. Miss Hinkle displayed her voice to splendid advantage in the Mozart number from "Le Nozze di Figaro" and the Bruch "Ave Maria," from "The Cross of Fire."

Other numbers on this program were the Haydn symphony in G major ("The Surprise") and "A Faust Overture," by Wagner.

Bowes Studio Musicale.

At the Bowes' weekly studio musicale, Mr. Bowes sang three charming manuscript songs written by Mrs. H. R. Chambers. These were entitled "Lullaby," "Rose Bud" and "A Love Note." They are delightful in their freshness and spontaneity and met with favor.

Mrs. Chambers accompanied Mr. Bowes.

Violinist Kreisler, who is to appear at the Newark music festival, is one war refugee who will not be criticized for drawing the long bow.—Newark, N. J., Star.

KUSA-HIBARI.

(By Lafcadio Hearn, in The Phoenix.)

His cage is exactly two Japanese inches high and one inch and a half wide: its tiny wooden door, turning upon a pivot, will scarcely admit the tip of my little finger. But he has plenty of room in that cage—room to walk, and jump, and fly; for he is so small that you must look very carefully through the brown gauze sides of it in order to catch a glimpse of him. I have always to turn the cage round and round, several times, in a good light, before I can discover his whereabouts; and then I usually find him resting in one of the upper corners—clinging, upside down, to his ceiling of gauze.

Imagine a cricket about the size of an ordinary mosquito—with a pair of antennæ much longer than his own body, and so fine that you distinguish them only against the light. Kusa-Hibari, or "Grass-Lark," is the Japanese name of him; and he is worth in the market exactly twelve cents; that is to say, very much more than his weight in gold. Twelve cents for such a gnat-like thing! . . .

By day he sleeps or meditates, except while occupied with the slice of fresh egg-plant or cucumber which must be poked into his cage every morning. . . . To keep him clean and well fed is somewhat troublesome: could you see him, you would think it absurd to take any pains for the sake of a creature so ridiculously small.

But always at sunset the infinitesimal soul of him awakens: then the room begins to fill with a delicate and ghostly music of indescribable sweetness—a thin, thin, silvery rippling and trilling as of tiniest electric bells. As the darkness deepens, the sound becomes sweeter—sometimes swelling till the whole house seems to vibrate with the elfish resonance—sometimes thinning down into the faintest imaginable thread of a voice. But loud or low, it keeps a penetrating quality that is weird. . . . All night the atomy thus sings: he ceases only when the temple bell proclaims the hour of dawn.

Now this tiny song is a song of love—vague love of the unseen and unknown. It is quite impossible that he should ever have seen or known, in this present existence of his. Not even his ancestors, for many generations back, could have known anything of the night life of the fields, or the amorous value of song. They were born of eggs hatched in a jar of clay, in the shop of some insect merchant, and they dwelt thereafter only in cages. But he sings the song of his race as it was sung a myriad years ago, and as faultlessly as if he understood the exact significance of every note. Of course he did not learn the song. It is a song of organic memory—deep, dim memory of other quintillions of lives, when the ghost of him shrilled at night from the dewy grasses of the hills. Then that song brought him love—and death. He has forgotten all about death; but he remembers the love. And therefore he sings now—for the bride that will never come.

So that his longing is unconsciously retrospective; he cries to the dust of the past—he calls to the silence and the gods for the return of time. . . . Human lovers do very much the same thing without knowing it. They call their illusion an Ideal; and their Ideal is, after all, a mere shadowing of race experience, a phantom of organic memory. The living present has very little to do with it. . . . Perhaps this atomy also has an ideal, or at least the rudiment of an ideal; but, in any event, the tiny desire must utter its plaint in vain.

The fault is not altogether mine. I had been warned that if the creature were mated, he would cease to sing and would speedily die. But, night after night, the plaintive, sweet, unanswered trilling touched me like a reproach became at last an obsession, an affliction, a torment of conscience; and I tried to buy a female. It was too late in the season; there were no more kusa-hibari for sale—ether males or females. The insect merchant laughed and said, "He ought to have died about the twentieth day of the ninth month." (It was already the second day of the tenth month.) But the insect merchant did not know that I have a good stove in my study, and keep the temperature at above 75 degrees F. Wherefore my grass-lark still sings at the close of the eleventh month, and I hope to keep him alive until the Period of Greatest Cold. However, the rest of his generation are probably dead; neither for love nor money could I now find him a mate. And were I to set him free in order that he might make the search for himself, he could not possibly live through a single night, even if fortunate enough to escape by day the multitude of his natural enemies in the garden—ants, centipedes and ghastly earth spiders. . . .

Last evening—the twenty-ninth of the eleventh month—an odd feeling came to me as I sat at my desk: a sense of emptiness in the room. Then I became aware that my grass-lark was silent, contrary to his wont. I went to the silent cage, and found him lying dead beside a dried up lump of egg-plant as gray and hard as a stone. Evidently he had not been fed for three or four days; but only the night before his death he had been singing wonderfully—so that I foolishly imagined him to be more than usually contented. My student, Aki, who loves insects, used to feed him; but Aki had gone into the country for a week's holiday, and the duty of caring for the grass-lark had devolved upon Hana, the housemaid. She is not sympathetic, Hana the housemaid. She says she did not forget the mite—but there was no more egg-plant. And she had never thought of substituting a slice of onion or of cucumber! . . . I spoke words of reproof to Hana the housemaid, and she dutifully expressed contrition. But the fairy-music has stopped; and the stillness reproaches; and the room is cold, in spite of the stove.

Absurd! . . . I have made a good girl unhappy because of an insect half the size of a barley-grain! The quenching of that infinitesimal life troubles me more than I could have believed possible. . . . Of course, the mere habit of thinking about a creature's wants—even the wants of a cricket—may create, by insensible degrees, an imaginative interest, an attachment of which one becomes conscious only when the relation is broken. Besides, I had felt so much, in the hush of the night, the charm of the delicate voice—telling of one minute existence dependent upon my will and selfish pleasure, as upon the favor of a god—telling me also that the atom of ghost in the tiny cage, and the atom of ghost within myself, were forever but one and the same in the deeps of the Vast of being. . . . And then to think of the little creature hungering and thirsting, night after night, and day after day, while the thoughts of his guardian deity were turned to the weaving of dreams! . . . How bravely, nevertheless, he sang on to the very end—an atrocious end, for he had eaten his own legs! . . . May the gods forgive us all—especially Hana the housemaid!

Yet, after all, to devour one's own legs for hunger is not the worst that can happen to a being cursed with the gift of song. There are human crickets who must eat their own hearts in order to sing.

BALTIMORE BREVITIES.

213 Prospect Avenue, Roland Park,
Baltimore, Md., December 11, 1914.

The Loraine Holloway Memorial Association has been formed, with Thomas DeC-Ruth as president, for the purpose of publishing the unpublished compositions of the late Loraine Holloway. Mr. Holloway was well known for his organ compositions, and the members of the association feel that there would be a large demand for his posthumous works. The proceeds will be turned over to the composer's widow and child.

LADIES' GLEE CLUB.

The Ladies' Glee Club of Mount Washington presented an attractive concert on Tuesday night. Several numbers were sung by the chorus, of which Mrs. John W. Mealy is director and Helen Blake accompanist. The soloists of the evening were Sadie Perlman, a very pleasing violinist, and William G. Horn, whose beautiful baritone voice is well known in the local concert field.

CELLIST IN CONCERT.

Alfred Fürthmaier, cellist, was the feature of a concert given at the Belvedere last Friday night under the auspices of the Home Missionary Society. Mr. Fürthmaier's playing is full of feeling, and his intonation superb; he is an artist whose work is always enjoyable. The other soloists were Stewart Anderson, baritone; Mrs. Stewart Anderson, soprano, and Mabel Thomas, pianist.

SERIES OF MUSICALES.

The Garrison Country Club has inaugurated a series of musicales by local artists, of which the second was held Wednesday night. An enjoyable program was offered by Mrs. R. H. Joynes, soprano; Lala Jacobs, pianist, and Eugene Martenet, baritone.

BALTIMORE NOTES.

John F. Osbourn, the baritone, entertained the Men's Club of St. Michael's Church last Monday evening. Among other things he sang "Mandalay" by Oley Speaks, and "Brown October Ale" from "Robin Hood."

Nellie A. Norris, soprano; Elizabeth Gminder, accompanist, and Albert Gminder, cellist, appeared at the Woman's Club of Roland Park on Tuesday.

Merrill Hopkinson, baritone sang at the Y. M. C. A. service at Ford's Theatre, Sunday afternoon. D. L. F.

Tina Lerner with Toronto Choir.

Tina Lerner has been engaged by the Mendelssohn Male Choir of Toronto, for a joint-appearance in that city with Pablo Casals, the Spanish cellist. There will be two concerts at that organization's festival, and at both of these Miss Lerner and Mr. Casals will play. The dates set for the engagement are February 1 and 2, and the occasion will be one of unusual musical importance.

Tina Lerner is just bringing to a close a series of highly successful appearances on the Pacific Coast. A telegram to Loudon Charlton states that the pianist's third orchestral appearance in San Francisco December 14 was before a capacity house, and that Miss Lerner was given a tremendous ovation.

A Vera Kaighn Appreciation.

Vera Kaighn, the young and talented singer who holds the position of soprano soloist at the First Presbyterian Church, Pittsburgh (one of the most important church positions in the country), formerly sang in Philadelphia in one of the leading choirs of that city. When she went to Pittsburgh she received this letter of appreciation from



VERA KAIGHN.

Fullerton L. Waldo, chairman of the music committee in the church in Philadelphia:

DEAR MISS KAIGHN—As chairman of the music committee of the Second Presbyterian Church, I desire to send you this unsolicited appreciation of your services in our choir and the expression of our regret that you are leaving us. Your selection last summer was from among sixty applicants of professional skill and experience—in itself a flattering testimonial. Your influence in the choir has been only for good, and has at all times made for the discipline and the morale so necessary to the maintenance of a successful choral organization. Your own work has been marked by artistic refinement and conscientious care.

Choir loft and pulpit and music committee unite in wishing you, in your new field of endeavor, that success which is sure to be your portion if your merits receive that recognition which they deserve.

Very truly yours, (Signed) FULLERTON L. WALDO.

Since September 1 Miss Kaighn, who is in great demand for concerts and recitals as well as private musicales, has appeared in recital at Asbury Park, N. J.; Ocean Grove, N. J.; Bellevue, Pa.; Pittsburgh, Pa.; with the Pittsburgh Orchestra at Pittsburgh; at Allegheny, Pa.; Cannonsburgh, Pa., and with the Mozart Club, Pittsburgh. Among her coming engagements are appearances at McDonald, Pa.; Camden, N. J., and Pittsburgh, in addition to her work with the Concert Quartet of Pittsburgh, of which she is the soprano soloist. The other members of this quartet are Elma Barker Sulzner, contralto; Will A. Rhodes, Jr., tenor, and Doyle Bugher, bass.

Cadman's Recent Tour.

Charles Wakefield Cadman, the composer, who now makes his home temporarily at Fort Collins, Col., returned recently from a successful and profitable concert trip into Michigan, Wisconsin and Illinois.

One of the important features of his trip was his appearance, together with his Indian vocal assistant. Tsiania Redfeather, of Denver, at the big music festival at Teachers' Institute at Kalamazoo, Mich., with the Russian Symphony Orchestra and Harper C. Maybee's chorus. The festival made a big feature of the Cadman compositions and the talented Indian girl covered herself with glory at every session by the naive and wholly artistic manner in which she rendered the Cadman songs. The composer was at the piano throughout.

His new trio in D major, which is attracting wide attention of serious musicians and chamber organizations, was presented on the last evening of the festival with Fradkin, the concertmaster, and Bernard Altschuler, cellist, with Cadman at the piano, and the three thousand people gathered in the Armory cheered the performance to the echo. The soloists appeared during this engagement before 12,000 people, and they are booked for a return date in that city next season.

Other places where Mr. Cadman's unique recital and informal chat on aboriginal music was given on this trip were Lansing, Mich.; Muskegon, Mich.; Grand Rapids, Mich., and Appleton, Wis., the former before the St. Cecilia Club. They had appeared at the home of Mrs. C. B. Kelsey, of Grand Rapids, in 1913, and this was their second appearance in that city, under the management of Eva Hemingway.

The two artists upon their return to Denver were greeted with a crowded house when the recital, together with the trio, charmed the Denverites. Mr. Cadman appeared recently in his "Morning of the Year" with the Presbyterian Choir at Fort Collins.

New York Praise of Mark Twain's Daughter

Clara Clemens Gabrilowitsch's song recital in the Little Theatre, New York, December 15, was even more successful than her joint appearance with her husband in Aeolian Hall. The contralto's rendition of a varied program showed her once more to be a singer of unusual attainments.

"In her lieder singing," said the Tribune, "she displayed considerable interpretative power, and a voice of not a little natural beauty."

The Sun referred especially to the singer's taste and insight, adding that her beauty of conception "sometimes rose to poetic heights."

The Times said: "She evinced a deep appreciation of the artistic significance of the songs in a program arranged with taste and discrimination. There were intelligence, poetry and depth of emotional feeling in her conception."

"The success of the event was immediate," was the comment of the American.

It was in the Press, however, that Mme. Gabrilowitsch's praises were sounded with special enthusiasm. "If Clara Gabrilowitsch had sung only Brahms' 'Immer leiser wird mein Schlummer,'" declared the Press critic, "she would have proved herself an artist of very unusual gifts. By penetrating deeply into the spirit of text and music, she made herself for the time being the living embodiment of the poetic character through whom the author and composer conveyed their message. . . . She revealed her interpretative powers in many other songs besides. Indeed, there was hardly one number on her list that failed to bring out clearly the American contralto's intelligence, her feeling for emotional value, her musical grasp, her command of diction, her sense of dramatic emphasis—in short, her skill in carrying home the meaning of the composer. Certainly it speaks well for her that she managed to concentrate the attention of the audience on herself when the exquisitely elaborated accompaniments of her talented husband claimed so much admiration."

Zoellners Please College Girls.

The Zoellner Quartet gave a concert at Vassar College, Poughkeepsie, N. Y., on December 2. In connection with this concert the Vassar Miscellany, the college paper, of December 11, had the following to say:

Vassar was again favored with a very delightful recital of chamber music on Wednesday evening, December 2. It was apparent from the very start that the members of the Zoellner Quartet were artists. The excellence of their ensemble playing was, of course, of prime importance, but there were plenty of occasions on which each player was able to show his or her individual skill. There was absolute unity about the playing. In faultless execution as well as in variety of artistic interpretation they showed themselves to rank with the best quartets that I have heard.

The program offered interesting contrasts. The first thing presented was a suite consisting of five numbers, "Romantische Serenade," by a modern Dutch composer, Brands Buys. The whole tone of these compositions was weird, unusual, but most fascinating. . . .

Then followed two numbers by a contemporaneous Russian composer, "Humoresca-Presto," and "Intermezzo Allegretto." . . . Both the numbers were very charmingly played, and gave such universal pleasure that an encore was demanded and received. . . .

In conclusion the Beethoven quartet, op. 18, No. 2, was played. . . . In its rendition, the artists showed themselves to possess the true classical spirit which the composition demanded. Another encore followed, "Andante Cantabile from Quartet in F," by Tschaikowsky, . . . played with great sweetness and finish, which left the audience in a most exalted and inspired frame of mind. The whole concert was one of the most enjoyable performances of the year.

Vera Barstow in Toronto.

Vera Barstow, the clever young violinist who recently impressed her first Toronto audience so favorably, appeared again last evening in recital at the Canadian Academy of Music. The recital hall at the academy was entirely filled by an audience which gave Miss Barstow a most enthusiastic reception. She played two groups of selections and one single number and two encore numbers. In every instance she showed an exceedingly finished mastery of her violin, which, by the way, is an instrument of exceptionally fine workmanship. Her tone throughout was characterized by an even fullness and thoroughly musical quality which are rarely heard. The first number, the concerto in D minor, by Wieniawski, in three movements, was rendered with fine execution and temperamental interpretation. The beautiful full singing tones, which were a feature throughout, particularly marked her playing of the andante passages in the second part. A short number by Von Kunits, "Sarahande et Musette"; a minuette by Schubert, and a composition by Tirindelli constituted the second group, which was followed by a pretty gavotte by Gassic as an encore selection. The young artist's technic was shown to very good advantage in the last number, Spanish Dance No. 3, by Sarasate.—Globe, Toronto, November 28, 1914.

Vera Barstow, who last January made so fine an impression at the concert of the National Chorus, redoubled the esteem in which she is held by her recital at the hall of the Canadian Academy of Music. . . . In addition to a poetic quality that is truly individual, Miss Barstow has a very fine and authoritative style that at once places her en rapport with her audience. She has a beautiful tone and a technical equipment that are genuinely satisfying. Her chief number was the concerto in D minor of Wieniawski, which she rendered with a grace and clearness of execution and an appealing quality of tone. Particularly entrancing was her playing of the final allegro "à la Zingara." Her virtuosic gifts were also apparent in Sarasate's Spanish Dance No. 8. Her short numbers included a sarabande and musette by her teacher, Mr. von Kunits, which had attractive rhythmical qualities.—Toronto Saturday Night, November 28, 1914. (Advertisement.)

Leginska Engagements and Poem.

Ethel Leginska, the English pianist, won golden opinions from the press of Greater New York at her Aeolian Hall recital. She also won the attention of managers and concert directors to the extent that she has had many engagements as a result of her success. Worthy of especial mention are five appearances with the Symphony Society of New York, one at the regular Aeolian Hall series, one in Brooklyn at the concert for Young People, Academy of Music, one with Symphony Concerts for Young People, Carnegie Hall, and as soloist with the New York Symphony Orchestra, at Rome, N. Y., and Dayton, Ohio.

Following is a poem sent her, entitled "To Ethel Leginska, Pianist":

The sacred fire of Genius lights your soul,
And all the elements of Earth and Air,
Fire and Water, rise at your command,
As, summoned by the Magic of your hand,
They rush to do your bidding!
Young and fair,
You lure the lightnings from the purple cloud,
And snatch Jove's thunders from the whelming dark.
Anon, we hear the rapture of the lark
Thronging sun flooded meadows. Loud and clear
Earth calls to Heav'n! The Voice of God is here!
Your music lifts us to the stars and sun.
Its ecstasy brings back our vanished youth,
We thrill, we aim, we strive, we hope again,
And for a time, forgetful of our pain,
We dream of all the good we had achieved,
Had but the better self within us lived.

ISABEL WOLFENSTEIN.

New York, November 19, 1914.

Rudolf Engberg Sings at Charity Concert.

Rudolf Engberg, the Swedish baritone, appeared at Orchestra Hall, Chicago, Ill., on Thursday evening, December 10, on a program given for the benefit of the Old



Photo by Matzene, Chicago.

RUDOLF ENGBERG.

People's Home of Evanston, Ill. Mr. Engberg sang the aria "The Tambour Major" from Thomas' "Caid," scoring a huge success and being recalled time after time in acknowledgment of vociferous applause. Mr. Engberg is one of the most popular singers with the Swedish clubs and he has been in active demand at most of the saengerfests throughout the country.

Schumann-Heink and Stokowski Charm Philadelphians.

Philadelphia, Pa., December 19, 1914.

The pen of Max Bruch and the voice of Schumann-Heink—surely this is one of the master combinations of musical achievement; and this was the offering of Leopold Stokowski at the ninth pair of concerts of the Philadelphia Orchestra at the Academy of Music this week. Schumann-Heink closely approximated perfection, and that is why it is safe to assume that those who call this Bruch recitative mediocre and others who declare it forced, and its outward pretence false, never have heard Schumann-Heink sing it. It is not an unfamiliar work at the concerts of the Philadelphia Orchestra, but its weighty periods never bore greater majesty, nor its gathering crescendos more dramatic fervor than at this most recent presentation. Would that every vocal student in Philadelphia could have been present and taken a graphic lesson from this eminent singer.

Mme. Schumann-Heink's rendition of Adriano's aria from "Rienzi" also was excellently done. Stokowski followed this number with the "Rienzi" overture. The concert opened with a masterful interpretation of Schubert's C major symphony, No. 7. As the central orchestral work of the concert Stokowski gave Berlioz's "Love Scene" and "Queen Mab" from "Romeo and Juliet." This is surely a gem of music for all time. One would think from the programs of some conductors that they consider it a fine thing to put the name of Berlioz on their programs as a debt of gratitude for his mighty labors—as a sort of pay for his endless experimentation, if for nothing else. One would think this from the compositions they choose. It is the discriminative selection of men like Stokowski that is keeping before the mind of our musical historians the fact that among a lot of twaddle and bombast Berlioz wrote some great universal music. In these pieces Berlioz has caught one them of the great Shakespearean drama and photographed it in a composition of imperishable beauty. It would be a pleasure to hear these excerpts more frequently. H. P. QUICKSALL.

Singers in Desirable Vaudeville.

"Because of the scarcity of opera houses in this country and the comparatively small number of concerts given throughout the United States—that is, small when compared to the number of people who are singing in public and the vast amount of territory to be covered—many vocalists of genuine talent and ambition have accepted positions with leading vaudeville concerns throughout the country," says the manager of Winton Fischers, Inc., which may be characterized as a leading producer of high class acts to be used on various vaudeville stages throughout the country, and which makes a specialty of singing acts.

"Then, too," he continues, "such an engagement, when it is successful, is of genuine artistic merit, for the most exacting audience to be found anywhere is the vaudeville audience. This has been no small factor in raising that particular kind of entertainment to the high artistic and social position it occupies at the present time. The acts are dignified and there is no reason why singers should be prejudiced about entering this field of endeavor. Indeed, the acts which are most desired seem to be those which display the acme of classic dignity and artistic excellence."

Winton Fischers is located at 161 West Forty-fourth street, New York, and a survey of that establishment brings to view many unique features which tend to greater efficiency, among them being a theatre for the purpose of imparting stage "presence." Here it was learned that there has never been so great a demand for men and women with singing voices for the vaudeville stage as there is today; the inducements offered being large salaries, an interesting life and steady work.

Marie Morrisey and the High School Boys.

On Friday afternoon, December 11, Marie Morrisey, the contralto, appeared at the DeWitt Clinton High School (boys), New York, where an eager audience made up of two thousand boys listened to her broad and dignified interpretation of Gounod's "Divine Redeemer." She was sympathetically accompanied by Elsie T. Cowen at the piano and Mr. Donnelly (who has charge of the music at this high school) at the organ. She sang also Homer's "Banjo," and the boys liked it so well that she sang Rogers' "Wind Song," which is a story of the violin. After a great deal of enthusiastic applause, the principal of the school spoke for the boys and said they would relieve her from giving another encore provided she would promise to come again very soon. On her return the boys declared they would like to hear regarding the other instruments in the orchestra (they having already heard the violin and banjo songs), so Mrs. Morrisey, if she complies with this hint, will have to go early and stay late. Altogether, it was a most enjoyable occasion for all concerned.

Mrs. Morrisey appeared in recital at Waterbury, Conn., on December 13, receiving justly merited praise. Miss Cowen accompanied her there also.

Pittsburgh's New Manager.

The present musical season has brought forward another manager in Pittsburgh who seems to have caught the spirit of success, Edith Taylor Thomson.

Mrs. Thomson, a native of Newcastle-on-Tyne, England, has made her home in Pittsburgh since early childhood. Like many another English woman she is fond of outdoor sports and is an expert swimmer and oarswoman. She is the daughter of James G. Taylor, at one time a famous English oarsman who taught her how to row when she was six years old.

She has always taken a great interest in music and was for many years a member of leading church choirs in Pittsburgh, latterly turning her attention to writing on musical subjects and to concert promotion. For many seasons the Pittsburgh Festival Orchestra, Carl Bernthaler conductor, had her services as press representative and assistant to the manager, and at the present time she is publicity manager for the Mozart and Appolo Clubs and



EDITH TAYLOR THOMSON.

The Pittsburgh Male Chorus, as well as for many individual musicians of the city. Mrs. Thomson was also editor for a time of "Symphony," a musical publication of Pittsburgh.

Mrs. Thomson has handled the publicity for the London Symphony Orchestra, the Philadelphia-Chicago Grand Opera Company, Emma Eames, Emilio de Gogorza, Kitty Cheatham, David Bispham and other leading artists and has come to the fore more prominently this season as the manager of the Heyn recitals. Her roster of artists includes Mme. Gadski and Antonio Scotti, John McCormack, Mme. Gluck and Efrem Zimbalist, and Mme. Schumannn-Heink and her series has attracted larger audiences than anything given in Pittsburgh this season. Roman H. Heyn of the Hotel Schenley is guarantor and patron of the recitals, the business end being entirely in Mrs. Thomson's hands. More recitals by leading artists are to be given in the Heyn series next season.

In addition to her musical interests, Mrs. Thomson is secretary to the manager of a Southern insurance company and is also greatly interested in making a home for her son who is just entering young manhood.

Malkin Music School Concerts.

The regular Sunday afternoon faculty recitals and students' concerts given at the Malkin Music School, 26 Mount Morris Park, West, New York, always have interesting programs. At the last concert, a joint recital by Sophie Traubman and Maurice Kaufman, (members of the faculty), brought a program of ten vocal and violin works. Mme. Traubman sang an aria by Wagner and songs by Cadman and Gounod. Mr. Kaufman played the andante and finale from the Mendelssohn violin concerto, the Bruch concerto in G minor, and five ancient pieces by Italian composers of the Eighteenth Century. Mme. Traubman sang with her usual success, showing her excellent musicianship and mastery. Mr. Kaufman again proved himself an artist of rare qualities. He had to play a number of encores, delighting the audience.

Josef Malkin, the solo cellist of the occasion, member of the Boston Symphony Orchestra, appeared with great success as soloist with that organization in its home city last week. He teaches cello at the Malkin Music School, having begun last Sunday, December 20, at 9 A. M.

Eleanor Hazzard Peocock in Peru, Indiana.

A great crowd of Fortnightly Musical Club members and other music lovers greeted Eleanor Hazzard Peocock, who appeared in a song recital Wednesday evening. . . . A more artistic program has never been heard in Peru than the one which she sang. Her voice is a soprano, of power and sweetness, and she used it with ease acquired by excellent training and sympathy gained by love for her art. The song "Three Fishers," one of the Old English group, was vigorously applauded, and her dramatic presentation of an aria from "Herodiade," by Massenet, was wonderfully beautiful. The aria "One Fine Day," from "Madame Butterfly," Mrs. Peocock graciously repeated. It was a great privilege to hear so thorough an artist, and the Fortnightly Club was fortunate to secure an engagement.—The Peru Journal, November 27, 1914.

Members of the Fortnightly Musical Club are to be congratulated on the pronounced success of their first artist's recital of the season, which took place Wednesday night, . . . Eleanor Peocock, soprano, being the performer.

Mrs. Peocock was suffering from serious illness and kept her engagement in Peru in direct defiance of her physician's orders, but despite this disadvantage her program of varied offerings gave great pleasure to a large audience that was well satisfied with the work of the artist. The program was happily selected. . . . As a lieder singer Mrs. Peocock is perhaps most satisfying. She has much dramatic ability and sings everything with great expression. . . .

One of Mrs. Peocock's strong points is a very distinct enunciation so that the audience is never in doubt as to what she is singing about. . . .

A large audience greeted the singer, composed of the club members and many outsiders who were glad of an opportunity to hear such an artistic performance at home.—Peru Republican, November 27, 1914. (Advertisement.)

Franceska Kaspar Lawson, Soprano.

Among the busiest of the singers who make Washington, D. C., their home may be mentioned Franceska Kasper Lawson, the soprano. Mrs. Lawson's beautiful voice and charming personality make her a prime favorite wherever she appears.

She completed recently a tour of North and South Carolina, Virginia and West Virginia, singing before large audiences and at many schools and colleges. On December 7 she appeared in recital before the Woman's Music Club of the school of music of Converse College, Spartanburg, S. C., accompanied by Mary Hart Law, president of the club. Her program included the aria "One Fine Day," from Puccini's "Madame Butterfly"; a group of classical songs by Monsigny, Reichardt and Arne; a group of German songs by Liszt, Stange and Strauss; Russian and French songs by Rachmaninoff, Rimsky-Korsakoff and Bemberg; American songs by Rogers, Cadman and Huntington Woodman; three songs by Ronald, Thayer and Henschel; closing with the Indian bell song from Delibes' "Lakme." She was warmly welcomed and her work received well merited applause.

Gurle Luise Corey in New York.

An enthusiastic and convincing exponent of the Italian art of bel canto singing is Gurle Luise Corey, who, however, is American born and American trained. Coupled with a fresh soprano voice of excellent coloratura quality and a charming personality, she possesses a high degree of musical intelligence. Recently Miss Corey appeared at a concert held at the Congressional Library, Washington, D. C., before a select and fashionable audience. Her success was undeniable. She sings frequently in Washington, dividing her time between that city and New York when she is not on tour. Her thoughtful interpretations make her a general favorite among the schools and colleges of the South, and her appearances at these institutions of learning are frequent and very successful.

After filling a number of engagements before various clubs and colleges in Washington, D. C.; Woodstock, Va.; Farmville, Va.; Charleston, S. C.; Russelville, N. C., and other places, Miss Corey has established herself in New York for the winter, where her address will be Hotel Calumet, 340 West Fifty-seventh street.

Paderewski as a Poulterer.

(From London Music.)

Paderewski, whose generosity is famed all over the world, has been sheltering a large number of war refugees from Alsace on his beautiful estate at Morges, on Lake Geneva. The famous pianist, who has some large farms with prize pedigree stock, and some especially valuable show poultry, even went so far as to sacrifice some of the latter when food ran short, and the refugees were eating chickens that, on account of their rare strain, cost £20 to £50 apiece. Many of his horses were requisitioned by the Swiss Government for its mobilization. For the present Paderewski has cancelled his engagements in various parts of the globe.

Mme. Fremstad's Recital.

Olive Fremstad, as beautiful and fascinating as "herself," as on occasions when she has graced the operatic stage as Tosca or Isolde, sang a program of songs in Carnegie Hall, New York, on Wednesday afternoon, December 16. The announcement of the former Metropolitan Opera Company soprano's vocal recital had drawn many friends and admirers, and plenty of evidence by way of applause and floral offerings substantiated that she is a singer whose art is enjoyed and appreciated by a goodly following.

Her program offered a somewhat unusual, an unhackneyed combination of songs.

Four Schumann songs opened the recital; "Der Schatz gräber," op. 45, No. 1; "Abends am Strand," op. 48, No. 3; "Der Sennen Abschied," op. 79, No. 23; "Der Spielmann," op. 40, No. 4.

Following this group came four by Mme. Fremstad's countryman, Grieg. These were: "Spillemaend," op. 25, No. 1; Jeg reiste en deilig Sommerkvaeld," op. 26, No. 2; "Den Sarede," op. 33, No. 3; "Den Aergjerrige," op. 26, No. 3.

That Mme. Fremstad was in good voice, had been fully evident from the first number, and she used her organ with all the fine skill, taste and keen musical understanding which always have distinguished her art. It was gratifying to see that her long experience in opera, helped rather than hindered her delivery in the domain of the song unaided by scenic or costume appurtenances.

Three Wolf songs "Die Geister am Mummelsee," "Geh Geliebter" and "Elfenlied" offered splendid opportunity for versatile mood creation. Mme. Fremstad did not disappoint her listeners, for she found an endless variety of tonal and interpretative nuances with which to bring the numbers to eloquent hearing.

"When the Nightingale Sings" (ascribed to the Chatelain Coney, 1180), Old Troubadour; "Ma Gazelle," Moorish, of Algeria; "Hush-a-Bye Darling," Scottish; and "Tenting on the Old Camp Ground," American, represented the folksongs, and were given with deep earnestness and simple sentiment.

Tschaikowsky's "Le Soir," op. 27, No. 4; "Svarta Rosor," op. 36, No. 1, Sibelius; "Seraljen's Lustgard," op. 22, No. 1, Sjögren, and "Unter Sternen," op. 22, No. 12, Weingartner. represented another group in which Mme. Fremstad sustained fully the interest already aroused in the preceding selections. "Svarta Rosor" (Black Roses) and "Unter Sternen" stood out particularly among these. The Grieg songs made a hit of their own what with the beauty of the music and the intensely fascinating style of its delivery.

A group of insatiables gathered around the stage at the conclusion and requested encores, which Mme. Fremstad gave generously.

The vocal characteristics of so world famed an artist as Mme. Fremstad need no lengthy analysis in this city. It is sufficient to say that she still holds her own in the artistic vocal field and in so doing occupies a truly elevated place.

Richard Epstein supported the singer with thoroughly skillful accompaniments throughout.

Soder-Hueck Studio News.

Singers from the Soder-Hueck studio are continuously in demand for engagements.

Eda B. Tepel, lyric soprano, has been appearing as soloist with the Ladies' Choral Society of New Jersey, and pleased her audiences with the rendition of her songs. The German Staats Zeitung gave a review of her beautiful singing and fine appearance, and of her sympathetic rendering of a group of songs.

The following press notice appeared in the New Jersey Inquirer: "Miss Eda Tepel whose dramatic expression adds greatly to her fine soprano voice, sang a group of three songs and had to return for an encore, from which the audience refused to excuse her."

Marie de Calve, the mezzo-soprano sang on two different days at the German Bazaar, her fine work bringing her much applause.

Walter Heckman, tenor, who has been appearing in a grand opera act in vaudeville, has advanced rapidly this season, because of his studies under Mme. Soder-Hueck, so that he now sings a ringing high C with ease. He has just signed a contract doubling his income for the balance of the season.

Dr. Wolle in Lancaster.

An inaugural organ recital by Dr. J. Fred Wolle, of Bethlehem, was given last evening on the new pipe organ of Zion Lutheran Church. The entire church was filled by members of the congregation with their friends and the recital was thoroughly enjoyed by all. Dr. Wolle is an organ virtuoso of national reputation and is by no means a stranger to Lancaster people.

The following program was rendered: Prelude in E flat, "The Little Post Horn Air" (Bach); minuet (Shelley), melody (Jones), scherzo, from the second organ symphony (Widor), "Fragment from Lanier's Flute" (Sidney Lanier), overture, "Tannhäuser" (Wagner), "Liebestod," from "Tristan and Isolde" (Wagner), theme and finale (Thiele).—Lancaster, Pa., Morning News, December 16, 1914.

(Advertisement.)

Miss Preston's Musicale.

At Miss Preston's charming studio, Garden City, L. I., Wednesday, December 9, Valentina Crespi, gave pleasure to a distinguished audience by her superb playing of Tschaikowsky's concerto for violin. This young Italian is already a very accomplished violinist, and will doubtless soon have a large following. Miss Preston sang the air of Xavier Leroux with violin obligato. Mr. Janausch was [illegible] Betty Booker, formerly of Covent Garden, sang a delightful group of old Breton airs. Among those present were: The wife of the governor-elect Mrs. Charles Whitman, Mrs. Paul Morton, Mrs. Potter, Mrs. Charles F. Hoffman, Mrs. George T. Bliss, Miss Bliss, Mr. and Mrs. Martinez, Mrs. Scuff, The Brazilian Minister and Mme. Regis de Oliveira. Mrs. Vanderbilt, Mrs. Otto Kahn, Mrs. Willard Brown, Mrs. Bradish Johnson, Jr., Capt. and Mrs. Borrowe, Elsie Ferguson, Mrs. Townsend, Mr. Bagby, Mr. de Segnrola, Lawrence Butler, George Harris, Miss Shepard, Adelaide Lander, Gladys Green, Mrs. Cornelius Remsen, Childe Hassam and Mr. Brieux.

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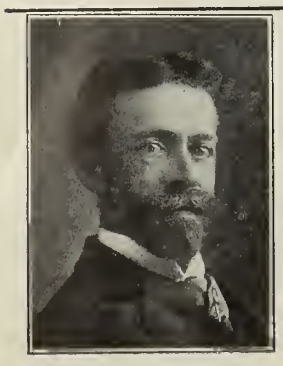
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CHICAGO SYMPHONY ORCHESTRA PRESENTS TWO NOVELTIES.

One of the Works Is by Local Composer—Conductor Frederick Stock Tendered Informal Reception in Orchestra Hall Foyer in Honor of Ten Years of Baton Activity—Mendelssohn Club Concert—Apollo Club Postpones "Messiah" Performance —General News of the Week.

Chicago, Ill., December 20, 1914.

At the regular pair of concerts given by the Chicago Symphony Orchestra last Friday afternoon and Saturday evening, December 18 and 19, two novelties were presented. One, from the pen of Hans Pfitzner, a German composer, was an overture to Kleist's drama "Käthchen von Heilbronn." It has little to recommend it to symphonic conductors and the public showed its apathy by receiving the work most coldly. The other novelty, a three-movement symphonic suite by Adolf Weidig, the well-known Chicago composer, is a work of importance. Especially well built are the two first movements, in which Mr. Weidig's clever pen has put down music of great beauty, melodious and interesting. The work shows the composer to have an imaginative mind, the composition being original and inspiring and it is remarkably well orchestrated. The rousing reception accorded the composition by the public was in every respect justified. Other numbers on the program were the Wolf "Serenade" and the Brahms "Academic Festival Overture."

Frederick Stock directed the novelties and the two other numbers with verve and precision.

As ten years have gone by since Mr. Stock succeeded the late Theodore Thomas at the head of the Chicago Symphony Orchestra, the decade of good work was celebrated by an informal reception in the foyer of Orchestra Hall after the concert. Mr. Stock was the recipient of many glowing tributes well deserved by this still very young wizard of the baton.

Carl Friedberg's Chicago Debut.

The audience which greeted Carl Friedberg, pianist, at his debut in Chicago last Sunday afternoon was large and demonstrative—two unusual habits with the Chicago public. Generally, when a new artist makes his appearance in Chicago the audiences have been rather small and the public reticent in its approval. It might be stated, however, that Carl Friedberg's achievements had preceded him to the Windy City, and the glowing tributes paid him were in every way justified throughout his program, which was made up of the Rameau sarabande in E major; the Beethoven sonata, op. 109, in E major; the Schumann symphonic etudes; the Schubert impromptu and rondo in D major; the Brahms intermezzo in E flat major, and the same composer's rhapsody, op. 119, E flat major. Three Chopin numbers made up the last group, comprising the etude, op. 10, E major; valse, C sharp minor, and the ballade in G minor.

Mr. Friedberg belongs to the poetic and romantic class of pianists. His tone is of great beauty, suave and mellow, and his pianissimos were exquisite and delighted the ear. As a matter of criticism it might be said that the contrasts in tone color were not numerous. This fault was the only one to be registered against Mr. Friedberg. His technic is excellent and his playing most accurate. As stated at the beginning of this review, Mr. Friedberg's success as the hands of his hearers was emphatic and certainly never was success better deserved. Mr. Friedberg can return here whenever he desires and he will always be sure hereafter of a large clientele. The recital was under the local management of F. Wight Neumann.

Theodore Spiering in Chicago.

Among the visitors to this office this week was Theodore Spiering, the American conductor and violinist. Mr. Spiering's sojourn in Chicago on this occasion was of short duration, passing through on his way to New York from St. Louis, where he appeared with the orchestra last week, scoring a huge success. Mr. Spiering made his home in Chicago some years ago, and he counts here many friends who would be very glad to hear him either in recital or concert, and it is to be hoped that before long both his friends and innumerable admirers will be given opportunity to hear him after such a long absence spent for the most part in the East and in Europe, where, as readers of the Musical Courier know, he scored brilliant successes as conductor of different orchestras and is remembered in Chicago as the man who succeeded Gustav Mahler as conductor of the New York Philharmonic Orchestra.

MacBurney Studios Recital.

Ethel Geistweit Benedict, dramatic soprano, gave the sixth program in the MacBurney artist series at Hamilton Park, on December 7. Mrs. Benedict sang a MacDowell cycle, a group of Schumann songs, one of American songs and the aria "Ozean, du Ungeheuer," from Weber's opera, "Oberon." Mrs. Benedict has a voice of unusual range and quality, coupled with deep musical feeling. She has her resources so well in hand that she can command any nuance from the most delicate pianissimo to a full ringing forte. Her dramatic intensity and tonal color in the Schumann songs and the aria were particularly fine. The audience, which was a large one for a stormy night, was very enthusiastic.

Campanini Compliments Herman Devries.

Cleofonte Campanini, general director of the Chicago Grand Opera Company, surprised the Herman Devies opera class on Saturday last by an unexpected visit to the Devries studios. Two acts of "Don Giovanni" and one of "Lakme" were being rehearsed by principals and chorus, and the maestro soon was an eager and interested listener. At the conclusion of the rehearsal at 12 o'clock Mr. Campanini addressed the class in praise of their teacher and their work, which brought them to their feet, and the maestro received an ovation in the way of loud applause and cheers. Before leaving the studio Mr. Campanini bestowed especial congratulations upon the work of Mrs. Thomas J. Prindiville (the Lakme), Marie Yahr (Mallika), Lemuel Kilby (Don Giovanni), Florian Varkony (Leporello), Frederick T. Blum (Masetto), Ethel Magie (Donna Elvira) and Mrs. George Hixon (Zerlina). Marie Yahr sang also in a delightful manner the aria of Fides from "Le Prophete."

Apollo Club Postpones "Messiah" Performance.

The performance of Handel's "Messiah" by the Apollo Musical Club announced for Christmas night, December 25, has been changed to Monday night, December 28, at 8.15. Tickets dated Friday, December 25, will be honored on Monday, December 28, or they may be changed for other reserved seat tickets for Sunday afternoon, December 27. The Sunday afternoon performance on December 27 at 3.30 stands as originally scheduled. Preparations are being made to make this year's "Messiah" concerts by a chorus of 1,000 singers, the greatest in the history of Chicago and the West, since no expense is being spared to have everything the best, including the solo artists engaged. The entire Chicago Symphony Orchestra will furnish the orchestral accompaniments at both performances.

Spry-Kortschak-Steindel Trio in Recital.

On Sunday afternoon the Spry-Kortschak-Steindel Trio gave a recital at the Fine Arts Theatre. The program, though short, was interesting, and the combined work of the three artists was very proficient. The Beethoven trio, op. 70, No. 1, opened the program. Following this was a group of songs by Mrs. Clarence Eddy, the assisting soloist. Mrs. Eddy possesses an excellent contralto voice. Among her numbers was a new song by Lilla Ormond, "Roses are the Rhymes I Wreathe." Clarence Eddy was the accompanist for Mrs. Eddy. The trio in D minor of Schumann closed the program.

At the Blackstone Theatre.

A pleasing concert on Sunday afternoon was that of the Columbia School of Music, given at the Blackstone Theatre, presenting the school orchestra. The orchestra, under the direction of Ludwig Becker, played well, and no department of the organization is lacking in any respect. The "Unfinished" symphony of Schubert, the "Prize Song" of Wagner, Gliere's adagio and the closing waltz were all played in a manner most pleasing. The audience was justly appreciative. The soloists of the afternoon were Parthenia Carmichael, pianist; Malvinia Nielsson, violiniste, and Ernest J. Davis, tenor, all of whom showed excellent training. Miss Nielsson played Mozart's concerto in E flat with feeling, her technic being especially commendable.

First Concert of Madrigal Club.

The Chicago Madrigal Club, under the direction of D. A. Clippinger, gave its first concert of the season Monday evening, at the Germania Theatre. The program consisted of both sacred and secular numbers, the former showing better detail work than the latter, wherein the chorus seemed unable to sing as a body. The male portion of the club was very adequate, but the sopranos and contralto were weak, while there were one or two voices of unpleasant quality which could be heard above the others, to the detriment of the evening's enjoyment. Many of the sclections were enthusiastically received and were repeated. Assisting on the program was Leon Marx, violinist, whose rendition of Mendelssohn's concerto, De-

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bussy's "En Bateau," and the "Caprice Viennois" of Kreisler, were gratifying.

EFREM ZIMBALIST IN EVANSTON.

Last Tuesday morning, December 15, at the Evanston Woman's Club, under the management of Rachel Busey-Kinsolving, the third recital of the Tuesday morning musicales was given by Efrem Zimbalist, who played a well balanced program, suited to please the elite which filled the hall.

VAN VLIET IN CHICAGO.

Cornelius Van Vliet, the Dutch cellist, called at this office on his way back from Cincinnati, where he appeared with great success at the Matinee Musicale Club last Tuesday, December 15. Mr. Van Vliet is to appear as soloist, on December 17, in Minneapolis, with the Minneapolis Symphony Orchestra, of which he has been the principal of the cello department for the past few years.

CHICAGO MENDELSSOHN CONCERT.

The first concert of the twenty-first season of the Chicago Mendelssohn Club was listened to by a large and enthusiastic audience at Orchestra Hall on Thursday evening, December 17. Harrison M. Wild, conductor of the club, had arranged an especially attractive and interesting program, which included several novelties. The soloist of the night was Albert Lindquest, tenor, who was heard in two groups of songs and in the solo of the "Leap of Roushan Beg," by Horatio Parker. Mr. Lindquest was in splendid voice and sang exquisitely two songs by Wolf-Ferrari and a group by Brahms. Mr. Lindquest has a lyric tenor voice, which he used with consummate artistry. He sang with great taste and musicianship and scored heavily with his hearers.

The Mendelssohn Club, one of the best male choruses in the land, has been well drilled and the different numbers consisting of the Bacchanalian Chorus, by J. W. Elliot, songs by Victor Herbert, Arthur Foote, Frederick F. Bullard, Homer B. Hatch, Gounod, Bridge, Bantock, Protheroe, Woodman, Wilson and Hammond, were rendered with that degree of finish expected from this splendid body of singers, whose work, praiseworthy in every respect, reflected credit on its leader. Mr. Wild may well be proud of the big success achieved by his forces.

THEODORA STURKOW RYDER'S CLASSICAL PROGRAMS.

Theodora Sturkow Ryder announces the second of the five classical programs in the Sturkow-Ryder Studios for Saturday afternoon, December 26. The program will consist of compositions by Mozart, Chopin and Sinding and Mme. Sturkow-Ryder will play with Jessie DeVore, the Beethoven sonata in A major for violin and piano.

MYRTLE IRENE MITCHELL IN CHICAGO.

Myrtle Irene Mitchell called at this office last week on her way from Kansas City to New York, where she will probably spend the holidays. Miss Mitchell, who has just presented to the Kansas City music lovers Marcella Craft in joint recital with Mrs. H. H. A. Beach, informed this department that her patrons told her that this was the best concert ever given under Miss Mitchell's management. Miss Mitchell was most enthusiastic about Miss Craft, who, she said, ranks with the greatest artists she has ever had under her local management, and added that she is a most interesting singer and quite out of the ordinary. Those glowing remarks coming from Miss Mitchell, who has managed in Kansas City such artists as Farrar, Sembrich and Garden among the songstresses, speaks well for Miss Craft. Miss Mitchell looked the picture of health and as ever brought to Chicago the latest word in fashion. Her next concert will take John McCormack to Kansas City on January 23.

PITTSBURGH CALLS FOR MRS. GANNON.

Rose Lutiger Gannon, contralto, has received a call from the Mozart Club, of Pittsburgh, to sing the contralto role in "The Messiah." She sang in this oratorio with the Flint Choral Union on December 15. Mrs. Gannon has been in great demand this season and has secured many dates for the months of January, February and March.

NOTES.

Grace Stewart Potter, a young Chicago pianist, who recently returned from Europe from her studies with Leschetizky and Busoni, will give a piano recital at the Illinois Theatre, Sunday afternoon, January 3, under the direction of F. Wight Neumann. Miss Potter is an exceptionally gifted artist. The recital is given under the patronage of Mrs. George M. Pullman.

The First Methodist Episcopal Church, of Oak Park, announces a Christmas music service for Sunday, December 20. The choir is made up of Adelaide Brown Tenney, soprano; Annabelle M. Dickey, contralto; George Lee Tenney, tenor; Frank Hayes Collins, baritone, and Ruth Simmons, organist.

At the Chicago Chamber Music Society's first concert of the present season given in the Foyer of Orchestra Hall on Thursday afternoon, December 17, by the Chicago String Quartet, the works presented consisted of the Beethoven quartet, op. 18, No. 6, and the same composer's quartet, op. 50, No. 1.

Theodora Sturkow Ryder sent her greetings to this office from Syracuse, N. Y., stating that she is enjoying her trip and recitals.

Invitations were issued by the Sherwood Music School for a two piano recital, given by Georgia Kober and members of the piano faculty of the school in the Thurber Recital Hall, on Thursday evening, December 17.

The sixth concert of the third season of the Sinai Orchestra, given Sunday evening, December 20, included beside the orchestral numbers under the direction of Arthur Dunham, an organ solo played by Mr. Dunham and a group of numbers given by the Glee Club of the Chicago Association of Commerce.

People's Symphony Concert.

Franz X. Arens, who conducted the first People's Symphony concert of this season in Carnegie Hall, New York, December 20, must have been pleased with the excellent playing of his men, who undoubtedly constitute the best orchestra he has yet had, with Maurice Kaufmann as concertmaster. The "Freischütz" overture had much swing, with clean-cut periods, and the "Pathetic" symphony of Tschaikowsky was done in altogether superior fashion, especially considering the few rehearsals—said to have been three. Applause was such that the conductor bade his men rise twice in acknowledgment during the playing of the symphony.

The solo cooperation of Maud Powell, in Beethoven's violin concerto, added dignity to the affair, and took at least one listener back a few years, when, following her playing of a David piece by the young student, Maud Powell, at Leipsic, one auditor said, "That young girl is a genius." "Tut, tut," said another, "she's only a hard worker." The world has since found that Maud Powell is both a genius and a hard worker, winning laurels for American womanhood as she travels through the land. Of her dignified, really classic playing of the Beethoven concerto, with its immensely difficult cadenza, and later, in Saint-Saëns' "Rondo Capriccioso," it need only be said it was beautiful, bringing her such long continued applause, that she had to add a Fiorillo study, unaccompanied, and still another. A large audience attended, and listened with that eagerness characteristic of the audiences of all the People's Symphony concerts and its affiliated institution, the People's Chamber Music Concerts.

Reception at David Studios.

Mr. and Mrs. Ross David gave the first of a series of reception musicales on Saturday evening, December 12, in their spacious residence-studios at 49 West Eighty-fifth street, New York. About fifty guests were seated in a large room opening into an attractive hall, where the artists stood. The background was of laurel and many candles cast a flickering light, giving the whole scene a festive appearance. Pupils of Mr. David, the New York vocal teacher, gave a varied and interesting program, displaying the excellent training they have received from their able instructor. These pupils were Mrs. George Dalzell, soprano; Otto Roehling, baritone, and Harmonie David, soprano. They were ably assisted by Marion David, who acted as pianist and accompanist, and whose sympathetic work greatly enhanced the enjoyment of the evening.

A general reception followed the musicale, which was also enjoyed greatly by the musicians and music lovers who were present.

Columbia Chorus Sings "Messiah."

On Saturday evening, December 19, the Columbia University Chorus gave an excellent performance of Handel's "Messiah" in the gymnasium of the university, New York City, the soloists being Agnes Alsop Ward, soprano; Ida Gardner, contralto; Dan Beddoe, tenor; and Robert Maitland, bass. The spacious room was crowded nearly to its capacity by an audience of music lovers who showed by spontaneous and prolonged applause their appreciation of the rendering given this oratorio under the efficient direction of Prof. Walter Henry Hall.

The work of the chorus of more than two hundred voices reflected great credit upon its leader. A well defined tonal balance was maintained throughout the work, while the exquisite shading and pianissimo effects which Prof. Hall everywhere brought out were especially noticeable in the chorus, "For Unto Us a Child is Born."

The University Chorus which is now in its fourth season, is rapidly winning a prominent place for itself among the first choral societies of New York. An assisting orchestra with F. Lorenz Smith as concertmaster lent excellent aid with the exception of the final choruses when the brasses overshadowed the voices to such an extent that it was difficult to distinguish the latter.

Of the soloists upon this occasion it may be said that they were in all respects excellent. Mrs. Ward proved herself to be the possessor of a soprano of good quality which she uses effectively. Miss Gardner, a newcomer to New York recently arrived from Paris, has a contralto of soft and pleasing color and is inspired by a very genuine musicianship.

Regarding the work of Dan Beddoe, the tenor soloist, there is no comment necessary for he may always be relied upon to give of his best, and his best means fine interpretative work and faultless vocal execution. In an oratorio like "The Messiah," where the tenor voice occupies a comparatively unimportant part, his two arias stood out the more strongly, testifying to his thorough musicianship.

Robert Maitland, the bass, has made an excellent impression during the short time he has been in America, and his work on this occasion served to strengthen this impression. His final aria especially "Why do the nations?" was given in a clear ringing voice, creating a telling effect throughout the crowded room.

Prof. Hall is to be congratulated for this, another triumph to his credit, for his inspiring leadership is due the success of this evening and of the chorus itself as well. Under his direction the University chorus will unite with the Brooklyn Oratorio Society, which is now in its twentieth season, in presenting Edward Elgar's "Music Makers" and Hamilton Harty's "Mystic Trumpeter" at Carnegie Hall, New York, on the evening, of February 2, 1915. They will be assisted by Mildred Potter, contralto, and Clarence Whitehill, baritone of the Metropolitan Opera Company, and an orchestra of sixty men.

Rubinstein Club Musicale.

A clever idea was that of Miss Pelton-Jones, viz., the originating of "An Afternoon with Marie Antoinette at Versailles," for the second musicale of the Rubinstein Club, at the Waldorf-Astoria Hotel, New York, Saturday afternoon, December 19. Mrs. William Rogers Chapman, president, and officers of the club, sat on raised seats, the president on a veritable throne, at the left of the classic-appearing stage, whence they greeted the artists of the afternoon. These were: Frances Pelton-Jones, the author of the entertainment, harpsichordist and pianist; Florence de Courcy, contralto; William Wheeler, tenor, and William M. Kincaid, flutist. The appropriate gowns worn by the "court" and the artists, with white wigs and various fixings which a mere man cannot name, but which look altogeher charming, made it a pretty scene.

Miss Pelton-Jones played a group of pieces by Loeilly, Handel, an dthe Paderewski "Menuet," the latter in her own arrangement, all on the harpsichord, with really delicious effect, and later the andante and finale of the overture to "William Tell" (again her own arrangement), the last-named on the modern grand piano, and with scintillating brilliancy. She played all the accompaniments, showing herself to be the skilful, sympathetic pianist and good musician.

Mme. deCourcy's voice is of beautiful quality, is used with consummate skill and taste, and she pleased everyone. Her last duet, "The Keys of Heaven," sung with Mr. Wheeler, was altogether graceful and unique, both artists singing and acting their parts with archness and telling effect.

Mr. Wheeler was especially pleasing in a group of old Scotch and Irish songs, "MacGregor's Gathering" having dramatic impulse, everything being sung with ease and enjoyable tone-production.

Mr. Kincaid showed himself a skilful flutist.

A Mozart menuet was danced, in costume, by the following, relatives of members of the club: Annette Taussig, Winifred Goldsmith, Elsie Marsh, Henrietta MacElhinney, Dorothy MacRae, Helen MacRea, Josepha MacRae, Helen Schreiber, Harrison Cleveland, Elliott Downes, Norman O'Connell, Herbert Rau, Norton Ritchie, Douglas Storer, Walter Stewart, Russel Tower.

Alice Garrigue Mott's Studio Notes.

Owing to the numerous daily lessons and rehearsals of programs for professional singers and actresses, Mme. Mott is unable to try any more voices until next month.

Among her pupils, Dorothy Ball has been engaged for concerts to be given in Brooklyn, Perth Amboy and Minersville, Pa. Mrs. Roy Lerch has been engaged for the next symphony concert, at Easton, Pa. Marie Kaiser was a soloist at the Orpheus Club, Paterson, December 8.

The Paterson Morning Call states "Miss Kaiser's singing of the difficult recitative and aria from Debussy's "L'Enfant Prodigue" made the audience rave over her. The volume of tone and its quality electrified the audience, especially when Miss Kaiser surprised her listeners with her exquisite trill."

Mrs. Ganz Due Thursday.

Mrs. Rudolph Ganz, the wife of Rudolph Ganz, the pianist, is expected to arrive with her son, Roy, on the steamship Carpathia, about December 24. Mr. and Mrs. Ganz and their son will make their home in New York during the season.

BOSTON'S TONAL DOINGS OF FIRST PERIOD OF SEASON REVIEWED.

Musical Courier Representative Discusses Present Situation in the Hub—Three Attractions Per Diem the Average—Liszt's "Faust" to Be Performed in Concert Form—General Current News.

11 Boylston Road, Fenway,
Boston, Mass., December 18, 1914.

The approaching holidays have caused a decrease in local concert activities, the present week showing a decided curtailment in such affairs. As the coming week will mark the end of the first period of Boston's concert season the present writing might serve as an opportune time to indulge in a brief review of general happenings and conditions as they have impressed the Boston representative of the MUSICAL COURIER.

In the first place, Boston's musical public has been overfed with concerts. This statement is not meant to imply a superabundance of first class attractions, but rather a conglomeration of musical events in which the public at large was unable at all times to judge beforehand as to where merit was, or was not to be found. The fallacy of these conditions was most apparent in the sizes of attending audiences, for quite often artists of real merit drew meager attendances while those of less ability succeeded in attracting capacity houses. Our concert schedule has maintained an average of three attractions a day. The symphony concerts have suffered a slight falling off in attendance, when one compares this year's subscription sale to those of former years; the difference is, however, scarcely noticeable. The Cambridge series of concerts by the Boston Symphony Orchestra remains as popular as ever, and with the new John Knowles-Paine Concert Hall at Harvard University, Cambridge is now a very important center in the music of this locality.

The failure of the recent Italian opera venture which started out so successfully at the old Boston Theatre, and would still have been under way, if its fate had depended on real operatic merit, is now past history, a history for which Boston can coin no plausible excuse. Of achievements successfully accomplished, the Boston Music School Settlement series of concerts for the people can be given prominent mention. This series of five concerts is now completed and it is sincerely hoped that the committee in charge will continue its good work next year.

In the teaching world conditions have been very favorable. Our foremost studios have large waiting lists and a constant influx of new students is still noticeable.

GABRILOWITSCH JOINT RECITAL.

On Saturday afternoon, December 12, Mr. and Mrs. Ossip Gabrilowitsch gave a joint concert in Jordan Hall. Mr. Gabrilowitsch played the following piano pieces: Schumann sonata in G minor; Beethoven sonata, op, 81; Chopin, twelve preludes, op. 28. Mrs. Gabrilowitsch sang as her share of the program the following selections: Schubert's "Allmacht," "Eine Muehle" and "Am Grabe Anselmo's; Schumann's "In's Freie"; Brahms' "Four Gypsy Songs"; Duparc's "Extase;" Debussy's "Mandolin," and Faure's "Toujours." Mr. Gabrilowitsch is well remembered for fine performances here in the past, and his return after several years absence aroused much interest. Critics were lavish in their praise of his masterful playing and noted the splendid growth in the pianist's artistry. The Russian pianist was in ideal form and his performance was one long to be remembered. According to report, Mrs. Gabrilowitsch has not been heard in this city since 1907. At that time she sang as Clara Clemens and attracted especial attention as the daughter of Mark Twain. Mrs. Gabrilowitsch is a finely developed artist and her work on this afternoon pleased immensely.

CROWDS HEAR KREISLER.

When Fritz Kreisler made his entry on the Symphony Hall stage last Sunday afternoon, he was given the same reception on the whole as that which was accorded him on the previous afternoon at Carnegie Hall in New York. The great audience filled every available inch of space in Symphony Hall, and in fact another great audience had been turned away from the doors unable to secure tickets for this, Kreisler's first appearance in Boston since his return from Europe. The program was the same as that used at his New York recital.

A PROGRAM OF BEACH COMPOSITIONS.

The second concert of the week occurred on Wednesday afternoon, December 16, when Mrs. H. H. A. Beach gave a program of her own compositions at Steinert Hall. She was assisted by Karola Frick, soprano, and the Hoffmann Quartet. As Mrs. Beach is one of the most prominent women in the musical world, and as she is especially well known in Boston, a large audience attended her concert. The compositions offered on this program represented a wide diversity of style and gave splendid opportunity to study the remarkable talent of this American composer. The two piano numbers played by Mrs. Beach, a prelude and fugue and a valse fantasie, were heard for the first time. These numbers are still in manuscript. Both works are characteristic of the composer's effective style and would prove valuable additions to any pianist's repertoire.

Two groups of songs were given, the first in German comprised "Ein altes Gebet," "Grossmüterchen," "Der Totenkranz" and "Deine Blumen," the second group contained "O Sweet Content," "The Lotos Isles," "Separation" and "Elle et Moi." These songs all contain good material and they were sung in fitting style by the talented soprano, Mme. Frick. The quintet, op. 67, was read by the Hoffmann Quartet and Mrs. Beach and proved to be one of the most interesting features of the program.

The composer was tendered a flattering reception and received many beautiful floral tributes. Her works were heard with pleasure and succeeded in bringing forth many words of praise from the local critics.

BELGIAN RELIEF CONCERT.

On Thursday evening at Steinert Hall an entertainment in aid of the Belgian relief cause was given. Amy Lowell and Josephine Peabody, two of America's well known poetesses, read from some of their more recent works. Hans Ebell, the Russian pianist, assisted in the program. His numbers were Liszt's "Funerailles:" a nocturne and mazurka by Chopin; "Chant d'Automne" by Tschaikowsky and the Rachmaninoff prelude in G minor. Ebell's remarkable virtuousity continues to surprise Boston audiences. His playing on this evening was even more effective than it has been at any of his previous appearances in this city.

IRMA SEYDEL RETURNS.

Irma Seydel, the young violinist has returned to Boston somewhat earlier than originally planned. As announced some weeks ago in the Boston letter, Miss Seydel contemplated remaining in Germany to fulfill engagements which would have kept her in that country until the latter part of December and then to sail immediately to America arriving here in time for her tour which begins early in January. Conditions abroad brought about the cancellation of some of her engagements and in view of the uncertainty of other engagements, the young artist thought it best to return at once to this country. Miss Seydel was a fellow passenger with Fritz Kreisler on the steamer Rotterdam which arrived in New York on November 24. She also had the honor of having Mr. Keisler for her accompanist at a concert given aboard ship on the evening preceding their arrival in New York. It was interesting to hear that the famous Austrian violinist played all the piano parts without music.

Miss Seydel was received with much enthusiasm throughout her German concert tour. She played with several of the foremost orchestras of that country and during the past two months performed on various occasions for the wounded soldiers at different hospital stations. Miss Seydel remarks that such appearances gave her unlimited reward, and deepest of all her regret at present seems to lie in the fact that she is unable to pass among the wounded of her country and minister to them through the medium of her chosen instrument and art. An extensive tour has been arranged for this country which will start early in January. Miss Seydel will be heard in the most of the largest American cities, appearing in recital, concert and as soloist with several leading orchestras.

DR. MUCK TO PRESENT "FAUST."

With the cooperation of the Apollo Club of this city, Dr. Karl Muck is now enabled to fufill his plan of a performance of Liszt's "Faust" symphony, which will be heard at the first pair of Boston Symphony concerts in the new year or on January 1 and 2. Paul Draper has been engaged as tenor soloist and the choir from the Apollo Club will sing the chorus for men's voices with which the symphony ends.

NOTES.

Horatio Parker's new choral poem which was written for production here in April at the centenary festival of the Handel and Haydn Society will be published by Schirmer. It is called "Morven and the Grail," and Brian Hooker, who collaborated with Mr. Parker in the music drama "Mona," wrote the text from the Arthurian legend.

Fritz Kreisler returns to Symphony Hall for a second recital on Sunday afternoon, January 10.

Mme. Schumann-Heink will give her annual song recital in Symphony Hall on Sunday afternoon. December 27.

George Copeland, the pianist who taught Bostonians to appreciate Debussy, will give a piano recital in Jordan Hall on Thursday evening, January 7.

VICTOR WINTON.

Huss to Appear at the M. T. N. A.

Henry Holden Huss has been invited to read a paper on "The New Era in Piano Study" at the piano conference, Tuesday afternoon, December 29, at the Music Teachers' National Association, to be held in Pittsburgh. On that afternoon he will also play a group of six of his piano compositions, viz., "Etude Romantique," op. 23 (dedicated to Paderewski); prelude in D, op. 17; "Intermezzo" in G (Brahmsianer), op. 23 (dedicated to Joseffy); "Valse" in A, op. 20; nocturne, op. 20; prelude in A flat, op. 17.

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Blanche Manley, Lyric Soprano.

Blanche Manley is one of those born singers who cannot remember the time when she did not sing. During her school years she was continually called upon to appear at



BLANCHE MANLEY.

various musical festivities, and always with absolute success.

Mme. Gadski, who heard Miss Manley sing several years ago, has taken particular interest in the young soprano.

Later Miss Manley went to Florence, Italy, where she studied for two years with the maestro, Vicenzo Lombardi, who pronounced her voice to be of exceptional quality, and predicted a brilliant future for her.

While she was studying with Lombardi, Henry Russell, manager of the Boston Opera Company, heard Miss Manley sing and immediately engaged her for a term of two years. Last year she was engaged to appear in leading roles with Oscar Hammerstein, but, owing to the fact that his operatic project was abandoned, the New York public was temporarily denied the privilege of hearing this talented soprano in opera.

Miss Manley has of late devoted her art to the concert stage, where she has been well received.

Dunning Musical Talk at Waldorf-Astoria.

Carrie Louise Dunning, the originator of the Dunning System of Improved Music Study for Beginners, gave one of her interesting illustrative musical talks at the Waldorf-Astoria Hotel (Myrtle Room), New York, last Friday morning, December 18. She was assisted by Mrs. Armstrong, of Texas, a teacher-pupil.

Mrs. Dunning, believing that much of the drudgery of piano teaching and piano learning can be lightened, has evolved this system, whereby through musical games, thoroughly artistic in nature, the pupils become so interested that they learn "in spite of themselves." Its worth is tested by the splendid results attained by Mrs. Dunning, and its growth has become so widespread that Mrs. Dunning devotes the greater part of her time at present to teaching teachers and giving these demonstrations for the benefit of parents and friends of the pupils. Each season she conducts large classes in New York, Philadelphia, Brooklyn, Buffalo, Chicago, Seattle and other cities of the Far West.

Her system has been endorsed by Theodor Leschetizky, Xaver Scharwenka, Vladimir de Pachmann, Ferruccio Busoni, Ossip Gabrilowitsch, Wager Swayne, William Sherwood, Henry Holden Huss, Victor Herbert, Dr. William Mason, Dr. William C. Carl, Fannie Bloomfield Zeisler, Johanna Gadski and Teresa Carreño.

The following are patronesses: Mrs. Henry Phipps, Mrs. Bradley Martin, Mrs. C. H. Gould, Mrs. S. B. Chapin, Emma Thursby, Mrs. Murray Whiting Ferris and Mrs. John Hay Hammond.

Alberta Carina's Concert Success.

Alberta Carina, leading coloratura soprano of the Komische Oper, Berlin, and of the Municipal Opera Elberfeld, not only earned laurels on these stages, but was equally applauded on the concert platform. She appeared first in France. In Paris she sang in many of the best musical salons. Later, she appeared in Belgium, Holland and Germany winning everywhere great praise for her artistic work.

Miss Carina's marked personality, her deep musical and poetic feeling, as well as her interpretative ability, make her a lieder singer of renowned and rare qualities and enabled her to create a field all her own in Europe. She will begin her American concert tournee in January and has already many dates booked in the Eastern States.

"Don Pasquale" Performed in Cincinnati.

Cincinnati, Ohio, December 16, 1914.

"Don Pasquale" was the opera selected for presentation by the Springer Opera Club of the College of Music this year, and Tuesday night it was given in all its vivacity and tunefulness under the able direction of Romeo Gorno.

The usual large and enthusiastic audience filled the Odeon, and gave the young opera aspirants a generous meed of applause. The Springer Opera Club has won some splendid successes in the past, but Tuesday night's performance went with a swing and abandon, a joyfulness that made "Don Pasquale" the climax of the club's efforts.

Anna von Unruh, whose clear, fresh soprano and charming stage presence made her an adorable Norina, sang this role, which was a favorite with Adelina Patti, in a sprightly manner. Walter Vaughn, as Ernst, had an opportunity to show the timbre and quality of his fine tenor in the serenade, "Come Gentile." Mr. Vaughn is preparing for a professional career and is much in demand at local concerts. Paul Sebring, baritone, who scored a success last year in "Tales of Hoffmann," had the comic role of Don Pasquale and gave it a creditable interpretation. The wily Dr. Malatesta was impersonated by Daniel Burke. Among those having minor parts, but whose fresh, well trained voices and good acting added materially to the success of the opera were: Wm. Kerr, Ethel Griffith, Grace Sensing, and Wm. Meinders.

The credit of the finished performance belongs to Sig. Romeo Gorno who has worked indefatigably for the success of the opera. Sig. Gorno, despite the fact that he has a very large piano class, gave all of his spare time to training and coaching the singers, even foregoing some concert appearance on his own behalf, so engrossed was he with "Don Pasquale." In his labors he had the assistance of Joseph O'Meara, who, as stage manager, played a notable part in producing a correct stage picture. That musical Cincinnati appreciated the well mounted and beautifully sung opera was quite evident in the prolonged applause and the congratulations extended to director and performers at its close. JESSIE PARTLON TYREE.

Virgil Piano Conservatory Recital.

The last piano recital given by the Virgil Piano Conservatory, New York, for the year 1914 occurred on Friday, December 18. It was a notable affair and will long be remembered on account of the excellent playing by several of the performers. The program was rather long, but was exceptionally well rendered.

Modena Scovill played the twelfth rhapsodie, by Liszt, particularly well, both as to interpretation and execution. In the big polonaise in E major, by the same composer, she showed accuracy, authority and effective tonal contrasts.

Emma Lipp delighted the audience with her rendition of the Tausig arrangement of "Man lebt nur einmal," a brilliant and difficult composition, requiring a skillful mastery of the keys, as well as a keen sense of rhythm, and the effect and exhilaration of the waltz movement united to the intuitive tone shadings demanded.

Bertha Henry played the beautiful "Liebes Walzer," by Moszkowski, with charming effect. She possesses a fine and brilliant execution and both breadth and delicacy of tone.

Marion Blair deserves special mention for her playing of the "Black Key Etude," by Chopin, which was surprisingly effective for a player of her years—velocity apparently has no terrors for her.

Charles Jagels is an exceptionally attractive young player; he contributed "To a Humming Bird," by Mrs. A. M. Virgil, in which he demonstrated his accuracy and clearness of execution and velocity, together with a nice appreciation of tone; also the "Cradle Song," of Barilli, which was given with soft, beautiful tones that were highly effective.

Katherine Sidebotham received special commendation for her rendition of the well known "Staccato Caprice," by Vogrich, which demands technic of a high order and fine mental control.

Fabri Collegium Salon.

The Fabri Collegium gave its first concert on Friday evening, December 18, before a large and fashionable audience. Those who participated were G. Aldo Randegger (head of the piano department), and the following pupils of the Collegium: Helen Blase, soprano; Jane E' Del, mezzo-soprano; Robert Wyatt, tenor, and Signor Salvatori Cibelli, tenor. The latter, possessing an exceptional voice, was the winner of a scholarship at this institution.

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Shattuck Returns to America.

Arthur Shattuck arrived in New York on the steamer Baltic, of the White Star line, from Liverpool on Saturday, December 19, and left two days later for his home in Wisconsin.

Since the beginning of the war Mr. Shattuck has spent most of his time in England. He returned to Paris about six weeks ago, remaining there a week, "just to look things over," and reports that conditions there are pitiful. While there he was requested by Mme. Lamoureux to be soloist



Photo copyrighted by Moffett Studio, Chicago, Ill.
ARTHUR SHATTUCK.

at one of a series of monster concerts to be given at the Trocadero. It was found, however, that these concerts would not be permitted, music being tabood during these tragic times in France.

While in England Mr. Shattuck played a number of orchestral engagements in the provinces, notably at Bournemouth, at Harrogate, where a special concert of British music was given, and at Brighton, whose orchestra is deservedly famous. At these concerts Mr. Shattuck used a concerto composed by Boyle. He reports that these concerts were well attended and that through the whole performance every hand was busy knitting. He will use the Boyle concerto in America. He starts his tour of this country on New Year's Day and will play many recitals and a number of orchestral engagements, among them Minneapolis, Chicago, Detroit, Grand Rapids, with the Cincinnati Orchestra, etc.

NEW YORK BREVITIES.

Gilberté Songs at Mrs. Henry Smock Boice's Studio—Heinrich Meyn at Stransky At-Home—Hamish Mackay and the "Diel"—Noble's Christmas Organ Recital Program—Tollefsen Trio in Two Appearances—Tonkünstler Society Meeting—Recital at Elizabeth Kelso Patterson Home—Royal Dadmun in Albany and Pittsburgh—Elizabeth Topping Notices—Gally, a Nichols' Pupil—Lenox Academy of Music Concerts—Sorrentino Returns—Notes.

A program of Gilberté songs was given at the attractive studios of Mrs. Henry Smock Boice, 43 East Twenty-seventh street, Wednesday evening, December 16. Because of the thoroughly musical and melodious quality of the songs presented, and the artistry and good voices of the singers, the program proved thoroughly enjoyable.

Mr. Gilberté, who was the accompanist of the evening, is already numbered among the young American composers of note and his versatility was well demonstrated by the songs of the evening—songs for coloratura soprano, interpreted on this occasion by Florence Anderson Otis, already well known, because of her beautifully trained and true coloratura voice of lovely timbre, and because of her artistic work. Mrs. Otis added "A Maiden's Yea and Nay" as an encore; songs for lyric soprano, to which Katherine Bickford-Self gave charming interpretation. Though a pupil at the Boice studios only a short time, Mrs. Self already shows evidence of the method, in her smooth, easy emission and untampered clear diction; songs for contralto, but only one number was given, however, as Jessie Rowe-Lockitt programmed for three was suffering from a severe cold. She was notwithstanding heard with excellent effect in this "An Evening Song;" for mezzo-soprano, sung by Grace Douglass Beel; for tenor, by William J. R. Thiers, and for baritone, by Wilmar Bradshaw.

The work was uniformly excellent, showing what good voices expertly trained can accomplish.

Among those present were the American composers, Carrie Jacobs Bond and John Prindle Scott.

Heinrich Meyn at Stransky At-Home.

After the Philharmonic concerts, Mr. and Mrs. Josef Stransky are always at home to their friends. At these affairs music plays an important part. At a recent reception of this sort, Heinrich Meyn sang three songs by Brahms, two by Strauss, and four French songs.

Mr. Meyn's protege, Marco Teyrot, the young Belgian cellist, played several selections. Among the guests were Mischa Elman, Mr. and Mrs. Leo Schultz, Mr. and Mrs. George Hamlin, Mrs. Frank King-Clark, Jeannette Spencer and Emma Juch-Wellman.

Hamish Mackay and "The Diel."

Hamish Mackay, the Highland baritone, and his bonnie Scottish friends must have had the "Diel" of a time at the Amsterdam Opera House, December 15. On the program were several bagpipe selections, one "The Diel in the Kitchen," a song by Moffatt entitled, "The Diel's awa wi' the Excisemen" and various others suggesting his Satanic Majesty. Mr. Mackay sang little known Scottish songs, and the New York Scottish Highlanders pipe and drum band played. There were bagpipe selections, an exhibition of Highland dancing, and folkdances, all combining in a program of much variety. Fay Foster was at the piano. It is recalled that Andrew Carnegie, when asked "Why do bagpipers always walk when they play?" replied "Hoot mon! It's to git awa frae th' music."

Noble's Christmas Organ Recital.

Sunday evening, December 27, at eight o'clock, in St. Thomas' Church, 53d street and Fifth avenue, T. Tertius Noble, the organist, will play the following program, especially chosen for the Christmas season:

Pastorale from Christmas Oratorio	Bach
Offertoire on Two Christmas Themes	Guilmant
Pastorale in F	Kullak
Evening Song	Bairstow
Elegy	Noble
Solemn Prelude	Noble
Sonata No. 1 in D minor	Guilmant

December 20, Mr. Noble journeyed to Toronto, Canada, where he played on a four manual Gassavant organ. January 1 he gives a recital in a large private house at Rosemont, Pa., on a beautiful organ built by the Aeolian Company.

Tollefsen Trio Concerts.

The Tollefsen Trio, assisted by Ashley Ropps, baritone, gave a concert under the auspices of the Brooklyn Institute of Arts and Sciences, Friday, December 11. The Trio's principal number was Cadman's new trio, op. 56, in D major, performed in Brooklyn for the first time. This work was introduced in Manhattan last March at a Mozart Society concert, and a Manuscript Society concert, with the composer at the piano. At its first Brooklyn performance it was exceptionally well liked, being the feature of the evening. The three members of the Trio all had to give encores following their solos, and there was a good sized audience. Brooklyn papers devoted considerable space, with pictures, giving special attention to the Cadman trio.

At the Commercial High School, Brooklyn, December 6, Cornelius Rübner's andante expressivo, from op. 9, and the well known "Dumky" trio, of Dvorak, with solo numbers, were performed by this Trio and its individual members.

Tonkünstler Society Meeting.

The Tonkünstler Society held a meeting December 8, at Memorial Hall, Brooklyn, and found a good sized audience in attendance despite the stormy night. The audience was well repaid for the effort in listening to a program of exceptional interest. Ruth Taylor and Campbell Weston united in Handel's sonata in D major, played in brilliant style. Duos for two pianos by Rheinberger and Saint-Saëns were played by Walter Haan and Alexander Rihm, with excellent technical finish. Miss Taylor's violin selections pleased the audience. A suite for piano, violin and cello by Moussorgsky is an exquisite composition, full of contrasting harmonies and melodies. This suite was played by Campbell Weston (piano), Ruth Taylor (violin) and Gustav O. Hornberger (cello). The rich, appealing, mellow and contrasting tone of the cello, especially in the lento movement, was most beautiful. Mr. Hornberger made his instrument sing like a human voice, and the number, with its unusually beautiful cello part, was the climax of the evening.

Recital at Patterson Home.

At the home of Elizabeth Kelso Patterson, 257 West 104th street, December 10, Geraldine Holland collaborated with Emilie Grey, harpist in a program of alternate soprano and harp numbers. Mme. Grey, a well known English harpist, is a most capable artist, possessing a brilliant technic and beautiful tone. She played selections by Saint-Saëns, Gabriel Pierne, Zabel, Alvars, Aptomas, Margaret Hoberg, and Thomas. The circular issued by Mme. Grey quotes Landon Ronald, Wassily Safonoff, and Ivan Caryll in praise of her playing. Miss Holland's vocal numbers, as usual, were important and well sung.

Royal Dadmun in Albany and Pittsburgh.

Royal Dadmun, the baritone, has been singing in various cities, including Albany and Pittsburgh. He has also sung for universities and clubs, with several "Messiah" dates booked. He was soloist for the Mendelssohn Club of Albany, December 9, when the local press praised his singing highly. The Evening Journal said: "All that could be gained from delightful diction and lucid interpretation was shown by Mr. Dadmun's work in several numbers. His bass-baritone work is convincing, and he responded to two or three encores." The Knickerbocker Press said: "Mr. Dadmun's selections were happily chosen and served to display his mellow, vibrant tones to perfection."

He sang at a concert in the Twentieth Century Club of Pittsburgh, November 24, and the Pittsburgh Gazette Times said: "Excellent phrasing was a characteristic of Mr. Dadmun's performance, as well as admirable diction and intelligent interpretation."

Alfred E. Gally, a Nichols Pupil.

Alfred E. Gally, tenor, a promising pupil of John W. Nichols, has recently been chosen to complete the quartet at the Beck Memorial Church. His solos show the careful and thorough training he has received, and are a delight to his listeners. On the evening of December 20 he will be heard in Matthew's "The Story of Christmas."

Elizabeth Topping Notices.

Elizabeth Topping, concert pianist and teacher, taught at the Toronto Conservatory, at several leading ladies' schools of the United States, and has been for four years at Miss Porter's School, Farmington, Conn. She is a brilliant pianist and a superior teacher, and in these capacities has been very successful in the metropolis. Two press notices follow:

Miss Topping is an able pianist in every sense, as was noted in her interpretation of her selections. Her style is marked for its brilliance, and she has an elastic touch and perfect command of herself and of the instrument.—Brooklyn Eagle.

Miss Topping played with an almost masculine grasp of the music that made one wish to hear her with an orchestra.—Toronto Globe.

Lenox Academy of Music Concerts.

Wednesday evening, January 20, a concert will be given by the orchestra of the Lenox Academy of Music, H. H. Reppert, director, at the Central Opera House. Mr. Reppert will appear as violin soloist, accompanied by Elsie Lawson, who will also play a piano solo. February 17, the second concert under Mr. Reppert's direction will be given at Central Baptist Church.

Umberto Sorrentino Returns.

Following a stay of six months in Europe, principally in Italy, his native heath, Umberto Sorrentino, the tenor, returned to New York, December 16, on the steamer Re d'Italia. His friends and admirers, of whom there are many in America, extend from St. Louis to the coast, for he has appeared extensively as soloist in various concerts, with orchestra, etc.

Choral Art Concert.

Alfred Y. Cornell and the choral forces comprising the Choral Art Club, of Brooklyn (mixed voices), gave an enjoyable private concert in the Academy of Music, Brooklyn, December 18, asisted by the Trio de Lutece, consisting of flute, harp and cello. Various Christmas-tide motets, folksongs, Noels, etc., were sung, unaccompanied, and with piano, showing the excellent control of the conductor. Beautiful numbers were the two "Negro Spirituals," arranged by Burleigh, and the two Russian compositions which closed the program, by Rubetz and Taneyef, were finely sung and much applauded. The trios by the instrumentalists were liked, and Sidney Dorlon Lowe's accompaniments received general recognition by those who understood his art. A festively attired audience, handsomely printed programs, and the good looking chorus all served to make the concert successful.

Notes.

The vesper services at St. Bartholomew's Church, New York, are largely musical. The organist is assisted by the following solo quartet: Grace Kerns, soprano; Mrs. Benedict-Jones, contralto; William Wheeler, tenor, and Frederick Welds, bass. Fifty well trained singers form the chorus. December 13, violin, harp and organ were used to assist in the service. An effective number was Verdi's "Pater Noster," sung a capella. Mr. Welds sang the bass solo from Verdi's "Requiem" very effectively; the contrasting tones of bass and organ were beautiful. Following the vesper services, an organ recital was given. The vesper music last Sunday consisted of excerpts from "The Messiah." On Christmas Day, the music will be the Christmas oratorio by Bach, and there will be an hour of Christmas carols, at four o'clock, December 27.

Edmund Jaques, organist and choirmaster at St. Paul's Chapel, Broadway and Fulton street, announces a Christmas carol service for Thursday, December 24, at twelve o'clock, noon. There will be no solos and no collection, simply general singing of Christmas carols. "Hark! The Herald Angels Sing" and the "Adeste Fideles" will be sung by the full choir on the church porch, at twelve, noon. Tuesday, December 29, at twelve o'clock, noon, "The Christ Child" cantata will be performed.

The Women's Philharmonic Society's second afternoon musicale, December 26, at the Granberry studios, Carnegie Hall, will consist of a lecture recital on the oratorios, "The Creation," "The Messiah," and "Elijah," by Lute deVore Conaly. Mme. Tetedoux-Lusk is chairman of the entertainment committee. January 23, at the third musicale, compositions by Frank Howard Warner will be performed. The women's orchestra, Madeleine Eddy, conductor, will give its first orchestral concert in January, date and place to be announced.

Samuel A. Baldwin's four hundredth organ recital at City College, December 13, brought compositions by Guilmant, Bossi, Bach, Lemare, Frysinger, Tschaikowsky, Schubert, and Wagner. A program note said:

In these recitals the Great Hall and its organ are dedicated to the service of the city.

Beginning with the opening of the organ on February 11, 1908, there have been 2,930 performances of 610 different works, embracing

MRS. KING-CLARK MEZZO SOPRANO
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every school of organ composition as well as many transcriptions for the instrument. The total attendance has exceeded 500,000.

Marion Gregory, soprano, who is a most artistic singer, sings for her friends, Friday afternoons, from three to four o'clock, No. 2 Washington Square North. Miss Gregory's beautiful voice, refined interpretations, and sympathetic personality are well known to many New Yorkers.

Spiering's Rousing Welcome at St. Louis.

The St. Louis Symphony Orchestra showed its wisdom in engaging Theodore Spiering for the concerts of December 11 and 12, in view of the cancellation of the date of Willy Burmester, who is war bound in Europe. The society also showed that it could do a graceful thing when occasion offers, as Mr. Spiering is a former St. Louisan. At the matinee, as well as at the concert, the large audiences by their presence paid honor to this distinguished musician and made their presence felt by their enthusiastic and warm tribute of welcome to one who recently returned to America after a series of brilliant European triumphs. In commenting upon Spiering's playing of the Bruch G minor concerto the St. Louis papers said:

"Mr. Spiering's welcome was warm, and his performance brought about a demonstration that must have pleased him mightily. Mr. Spiering's splendid musicianship stood him in good stead. . . . It was a musically firm and satisfying performance of the overplayed Bruch G minor concerto."—St. Louis Times, December 12, 1914.

"He is essentially a musical scholar and not a dreamer. He is a practical violinist, brought up in a classical school, devoted to the highest ideals, looking upon his art with reverence, and upon the practice of it as a great privilege. He plays accurately, enthusiastically, with a great variety of tone color and with enthusiasm. Mr. Spiering played the concerto with a clear tone, accurate intonation, decided rhythm and almost faultless interpretation. Six or eight recalls by a delighted audience indicated to some extent the pleasure he had afforded his listeners."—St. Louis Republic, December 12, 1914.

"A free, but studiously correct manner characterized his presentation. His tone was clear and even. The allegro was given beautifully. Spiering's best effort was in the adagio, in which he revealed his fine musicianly qualities to the utmost. Here he developed a wondrously full tone, sustained and singing. The house listened spellbound and broke forth in thunderous applause."—St. Louis Globe Democrat, December 12, 1914.

"His interpretation of the Bruch composition reached its highest point of excellence in the adagio, the exquisite singing quality of which was finely brought out, and . . . the complete performance of his task was scholarly and finished and left a satisfying impression on the minds of his hearers."—St. Louis Post Dispatch, December 12, 1914.

"His manner of presentation in the adagio was calmness and dignity itself, and under his facile manipulation his instrument filled the large hall with a flood of melody. He received a veritable ovation at the conclusion of the number, in which everybody in the house, the director and all the members of the orchestra heartily joined."—St. Louis Globe Democrat, December 13, 1914.

Christine Schutz's Appearances.

Christine Schutz, who has been winning extensive favorable notice this season, is an American and was born not so many years ago in Baltimore, Md. Although she received her early education in Germany, she began her vocal studies at the age of seventeen under the direction of David Melamet, the gifted teacher of Baltimore. After spending some time in Berlin, where she studied with Georg Fergusson, she returned to New York to receive instruction from Oscar Saenger.

For a number of years Miss Schutz was the leading contralto soloist at Brown Memorial Church, Baltimore, and also sang at the Madison Avenue Temple in the same city. Local societies are delighted when they can secure her services, and she has at various times been soloist with the Baltimore Arion, the Mozart Maennerchor and other prominent choruses. Nor has her popularity been confined to her native city. During last July she twice appeared as soloist before the New York State Music Teachers' Association convention at Saratoga. There she sang in Sullivan's "Golden Legend" and in a special performance of "Trovatore," in both of which she was delightful.

Miss Schutz possesses a clear, ringing contralto voice, which she controls with ease. Her interpretations show a deep poetic insight as well as thorough musicianship. In addition, she is gifted with a charming personality, which makes her an especial favorite wherever she appears.

At the Worcester Musical Festival this past fall and the festivals at Bangor and Portland, Me., she distinguished herself through her thoughtful and earnest work, winning, by her consummate art, the praise of both critics and audience.

Miss Schutz is now living in New York, having placed herself in the hands of that capable manager of artists, Walter Anderson.

A CALL FOR VOLUNTEERS

Victor Harris has promised to conduct the chorus of mixed voices, men and women, at the lighting of the Christmas Tree at Madison Square Park, New York, on Thursday, December 24, at 5:30. There will be no organized chorus present, but Mr. Harris is trying to get volunteers from all of the different clubs and choruses as well as from single individuals all over the city. It is sure that there will be a large and characteristic response for this worthy object under the direction of so noted a conductor as Mr. Harris.

The chorus is to meet and organize and to have its one rehearsal in Dr. Parkhurst's church, Madison Avenue and Twenty-fourth Street, on December 24, at 4:30, and later on at 5:30 go over to the stand built for them and there have a little concert of Christmas music which will last until six o'clock. If by any chance the weather be inclement, the singing will not take place in the Square, but will be given at the same hour, 5:30, in Dr. Parkhurst's church. All singers, men and women, are invited to join the committee at Dr. Parkhurst's church on the afternoon of December 24 at 4:30, to take their share in what is really the most direct evidence of the Christmas spirit that any one can think of.



Gifted Anna Baugher

Anna Baugher, the gifted Baltimore contralto who is undertaking her first protracted concert tour this season, is no novice in the professional field, as she has made many previous public appearances and scored decisive successes on all such occasions.

The Baltimore Sonntag's Post alluded to her (when she gave a joint recital with Anton Witek) as "an artist predestined for the concert career," the German correspondent spoke of the "musical and vocal significance of her art, "and described her voice as a "large, dramatically colored and well sounding contralto, with powerful high tones, and full, rich low ones." The same paper praised Miss Baugher's interpretations enthusiastically and spoke of the excellent schooling received by her at the hands of David Melamet. The Baltimore News waxes eloquent over the young artist's splendid physique, her musical taste and refinement, and dramatic instincts.

Miss Baugher's tour is booking under the direction of Foster & Foster, and she is sure to make a decisive step forward this winter toward the attainment of a place with the artistically and materially successful contraltos in the concert world.

Kasner String Quartet in Brooklyn.

On Friday, December 4, the Kasner String Quartet, in conjunction with the Corinthian Male Quartet, gave a concert at All Souls' Church, Brooklyn, N. Y. The string quartet, of which Jacques Kasner is the director and first violin, played Haydn's "Vogel" quartet; Taubert's "Liebes Liedchen"; a Chopin etude with incidental solo well performed by Russell B. Kingman, the cello soloist, and Boccherini's "Minuetto." The ensemble work of this quartet is excellent, and its tonal balance throughout the evening was on a high artistic plane. The interpretations were broad and dignified. An audience of appreciative listeners was liberal with its applause.

Reception to Eleanor Spencer.

Charles J. Livengood and Mrs. Livengood gave a reception at their home at Walnut Hill, Cincinnati, Ohio, for Eleanor Spencer, on Thursday afternoon, December 3, to which were invited the board of managers and directors of the Cincinnati Symphony Orchestra, beside many others prominent musically and socially. They included Dr. Ernst Kunwald, Charles P. Taft, Stillman-Kelley, the Misses Bauer (of the Cincinnati Conservatory), Marcian Thalberg, Mr. Evans, Mrs. Holmes and Mrs. Freiberg.

Culbertson to Manage Bori.

Harry Culbertson, the enterprising manager who makes his headquarters in Chicago, and his associate, Maurice Lee Fulcher, were in the East the latter part of last week. They have concluded arrangements whereby Lucrezia Bori, the Metropolitan Opera soprano, is now under their exclusive management. Among the other attractions under the management of Harry Culbertson are Tilly Koenen, Jenny Dufau, Frederick Morley and the Zoellner Quartet.

McCormack to Sing Ganz Songs.

Arthur P. Schmidt will soon publish two new English songs by Rudolph Ganz, which he wrote for John McCormack. They are entitled "Rise o' Star" and "Love and Song." Mr. McCormack will sing these during the season.

ELEANOR McLELLAN Maker of Singers

Artists who are studying or have studied with Miss McLellan
Sue Harvard, soprano, Phila. and Pittsburgh Orchestras
Max Salzinger, baritone, Montreal and Boston Operas
Henrietta Wakefield, contralto, formerly with Metropolitan Opera Co.
Dan Beddoe, oratorio tenor, highest paid church tenor in N. Y.
Edwin Evans, baritone, Phila. highest paid church
May Jennings, formerly Church of Divine Paternity, N. Y.
Edward Strong, tenor 14 years, 5th Ave. Pres. Church, N. Y.
Eleanor Cochran, soprano, Dantzig Opera, Germany
Helen Summers, contralto, Cassel Opera, Germany
Olive Ulrich, soprano, Hammerstein Opera Company
Wm. Bonner, tenor, Rutgers Pres. Church, N. Y.

Studio: 33 West 67th Street, New York City. Phone 6965 Columbus

KNUTE REINDAHL, THE CHICAGO VIOLIN MAKER.

Prominent Builder of Violins, Violos and Cellos—Works in an Atelier Alive with Fascinating Interest.



JOACHIM'S HEAD.
Carved on Franz von Vecsey's violin.

Knute Reindahl, the Chicago violin maker, was unanimously elected president of the American Academy of Violin Makers at its organization, February 25, 1914.

Mr. Reindahl and his remarkable work are best described in the following detailed account that appeared in the MUSICAL COURIER several years ago, and which is still timely:

"A visit to Knute Reindahl's atelier (the Athenaeum Building in Van Buren street, Chicago) in many ways suggests the Capuchin crypt in Rome. Of this crypt Mark Twain writes: 'The place is upholstered in skeletons.' The mural decorations there, and even some hanging baskets, are constructed of the bones of departed monks—a decorative scheme quite as impressive as it is unique.

"Mr. Reindahl's atelier is literally 'decorated' with the 'bones' of violins, violas and cellos. There is timber, finely grained and finely seasoned, for the making of new instruments: there are new instruments all ready to be launched upon the career of greatness, and there are new instruments in all stages of construction—some of these only mere 'skeletons,' often without a 'head' or a 'back.' And then there are old violins in all stages of dissolution that have been, like watches, left to Mr. Reindahl's expert care for restoration of their former usefulness. Some of these need new ribs, others new backs, and some need regraduating. In fact, every stage of violin dissolution, and every stage of violin construction may be viewed here side by side.

"But Mr. Reindahl's work appeals to the visitor with more force than his workroom. And—peculiarly enough—his work is what one might term 'unintelligible,' as the visitors see only the 'visible' evidences of his work—the handsomely carved scrolls, beautifully rounded sides, tops, gracefully arched and inlaid with delicate purling, bold but delicately wrought soundholes, and piquant corners whose very sharpness lends an appearance of delicacy—while Mr. Reindahl's real work—the tone itself—is not in evidence. The scrape of his knife alone breaks the stillness.

Working "In Sound."

"The violin maker 'works' in sound much the same as the potter works in clay, or the painter in paint, or the sculptor in marble, but with this distinction—he makes his 'sound' while the sculptor finds his marble ready made.

"To make 'sound,' one might think, is a very simple process. Yet it is very complex in the case of a violin.

"In the making of sound, or, rather, in the 'placing' of sound where it may be called forth to delight the ear at any time, there is endless difficulty. Nature gives man the art of painting, as it were, ready made. For the painter the sun sets and rises, the summer glows, and the woods change so slowly and softly beneath his gaze that he has time to chronicle every tint before it passes away. All forms of beauty, from a supreme outline of the human body to the filmy speck of the minutest insect, constantly limning themselves upon the retina of the painter's eye, until his sensitive brain is supplied with objects of enchanting loveliness, which he is at liberty to reproduce and recombine at will.



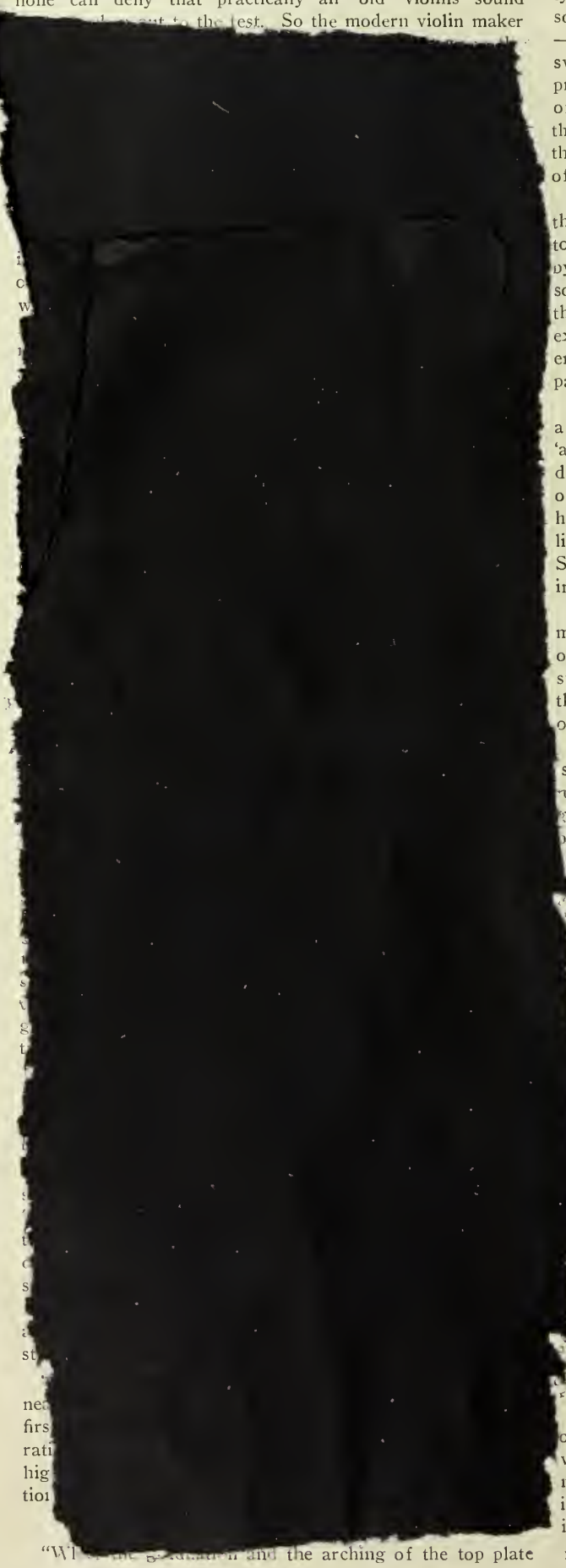
HAND CARVED HEAD FOR ART VIOLIN.

"Nature not only provides the painter with fair forms and rich colors, but she also teaches him the magical art of selection and arrangement. But what has nature done for the maker of sweet sounds? True, she has given him sound—crude and unrefined, but not sweet sound—music.

The Fount of Sound.

"Nowhere does there fall upon the violin maker's ear, as he walks through the world of nature, such an arrangement of consecutive sounds as can be called a musical subject or theme or melody. Far less does he find anything which can be described as a musical harmony. The cuckoo, who often sings a true third or a fourth, is the nearest approach to music in nature, though this tuneful bird gets less credit for his vocal powers than almost any other.

"And what the violin maker cannot find in nature neither can he find in other musical instruments. True, the piano, the harp and some of the brass and reed instruments, produce very sweet music—but not to be compared with violin music. Nor can the violin maker of today hold to the musty tradition that a Stradivarius violin represents the pinnacle of perfection in violin tone. In Strad's day, Strad tone probably, assuredly, answered all requirements. But today, with our very large auditorium, and with our standard of pitch for orchestras fixed at A with 435 vibrations, none can deny that practically all 'old' violins sound [illegible] to the test. So the modern violin maker



"W[illegible] and the arching of the top plate is vital, yet a perfectly graduated top plate does not constitute a perfect violin. The grain of the wood—seemingly a trifle—is very important, and the age and proper seasoning of the wood are more important. Then the degree of density in wood, and degree of arching in the back plate play most important roles in the tone of the violin. An arch too low or too high—in either the front or the back plate—invariably operates to annul either quality or volume of tone, and the location and the size of the *f* holes are other vital features.

"In fact, every part in the anatomy of the violin plays an important part — the blocks, the linings, the ribs, and every other part—even to the little soundpost. Each organ in the anatomy of the violin has a given function, and when all parts perform their functions harmoniously, the result is the sweetest sound mortal ears ever hear—violin tone that is rich, sweet, far carrying and expressive. The 'functions' of the various organs within the anatomy of the violin are not unlike the functions of the various organs which produce the tone and intonation of the human voice.



HAND CARVED HEAD FOR ART VIOLIN.

The lungs pressing out the air through their little pipes; the larynx stretching its delicate chords and tuning them to the shade of tone desired; the tongue, teeth and lips, by their many forms and combinations, articulating the sounds; and the chest, throat and nose, by their sympathetic resonating cavities, giving richness to the voice, and expressing the exact shade of affection, disdain, or other emotion we would express—all these have their counterparts in the violin's anatomy.

"Like Stradivarius, himself, Mr. Reindahl is first of all a wood carver of the highest artistic stand. And his 'artistic conscience,' as Elbert Hubbard might say, is evidenced in all his handiwork, from the texture and color of his varnish to the rounding off of the button which holds the tailpiece and is it any wonder then that artists like Hartmann, Kocian, Listemann, Kreisler, Kubelik and Sauret pronounce 'Reindahl Violins' Marvels (?) in power, in sweetness, and in capacity for portraying emotion.

"Of the 'Reindahl Grand Model' an admirer writes: 'The model, while it shows that you worship at the shrine of old Antonio, shows that while you stoop to imitate you stop to conquer at the same motion, and this model bears the stamp of originality and the hall-mark of genius all over its beautiful form.'

"Artists know the rarity of violins whose tones are sweet,' from lowest G to A in altissimo. You know how much you desire a violin whose tone qualities are distinguished in power, intensity, brilliance, evenness, sympathy, perfection of open fifths, stop fifths, thirds, octaves, clear harmonics, pure pizzicato, tones distinct in shake, trill and staccato, and withal quickly responsive to bow pressure from [illegible]l pianissimo to fortissimo. If you have such a violin, you [illegible]ay not be interested; if you have not, know that such are [illegible]ade in this day and generation—and in Chicago."

Excerpts from the text of Mr. Reindahl's brochure, "An [illegible]tist's Touch," are herewith reproduced:

"An artist's handling of his instrument is always loving, [illegible] it is a strenuous affec[illegible]n, sparing nothing in the [illegible]rch for volume and [illegible]er either in cantabile or [illegible]vouri technic. Not only [illegible]his affection loving and [illegible]nuous; it is exacting, [illegible]n hypercritical. It de[illegible]nds of the upper posi[illegible]ns tones equaling in in[illegible]nsity the tones of the [illegible]wer positions, and de[illegible]ands of all positions tones [illegible] sufficient largeness to [illegible]ominate the largest of [illegible]resent-day music halls.



AN EXACT REPRODUCTION AND PEG BOX OF A STRADIVARIUS ITALIAN ZITHER.

Dated 1700. Said to represent Diana. The satyr and nymph behind the peg box serve to form a crook or handle for supporting the instrument.

"Artists know the rarity of violins—old or modern—whose tones are 'sweet' and mellow from lowest G to A in altissimo, distinguished in intensity, brilliance, evenness and sympathy; true in open and stopped fifths, in thirds and octaves; clear in harmonics; distinct in trill, shake, vibrato and staccato; pure in pizzicato, and harmonious in the double stops and arpeggios, and withal quickly responsive to bow-



REINDAHL ART VIOLIN.
Made for Franz von Vecsey.

pressure from real pianissimo to the most pronounced fortissimo.

"Such a violin—if old—commands a high price, positively a prohibitive price to the average violinist.

"More than any other one contributing factor in the decline in popularity of 'old' violins for solo purposse has been the discovery that 'old' violins can become too old. Time leaves its traces on the violin as on all things worldly, and today the number of 'old' violins powerful enough to fill our greatest auditoriums with sweet, sensuous tone is small indeed.

"So, it may be said, the increase in the size of music halls today as compared to those of other days, and the detrimental effect produced upon violins by age—beyond a certain age—have contributed equally to the lessening popularity of the 'old' and the increasing popularity of the 'modern' violin for both ensemble and solo performance.

"The artist of today and tomorrow must choose among the modern violins, unless possessed of unlimited finances wherewith to purchase one of the few 'old' violins which have not succumbed, in a tonal sense, to the ravages of time.

"The excellence of the Reindahl violin begins in the wood of which it is constructed. For the top-plate (soundboard), Norwegian spruce of great age is selected. This spruce is secured, by personal visit, from the ancient cities of Norway, most of it being taken from very old buildings.

"Most of this Norwegian spruce was cut long before Columbus sailed for America, and some of it has been seasoning, in buildings, for as long as six or seven hundred years!

"The climate of Norway is cold and dry, and the spruce has, in consequence, great uniformity in grain; is crisp, and retains its great vitality after long years of seasoning. In fact, the Norwegian spruce grows in climate very similar to the climate of the Alps—from whence most of the spruce used in Cremona was secured.

"For back and sides, either American or European maple is used. Both hemispheres produce choice maple, and the selection depends entirely upon acoustic properties, beauty of grain and flare."

THE LUTHIER, ANCIENT AND MODERN.

"Art is, was, and always will be, the expression of individuality. Remove the individuality of the worker, and there remains but a bare mechanical process.

"This is true of the industrial arts and of the fine arts, and especially true of every branch of musical art.

"Your orchestral performer, who follows the score and the leader's baton with mathematical precision, seldom reaches the virtuoso stage, and your virtuoso, if put in an orchestra chair, lives at loggerheads with four-part harmony. His technic refuses to be bridled by the score or baton, but breaks out and runs wild in trills and runs and harmonics entirely unsuited to a modest post in the orchestra.



HAND CARVED HEAD FOR ART VIOLIN (BACK VIEW).

"Individuality is the art and individuality is the artist: It is a dual personality—a body and a soul—which transcends all laws, all lines, all limitations. Were it otherwise, we would have no art and no artists.

"There isn't now, never was, and never will be, a 'standard' of art. No metric system, no avoirdupois, none of the axioms of algebra, apply. Set a rule, a law, a limitation—and you drive out art!

"Wagner is a monument raised on broken laws. De Salo is another. Amati, Stradivarius, Stainer, Giuseppe Guarnerius are others. Originality — individuality — disregard of precedent—these names stand for these qualities of heart, mind and hand."

The brochure concludes with a short biographical sketch of Mr. Reindahl by W. W. Oldson.

Any one desiring to purchase a fine violin or knowing some one else who is interested, should secure a copy of the brochure. It will be sent carriage paid, on request to Knute Reindahl, Athenaeum Building, 59 East Van Buren street, Chicago, Ill.

NEWARKERS BUSY CHRISTMAS WEEK.

Numerous Chorus and Choir Rehearsals Make Holiday Season a Strenuous One —Music Notes.

Newark, N. J., December 21, 1914.

Just at this time Newark is preparing for a busy Christmas week. Nevertheless, the musicians of the city find time for the numerous musical events that are continually taking place, in addition to the many choir and club rehearsals now so frequent, and the annual shopping tours that one finds so necessary at this season of the year.

While church music seems to be the principal topic of conversation just now, a great deal of work is being accomplished for concerts to be given after the holidays. The Newark Music Festival Chorus will meet this week as usual and it is expected that the majority of members will be present. At first it was thought wise to discontinue these meetings until after the beginning of the New Year, but at the request of a large number of the members, it was decided to continue as heretofore. The next rehearsal, therefore, will be held Wednesday evening, December 23, in the Central High School.

Because Christmas Eve and New Year's Eve both fall on Thursday evening, the weekly meeting night for the Jersey City Festival Chorus has been postponed until January 7, when a full attendance is expected at the Lincoln High School.



REINDAHL CELLO BACK.

On Wednesday evening, December 30, the Newark Chorus rehearsal will be shortened so that the monthly musical program can be given. Arrangements are being made to hold a holiday dance in the large gymnasium of the High School following the program, to which the entire chorus is to be invited.

DORA BECKER SHAFFER'S LECTURE-RECITAL.

A violin lecture recital that is proving exceedingly popular in this city as well as elsewhere is that given recently by Dora Becker Shaffer, the violinist. Mrs. Shaffer gave one of her delightful programs at the South Side High School, this city, on December 7 last, which was well attended.

MUSIC NOTES.

Numerous articles of interest commenting upon the Newark Music Festival, to be held next May, are constantly appearing in various newspapers and magazines in different parts of the country. That Newark is receiving a large amount of publicity there can be no question. The January issue of the American Musician (New York) has devoted an entire page to the Newark concerts under the title of "What a Music Festival Means to a City."

Sulli Pupils in Interesting Program.

People usually attend pupils' recitals because of their friendship for the teacher or their relationship to some particular pupil. The audience, however, which comfortably filled the auditorium of Labor Temple, Fourteenth street and Second avenue, New York, on Tuesday evening, December 15, cannot be classed in this category of "invited person," since an admission fee was charged for the benefit of the Belgium Relief Fund. It can be understood easily why a goodly sum was raised, when one considers the kind of recital which the pupils of Giorgio M. Sulli, the vocal maestro of New York, customarily presented their friends. The following is the program given at this time: Romance from "Simon Boccanegra" (Verdi), Sterling Hall; "Amarella" (J. M. Winne), "The Brook" (Dolores), Juanita S. Jessup; "For a Dream's Sake" (A. W. Kramer), "God's Gift" (A. H. Brewer), Augusta G. Barker; prayer and duet from "Gioconda" (Ponchelli), Allie Coleman Pierce and Anna Byrd; valse from "Romeo and Juliet" (Gounod), Loretta J. Hallisy; aria from "La Donna del Lago" (Rossini), Frieda Klink; cavatina from "Don Sebastiano" (Donizetti), John M. Black; duet from "Madame Butterfly" (Puccini), Claire B. Bell and William H. Gleim; slumber song from "Philemon and Baucis" (Gounod), [illegible] Hall; melody from "La Forza del Destino" (Verdi), [illegible] E. Friedel; duet from "Aida" (Verdi), Gladys Morrison and Anna Byrd; Mimi's Narrative from "Boheme" (Puccini), Claire B. Bell; aria from "Pagliacci" (Leoncavallo), William H. Gleim; "Cavatina," from "Traviata" (Verdi), Adalgisa Barbieri; trio from "La Gioconda" (Ponchielli), Allie Coleman Pierce, Anna Byrd and John Walsh.

Sterling Hall, who is the bass soloist of the Labor Temple quartet, is a proof positive of what an earnest student can accomplish under the tutorship of a good teacher; his voice has gained greatly in power, pose, resonance and artistic rendition since he was heard last spring.

Juanita S. Jessup, soprano, and Augusta G. Barker, contralto, who have studied but three months with Mr. Sulli, have voices which promise much for their future success.

Particular mention should be made of the work of Anna Byrd, contralto soloist of the Labor Temple Quartet, who disposed of the difficult task assigned her with the confidence in her artistic qualities which makes the thorough artist. She displayed a voice of rich and sonorous quality with a wide range in the prayer and duet from "Gioconda," which gave her an opportunity to show her dramatic feeling. In the trio from the same opera and in the duet from "Aida," where a wide range of voice and deep emotion are required, she was at her best, and it is undoubtedly safe to prophesy a brilliant career for her.

Allie Coleman Pierce is the possessor of a dramatic soprano voice of unusual power. The role of Gioconda is one which requires a powerful organ and a highly artistic temperament, qualities which she possesses and which will undoubtedly aid her in accomplishing a high ideal.

Belle Koskoff, who was in the audience, was asked to substitute for another soprano who was ill, and in the romanza from "Cavalleria Rusticana" proved her voice to be a splendid dramatic organ. In fact, she has been singing with the Manon Opera Company, with whom she has been winning marked approval.

Frieda Klink gave a satisfying rendition of the difficult arias by Rossini and Handel. Her voice is a pure contralto, with a tinge of the melancholy and with a mellow quality that is not soon forgotten.

John M. Black, whose singing of the aria from "Don Sebastiano" was heartily applauded, has a voice of excellent baritone quality.

Claire B. Bell, who was heard in the aria from "Boheme" as well as the duet from "Madame Butterfly," exhibited clear enunciation and appropriate phrasing.

The lovely tenor voice of William H. Gleim is continually improving and is now apparently equal to the demands made upon it. His rendering of the arias from "Madame Butterfly" and "Pagliacci" was a source of delight to the audience.

The duet from "Aida" revealed the excellent soprano voice of Gladys Morrison, which voice will probably make of her a well known singer, if she continues to improve as she has during the year she has spent under the Sulli guidance.

Adalgisa Barbieri, soprano, sang the cavatina from "Traviata" according to the traditions of the old bel canto, and in response to the enthusiastic applause gave a song from "The Firefly."

The trio from "Gioconda," well sung by Allie Pierce, Anna Byrd and John Walsh, made a fitting finale for a delightful evening.

Baroness von Klenner's Musicale.

The third of a series of studio recitals was given on Thursday in the Von Klenner Studios, New York. As is the rule, the studios were filled with a fashionable and critical audience, interested not only in the singers furnishing the program, but also in the unusual selections rendered. Mme. von Klenner is noted for her wide musical knowledge and her pupils have a catholicity of taste rarely found in a studio. Teaching in four languages, an authority on tradition, and a knowledge of the modern compositions obtained from personal association and study with all the modern composers, Mme. von Klenner shows by the work of her large classes the value of her splendid preparation as a teacher. Her pupils, singing in grand opera, oratorio, concerts and teaching in all the large cities of the country, are her best advertisers; for her clientele consists mostly of pupils who come to New York with the express purpose of studying with this exponent of the famous Garcia method. Perfect breath control, beautiful tone placement, and intelligent comprehension of the composer's meaning were illustrated.

Gabrilowitsch Recital.

Ossip Gabrilowitsch will give a piano recital in Aeolian Hall, Monday afternoon, January 4, playing among other numbers the Beethoven "Pathétique," sonata the Brahms variations and fugue on a theme by Handel, seven etudes of Chopin, and compositions of Tscherepnin, Smetana, Sapellnikoff, and Liszt.

CENTURY OPERA COMPANY IN CHICAGO.

"Boheme," December 14.

The Century Opera Company opened its fourth week at the Auditorium with a most creditable performance of "La Boheme." Helen Stanley was the Mimi, a role well suited to her charming personality and well within the range of her voice, which never has been heard to better advantage in any other role. She covered herself with glory by a most artistic interpretation of the heroine of the Puccini romantic opera and beyond doubt she won the honors of the evening. Morgan Kingston as Rudolph shared with Miss Stanley in the success of the night. He was in fine fettle and sang especially well the aria in the first act. Thomas Chalmers as Marcel was a potent factor in the splendid ensemble; likewise Henry Weldon, who as Colline scored heavily. Bertha Shalek was a vivacious and well voiced Musetta. The orchestra was under the direction of Agide Jacchia, who returned after an absence of over a week to the conductor's stand, where his presence was felt all through the opera, the score being given an illuminative reading under his forceful baton.

"Lohengrin," December 15.

The second performance of "Lohengrin" was given with practically the same cast as heard the previous week, the only change being the substitution of Augusta Lenska as Ortrud. The role at the first performance was taken by Kathleen Howard.

"Lucia," December 16 (Matinee).

"Lucia" was the opera offered for the matinee bill and it was given a most commendable performance by the Century Company. Although time-worn there are any number of people who enjoy the melodies of this opera. Florence Macbeth was the sweet voiced heroine and her singing of the "Mad Scene" was excellent. Miss Macbeth has done splendid work during the season, but nothing better than her Lucia. Orville Harrold was the Edgar Kreidler as Ashton was in fine form. This artist impresses more favorably at each appearance and makes a commanding figure of every part he portrays. The balance of the roles was in capable hands and Zuro conducted in good style.

"La Boheme," December 16 and 19.

"Boheme" was repeated with the same cast on Wednesday and Saturday nights, Helen Stanley again being the bright star of both performances. On Saturday evening the last performance of the season of "Boheme" took place.

"Carmen," December 17 (Evening) and 19 (Matinee).

The last performance of Bizet's masterpiece by the Century Opera Company took place on Saturday afternoon. The cast was the same as heard at previous performances with the exception of Myrna Sharlow, who was the Micaela. Miss Sharlow disclosed in the aria of the third act a brilliant soprano voice, large in volume and wide in compass. She did herself justice and won the full approval of the audience.

MacDowell Club Recital.

A joint recital to be given by Alexander Bloch, violinist; Paolo Martucci, pianist; and Eva Gauthier, soprano, is announced by the Music Committee of the MacDowell Club, New York, Walter L. Bogert, chairman, for Tuesday evening, December 29. This will take place in the club rooms.

Through the influence of the Dutch Government, Miss Gauthier was allowed to reside in the palace of the Sultan of Java for the purpose of studying the native songs and folklore. She will sing Javanese and Malay songs in costume.

The program will be as follows:

Minuetto ..... Padre Martini
Presto ..... Scarlatti
Gavotte ..... Sacchini
Mr. Martucci.

Romance ..... Wagner-Wilhelmj
To the Warriors ..... Cecil Burleigh
Sun Dance ..... Cecil Burleigh
Hungarian Dance ..... Brahms-Joachim
Mr. Bloch.

Japanese songs in costume.
Miss Gauthier.

Praeludium and Allegro ..... Pugnani-Kreisler
Lithauisches Lied ..... Chopin-Auer
Polonaise in D major ..... Wieniawski
Mr. Bloch.

Scherzo ..... Giuseppe Martucci
Nocturne ..... Giuseppe Martucci
Tarantella ..... Giuseppe Martucci
Mr. Martucci.

Malay songs in costume.
Miss Gauthier.

Alois Trnka Soloist with the Liederkranz.

Alois Trnka, the Bohemian violinist, is engaged as soloist with the Liederkranz Society of New York, at one of its regular concerts to be given on January 9.

This is the outcome of the young violinist's appearance last season at the New York Athletic Club with the Liederkranz, where he was very successful as soloist on that evening.

Henrietta Foster Wescott's Success.

Henrietta Foster Wescott is meeting with splendid success in her school lectures in her American Indian program, which is one of the best and most instructive subjects in the school work of the cities where she has appeared. On Friday, December 11 she gave her program at School 20, Danforth avenue, Jersey City, before an enthusiastic audience of over 800 persons. On December 6 Mrs. Westcott sang at the Elks' memorial services in Bloomfield, this being the second year's engagement. She will sing at the night workers' service at St. Paul's, New York City, on Christmas morning at 3 o'clock. Mrs.

BUSONI

Sails from Genoa
Jan. 6th

OPENS WITH
BOSTON SYMPHONY
ORCHESTRA AT
BOSTON, JAN. 22-23

M. H. HANSON
New York

CHICKERING PIANO

Wescott's recent press notices and letters of her Indian costume program follow:

November 30, 1914.

Henrietta Foster Wescott has a very interesting and instructive American Indian song recital. She charms and captivates her audience. We will have her for a return engagement whenever opportunity offers. She more than made good.

WILLIAM J. BICKETT,
Superintendent Public Schools, Rahway, N. J.

JERSEY CITY SCHOOLS.

Your lecture I found very interesting and instructive. Personally, I shall recommend it very highly. CHARLES LILLIS,
Dickinson High School.

A large number gathered in the high school auditorium Wednesday to witness the pleasant program presented by Henrietta Foster Wescott in the second of the Public Lecture Courses given by the Rahway Board of Education. Mme. Wescott presented American Indian songs in a clever style.—Rahway Record. (Advertisement.)

Washington Soprano Pleases in Concert.

A unique and interesting concert was given recently in Washington, D. C., for the benefit of the Belgians. The affair was under the management of the Countess Dumas, and many of the society women of the Capital City were among the patronesses. As a soloist at this concert Helen Donohue DeYo, soprano, achieved a noteworthy success. She sang a new song cycle by Frederick Knight Logan. The theme was "In a Brahmin Garden," and she wore a quaint Moorish costume. This cycle is subdivided as follows: "Lo, 'Tis the Hour," "Fair Rahda," "Ganges Boat Song" and "Krishna's Lament." Mme. DeYo has a truly beautiful voice and marked dramatic instinct, which lend themselves readily to interpretations which are expressive and full of interest. The subdued fire and passion of her voice in these plaintive songs of the East, were thoroughly characteristic of the Orient.



HELEN DONOHUE DE YO.

As an encore Mme. DeYo gave that delightful song, "Fairy Pipers," with all its dainty charm.

Jan Sickesz Plays.

A sensitive and truly musical performance of Beethoven's "Moonlight" sonata (although the composer did not so describe the work, it is nevertheless a very suitable appellation) opened the piano recital of Jan Sickesz at Aeolian Hall on Thursday afternoon, December 17, and at once stamped him as an artitst to be listened to with respect, an impression confirmed and deepened in fact by the second number of the Sickesz list, Schumann's gigantic fantasia in C major, op. 17. Had the concert giver played nothing else all afternoon except those two monumental test pieces, his hearers would have hade had to concede his exceptional abilities and magnetic talents, but in addition he gave also two intermezzi (A flat, and B flat minor), the B minor capriccio, and the E flat rhapsody, by Brahms, two Rachmaninoff preludes (in B major and G minor), a Liszt's "Petrarca" sonnet, and the same composer's sixth Hungarian rhapsody, and played the shorter numbers with such a variety of attractive tonal and interpretative nuances that no doubt was left of his complete equipment as a virtuoso of authority and rank.

Sickesz is no new appearance in New York, his debut here a few years ago being remembered with pleasure by connoisseurs of good piano playing, but while he then revealed merely promise, he now presents achievements that reflect artistic ripeness and matured individuality. He has large musical grasp, sympathetic temperament, an unusually incisive manner of revealing the structural lines of the compositions he reads, and a decided vein of imaginative feeling. His touch is modulated with uncommon resource, his pedalling exhibits subtle understanding of tonal shadings, and his technic is of that satisfying variety which relieves the listener of all apprehension and permits the interpreter to give himself altogether to the work in hand without thought of mechanical obstacles.

Sickesz has a most pleasing personality and this helped to capture his audience unequivocally. They insisted on encores and bowing reappearances and made the success of the recital a thing that was patent to all. A pianist like Jan Sickesz has every right to be heard frequently in New York, even in a season like the present one, which promises sooner or later to parade publicly for us all the giants of the keyboard.

Simon in Charge of Tree Choral Service.

Washington, D. C., is to have a community Christmas tree, which will stand in the east plaza of the Capitol and will tower at least sixty feet above the ground. On the afternoon of December 24 there will be impressive services in connection with this tree, which is intended to symbolize the tree of spiritual Christmas. Under the direction of Otto Torney Simon, conductor of the Motet Choral Society, a chorus of more than two thousand voices will sing "O Come Emmanuel," "O Little Town of Bethlehem," "O Come, All Ye Faithful," "Hark! The Herald Angels Sing," "Stille Nacht," "All Hail the Power of Jesus' Name," closing with the "Star Spangled Banner." This chorus will be arranged tier above tier on the central steps of the Capitol, while above them unique tableaux, illustrating the hymns sung, will be staged under the direction of Mrs. J. P. Neligh. The United States Marine Band, William H. Santelmann, conductor, will play Beethoven's "Creation Hymn" and Adams' "Cantique de Noel."

A similar service was held last year and made a deep and lasting impression. The religious spirit and reverence were so great that it reminded one of the old miracle plays of medieval days. It was estimated that at least 40,000 spectators crowded the immense plaza, many of them being on their knees during certain portions of the program, while the silence of a church service marked the entire program.

Paul Dufault's Busy Season.

Paul Dufault's season is excellent. He returned last week from a fortnight's tour of Canada, where he sang in several of the music-loving French-Canadian cities with his usual success. Arrived in New York, he sang at the Plaza Hotel Thursday morning musicale, December 17, appearing in an eighteenth century costume with Felice Lyne, in songs of the period. This made a great hit with the audience, leading to most favorable pronouncements and general applause, with inquiry for his services by those who heard him. Few tenors have that sincere, heartfelt quality of voice throughout the entire range, which characterizes Dufault, and few have his personal magnetism, which at once establishes close sympathy between singer and hearer. This is not to be gained by study, but is a personal element, counting for much, and goes far to explain Dufault's popularity.

Capture of the Kaiser's chief bandmaster will be hailed in Paris as an indication that the French campaign is proceeding to beat the band.—Newark, N. J., Star.

ST. LOUIS CONCERTS.

St. Louis, Mo., December 16, 1914.

Theodore Spiering, the noted conductor and violinist, who is a native of this city, was the soloist at the Friday afternoon and Saturday night concerts of the St. Louis Symphony Orchestra. Mr. Spiering was received most enthusiastically. He gave a masterly performance of Bruch's G minor concerto, No. 1, playing the work with brilliant technic, deep sentiment and fine musicianship. He is without question one of the leading fiddlers of our day. The orchestra, under Max Zach, played the following numbers: Dramatic overture, "Melpomene," Chadwick; symphony No. 2, C major, Schumann; "Caprice Espagnol," Rimsky-Korsakow. This program was repeated Saturday night, when Mr. Spiering was obliged to respond to an encore, which was his own "Study in Trills"; this is indeed a delightful work.

SIXTH SUNDAY "POP."

The St. Louis Symphony Orchestra presented an interesting program in a capable manner, Sunday afternoon. Among Conductor Zach's offerings were a first time number, Coleridge-Taylor's "Scenes from an Imaginary Ballet." Another first time number was Grieg's "Erotik" for string orchestra.

PAVLOWA AND HER BALLET.

Anna Pavlowa, with her company of dancers and orchestra, gave two performances on Monday. The large audience applauded generously.

"CHANSONETTES EN CRINOLINE."

A delightful program was given at Temple Israel, Thursday afternoon, by Rosalind Sternberg in costume, assisted by Rodney Saylor, pianist. Miss Sternberg has a dramatic voice of fine quality, which was revealed in her variety of songs. Mr. Saylor was heard to advantage in piano solos, and he also acted as accompanist for Miss Sternberg.

UNIVERSITY MUSICAL RESEARCH CLUB.

The University Musical Research Club, of which Vera Schlueter is the president, gave a recital on Saturday afternoon at Baldwin Hall. Those taking part were the Misses Schlueter and Miles, Mesdames Servan, Butts, Growenback, Cornealy and Murphy.

WASHINGTON UNIVERSITY ORCHESTRA.

The Washington University Orchestra gave its first concert of the season at Founder's Hall, December 15.

ST. LOUIS NOTES.

The first concert of the season was given by the St. Louis Orchestra Club, consisting of ninety men and women who are devoted to orchestral music as a pastime. This affair was held in the auditorium of the Central High School, under the direction of Frank Gecks. Mary M .Allen contributed several contralto solos.

Jospeh C. Erman, pianist, gave a recital at his studio last Monday, assisted by George C. Tandy, baritone, and Ella Webster Taylor, soprano. A large gathering of musical friends was in attendance.

Henry H. Walser gave an organ recital December 14 at St. Luke's Evangelical Church, assisted by Louise Kramer and Mrs. J. Werner, vocalists.

Paul Freiss, organist of Dr. Frye Memorial M. E. Church, gave a recital, December 10, assisted by Elizabeth Platte, vocalist.

MAY BIRDIE DITZLER.

Gabrilowitsch with New York Symphony.

Ossip Gabrilowitsch was soloist with the New York Symphony Society on Friday and Sunday afternoons, December 18 and 20. He played Rachmaninoff's second concerto and proved himself to be in entire sympathy with this greatest modern composer of the Russian school. Mr. Gabrilowitsch possesses a large firm tone and great clarity and lucidity of technic; his passage work is sharp and well defined, and his use of the pedal sufficient to assure sonority but never excessive. His interpretation of this concerto was thoroughly musicianly and showed him to be a player genuinely inspired by poetic instinct and deep feeling. His success was very pronounced and he was rewarded by long continued applause.

The orchestra numbers at these concerts were the symphony in C minor by Saint-Saëns and Debussy's "Iberia." This rarely heard work of Saint-Saëns, which is dedicated to the memory of Franz Liszt, of whom the composer was an ardent admirer and an intimate personal friend, shows Saint-Saëns' value as a writer of symphonic music to be rather limited. Even taking into consideration that Saint-Saëns belongs to a former generation, it is difficult to find much for genuine admiration in this work. The composer evidently took himself seriously and has overloaded his score with instruments, including piano, organ, double bassoon, bass clarinet, English horn, and indeed almost every instrument that could be used in producing the color of the modern orchestra, and with all this the composer fails to effect any important color schemes whatever. The orchestra played well and won measurable applause from the audience.

Yeatman Griffith, the Vocal Teacher.

Shown herewith is the portrait of Yeatman Griffith, the vocal teacher who recently opened his New York studio,



YEATMAN GRIFFITH.

having transferred his activities from London. Mr. Griffith is the teacher of Florence Macbeth, the American coloratura soprano.

Russian Bayan Quartet at Columbia.

At Horace Mann auditorium of Columbia University, New York, the Russian Bayan Quartet made its first public appearance on Wednesday evening, December 16. This quartet, which is composed of Nina Dimitrieff, soprano; Constance Purdy, contralto; George Harris, Jr., tenor; and Bernard Olshansky, bass, are banded together for the express purpose of presenting to the people of this country the secular vocal music of Russia.

The quartet was heard in the following: "Down by Mother Volga," folksong; "The Elder Blossoms," Kopylov; "In the Meadows," folksong; and four songs by Cui, "The Veil of Twilight," "The Waters," "Echo," and "Famine."

A feature of these songs was that they were given unaccompanied, all the other numbers being sympathetically aided by Mabel Hammond at the piano. Each member of the quartet sang two solos, and there were three duets and a trio. The selection of the works covered a wide field, viz., compositions by Rubinstein, Borodine, Moussorgsky, Gliere, Tschaikowsky, Rachmaninoff and Cui.

The audience was appreciative and accorded each singer due meed of applause, the entire evening undoubtedly being a genuine success.

Paderewski Influences American Pianist.

Paderewski was one of the deciding factors in the career of Florence Larrabee, the pianist. When a student at the New England Conservatory, Boston, she was chosen to play the Polish pianist's concerto at a pupils' reception in his honor. Delighted by her interpretation of his work, Paderewski wrote a flattering allusion to the incident in her score and predicted for her a successful public career.

Philharmonic's Interesting Program.

Under the direction of Josef Stransky, the Philharmonic Society of New York, gave a program of unusual interest at its concerts of December 17 and 18 in Carnegie Hall, New York. This program consisted of Rimsky-Korsakoff's suite "Scheherazade," Strauss' "Till Eulenspiegel," and Liszt's first Hungarian rhapsody. The playing of the "Scheherazade" suite was notable for its Oriental coloring, the solidity of the orchestra tone, and the perfect tonal balance throughout. The playing was brilliant at all times, but especially so in the final allegro. Special mention should be made of Maximilian Pilzer, concertmaster, for his beautiful performances of the solos, of which in this work there are many.

"Till Eulenspiegel," which of all Strauss' works appears to wear best, was given a delightfully humorous and intelligent rendering. It is evident that the Philharmonic players find themselves in entire sympathy with this composition and they brought out its every feature in a way that rendered the whole composition impressive and interesting in the extreme. Liszt's Hungarian rhapsody calls for no special comment.

The soloist of the evening was Edouardo Ferrari-Fontana, who scored such a success in New York upon his debut here last season at the Metropolitan Opera House in "L'Amore dei Tre Re." He sang Beethoven's "Adelaide" and an aria from "La Forza del Destino," Verdi. The great beauty of his voice was evident throughout the rendering of Beethoven's "Adelaide," and no less in evidence were his perfect vocal control and his immense reserve force. This work, however, is scarcely sufficiently dramatic to bring out the best of this genuinely fine artist's talent, and his strong dramatic ability and passionate fervor were shown to better advantage in Verdi's aria.

This was a most successful concert and both the orchestra and the soloist were accorded a veritable ovation.

Gabrilowitsch Program.

Ossip Gabrilowitsch will play a varied program at his recital in Aeolian Hall, Monday afternoon, January 4. Among other numbers the Russian pianist will perform the Beethoven sonata in A major, op. 2, No. 2, and the Brahms variations and fugue on a theme by Handel. There will likewise be six Chopin etudes, op. 10 and 25, the Tscherepnine "Humoresque," and compositions by Sapellnikoff and Moszkowski.

VIDA
Llewellyn
CONCERT PIANIST



Director Kaden presented another artist in Vida Llewellyn, a master at the piano. She played Hugo Kaun's concerto for piano and orchestra and proved herself an artist possessed of almost masculine power and temperament, as well as of excellent technic.—Salzbrunner Zeitung, June 20, 1914.

The pianist's strength lies in her conveying of musical intent with good workmanship.—Brooklyn Eagle, Nov. 15, 1914.

Finesse in tone, coloring, fleet fingers, a command of the higher literature of the piano and a liking for new and unhackneyed pieces distinguished the piano recital which Vida Llewellyn presented at Fine Arts Theatre yesterday afternoon.—Chicago Examiner, Nov. 23, 1914.

Concert Direction M. H. Hanson, 437 Fifth Ave., N. Y.

FEW SINGERS ARE WINNING MORE CONSISTENT SUCCESS IN CONCERT, RECITAL AND ORATORIO THAN

MARIE MORRISEY
CONTRALTO

PRESS COMMENTS ON HER APPEARANCE IN WATERBURY, CONN., DECEMBER 13TH:

"Madame Morrisey was warmly applauded. Her aria was extremely difficult, and the manner in which she rendered its passages was appreciated by her fascinated listeners."—Waterbury Republican.

"Marie Morrisey's fine physique and charming manner pleased no less than her rich contralto voice. Her first number was an Italian aria from the old opera, 'Adriano in Siria,' which was sung with fine artistic effect. The second number was a group of German songs, and the third a group of English songs, in all of which she was pleasing and received hearty applause."—Waterbury American.

"Marie Morrisey created a most favorable impression with the huge audience. Mme. Morrisey's debut was featured with tremendous applause. Her rendition of the aria proved one of the most pleasing numbers, and she responded to a well deserved encore."—Waterbury Evening Democrat.

Management, LOUDON CHARLTON, Carnegie Hall, New York



NEWS FROM VARIOUS CITIES

Seattle.

Seattle, Wash., December 1, 1914.

Sofie Hammer, Norwegian singer, and Florence Wagner, pianist, gave a concert under the auspices of the Northland Society of Norway. The appearance of these two artists is always a guarantee of an enthusiastic audience. Their program was especially arranged to please the Norwegian Society.

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Judson Mather, organist of the Plymouth Congregational Church, made a short concert trip in eastern Washington and Idaho early in November. Upon his return he appeared in recital at his own church, Mme. Hesse-Sprotte assisting.

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The Seattle branch of the American Red Cross Society arranged a benefit concert at the Metropolitan Theatre, November 4, some of Seattle's most prominent musicians appearing. Mrs. Hunkins, Mrs. Donner, Ethel Myer, Milton Seymour and Judson Mather were the accompanists. The committee in charge of the concert was as follows: Mrs. Erastus Brainerd, Mrs. W. B. Gaffney, Mrs. Robert H. Boyle, Mrs. S. K. Waterman, Mrs. A. P. Hill and Mrs. George H. Snowdon. Handsome society girls served as ushers.

◈ ◈ ◈

"Memories," an operatic idyl, by Charles Eugene Banks, poet, and Mary Carr Moore, composer, has just been announced. It is a musical sketch intended for vaudeville. The action represents the shades of Robert Burns (baritone) and Tom Moore (tenor) arriving at the rose garden in Naishapur, Persia, where Omar Khayyam (bass), the poet-astronomer, is entombed. It is dawn. The Muezzin is calling "Allah" from the sultan's towers. The temple bells are ringing. In the names of their beloved ones the Irish and Scotch poets summon Omar to come forth and sing again of their sweethearts. This he does and in the mystery of the early morning they sing new poems as well as old ones in honor of immortal love. Mrs. Moore's grand opera, "Narcisa," was produced here at the Moore Theatre two seasons ago. She has also written numerous smaller works.

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A program by pupils of Mme. Hesse-Sprotte and Karl E. Tunberg was given at Recital Hall, Odd Fellows' Temple, Saturday evening, November 14.

◈ ◈ ◈

Theo Karl Johnston, the young American tenor, is attracting much attention in the Pacific Northwest. He is just twenty-one years old and has already mastered seven operas, five of which he has sung on the stage, to say nothing of cantatas, oratorios, etc. He has so far this season sung fifteen recitals and at orchestral concerts, having appeared in the principal cities of the Northwest and in British Columbia. He is engaged to sing in "The Messiah" at Vancouver, B. C., during the holidays. His singing in "Pagliacci" with the Standard Grand Opera, last October, created a furore.

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Max Donner, violinist, assisted by Mrs. Donner, pianist, appeared in recital at the Y. W. C. A. Auditorium, November 18.

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Mrs. van Ogle, who spent last season in Europe, is giving a series of lectures on German and Russian operas at the Y. W. C. A. Auditorium.

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A new course of music study for the high schools has been outlined by David F. Davics, supervisor of music of the high schools of Seattle, and submitted to the Board of Education. It will in all probability be adopted and become effective in the schools next season. Mr. Davies has received excellent endorsements for his course from prominent supervisors and musicians. KARL E. TUNBERG.

Hartford.

Hartford, Conn., December 10, 1914.

Hartford's energetic manager of musical affairs, George Kelley, announces the following artists in the World Famous Artists Series, to be held at Foot Guard Hall, January 26: Francis Macmillen and Tina Lerner; February 9, Evan Williams and Louis Siegel; March 9, Schumann-Heink and Edward McNamara; April 6, Alma Gluck and Efrem Zimbalist.

◈ ◈ ◈

Gertrude Damon Fothergill, soprano; Nellie Carey Reynolds, contralto; Emma Spieske Miller, violinist; Philippe Lavasata, harpist, and Robert H. Prutting, organist, gave a delightful musicale in Weathersfield on December 2.

◈ ◈ ◈

The Choral Club of Hartford gave the first concert of its eighth season last Monday evening, assisted by Anita Rio, soprano soloist. The program opened with the "Viking Song," Coleridge-Taylor, and in delightful contrast, the next number was "Echoes," music by Alfred E. Little. "The Whale," H. Jacobsen, was given with vim and enthusiasm, especially the last part which goes like this:

"The losing of that 'prentice boy,
It grieved our Captain sore;
But the losing of that great big whale,
It grieved him a d—— sight more."

Mme. Rio sang an aria from "L'Enfant Prodigue," and after many recalls she sang, in a very delightful manner, a French song, "To the Birds." The club followed with "Twilight," arranged by Homer B. Hatch, and "My Love Is Like the Red, Red Rose," Bantock, and the first part of the program was ended by "Spring Night," Max Filke. This number was by Mme. Rio. The club, the pianist and all parties performed their work very capably. The second part of the program began with a spirited performance of Charles S. Burnham's "Folly and I" and this was followed by two songs, "O Southland" and "Mother o' Mine," by H. T. Burleigh. In the latter song the club did some of the best work of the evening and both of these songs were given with a fine feeling of the emotional content. Mme. Rio sang two Neapolitan folksongs which were very pleasing, and the club sang "In the Woods with a Blackbird," A. von Othegraven, and "The Boog-a-boo," by Arthur Bergh. "Omnipotence," Frederick Stevenson, sung by Mme. Rio and the club, with piano, closed a very interesting program. The work of the conductor, Ralph L. Baldwin, always deserves unstinted praise and his control over and sympathy with his singers are remarkable. Another outstanding feature of the concert was the excellent work of Edward F. Laubin at the piano.

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Laura Clark, violinist, and N. Val Peavey, pianist, gave a concert at Foot Guard Hall on December 8. The program included César Franck's A major sonata, Godard's "Concerto Romantique" and a group of smaller numbers. The pianist played selections from Bach, Beethoven, Chopin and concluded with the "Rigoletto" paraphrase.

H. D. PRENTICE.

Louisville.

Louisville, Ky., December 8, 1914.

The largest audience that ever assembled in this city at a recital greeted Ernestine Schumann-Heink last Wednesday night at the Masonic Theatre. The great contralto was in excellent condition, as gracious and smiling as ever, and was highly pleased with her welcome. Her program included excerpts from "Rheingold," "Götterdämmerung," "Tristan and Isolde," and "Tannhäuser"—a complete concert in itself. Besides these colossal offerings, she gave a group embracing Wagner's "Traume," Schubert's "Liebesbotschaft," "Der Erlkönig," "Die Forelle," Schumann's "Mondnacht" and an old German folksong, "Spinnerliedchen." Another group consisted of Gertrude Ross' "Dawn in the Desert," Arthur Foote's "Irish Folksong," Leroux's "The Nile," Edward Grieg's "The Mother Sings," and "Good Morning, Sue," by Delibes. In addition, several encores were accorded with her usual generosity. Edward J. McNamara, the assisting vocalist, revealed a baritone voice of pleasing quality. His selections were the "Pagliacci" prologue, Hastings' "Red, Red Rose," "The Auld Plaid Shawl," by Haynes, and Schumann's "Two Grenadiers." His singing was well received by the audience. The superlatively beautiful accompaniments by Katharine Hoffmann were a feature of the performance. This is the first of three concerts to be given under the management of Harry Marx, the second being on January 13, when Evan Williams is to be the soloist.

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The Louisville Male Chorus, a new organization under the direction of Carl Shackleton, gave with great success its first concert at the Woman's Club on the night of December 3, to a large audience of invited guests. The choral numbers were: "Winter Song," Bullard; "No Blade of Grass," W. F. Bach; "Thine," Carl Bohm; "All Through the Night"; "Mary," Richardson; "Cousin Jedidiah," Thompson; "When Love Is Done," Little; "Denny's Daughter," Huhn; "Oh, Press Thy Cheek," Jensen; "De Sandman," Protheroe, and "Hunting Song," Bullard. Arthur Almstedt, the club soloist for the occasion, surpassed himself in his rendition of "The Heart o' Ye," by Dichmont; "A Dinner Courtship," by Coates, and "Sea Wolves," by Stinstend. Mr. Almstedt's voice is a baritone of mellow power and considerable range, and his artistic interpretation of his numbers was highly appreciated. As an encore he sang "The Life Dream," a beautiful composition by Carl Shackleton, to which the composer played the accompaniment. The chorus accompaniments were played by Florence Blackman. It was announced that an associate membership would be organized, and, at the close of the performance, a large number of names were taken for that purpose. K. W. D.

Memphis.

Memphis, Tenn., December 15, 1914.

The Beethoven Club, with the praiseworthy object of cultivating the musical taste among the city's young folk, has organized a "Student Membership." Informal recitals will be given at different intervals, and members will be required to appear on one program during the season; the organization is entirely distinct from the Senior and Junior Membership, being composed of pupils from eighteen to twenty-four years of age. The Musical Culture Class is proving to be very attractive, the last meeting being in charge of Elizabeth Moshy, one of the leading piano teachers of Memphis. "Lohengrin" was chosen as the subject, which was prefaced by a short biographical sketch of the composer. Miss Mosby is a talented musician and received much praise for giving a most interesting talk. Illustrations used were by Gadski, Slezak and others.

◈ ◈ ◈

A large and appreciative audience was in attendance at the second of the series of matinee concerts given at the Goodwyn Institute. The program, which was arranged by Hermine Taenzer, with Birdie Chamberlain as accompanist, follows: Piano, "Pony Race" (Friml), Mill May Maer; voice, "Obstination" (Fontennelle); prelude from "A Cycle of Life" (Landon Ronald), William Mitchell; voice, "Als die Alte Mutter" (Dvorák), "How Much I Love You" (La Forge), "Love Has Wings" (Rogers), Mrs. F. Faehrmann; piano, prelude (Rachmaninoff), "Whispering Wind" (Wollenhaupt), Mrs. Stanley Simon; "Sogno d'Amor" (Gregh), "Little Boy Blue" (Joyce), Emma Jones Worman; "Rigoletto" (Liszt), Miss Maer; "Mother o' Mine" (Tours), "Nirvana" (Adams), recitative and aria, "With All Your Hearts," from "Elijah" (Mendelssohn), Mr. Mitchell.

◈ ◈ ◈

Annie Dickson's pupils' first studio-recital was given last Saturday afternoon. MRS. A. DENNY DU BOSE.

Bay City.

Bay City, Mich., December 14, 1914.

The Palestrina Club, one of the musical organizations of this city, has charge of the music for the Municipal Christmas tree. All the choirs in the city have been asked to assist in the singing of carols around the huge tree, which will be beautifully trimmed and lighted by electricity. GRACE WOODARD PHILLIPS.

Distance of Sound.

Does the bellowing of thunder carry further than the roar of cannon? Some of us to whom thunder and lightning are a joy may often have amused ourselves by counting the seconds between the flash and the sound, with the idea of estimating the distance of the disturbance. The furthest distance ever estimated on this basis—the time taken by sound to travel—of the distant source of thunder is fifteen miles, a mere trifle to the accomplishments of the cannon.

Artillery can make its voice easily audible thirty miles off. During the siege of Paris, Krupp's guns could be heard at Dieppe, ninety miles away. Arago vouches for the story that the cannonading at Waterloo was heard at a distance of 125 miles.—London Chronicle.

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MUSICAL COURIER

VOL. LXIX.—NO. 26. NEW YORK, WEDNESDAY, DECEMBER 30, 1914. WHOLE NO. 1814.

CHICAGO HAS A BUSY WEEK.

Conductor Stock Presents Delightful Program —Numerous Recitals Given.

MUSIC OF CHICAGO COMPOSERS HEARD.

Chicago, Ill., December 24, 1914.

CHICAGO SYMPHONY CONCERTS.

The Chicago Symphony Orchestra, under the direction of Frederick Stock, presented at its weekly pair of concerts on Friday afternoon, December 25, and Saturday evening, December 26, the pastorale from "Christmas" oratorio, by Bach; the Mendelssohn overture to "A Midsummer Night's Dream"; the Schubert symphony, No. 8, B minor (unfinished); Weber-Weingartner's "Invitation to the Dance"; Klose's "Elfenreigen; the Grainger two dances, and Smetana's symphonic poem, "The Moldau." The soloist was Enrico Tramonti, harpist of the orchestra, who played the concerto for harp by Reinicke.

Mr. Green shared with his colleagues in the success of the afternoon. He is justly considered Chicago's best basso, and has a claim to this undisputed title. His group consisted of two songs by Clara Schumann, "Ich stand in dunklen Traumen" and "Liebst du um Schonheit"; Robert Schumann's "Wenn ich in deine Augen seh"; Beethoven's "Die Ehre Gottes aus der Natur"; Coerne's "Mystery"; "The Argosy," by Alexander Hull, and two songs by John Alden Carpenter, "The Day Is No More" and "Don't Ceare." Mr. Green disclosed to best advantage in each number his sonorous, beautifully placed voice, and he sang with telling effect, intelligence and taste. His interpretations were excellent and his diction of the German and English most commendable.

SPENCER-GUNN-GREEN RECITAL.

At the Fine Arts Theatre last Sunday afternoon, December 19, before a large and enthusiastic audience, Allen Spencer and Glenn Dillard Gunn gave a two piano recital. They were assisted by Marion Green, bass. Messrs. Spencer and Gunn had arranged a program containing several novelties, among them being Alkan's "Benedictus," which had its first performance in Chicago, and also the Ravel introduction and allegro. Two other numbers were the Saint-Saëns' variations on theme by Beethoven and Chabrier's "Caprice Espagnole." Each pianist should be accorded individual praise for exceptionally good readings of the works. They displayed musicianship and pianistic ability of the first order. Both artists drew from their instruments a beautiful tone and so well blended was their playing that at times it seemed as if only one person sat at the keyboard. Mr. Gunn and Mr. Spencer are splendidly equipped technically and temperamentally. They performed remarkable feats of technic in the Chabrier number.

MUSIC OF CHICAGO COMPOSERS PRESENTED.

A program of music by Chicago composers was presented at Fullerton Hall on Tuesday evening by the Society of American Musicians. Among those who appeared may be mentioned Albert Lindquist, tenor, who sang a group of five songs by Louis Adolf Coerne; Messrs. Stoeber and Leo Sowerby, who played eight little pieces for piano and cello by Mr. Sowerby and Hugo Kortschak; George Dasch and Emmeran Stoeber played the terzetto for violin, viola and cello by Eric de Lamarter.

VIOLET BOURNE'S RECITAL.

At the Bush Conservatory Recital Hall on Friday evening, December 11, Violet Bourne, known as the wonderful child pianist, and pupil of Julie Rive-King, was heard in the prelude and fugue by Haberbier-Guilmant-Rive-King, the Haydn sonata No. 7 and the Chopin etude op. 7, No. 10. She also was heard in smaller pieces by Cyril Scott, Debussy, Liszt and played the MacDowell concerto, No. 1 with Mme. Rive-King at the second piano. Violet Bourne, who is only twelve years old, does not exactly belong in the category of "wunderkind." Though she is not as yet a mature artist, she has made big progress since heard, when only nine years old, at a recital given by the Bush Conservatory. She has been well schooled and will probably some day be reckoned among the leading feminine pianists of the world.

Miss Bourne could have earned much money on the vaudeville stage, having several years ago received a very tempting offer, but her wise mother thought best to place her in the hands of Mme. Rive-King. Her success at this concert was as big as it was deserved. Claire Hart, tenor, was heard in an aria from "Pagliacci" and a group of songs by Handel, Clark and Leoni. Mr. Hart, who is a pupil of David Baxter, showed the result of good training and disclosed a voice of sweet and agreeable quality.

(*Continued on page 28.*)

MINNEAPOLIS NEWS.

Two Attractive Programs by Symphony Orchestra —Violinist Replaces Cellist as Soloist Owing to Accident to Finger of Latter—Thursday Musical Program—Emil Oberhoffer Arranges MacDowell "Woodland Sketches" for Orchestra.

At the regular Friday evening concert of December 18, the Minneapolis Symphony Orchestra again presented the Rachmaninoff E minor symphony op. 27. This was played last season and met with so much appreciation that it was repeated on this program. Like so much Russian music, the tinge of Oriental characteristics creeps imperceptibly in. All four movements seem to be the work of inspiration. The adagio is full of lingering sweetness, while the allegro vivace revels in Rachmaninoff's favorite peculiarities of rhythm and each movement occasionally broadens out into the triumphant broad themes suggestive of the Russian hymn.

The symphony was preceded by the Rimsky-Korsakow overture to "A Night in May" which prepared the listeners for their enjoyment of Rachmaninoff.

A large audience was in attendance, and all regretted the slight accident to his little finger which prevented Cornelius Van Vliet from appearing as soloist. As leader of the cellos Mr. Van Vliet has won many devoted admirers, and his solo appearances on the Friday evening programs have each year added to his conquests. Mr. Van Vliet played through the Rachmaninoff symphony, but the injured finger grew so troublesome that he was unable to appear after the intermission, and Richard Czerwonky took his place as soloist on five minutes' notice, playing what Mr. Czerwonky had expected to perform on the Sunday program following, the D minor violin concerto of Bruch. The audience proved its loyalty to both soloists by the regrets expressed on every side at Mr. Van Vliet's non-appearance and the genuine admiration for Mr. Czerwonky in so successfully meeting the emergency, even to the playing of a delightful encore.

The program closed with Scheinpflug's delightful overture to a "Comedy of Shakespeare."

THURSDAY MUSICAL CLUB PROGRAM.

The last program of the year 1914 was given by the Thursday Musical Club on the afternoon of December 17 at the First Baptist Church. The attraction of this meeting was the appearance of the Thursday Musical Choral Club under the direction of H. S. Woodruff. They sang three times and the numbers showed marked improvement and much serious study. "A Christmas Greeting," by Elgar, was splendidly sung to the accompaniment of four violins. "The Auld House," by Moffett; "Bitter for Sweet," by Horrocks; "Oh Lift Your Heads Who Feareth," from the Cologne psalter (a seventeenth century carol), and "Snow," by Elgar, completed the choral club numbers.

"Romance," by Hellmesberger, was finely played by four violinists—Misses Winifred Lind, Arline Folsom, Marion Baernstein and Blanche Sheffield. The Misses Lind and Sheffield were received into the club only a week ago and great interest was shown in their first public appearance. Miss Lind is the gifted daughter of the well known statesman, John Lind. Mrs. Vena Gibson-Garnum played the Gluck-Brahms "Gavotte" and the Chopin waltz op. 42. No. 1. She is a good pianist and her interpretations on this occasion were excellent.

The chief interest of the popular program given by the Minneapolis Symphony Orchestra at the auditorium, Sunday afternoon, December 20, centered in the orchestral setting by Conductor Emil Oberhoffer of MacDowell's "Woodland Sketches." On former occasions we have admired the clever arrangements of Mr. Oberhoffer, but this time he quite surpassed his former efforts. His conscientious study of the beloved American composer has given him so deep an insight into MacDowell that these were real character translations. The six sketches which Mr. Oberhoffer arranged were "In Autumn," "To a Wild Rose," "From Uncle Remus," "At an Old Trysting Place," "To a Water Lily" and "Told at Sunset." The "Festival" march from "Tannhäuser," and the overture from the same opera were followed by Tschaikowsky's fifth symphony. Strauss' waltz "Tales from Vienna Woods" concluded a beautifully arranged program.

The soloist of the day was the concertmaster Richard Czerwonky who played the Bruch D minor concerto. Mr. Czerwonky is popular and justly so for his playing is a joy to hear. His delightful rendition of this concerto brought forth such thunderous applause that he was forced to respond to two recalls—first his own clever arrangement of a Weber waltz, and Simonetti's "Madrigal."

RUTH ANDERSON.

BALTIMORE EVENTS.

213 Prospect Avenue, Roland Park,
Baltimore, Md., December 22, 1914.

Baltimoreans were fortunate in hearing a whole recital program by Fritz Keisler, his second appearance this season in America. Mr. Keisler surpassed himself, and awoke a frenzy of enthusiasm in his audience, which demanded encore after encore.

ARUNDELL CLUB MUSICALE.

The December musicale of the Arundell Club was a piano recital by Marguerite Maas, who gave a Chopin program, consisting of the B flat minor sonata, the three waltzes of op. 64, three etudes, the C sharp minor, fantasie, impromptu, and the polonaise, op. 40, No. 1.

GUSTAV STRUBE'S ACTIVITIES.

In addition to his usual work at the conservatory with which he is connected, Gustav Strube has been conducting a Students' Orchestra. His experienced leadership has worked wonders with this body of young musicians, and their first concert of this season was most enjoyable. Mr. Strube's own composition, "Mirage," a suite for children which abounds in grace and spirit and most interesting harmonies, was delightfully played. Emily Diver, soprano, and Taylor Scott, baritone, were the soloists.

MELAMET OPERA CLASS.

The second concert of the Melamet Opera Class was somewhat curtailed by the ravages of laryngitis among several of the singers; but it was an offering of real interest in spite of discouraging conditions. Ida Shaw, soprano, and George Pickering, tenor, sang well in two duets. Henschel's "Oh That We Two Were Maying" and "The Passage Bird's Farewell," by Hildach. Adele Schaefer, contralto, did some beautiful work in the "Ah, se tu dormi" aria from Vaccai's "Giuletta e Romeo," and responded to the applause with a serenade by Mokrejs. Other soloists were Clarence R. Tucker, whose tenor voice was heard to advantage in the quintet from "Die Meistersinger," as was also the bass of R. Fuller Fleet; John F. Osbourn, baritone, and Else Melamet, contralto, the talented daughter of the teacher who inspires and directs all the public appearances of the class which bears his name. Mrs. Melamet played her usual delightful accompaniments.

PHILADELPHIA SYMPHONY ORCHESTRA.

The Philadelphia Symphony Orchestra scored a great success in a concert at the Lyric last Wednesday, at which Mme. Schumann-Heink was the soloist. Leopold Stokowski has made a profound impression on the Baltimore public, as was attested by the warmth of this conductor's

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reception at this concert. Mme. Schumann-Heink sang with all of her customary authority; her voice was beautiful as always.

PUPILS' RECITAL.

Adele Meade, violinist, presented a number of her pupils in a recital program at Lehmann's Hall, Friday night. Miss Meade studied with Joachim during the last year of his life, and subsequently with Barmas, whose method of tuition she follows. Elizabeth Duncan, soprano, assisted.

CHRISTMAS ENTERTAINMENT.

For the Christmas treat given to poor children by the Empty Stocking Club, the Musical Union has donated the services of a large concert band. Four hundred vested choristers will, in addition, sing carols. D. L. F.

Willard Flint's Chicago Tributes.

Willard Flint, the Boston basso, recently completed a very successful concert tour of short duration in the middle West. Mr. Flint, who is also a prominent figure in the Boston teaching fraternity, won considerable merited praise for his artistic performances while on this tour, and herewith are reproduced a few of the criticisms of his Chicago recital at the Fine Arts Theatre on December 6:

Mr. Flint disclosed not only a voice of pleasurable quality, but effective understanding how it should be used. He is known to audiences in the East as a singer of oratorio, but the results of his efforts at this concert proved that Mr. Flint has in him the making of an excellent interpreter of songs. His clear enunciation was not the least of his artistic merits.—Chicago Herald, December 8, 1914.

Methods which denote intellectuality and artistic feeling characterized the recital which Willard Flint, the Boston basso cantante, presented at the Fine Arts Theatre yesterday afternoon.

He gave a fine rendition of Handel's "O Ruddier than the Cherry," his voice showing resonance, flexibility and range, and his reading of Schumann's "Ich Grolle Nicht" was also artistic, and Mallinson's "Neujahrslied" proved interesting.—Chicago Examiner, December 7, 1914.

Mr. Flint is an excellent singer of songs, with a voice of mellow quality which has been well schooled. His singing of the Handel aria was broad and solid and all that he did was with appreciation.—Chicago Evening Post, December 7, 1914.

The Handel aria, "O Ruddier than the Cherry," with which he began, was very pleasingly sung, with a nice understanding of the music and a sympathetic voice, flexible and strong.—Chicago Daily News, December 7, 1914.

Mr. Flint's voice is extraordinarily grateful in quality. "At Last the Bounteous Sun with Joy to Impatient Husbandmen," from Haydn's "Seasons," he sang with a kind of homely exultation and with technical adequacy.—Chicago Tribune, December 7, 1914.

The afternoon performance in the Fine Arts disclosed some very good singing. Flint is stated to have put much of his artistic activity into oratorio. This would account for his excellent rendition of Handel's tricky aria, "O Ruddier than the Cherry." In the more restrained songs following he produced an impression of a man with a fine voice who enjoys singing. His voice is very good in its medium and low range. His enunciation is remarkably clear.—Chicago Journal, December 7, 1914.

Mr. Flint is a singer in whom vocal talent and musical intellectuality balance each other beautifully. In his recitals he strives less for outer effect than interpretation from within. Moreover, the artist's pronunciation of German was perfect. Mr. Flint made a great impression by his masterful application of mezzo voce; his organ seems to have undergone a thorough process of development and training. He gave his best in Handel's aria "O Ruddier than the Cherry," the difficult coloratures of which came out with admirable ease and clearness. A "Neujahrslied," by Mallinson, sung in German, full of charming melody, was extremely delightful.—Daily Illinois Staatszeitung, Monday, December 7, 1914.

(Advertisement.)

Marie Kaiser, a Busy Singer.

Marie Kaiser recently sang Horatio Parker's "St. Christopher" at Worcester, Mass., with a large chorus under the direction of Mr. Butler. Last week she sang in Hoboken, N. J., and Tuesday night she was heard in "The Messiah" at Jersey City, the other soloists being Christine Schutz, contralto; William H. Pagdin, tenor, and Edmund Jahn, basso. Miss Kaiser leaves this week for Kansas City, where she appears in Convention Hall for the benefit of the Red Cross of that city, on the same program with Alice Nielsen. She was the soloist recently with the Orpheus Club, of Paterson, N. J., under the direction of C. Mortimer Wiske, winning instant success.

Demand for Pittsburgh Soprano.

May Marshall Cobb, soprano, has been busy filling engagements in Pittsburgh, her home city, and various parts of Pennsylvania and Ohio. Among her most important appearances since October 1 may be mentioned recitals at Rochester, Pa., October 1; with the Pittsburgh Athletic Association, October 4; before the convention of the Pennsylvania Federation of Women's Clubs, October 6; at a private musicale in Buffalo, October 20; at a concert under the auspices of the Shadyside United Presbyterian Church of Pittsburgh, November 6; before the bankers' meeting at the Hotel Schenley, Pittsburgh, November 16; at Dixmont, Pa., November 20; before the Pittsburgh Athletic Association, December 6; at Butler, Pa., December 11; in "The Messiah" at Wooster, Ohio, December 15; before the Twentieth Century Club of Pittsburgh, December 16; at a musicale in Pittsburgh, December 17.

Following her appearance at Butler, Pa., the Butler Eagle spoke of "her remarkable range and the texture, tone quality, and expression" of her voice. And this opinion has been shared by the critics in all those places where she has sung.



MAY MARSHALL COBB.

For the month of January, 1915, she has already been booked for appearances at Pittsburgh, McKeesport, Donora, and Sharon in Pennsylvania, and at Cleveland, Ohio.

Charles W. Clark Sings at Blackstone Hotel

On December 17 Charles W. Clark, the baritone, gave a program before a distinguished company of music lovers at the Blackstone Hotel, Chicago, entertained by Mrs. Keith Spaulding. Mr. Clark had to grant many encores, and his recital was most satisfactory.

The program was as follows: "Prologue," Leoncavallo; "Les Cloches," "Mandoline," Debussy; "L'Heure Exquise," Hahn; "Vision Fugitive," Massenet; "Aus Meinen Grossen Schmerzen," "Es hat die Rose Sich Beklagt," Franz; "Der Sandtrager," Bungert; "Recompense," Hammond; "Uncle Rome," Homer; "The Eagle," Busch.

Gordon Campbell accompanied at the piano.

Katharine Goodson to Arrive January 3.

Katharine Goodson had planned to sail from Liverpool on the steamer Cedric, December 16, but as this boat has been requisitioned by the British Government for military purposes, she has now arranged to leave ten days later on the Cunard steamer Franconia, which is due to arrive in New York on January 3. Her opening dates will be as follows: January 8, Auburn, N. Y.; January 11, Wells College, Aurora, N. Y.; January 12, Cornell University, Ithaca, N. Y.; January 15, Brooklyn; January 18, Chicago.

Helen Ware in the South.

Helen Ware's appearance in Macon, Ga marks the end of her Southern tour. From Minnesota to Texas and then through the South, Helen Ware played a chain of concerts: In Kenosha, Wis., a joint recital with Bauer; Chicago; Holland, Mich; Mankato, Minn; joint recital with Ganz; Emporia, Kan., joint recital with Fannie Bloomfield Zeisler; Houston and Victoria in Texas, etc.

The Macon concert, as did nearly all the other appearances, resulted in a re-engagement, attesting to the popularity of Helen Ware's Hungarian and Slavic recitals.

The music lovers of Macon had been looking forward with expectation to the music of the Magyars and Slavs, and they are said to have been roused to a high pitch of enthusiasm by Helen Ware's rendition of her unique program.

Professor Maerz at the piano gave the violinist such capable support that she felt as much at ease with her program as though she had her regular accompanist.

In the Goldmark suite for violin and piano the two artists gave a splendid reading to the lyric passages of this work of the Hungarian composer.

In her Hungarian and Slav numbers, Helen Ware proved to be an artist worthy of the adjectives: "Most powerful and poetic."

The ovation tendered by her audience reached its zenith when she played her own arrangement of a Hungarian love song. After persistent applause the number had to be repeated. But the "Camp of fiddlers" did not even then seem satisfied with the second performance of this gem for they crowded about her as she was about to leave the hall, begging for its third rendition anxious to hear once again the haunting melody that ends in a difficult arrangement of double harmonics. Miss Ware promised to play it again the next time she visited Macon.

Concert at Keyser, W. Va.

An interesting concert was given in the school auditorium of the preparatory branch of the West Virginia University, Keyser, W. Va. on Tuesday evening, December 15, when the following program was presented: Prelude (Rachmaninoff), "Masquerade Dance" (Hopkins), "Saxonne" (Godard), Miss Hoffman; "Should He Upbraid" (Bishop), "The Loreley" (Liszt), Miss Grimes; "Invictus" (Huhn), "Night and Dawn" (Liddle), "I Know a Lovely Garden" (D'Hardelot), "O' du mein holder Abendstern" from "Tannhauser" (Wagner), Mr. Schiffeler; "Query" (MacDermid), "Concert Etude" (MacDowell), Miss Hoffman; "Somewhere a Voice is Calling" (Tate), "Carissima" (Gomez), "Ashes of Roses" (Woodman). "Italian Street Song" (Herbert), Miss Grimes; "Il Trovatore" (Verdi), "Mother o' Mine" (Tours), "Good-bye" (Tosti), Mr. Schiffeler.

Elsie Hoffman, who has charge of the piano department at this institution, gave intelligent readings of her numbers, the composition by MacDermid, "Query," being especially enjoyed. She has a fluent technic and rare talent. Helen Grimes, soprano, has an excellent voice which she uses with intelligence.

Carl Schiffeler, baritone, opened his part of the program with a spirited rendering of Bruno Huhn's "Invictus." His other songs were on a par with the beautiful Huhn number.

Students at this school, as well as the townspeople, are fortunate in having three such excellent artists residing in their midst.

Florence Larrabee Complimented.

Max Fiedler, when conductor of the Boston Symphony Orchestra, paid a striking compliment to American talent by engaging Florence Larrabee, as a soloist. Having heard the young pianist play in the studio of her teacher Carl Stasny, Mr. Fiedler asked about her future plans. She said she proposed teaching. "But you are ready for the concert platform now," said the conductor, and to emphasize his opinion engaged her on the spot to play MacDowell's second concerto with the Boston Orchestra.

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Alexander Bloch's Newport Notices.

A large and fine audience had a season of rich and pure enjoyment at Masonic Hall Thursday evening. It was the twenty-third concert by the Philharmonic Society, the artists being Alexander Bloch, violin, and Blanche Bloch, piano, and it was one of those unusual events where the performers were wholly carried away with ideal music, which, for something like two hours, was given without dross or alloy—just noble, pure music. The people at times were almost breathless, some craning their necks for long periods, that their eyes might try to aid their ears in catching every possible bit of such delight. It was playing which is made up of a never ending succession of pleasant surprises, yet all perfectly natural. There was fine technic, sufficient for any requirement; but it was so mastered that it was well nigh forgotten altogether by players and hearers.

For the most part the music was full of "expression" of the most delicate sort; more than that, it was full of soul. Yet, where fire and spirit were called for, there was plenty. There was a constant "shading," not only of the usual sort but also of the tempo, and it was in no case overdone. There was a masterly understanding and an absolute certainty in carrying it into execution. The music seemed to permeate and sway the whole bodies of the players. These appear to be young people; one wonders what they will be after a few more years of this rare sort of study and work.

The Beethoven sonata for violin and piano (op. 96, in G) was a delightful treat. Rarely has there been such masterly playing in this city. Every movement and every little phrase was given its full value and true interpretation. The "ensemble" was perfect in every detail, and the two players were so completely in sympathy that they were really one; yet each was doing beautiful work. The violin was a wonder for great volume, beauty and purity of tone. The sympathetic quality was there, too. There was never a least suggestion of being in a hurry, yet when speed was the proper thing there was abundance of it. These players have a right to play Beethoven, and everybody was in bliss while hearing them. There was a recall, but no encores were given.

All the violin numbers were delightful, and so was the accompanying. The G string proved to be fine, there was rare work in "harmonics," the "attack" was splendid, so was the technic. All the selections were much appreciated and applauded, the last bringing out a perfect burst, which was acknowledged by Mr. Bloch's returning to bow his appreciation.—Newport (R. I.) News, December 11, 1914.

For the second concert of this season the Philharmonic Society offered Alexander Bloch, violinist, and Belle Bloch, pianist, in a varied and excellent program. For ensemble numbers Beethoven's sonata in G major, op. 96, and a chaconne by Vitali, a composer of the sixteenth century, were played.

To speak first of the ensemble work, never probably have there been heard in Newport two players who seemed more closely "en rapport." If the performance had had no other merit this would have made it acceptable, but when one comes to add that the musical intuition of both players is developed in a very marked degree it can be better conceived how delightful the players became. And the same thing was clearly apparent when Mr. Bloch was playing his solos and Miss Bloch was accompanying. Really fine accompaniment is a rare accomplishment, and Miss Bloch possesses it, and in full measure.

Mr. Bloch's playing is beautiful not alone in tone quality, for which he deserves great praise, but also in style. His bowing is always graceful and his whole performance has a quality of what may be called elegance for want of a better word. His technic is entirely adequate and he has plenty of fire and force when they are needed.

He is a very fine violinist.

Miss Bloch is an excellent pianist. It is somewhat to be regretted that nearly all her selections ("Lithanisches Lied" by Chopin-Auer, a Serenata Napolitana by Sgambati, and the Brahms-Joachim "Hungarian Dance" No. 7 in G minor; in the second group was the Albumhlatt by Wagner-Wilhelmj and Wieniawski's polonaise in D major) were of the bravura style of composition so frequently played by soloists, but not for that reason to be desired to the exclusion of some more quiet pieces, which would have given the pleasure of hearing Miss Bloch's smooth, legato free touch, which was evident in her work with Mr. Bloch. She has such command of piano technic that it was regretted that most of that displayed in her solos was of the forceful and brilliant rather than that of the more subtle kind.

Both the players were called again and again to the platform after their numbers, and it was evident that they may come to Newport again and receive a very warm welcome.—Newport (R. I.) Herald, December 11, 1914. (Advertisement.)

Prominent Singers in Gilberté's Songs.

Hardly a day passes in the offices of the MUSICAL COURIER without the arrival of programs from various states, Maine to California, with Hallet Gilberté's name on them. His songs are constantly sung by leading soloists. The foreign singers, too, are taking up his compositions. Among recent interpreters are Florence Mulford Hunt, formerly of the Metropolitan Opera Company, who is featuring his dramatic song, "Ah, Love, but a Day," on all her programs. Vera Courtenay, prima donna of the Opera Comique, Paris, is making a great success singing his "Song of the Canoe," "Minuet la Phyllis," and "Ah, Love, but a Day," at all her concerts. William Simmons, the rising young baritone, is making marked success with "Forever and a Day," "My Lady's Mirror," and "An Evening Song." Eva Mylott, contralto, has sung his exquisite song, "Two Roses," over one hundred times. Vernon Archibald, the well known baritone, makes a tremendous success with the "Minuet la Phyllis" and "Forever and a Day," generally being obliged to repeat these songs before his audiences will allow him to continue. Nina Dimitrieff, the Russian prima donna, has added his three latest publications, "An Evening Song," "The Little Red Ribbon," and the "Song of the Canoe" to her repertoire. John Finnegan, the Irish tenor, has sung Gilberté's "Ah, Love, but a Day" from Maine to California.

Others using Gilberté's songs with great success may be mentioned: Evan Williams, Myrna Sharlow, Mme. Buckhout, Florence Anderson Otis, Beatrice McCue, Ethylndc Smith, Bertha Barnes, Harold Fowler, Isabel Thrope, also Carl Rupprecht and Edna Wolverton, two of Claude Warford's artist-pupils.

DETROIT SYMPHONY ORCHESTRA PLAYS VARIED PROGRAM.

Second Concert Pleases Large Audience—Orpheus Club Concert—A Carol Service.

Detroit, Mich., December 19, 1914.

The second concert of the Detroit Symphony Orchestra, Weston Gales, conductor, was given in the Detroit Opera House, Thursday afternoon, December 17, at 4 o'clock. The program included the Brahms symphony, No. 1, in C minor, "Valse Triste," Sibelius, and Vorspiel, "Haensel and Gretel," Humperdinck. The orchestra fulfilled the expectations aroused at the first concert, as was manifested by the sincere applause and the general expressions of approval heard on all sides. Mr. Gales succeeds in making his men a unit, no little task in the short time they have been with him. There was little to criticize and much to praise. The audience manifested its appreciation in no uncertain way at the close of the lovely second movement of the symphony. The Detroit Orchestra plays with a rhythmic precision that is most satisfying and presents definite tone pictures despite occasional crudities of tone quality. The next concert will be given January 21.

ORPHEUS CLUB CONCERT.

Friday evening, December 11, the Orpheus Club, a male chorus of twenty-five voices under the direction of Charles Frederic Morse, gave a delightful concert before its sustaining members at the Westminster Church. A group of part songs by Elgar proved to be of unusual interest, and "From the Sea" by MacDowell, a great success of last season, was repeated by request. The assisting artist was Florence Hinkle, who sang "Depuis le jour" from "Louise" and two groups of songs also a solo obligato in "O, Earth, thou art fair" by Dregert. Miss Hinkle is an artist whom one hears with pleasure for her work is marked by temperament and intelligence. She has appeared in Detroit before and added many to her list of admirers here by her beautiful work at this concert.

CAROL SERVICE BY STATE NORMAL CHOIR.

A most unusual service was held in St. Paul's Cathedral, Sunday evening, December 13, when the State Normal choir from Ypsilanti, under the direction of Frederick Alexander gave a program of Christmas carols. The choir is of superlative excellence. The two hundred voices are young and fresh; attendance upon rehearsals is obligatory. This combined with the fact that Mr. Alexander is a most capable director results in a body of singers that can demonstrate the possibilities of choral work in all illuminating manner. JENNIE M. STODDARD.

Miss Gailey Will Christmas Down South.

Because of her many engagements, requiring her presence in the South both immediately before and after Christmas, Mary Gailey, the talented young violinist, has decided to remain in that section of the country, spending her short vacation in Mobile, Ala., and New Orleans. Miss Gailey has been appearing before numerous colleges and schools where she is a prime favorite, many of her engagements being return appearances. Some of these are: Anderson College, Parks Collegiate Institute, Benton Parker College, etc. Miss Gailey already has a number of engagements booked in the New England states for next year.

Sergei Klibansky's Studio Musicale.

On Wednesday, December 16, Sergei Klibansky gave a studio musicale at which Mildred Ingersoll, Grace Jones, Virginia Magruder, Arabelle Warefield, Lalla Cannon, Jean Vincent Cooper and Valeska Wagner sang. Miss Cooper was engaged to sing at the Vanderbilt Hotel, December 29. Mr. Klibansky's next artist-pupils' recital will occur Saturday, January 30, in the auditorium of the Y. M. C. A., West Fifty-seventh street, New York.

Mr. Klibansky left for the Adirondacks, December 24, for a needed Christmas vacation. He resumes teaching January 4.

1914-1915 1915-1916

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Wager Swayne Pupil Wins Success.

Omaha people may well feel proud to claim Marie Mikova, the talented young pianist, as one of her own daughters. Miss Mikova recently returned to Omaha after your years' study with Wager Swayne in Paris, and made her debut as a concert pianist at a most delightful recital Tuesday evening at the First Baptist Church, before a large and enthusiastic audience of music lovers and friends.

Miss Mikova revealed great strength, temperament in abundance, and the musicianship and intellect to make her interpretations at all times interesting. As she plays her beloved instrument she presents a fascinating picture, being unusually graceful.

The program opened with the Beethoven sonata in three movements, which was brilliantly played, the melodies and rhythmic effects being beautifully brought out. The next group consisted of five Chopin etudes and waltzes, abounding in beautiful crystalline runs and rhythmic and tonal effects, revealing to the fullest her complete mastery of the piano. A sonatine by Ravel proved interesting and pleasing and was followed by a nocturne from "Midsummer Night's Dream," with its beautiful melody; a scherzo by Mendelssohn, brilliantly rendered; a Weber rondo, with its joyous swing and intricate passage work, and the Chopin polonaise, op. 53, which was given in magnificent style, revealing to the greatest advantage her great power and brilliant technic. Miss Mikova was received with the greatest applause, but responded to only one encore, giving the Schubert-Liszt "Erlking." She was the recipient of many beautiful floral tributes.—Omaha Examiner.

A very representative and enthusiastic audience greeted Marie Mikova, who gave her first piano recital since leaving Omaha four years ago to continue her study under Wager-Swayne in Paris, Tuesday evening at the First Baptist Church. Miss Mikova possesses remarkable technical ability and an abundance of temperament and plays with such life and enthusiasm that her work is a delight at all times, whether it be the more brilliant passages which she handles with such skill or the delicate pianissimos, equally artistic. The young artist's rendering of the Beethoven sonata, op. 57, which opened the program, was really masterful and brought out to the fullest the rare beauty and melody of the selection. The Chopin numbers, which followed, were veritable gems, particularly the two waltzes, which were full of brilliant passages and lilting melody. The sonatine by Ravel was most enjoyable and again showed the pianist's versatility and interpretive ability. The nocturne by Mendelssohn-Smith, was another exquisite selection, a lovely melody, which was given very artistically. The rondo brilliant, by Weber, was one of the most delightful numbers of the program, and the polonaise, op. 53, which closed the program, was so well liked that the audience insisted upon an encore, to which Miss Mikova responded with the Schubert-Liszt "Erlking."—The Omaha Excelsior. (Advertisement.)

Saenger Musical Tea.

An exceptionally fine program was presented at the December Musical Tea at Oscar Saenger's studio, New York. Among his pupils who took part were: Queena Tillotson, soprano; Albert Wiederhold, basso; Milton Bernhard, baritone and Marie von Essen, contralto.

A large assemblage was present. The Saenger Musical Teas are an excellent means for the commingling of his amateur and professional pupils and many of his students have received engagements from the opportunities presented on these occasions.

The Band of Hope was singing a well known temperance hymn, "My drink is water bright," and singing it in a very dull and lifeless fashion. "Come, come, children, wake up!" cried the curate energetically. "Come, now, 'My drink is water bright,' and do, please, put a little spirit in it."—Otago Witness, Dunedin, N. Z.

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I feel moved to speak again of the fine list of musical attractions that L. E. Behymer has arranged for his Philharmonic Courses this season. Each event so far has been one of unusual interest and worth, and the opportunity of hearing these concerts should be valued by all who find pleasure in the best music. This past week has brought Evan Williams, the Welsh-American tenor, and Arrigo Serato, the Italian violinist.

Evan Williams Opens Matinee Series.

Evan Williams opened the Matinee Series of concerts November 28, but was suffering from a severe cold and feeling that he had not done himself justice, he and Mr. Behymer arranged to repeat the concert on Friday evening, December 11. Another crowded house greeted the singer and listened spellbound through a trying program. Mr. Williams is past master in depicting the range of human emotions and his beautiful voice is capable of many colors. This, together with his intense feeling and grasp, gives him the power to move deeply his audiences. He was obliged to respond to many encores, sometimes singing two or three, all of them requests. His son, Vernon Williams, is his accompanist and close companion. Mr. Williams will always be a welcome guest in Los Angeles.

Gamut Club Dinner.

Wednesday evening, December 2, was the date of the monthly dinner of the Gamut Club and many guests were present. It was a very happy evening. Among the distinguished guests were Evan Williams, Vernon Williams, Mr. and Mrs. Theodore Bendix, Miss Honiss, leading woman of "The Whip" company and several of her assistants, The Davis Family, late of Kansas City, Francis J. Tyler of the Savage Company, Kassa Bailey of Santa Ana. The local guests were Mrs. C. S. Delano and her wire-stringed quartet, Ray Crittenden, Thomas Govan and Jane Catherwood.

Mr. Williams was kind enough to sing and other musical numbers were given by Mr. Tyler, The Davis Family, Mr. Crittenden, Mr. Govan and Mrs. Delano and quartet.



GERTRUDE ROSS,
The talented young composer of Los Angeles, whose "Three Songs of the Desert" are being sung by Mme. Schumann-Heink, Mme. Gérville-Reache and other prominent artists.

Mr. Bendix made a very witty speech and Mr. Williams also addressed the company briefly.

Arrico Serato in Violin Recital.

Arrigo Serato gave a recital on Tuesday evening, December 8, and pleased greatly. Serato has something all his own, entirely individual. His appearance was a veritable triumph. Homer Samuels at the piano was a worthy support to the artist. Serato's program had few novelties, but the old favorites took on an entirely new meaning under his magical touch.

Gertrude Ross' Compositions.

Gertrude Ross, the talented local composer, is preparing some new manuscripts which have been accepted by the White-Smith Company and will be out in the near future. Mrs. Ross and Grace Widney Mabee have been much in demand for various clubs and schools this season and on each program Mrs. Mabee has sung a number of Mrs. Ross' compositions with marked success. The latest program was the one given for the Coleman House Benefit Concert at the Ebell Club House on Thursday night. A number of the leading artists are using Mrs. Ross' "Desert Suite," or "Three Songs of the Desert," on their programs this season, and she is the recipient of many letters of commendation and congratulations. Rudolph Ganz, on his recent visit here, expressed himself as much pleased with these numbers.

Mrs. Catherwood Entertains.

Mrs. Catherwood's monthly reception at the Fowler, Monday evening, November 30, was largely attended. An informal program was given by two young and promising musicians. Marjorie Nichols, pianist and pupil of J. A. Anderson, has been spoken of a number of times already in these columns. She is rapidly approaching the artist class, although but little past eighteen. She has already appeared this season with the Woman's Symphony Orchestra and is to appear with the San Diego Orchestra later in the season, and has a number of other important engagements pending. Her work is brilliant and satisfying. Katherine Melville, a young singer, and a pupil of Mrs. Louis Sterne, is possessed of a pleasing soprano voice of much sweetness and gives promise of accomplishing a musical future. Mrs. Hepburn accompanied Miss Melville most efficiently.

May MacDonald-Hope Piano Recital.

May MacDonald-Hope is another of the young and talented musicians of Los Angeles who has won laurels abroad. She has recently returned from Europe and gave a recital in the Ebell Club House last night. I was unable to hear this program, but every one speaks of her as a very gifted pianist.

Ferguson Vance and His Pupils.

Edgar Ferguson Vance, the Lamperti exponent here and graduate of the Giulia Valda School of Singing in Paris, is rapidly becoming established as one of the leading teachers of voice. He has a large class, the majority of whom are professionals, and is about to establish a class in opera, which will be most helpful. One of his professional pupils, Mrs. Edward H. Whitehorn, has been in demand this fall for recitals and has recently given programs in Glendora, Hollywood and Los Angeles.

Mrs. Kinney Here.

Mrs. Eugene Kinney, of Denver, president of the National Federation of Music Clubs, has been in this city some time arranging for the 1915 biennial and festival, and holding consultations with President Blanchard and the members of the American Operatic Association.

Jane Catherwood.

Philadelphia Club Re-engages Violinist.

Jacob Rittenband, the violinist, played last week in Philadelphia, pleasing his audience immensely and receiving many encores. A return engagement with the Crescent Musical Club was offered and accepted on the spot.

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Mrs. H. H. A. Beach in Boston.

Dropping the usual reserve of polite society and of the musicians who know and who also write, the distinguished audience comprising Boston's best known people gave Mrs. Beach a rousing cheer as she made her first appearance on the platform of Steinert Hall after an absence of more than three years. And as the concert progressed, many signs of approval were showered upon the Boston woman, who is acknowledged to be one of the greatest of female composers. The climax was reached when after an admirable performance of Mrs. Beach's quintet, op. 67, the audience applauded her for some minutes. The Hoffman Quartet with the composer at the piano, gave a splendid reading of this beautiful work. At the close of the program, Mrs. Beach held an informal reception on the stage of the hall, and shook hands with some 250 persons.

Among Boston's leading musicians who attended the concert were Arthur Foote, Carl Faelten, George W. Chadwick, Philip Hale and H. T. Parker.

The following notices are culled from the Boston papers:

Mrs. Beach's first prolonged period of European study having been abruptly brought to a close, she takes up again those annual recitals so well remembered here. This winter's concert is devoted entirely to her own compositions for piano, voice, and strings. All, with one exception, are new (three from MSS.), composed at the age . . . when wealth of feeling is controlled and expressed by the resources of an art long and seriously studied. Certain supposedly fortunate persons are described as being "born with a silver spoon in their mouths." Mrs. Beach must have been born with melody in hers, for it is said she could sing an air of Handel's at the age of two and was a composer, and appeared in public as pianist at the age of seven. She was then a prodigy from New Hampshire . . . and is now known throughout this country and in Europe as a composer of distinction.—Boston Advertiser, December 17, 1914.

For some years Mrs. Beach has been living in Germany, where she has appeared as composer and pianist in several cities and with marked success. Her concert yesterday was the first that she has given since her return to Boston. The years pass quickly. It is hard to realize that her "Gaelic" symphony was produced here at a symphony concert in 1896; her piano concerto in 1900; her Mass. at a Handel and Haydn concert, as far back as 1892; that her first appearance as a pianist in public was in 1883, when she was sixteen years old. Her life has been productive.

Her talent as a song writer has been recognized by the general public and by leading singers. . . .

The new piano pieces have interesting moments, especially the prelude and fugue, . . . there are ideas and workmanship in this composition. . . .

Mrs. Beach was warmly applauded by a very friendly audience. And there were flowers in profusion.—Boston Herald, December 17, 1914.

During her residence in this city Mrs. Beach afforded pleasure to her friends by her annual recitals of piano music, in which her own compositions found a place. By her pianistic skill and her insight she made her gifts as interpreter equal those as composer. Her playing now, after appearances with orchestra and in recital in Berlin, Leipsic and Dresden, has more emotional variety, more authority. There is unquestionably a gain in fluency of technic. There were two new compositions for the piano played from manuscript and for the first time a prelude and fugue and a waltz fantasie.

. . . The audience was a large one and showed its approval emphatically.—Boston Globe, December 17, 1914.

Mrs. H. H. A. Beach, appearing as composer and pianist, was assisted by Mme. Karola Frick, soprano, and the Hoffmann String Quartet, when a concert consisting entirely of her own compositions was given yesterday afternoon in Steinert Hall. . . .

The quintet is one of the most solid, in ideas and structure, of Mrs. Beach's later compositions. The ideas have value and contour, and their development is both musicianly and effective. The performance was brilliant, authoritative. Mrs. Beach's talent as a pianist was displayed in her performances of a prelude and fugue, a "Valse-Fantasie" in MSS., and the piano part of the quintet. She has an uncommonly finished technic, a beautiful tone, and always good taste as an executant. The audience was large and cordial.—Boston Post, December 17, 1914.

Mrs. Beach's manifold gifts have made a prominent place for her. She is a woman of whom American music lovers should be proud, for she dignifies her profession and gives pleasure to many, not only with her extremely skillful pieces of chamber music and her melodious and sympathetic songs, but also with her spirited piano playing. Her genial personality contributed many appealing strains, now pathetic and again humorous, to her works, particularly to her lyrics, and her success in the more abstruse forms of music, as in the quintet that she played yesterday with the Hoffman Quartet, has been impressive.

The program for this professional home-coming included several new compositions, such as the prelude and fugue and the waltz-fantasy played by the composer herself, and songs sung by Mme. Karola Frick. The quintet for piano and strings completed the program.

Flowers and applause were lavishly bestowed upon the heroine of the occasion.—Boston Journal, December 17, 1914.

(Advertisement.)

Marion Green, Minneapolis Symphony Soloist.

The variety of Beethoven's great nature was yesterday heard in his first violin romance played so reverently by Concertmaster Czerwonky, and the four songs which were so unobtrusively and finely sung by Marion Green. From the full richness of the "Romance's" double stopping to the serious adornment of Goethe's "Mit Madeln sich vertragen," through the dark retrospect from the grave in "In Questa Tomba" to Gellert's nobly religious "Bitten" and the heroic universal religion of "Die Ehre Gottes," there was an ascent through the most serious traits of mankind's strivings. Mr. Green's manly presence and finished mastery of his art added much and worthily to this festival program.—Minneapolis News, December 8, 1914. (Advertisement.)

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Mabel Sharp-Herdien, soprano, occupies an assured position with the foremost oratorio and concert singers of the present day. She is an American artist who gained her entire musical education in this country, and whose development and rise to her present position of eminence has been won in America, and she need not fear comparison with any of the leading sopranos of Europe or elsewhere. It was the beauty, richness and maturity of this gifted singer's art that led one of America's prominent critics to write of her: "One must seek her rivals among the famous stars of the lyric stage."

Mrs. Herdien's repertoire includes the best in song literature, English, French, German and Italian, and the leading roles in all the principal oratorios. She is soprano soloist at Sinai Temple, Chicago, Ill., and the Sunday Evening Club, and has appeared as soloist ten consecutive times with the Apollo Musical Club of Chicago.

Two important dates that Mrs. Herdien has for this year are in "The Messiah" (in German), with the Milwaukee A Capella, and in Mendelssohn's oratorio, "St. Paul," with the newly organized Choral Society of Kansas City, Mo.

Mrs. Herdien filled, among others, the following engagements last year: Illinois Athletic Club; Amateur Musical Club, Peoria, Ill.; Boeppler Orchestra; Normal School, two appearances; South Shore Country Club; Dubuque, Ia., recital; Bach Choral Club; Oriental Consistory, three appearances; Chicago Musical College, faculty concert; Evanston, in "The Messiah"; Mu Phi Epsilon concert; Apollo Club, two appearances in "The Messiah"; Dubuque, Ia., in "The Messiah"; Mozart Club, Pittsburgh, in "The Messiah"; Cleveland, Ohio, recital; Chicago University, concert; City Club, concert; Glen Ellyn, concert; Mendelssohn Club, soloist; Sunday Evening Club, concert; Kewanee, Ill., two appearances; Medinah Temple, concert; Ravenswood, concert; Amateur Musical Club, Chicago; Standard Club Chicago; United German Societies; Grand Rapids, concert; Oberlin, Ohio; Eau Claire, Wis., two appearances; Chicago Heights, Marion, Ind.

Rose Lutiger Gannon.

Rose Lutiger Gannon, one of the foremost American contraltos, has been in great demand not only in her home city, Chicago, Ill., but her services in concert, church, oratorio and recital have been requested from the Atlantic to the Pacific Coast. For the past seven years Mrs. Gannon has been soloist at Sinai Temple, Chicago, and for the last six seasons with the Sunday Evening Club.

Possessing a stage presence which charms and with a vast repertoire at her command, there is little wonder at the fact that Mrs. Gannon counts innumerable admirers all over the country. Her voice is a rich contralto, pure in quality and exquisitely fresh. Refinement and a finished artistry characterize her interpretations, which are also marked by a striking individuality. Mrs. Gannon during the past season has appeared as soloist with the following orchestras, choral societies, clubs, schools and universities: Chicago Symphony Orchestra; New York Symphony Orchestra; Sinai Temple Orchestra; Richmond Orchestra; Minneapolis Symphony Orchestra; National Symphony Orchestra; Denver Symphony Orchestra; Apollo Club, of Chicago; Chicago North Shore Festival, Evanston, Ill., two engagements; German Sing Verein; Irish Choral Club; Arion Club, A Capella and Lyric Glee Club, Milwaukee; Oberlin Choral Union; Schubert Club, Grand Rapids; Mendelssohn Club, Chicago; Cornell College Choral Union; Kenosha Choral Society; Seattle Choral Society; Portland, Ore., Choral Society; San Antonio Choral Society; Green Bay, Wis.; Fort Collins; Houston, Tex.; Kansas City; Valparaiso, Ind., festival; South Bend, Ind., festival; Philharmonic Club, Minneapolis; Winona, Minn.; Spokane Society, Washington; Washington University; Chicago University; Colorado University; Madison University.

Brooklyn Society Sings "Messiah."

Every seat in the spacious opera house of the Brooklyn Academy of Music was taken on Tuesday evening, December 22, and the big audience listened with evident interest and reverential enjoyment to "The Messiah" production by Walter Henry Hall's responsive chorus, more than 250 members strong, assisted by a large orchestra and these soloists: Agnes Alsop Ward, soprano; Ida Gardner, contralto; Dan Beddoe, tenor, and Robert Maitland, baritone.

This concert marked the twenty-fifth anniversary of the founding of the Brooklyn Oratorio Society, instituted by Mr. Hall and continuously under his leadership during this period. The Brooklyn Oratorio Chorus and the Columbia University Chorus (Mr. Hall is the director of choral music at Columbia University) cooperated on this occasion.

Mr. Hall must have been particularly gratified at the unanimity with which the choral members followed the authoritative movements of his baton. The audience certainly was.

Concerted attacks, good shading and phrasing, understandable diction and impressive finals gave evidence of conscientious weekly rehearsals under Mr. Hall's dictation. There was a notable quality of musical tone among the sopranos. The forcing, which too often mars the singing of non-professional soprano choirs, was delightfully absent. Tenors, altos and basses were also dependable throughout. Splendid effects were attained by well developed climaxes. "Behold the Lamb of God" was an embodiment of excellent ensemble singing; spirit and finish entered into the inspiring "Hallelujah Chorus."

Dan Beddoe's opening "Comfort Ye" and "Every Valley" set the standard high for the work of the evening. The delicious quality of his voice and his knowledge of oratorio style keeps Mr. Beddoe in the foremost ranks of oratorio tenors; in the accompanied recitative, "Thy Rebuke Hath Broken His Heart," for instance, the words "Thy rebuke" signified far more than mere words as sung by this tenor.

Robert Maitland, basso, infuses genuine dramatic fire into his singing, and his excellent and well trained voice is in accordance.

Ida Gardner's real contralto voice and feeling for musical detail, especially in her delivery of the favorite contralto airs, "He Shall Feed His Flock" and "He Was Despised," pleased her listeners.

Agnes Alsop Ward met the taxing demands of the soprano recitatives and arias with ease and understanding.

Samuel Quincy was at the organ.

An orchestra of forty musicians, F. Lorenz Smith, concertmaster, gave an ingratiating reading of the "Pastoral" symphony directed by Mr. Hall, and the support throughout was admirable.

David Bispham Fights for Americans.

David Bispham does not agree with those who believe that American composers who are worthy will not need to have their cause championed. Mr. Bispham bore high the banner of American composers long before it ever seemed probable that songs by Americans should become a regular section of every artist's program. One could say that in many cases he has forced this issue. One may also go further and say that he does not only search among the thousands of compositions sent to him with the hope that he may sing them, for songs that appeal to the public, that are learned quickly and that are "easy," but he has been also the inspiration to many to write in a serious vein as he has been willing to study songs that were not easy, that needed long assimilation and that needed the same amount of work, thought and interest which are necessary to learn a song by Richard Strauss. In this has David Bispham been the wonderful champion. He has sung numbers that were not obvious, not "catchy," just because they were good music of the same intricate sort that he found among songs of Strauss, Brahms and Hugo Wolf, and he has paid his countrymen and women the compliment to regard their work seriously, in which Mr. Bispham is nearly unique.

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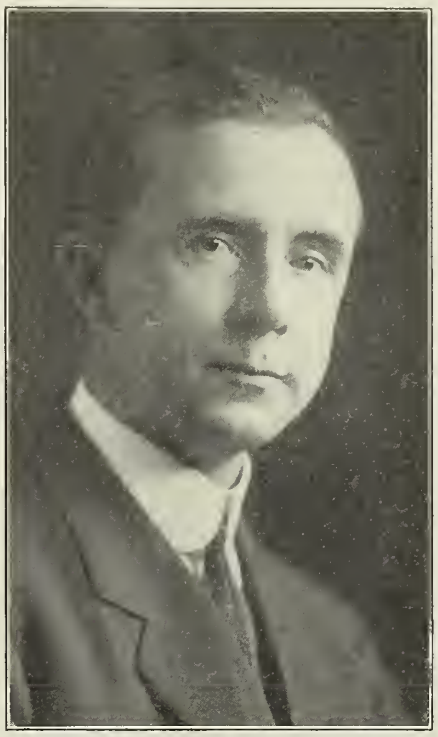
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Evans' Tenth Annual Philadelphia Recital.

Edwin Evans gave his tenth song recital in this city at Witherspoon Hall last evening. The singing of this baritone is so finished and so polished that it is always delightful to hear him, and especially so in the admirable programs he gives, which are always filled with novelties. Last evening he sang no less than thirteen songs, which were heard here for the first time, and one of them was in manuscript, "Bring Her Again, O Western Wind," which was written by Stanley Addicks, who accompanied the singer. Mr. Evans has a remarkable range of voice, and it is even and mellow in its entire register. He also sings with splendid taste.. The Press.

As usual at the recitals of Edwin Evans, baritone, the program contained many lovely new songs, as well as some of the standard old things. . . . Undoubtedly much of the enjoyment was due to the fine enunciation of the singer. All the pleasure that can be conveyed through the medium of good, clearly-sung English, is to be had when Evans sings. The Addicks song, "Bring Her Again, O Western Wind," given for the first time in this city, proved captivating and had to be repeated. . . . The expression throughout was notably interesting.—Record.

. . . Mr. Evans has many times proved his right to rank among the leading vocalists of the city, and his appearance was



EDWIN EVANS.

marked not only by the pleasing quality of his voice, but by the entirely interesting nature of the program which abounded in novelties. A full dozen numbers were sung for the first time here. . . .—Telegraph.

. . . The selections on the program were happily chosen, as they not only displayed the soloist's splendid range of voice, but were in themselves of much interest and charm. . .
. . . Several . . . new songs found great favor with the audience, their possibilities for tender and sympathetic reading being realized by Mr. Evans to a commendable degree. "Eve, and a Glowing West" he infused with as much color as a sunset, and his rendition of "An Evening Song." with its refrain, "Go Along Child to Sleepy Town," was beautifully done. . . .—Bulletin.

. . . Mr. Evans has a voice of carefully graduated and equalized timbre, and judicious training; a voice that serves him well at either extreme of its compass, and sincerely pleased those who heard him last evening.—Ledger. (Advertisement.)

Soder-Hueck Pupils in Joint Recital.

On Friday evening, December 18, two of Mme. Soder-Hueck's pupils appeared in a joint recital at Englewood, N. J., where they met with fine success.

Evangeline L. Haucke, whose voice is a pure lyric soprano of sweet sympathetic quality with ringing high notes, sang the "Jewel Song" from "Faust" in brilliant style. Her group of songs by modern composers was exceptionally well rendered and the audience would not be satisfied until she sang an encore.

Walter S. Wagstaff, baritone, whose singing at a concert in the Waldorf-Astoria hotel, New York, created a sensation last season, was heard in a group of songs, and sang the "Cantique de Noel" (Christmas song) by Adams, in such a praiseworthy manner that he was obliged to respond to two encores. Mr. Wagstaff possesses a rich baritone voice of splendid quality, charged with the vigor and enthusiasm of youth. A brilliant future is predicted for this promising young artist.

In the duet, "Calm as the Night," by Götze, these two voices blended beautifully and had such an effect on the audience that they were forced to repeat the number.

Every fourth day or so there is cabled over Tommy Atkins' description of a battle: "First you 'ears a 'ell of a noise and then the nurse says, "Sit up and drink this.'" Which only goes to prove that in these martial days, even a well established wheeze is no longer a veteran until it's been under fire.—New York Evening Sun.

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On American Music.

Norwood, Ohio, December 17, 1914.

To the Musical Courier:

We have been so in the habit of becoming enthralled with the mysteries of strange gods, the alleged profundities of unknown tongues and foreign cults that Americans are in danger of losing their identities. The zeal of advance agents casts a glamour about every imported musician or composition. The more foreign or remote the better. Curiosities are in demand.

If the composers of this country will endeavor to help each other and without jealousy will recognize the message that may be expressed in a composition, we will evolve an American mode of musical thought and idiom. It is not at present difficult to recognize that of England, France, Germany, Spain, etc., and the skillful American composer may imitate their styles or characteristics. But America is as yet too cosmopolitan in its higher musical circles, to be distinctively American. It does not know itself. Only among the homely and lower circles of musicians can true American music be found. No foreigner understands it, even though he become naturalized. It requires one "to the manner born," bred in the bone. One must be able to call to mind the frontier or pioneer days to understand it fully. I do not know whether we have one such among the musical critics of today. The tendency seems to be to judge everything by foreign standards.

We all know how much is lost by translating a poem from one language to another. The inner meanings are lacking. We think music is a sort of universal language, but this is only very superficially so. The "Marseillaise" means much more to a Frenchman than to any other.

Not until American composers will honor each other will American music attain a standing demanding the respect of other nationalities.

Very sincerely,

D. W. Miller.

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American Scandinavian Society Concert.

The American Scandinavian Society announces its second concert in Carnegie Hall, New York, on the evening of January 10. The Scandinavian orchestra considerably augmented this season, Ole Windingstad director, will play a program of modern Swedish and Danish music.

Much interest centers in this concert because of the engagement of Julia Claussen, the contralto, and M. Per Bioorn, baritone of the Berlin Royal Opera. These artists will be heard in operatic arias with orchestral accompaniment.

The orchestral selections promise no little novelty; three compositions new to America will have a hearing. Prominent among them is the first symphony of Niels Gade, the Danish composer. A suite of five pieces by Tor Aulin, written to Stindberg's "Master Olaf" and Sinding's "Rondo Infinito" will also be performed.

The management feels much gratified at the previous reception from the public in general, and there is no doubt that the association has an active and influential future. Its artistic aims are commendably high, and have in the past been successfully realized. The coming concert surpasses in every respect anything that has been attempted by the organization, and there is every reason to believe that it will prove to be a brilliant occasion.

Donaldson's Recent Recital.

Gay Donaldson, the baritone and teacher of Cleveland, Ohio, and vicinity, recently appeared in a recital in that city, scoring a brilliant success. His program was varied and full of interest, but probably the number which aroused the imagination to the fullest extent and left the most lasting impression was one of Charles Wakefield Cadman's Indian idealizations with ultramodern harmonies. This song, "At the Feast of the Dead I Watched Thee," served to display the deep sonority of Mr. Donaldson's voice as well as his excellent diction. Among his other numbers were Homer's "Uncle Rome" and "Banjo Song," showing the singer in a brighter mood. His interpretative and dramatic powers served to make his closing number, "Three Comrades," something to be long remembered by his audience.

On this same evening Dr. Arthur Reginald Little, pianist, was heard in these numbers: "Chant Polonaise," Chopin-Liszt; "Hungarian Rhapsody," Liszt; "Barcarolle," Rubinstein; "Nachtstueck," Schumann, and "Hark! Hark, the Lark" and "Erlkönig."

An Appreciative Dudley Buck Artist-Pupil.

An interesting interview with Marie Morrisey, the contralto, who scored a marked success at her recent recital in Aeolian Hall, New York, appeared in the women's section of a recent issue of the New York Press. Mrs. Morrisey, who is an artist-pupil of Dudley Buck, the vocal teacher of New York, is very enthusiastic in her praise of this gentleman. She spoke of him as the man "whom I knew to be the very best vocal teacher I could find anywhere. He took my voice and shaped it and trimmed it and patterned it according to his own ideas, and what it is now I owe to him." Surely no teacher could desire warmer appreciation.

Mrs. Morrisey is having a busy season in concert work in addition to her duties as contralto soloist of a well known Brooklyn church.

New Sacred Cantata.

An interesting special Christmas service was given at the Mount Auburn Baptist Church, Cincinnati, Ohio, Sunday morning, December 20, on which occasion soloists from the Cincinnati Symphony Orchestra took part in the first performance of a sacred cantata, "The Coming of the Anointed," for solos, chorus, harp, string quartet and organ, by C. Hugo Grimm, organist of the church. This cantata is conceived thoroughly, in the spirit of the text, and is well and effectively written. The opening and closing numbers contain specially good thematic material, which is well worked out.

Bostonians to Hear Mme. King Clark.

Mrs. King Clark will give a song recital in Boston at the New Toy Theatre, on the afternoon of January 10.



RUTH McTAMMANY WITH PROFESSOR MARIO LO ZITO AND HIS NEW YORK CITY MARINE BAND, AT INTERNATIONAL EXPOSITION OF INVENTORS, HELD AT GRAND CENTRAL PALACE, NEW YORK, DECEMBER 12-19 INCLUSIVE.

Ruth McTammany's New York Success.

Ruth McTammany, soprano, and niece of John McTammany, inventor of the player piano, delighted the large audiences at the International Exposition of Inventors, held at the Grand Central Palace, New York City, from December 12 to 19.

Ruth McTammany is a mere slip of a girl and few imagined that such a slender miss could fill the enormous auditorium with her voice; in fact, not only the size of the place would have been a handicap to many singers, but numerous large pillars and the clatter of hundreds of machines combined to distract and disturb the artist and were enough almost to nullify her vocal efforts. But despite these hindrances, Miss McTammany's voice proved equal to the ordeal and could be heard high and clear above the din of men and machinery, and before the last note had died away amidst the labyrinth of posts and pillars of the huge palace, the people arose and cheered her to the echo. Thus the little country girl from the West made her bow to the East.

Ruth McTammany had oft dreamed of the eventful day when she should make her debut before the public. She pictured the opera house with its dazzling appointments; she could see the curtain rise, revealing the large and expectant audience; and she could hear the soft faint tones of the orchestra that was to accompany her to failure or triumph. All this, Ruth McTammany had dreamed; but it is the unexpected that frequently happens in this world, and that is what occurred in this instance.

Ruth McTammany, like many others, had spent years abroad, fitting and qualifying herself for a public career, and the time had arrived when she was to make her debut in Germany this season; but as the poet remarked:

> The best laid schemes o' mice and men
> Gang aft a-gley;
> And leave us naught but grief and pain
> For promised joy.

The war clouds were overhanging Germany and there was little or no opportunity for artists to make their debut, so there was nothing left for Miss McTammany to do, but return to her own United States a disappointed and disheartened singer, and here await a more convenient season. But the International Exposition of Inventions was about to open its doors, and a competent singer was desired. Miss McTammany's name was mentioned and her services accepted, and thus it came to pass that Ruth McTammany made her debut in the Grand Central Palace of New York, instead of in Berlin, Germany. The range and quality of her voice are all that could be desired, while she is the possessor of a genial and most engaging personality.

The orchestra or accompanist can do much to make or mar the success of an artist, and especially on such an occasion, but it can be said to the credit of Prof. Mario LoZito and his New York City Marine Band that from the moment the exposition opened on December 12 until it closed on the 19th, his whole aim and object seemed to be directed toward insuring the success of the gifted Ruth McTammany, who fully realizes that fact and gratefully acknowledges her indebtedness to Prof. Mario LoZito and his splendid band.

A Prominent Newkirk Pupil.

Lillian Sherwood Newkirk's pupil, Alice E. Smith, was the principal soloist at the annual musicale given by the



ALICE E. SMITH AND LILLIAN S. NEWKIRK.

National California Club in New York, on Tuesday, December 15. Miss Smith sang "Bergere Legere" and "Menuet de Martini," old French; "Elegie," with violin obligato, Massenet; "Phyllis Has Such Charming Graces," Wilson; "My Heart Is a Lute," Woodman; and "Skee Song," Clough-Leighter. Other assisting artists were Ida Thelma Taylor, pianist; Lucile Collette, violinist; N. Valentine Peavey, vocalist, and Lillian Birmingham.

Mrs. Milton V. Snyder, chairman, wrote Miss Smith a letter of thanks and congratulation, in which she especially mentioned "her splendid tone placement and elegant diction," which she says "is something rarely heard in English song singing in New York." These qualities are among those upon which Mrs. Newkirk lays special stress, and her many successful pupils attest to the efficacy of her methods.

Rudolph Ganz—An Appreciation.

The appended article by Charles Arthur Ridgway, of Dayton, Ohio, was published in the newspapers of that city following Rudolph Ganz's recital there:

"As Switzerland is a healthy country, so is Ganz a healthy pianist; not only physically, but mentally, and we also say morally. His playing gives one the impression of a clear and beautiful day among the Alps; it is unaffected playing without morbidity; it is clean-cut, perfect in technic, sane in interpretation, it reflects the bigness of the mountain country. At the same time it is not lacking in dramatic force, or in soothing, singing tenderness.

"Rudolph Ganz is a many-sided, and well-balanced artist. The three 'T's,' Technic, Taste and Temperament are his in happiest combination. While possibly not so emotional as Paderewski, he has plenty of feeling, controlled, however, at all times by a fine mentality. Technically, his playing is marvelous. His active work is wonderful; he has great power; he makes the piano sing or storm at will. His light playing is like sparkling sunlight and there seems to be no limit to his speed. The program was well selected to show the breadth of his art, no two numbers being of similar style or character.

"Piano playing like that given us by Mr. Ganz cannot fail to have a strong influence in the musical uplift of Dayton and the thanks of the musical public are due to those who made it possible to hear him. He should be heard here again in the near future."

Oskar Rust Directs Elks' Music.

On December 6, 1914, Elks memorial services were held by Little Rock Lodge, No. 29, Little Rock, Ark., under the direction of Oskar Rust. The musical program consisted of solos sung by Albert E. White, baritone; Mrs. David M. Bachrach, soprano, who sang "The Day Is Ended," Bartlett, with violin obligato played by Oskar Rust; a funeral march, Federigo-Fiorillo, played by Oskar Rust, with orchestra accompaniment, and numbers by a vocal quartet and orchestra.

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Oscar Seagle's Buffalo Encomiums.

The Chromatic Club is to be congratulated in bringing to Buffalo so distinguished an artist as Oscar Seagle, famous baritone, who at his former appearance here last season won overwhelming success, which he repeated in full measure yesterday afternoon in a recital at Orpheus Hall. The audience was so large that only standing room was to be had and the enthusiastic and spontaneous applause after every number testified to the appreciation his fine work elicited.

Mr. Seagle is a singer of intellectual equipment which encompasses the contents of each song he delivers, and he is a magician in the art of coloring every tone. Superb diction, a highly developed dramatic sense and manly delivery add to the pleasure which his vibrant and imposing voice gives in his interpretations.

His opening number, the aria, "Eri tu," from "Un Ballo in Maschero," by Verdi, was delivered with forceful declamatory style leading up to a wonderful vocal appeal. The French songs, "Musette" and "Chanson à danser," songs of the sixteenth century, were so delightful and given with such joyous felicity of expression that they had to be repeated.

The ever beautiful "Ständchen," by Schumann, and two songs by Brahms offered further charm to which the moving intensity and radiance of "Frühlingsnacht," by Rachmaninoff, with its wonderful accompaniment, won such an ovation that Mr. Seagle graciously repeated it.

"Serenade Italienne," by Chausson, alluring in melody and text; two songs by Debussy; "Lamento," by Duparc, intensely tragic, and a tender little song by Cui were gems of vocal utterance.

In the group of songs in English, Mr. Seagle added further enjoyment, especially in "When I Bring You Colored Toys." . . . This had to be sung again. "Ah, Love but a Day," by Mrs. Beach, was the climax in dramatic presentation.—Buffalo Courier, December 6, 1914.

The Chromatic Club did itself honor yesterday afternoon when it brought forward the distinguished American baritone in song recital. To hear Mr. Seagle is to believe that after all there are here and there persons who really do care about the art of singing in this year of our Lord, 1914. . . . The fact that he is an American is an added interest. . . .

Mr. Seagle's beautiful program opened with an aria from Verdi's "Ballo in Maschero," and Bononcini's "Deh piu a me non v'ascendete," followed by two exquisitely beautiful sixteenth century French numbers, which were wonderfully sung. Of the succeeding German group, the song of Rachmaninoff was of special beauty and impressiveness.

In his French songs Mr. Seagle is peculiarly at home. Anything more charming and thoroughly artistic than his performance of the group by Chausson, Debussy, Duparc and Ferrari have not been the writer's pleasure to hear for some time. It was style in the true meaning of the word, wonderful tone production, perfect command of the singer's resources, and all put to the highest end. Mr. Seagle is an object lesson to all students and lovers of singing, and his influence throughout his own country should be very great, for to hear him is the best possible argument that the singer's art is most powerful when it is most beautiful.—Buffalo News, December 6, 1914. (Advertisement.)

December Musicale of Morrill Pupils.

Laura E. Morrill, the New York vocal teacher, gave her December musicale in one of the large music rooms in Aeolian Hall on Tuesday evening December 15. At these musicales the audiences are made up of musicians and lovers of music, many of whom regularly attend the series of such recitals given throughout the season by Mrs. Morrill. On this occasion the audience seemed more enthusiastic than ever before, while the attendance was greater than at any previous musicale given by Mrs. Morrill.

At this December event the soloists included Mrs. Frederick L. Paetzold (Florence L. Chapman), Claire Peteler, Russell Bliss, Bertha Kinzel, Winifred Mason, Clarence C. Bawden and Claribel Harris. Mrs. Paetzold, who is a resident of St. Paul, Minn., sang an aria from "Mignon," displaying a voice of wide range, capable of producing beautiful color effects. She was also heard in a new song by Charles Gilbert Spross, with the composer at the piano. This composition, which received its first public hearing upon this occasion, had to be repeated. Miss Peteler gave an excellent rendition of an aria from "Les Huguenots." Later she was heard in two charming English songs.

As was to be expected, the work of Russell Bliss, Bertha Kinzel, Winifred Mason and Clarence Bawden was exceptionally well done.

Miss Harris, who is a new pupil of Mrs. Morrill, displayed a voice of lovely quality and great promise.

A feature of the evening was the short talk given by Mrs. Morrill on the theme "Individuality and Not Imitation" in singing. Both the theme and the presentation of it interested the audience in addition to supplying a number of facts about which to think and to think hard.

Mrs. Morrill will give a similar musicale on Tuesday evening, January 26, 1915.

Hilda von Taube Wins Applause.

Oskaloosa, Ia., had an opportunity to hear the talented young girl pianist, Hilda von Taube, lately returned from Europe, in a recent concert. The Herald of that city, in its account of her recital there for the Belgian benefit fund, referred to her as follows: "Oskaloosa is time and again favored by visiting artists, but none seemed to appeal to the public as did the music of this young girl."

Young Miss von Taube, who is under the management of Harry Culbertson, of Chicago, has many engagements after January 1.

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Boston Commends Gebhard.

Heinrich Gebhard, the Boston pianist, gave his annual recital in that city recently and evoked many words of praise from the critics of the Hub. Mr. Gebhard is a favorite with New England audiences, and this is well merited, for his playing has won for him wide renown. Following are a few press excerpts from Boston papers of December 10, 1914:

He played the music delightfully, with an abiding sense of dynamic values, brilliant and clear technic and with a beautiful touch. . . . If I were a great captain of industry, instead of engaging an organist to play daily in my palace, I should endeavor to persuade Mr. Gebhard to play Bach for me at ease. . . . In the music of Debussy, Mr. Gebhard showed the higher qualities of a sensitive pianist. The nocturne of Chopin was a sketch in black and white. In the pieces by Debussy the pianist was a colorist and a poet. It would not be easy to say in which of these impressionistic pages he excelled. . . . He gave a remarkably beautiful reading of "Cloches à travers les feuilles" and "La Terrasse des audiences." . . .—Boston Herald.

Mr. Gebhard was wholly in the vein, and seldom of late years has he done his talent and his long periods of serious study more justice. He is a thrice admirable musician, as well as an accomplished virtuoso. Interpretating the music of Debussy, he is equally successful in catching the illusive and impressionistic moods of the little pieces, and at the same time demonstrating in an authoritative manner their logic of construction. . . .—Boston Post.

Mr. Gebhard is an artist of romantic and emotional aspect, as could be easily seen by the program which he presented. He employs great variety of tone color in effective proportion and possesses a sensuous tone of appealing warmth and beauty. . . . His interpretations always were interesting, in which he never allowed sentiment to become cheap sentimentality. . . . Mr. Gebhard played the French suite by Bach with a grace and freshness in due keeping with its character. . . . The first two numbers of Chopin were played in true Chopinistic style, with rare finish and refreshing simplicity. . . . Among the many pleasant features of Mr. Gebhard's performance was his original interpretation of Debussy numbers; . . . throughout these numbers he showed rare artistry in the beauty and originality of his playing, and proved himself an interpreter of uncommon merit. . . .—Boston Advertiser.

Heinrich Gebhard, the Boston pianist who upon more than one occasion in the past has given promise of attaining true distinction, played in his recital in a manner to warrant all expectations of him. . . . There was in Mr. Gebhard's playing an authoritative individuality, the conviction in the mind and musical sense of the hearer, that the music was being interpreted by a mature artist, by one comprehensive in his grasp of technical difficulties and of the plan of emotional values, by one who could reproduce the succession of moods in their true proportion. . . . Always a pianist of poetic sensibility in touch and perception, Mr. Gebhard drew from his piano a kaleidoscopic series of colors and painted a procession of moods. . . .—Boston Globe.

(Advertisement.)

Wheeling Lauds Kerr.

U. S. Kerr, the basso cantante, gave a recital in Wheeling, W. Va., on December 28. Attached are two press comments on this concert, which show that Mr. Kerr's work is appreciated:

One of the delightful musical affairs of the season was the concert at the Elks' Club Auditorium last evening, when U. S. Kerr, basso-cantante, of New York, assisted by Adelaide Schockey and Prof. Herman Schockey, of this city, was presented in concert. The program was of an unusually pleasing nature, consisting of numbers, both light and heavy, pleasing to all classes of musical lovers. Mr. Kerr, possessing a voice of unusual depth and richness, completely captivated his audience.

In addition to the English songs, the artist gave numbers in French, German, Italian and Norwegian. Each appearance of the famous basso was greeted with applause.

Of Miss Schockey it can be said that she is one of Wheeling's most talented pianists. Her solo, Schubert's "Marche Militaire," was rendered in a pleasing manner, displaying to perfection both the technic and expression of the number.

Professor Schockey, as accompanist, contributed much to the success of the affair. He has made for himself the reputation of being one of Wheeling's best musicians, as well as an accompanist and an instructor. Music lovers of Wheeling were indeed favored with a musical treat by the presentation of such well known artists. —The Wheeling Telegraph, December 19, 1914.

A large audience was delighted to the fullest extent with the song recital given at the Elks' Club Friday evening by U. S. Kerr, assisted by Adelaide Schockey. It seemed that the program could not have been better arranged to suit the hearing, as each succeeding number proved more popular, as the qualities of Mr. Kerr's rich basso voice were strongly brought out. The ever popular "Rolling Down to Rio," by German, was received with as much enthusiasm as ever, and "To the Evening Star," from "Tannhäuser," and the "Toreador Song," from "Carmen," were much applauded. Adelaide Schockey needs no introduction to music lovers of Wheeling, and her number of last night exceeded former playing by this talented musician. H. M. Schockey was the efficient accompanist to Mr. Kerr.—The Wheeling Daily News, December 19, 1914. (Advertisement.)

Mrs. Beach to Play in Portland.

Mrs. H. H. A. Beach, the American pianist-composer, is booked for a concert in Portland, Me., on January 6, assisted by Mrs. Lafayette Goodbar, soprano.

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CENTURY OPERA IN CHICAGO.

"Faust," December 20.

A creditable performance of Gounod's masterpiece brought out Orville Harrold in the title role, Henry Weldon was a devilish Mephisto, Louis Kreidler a vigorous Valentine, Kathleen Howard made up a good looking Siebel and Lois Ewell a naive Marguerite. The other parts were in good hands and Agide Jacchia conducted.

The night of the Walpurgis, which is always omitted in America, was presented by Anna Pavlowa and her company. As for Miss Pavlowa's dancing only superlatives can express the delight she gave again to her many admirers. She is one of the ballerinas par excellence. Her technic of the difficult terpsichorean art is absolute. She won an overwhelming and legitimate success.

"Pagliacci," December 21.

On Monday evening "Pagliacci" with Helen Stanley as Nedda—a role beautifully suited to her voice and in which she scored heavily—was the bill. Miss Stanley looked well in her original costume and made her Nedda striking and attractive. Morgan Kingston found Canio one of his best parts and after the Lament he received salvos of applause. Thomas Chalmers distinguished himself as Tonio. Graham Marr as Silvio and Hardy Williamson as Peppe rounded up an excellent cast. Agide Jacchia conducted.

After the opera Pavlowa and her ballet were seen in "The Magic Doll," and, for the first time in Chicago, in modern ballroom dances comprising the presentation of the latest dances.

"Cavalleria Rusticana," December 23 (Matinee).

With Bettina Freeman as Santuzza, Morgan Kingston as Turiddu, Kathleen Howard as Mama Lucia, Louis Kreidler as Alfio and Elizabeth Campbell as Lola, "Cavalleria" was presented. Jacchia conducted. The same bill will be given on Sunday evening, December 27. Instead of "The Magic Doll" next Sunday evening Miss Pavlowa will dance in "Amarilla" in which the famous ballerina will close her present season at the Auditorium.

"Faust," December 23 (Evening).

"Faust" was repeated on Wednesday evening with practically the same cast heard at the previous performance.

"Pagliacci," December 24.

"Pagliacci" and Pavlowa brought out a large audience to the Auditorium on Christmas Eve.

"Haensel and Gretel," December 25 (Matinee).

At the special Christmas matinee "Hänsel and Gretel" was given with the following cast: Hänsel, Gladys Chandler; Gretel, Myrna Sharlow; Peter, Louis Kreidler; Gertrude Maude Santley; the Witch, Kathleen Howard and the Sandman and Dewman, Camilla Elkjaer. Joseph Pasternack conducted. "The Magic Doll" with Pavlowa followed.

"Faust," December 25 (Evening).

The same cast heard at the Wednesday performance was billed for this performance.

"Haensel and Gretel," December 26 (Matinee).

A repetition of Humperdinck's lovely opera brought out another good sized audience.

"Pagliacci," December 26 (Evening).

"Pagliacci" concluded the fifth week. A repetition of "Flora's Awakening" and "Modern Ballroom" soirée by Pavlowa followed.

American Institute Students' Recital.

Monday evening, December 21, at the American Institute of Applied Music (Kate S. Chittenden, dean), a recital was given by the piano, vocal and violin pupils, the program consisting of seventeen numbers. All those who participated were well advanced in the musical art. The teachers represented on this occasion were Miss Chittenden and Messrs. Mason, Baker, Sherman, Savage, Hodgson, Lanham and Shradieck. On the program were the classic composers, Bach, Handel, Schubert, Mendelssohn, Haydn and Chopin; the modern composers, Tschaikowsky, Sinding Liadow, Vieuxtemps, Weingartner, Grieg, Saint-Saëns, Moszkowski and Henselt. The American composers represented were Brockway, Chadwick, MacDowell and Mason. These composers are quoted in order to show the quality of music offered at this recital. Some of the accompaniments were played by the soloists, notably Elsie Lambe, who is herself a brilliant solo pianist.

Annabelle Wood, following some years' absence, has returned for further study; she played the Henselt concerto finale as the last number of the recital with fine effect. Others who attracted special attention through their superior playing were Watson H. Gidings, Winifred Lee Mayhall, pianists; George Roudenbush, violinist, and Mrs. A. W. Davis, vocalist. Noticeable was the poise of all concerned in this artistic affair. One very critical listener said, "There was not a bit of bad work anywhere, and much was extremely good."

Elloda Kemmerer's name has appeared in the MUSICAL COURIER within a month in connection with her own recitals. Others who appeared were Alice K. Hoffman, Beulah Beach, Rose Karasek, Anna Curtiss, Grace Gosselin, Rose Edith Des Anges, Mrs. C. L. Test, Alice R. Clausen, Rose I. Hartley, Henry Manning Wells and Adolf Steuterman.

Steinberg on Hebrew Traditional Music.

Bernhard Steinberg, cantor of Temple Beth-El, New York, is the author of a very interesting article on "Hebrew Traditional Music," published October 11 in the New York Tribune. In this he shows that the Hebrew is eminently musical, and that music forms an important part in their lives in all countries. He finds a kinship in some of the music of "Aida" and Rubinstein's opera "The Macabees," with the present orthodox Hebrew chant. He divides the religious music of the Hebrews into two classes. One has been handed down from father to son and is unchangeable. It includes famous responses like "Kol Nidrei," "Borchu," "Sh'ma Yissroel," "Mi Chomocho," etc. These responses change from time to time according to the Hebraic liturgy.

The second class is much freer. In this the cantor has much leeway. He is encouraged to compose his own music or even draw upon the masters for material. There are American cantors who are composers, Max Grauman being the most conspicuous. The late Max Spicker also wrote much beautiful Hebraic music. The word "cantor" signifies "a singer." He has many duties. The entire arrangement of the musical service is by him. He must have not only a beautiful voice, but thorough musicianship and a Hebrew education. In the reformed temples his duties, with the exception of preaching sermons, correspond to that of any clergyman. There is a "Cantors' Association of America," of which Mr. Steinberg is an important member.

Mr. Steinberg's recent concert of Hebrew music in Boston brought forward much beautiful and unknown music. The entire Boston press united in praising both his singing and what he sang. Some of these notices have been reproduced in the MUSICAL COURIER. Mr. Steinberg is busy teaching, having many beautiful voices under his charge. Some of these are engaged in his own choirs, he having two in charge. His handsome residence studio is at 62 West Ninety-sixth street, New York, where on two days weekly he is busy from morning until late in the evening, teaching vocal music. Singer of note himself, having gone through all that a vocalist has to learn before arriving at a definite procedure, Mr. Steinberg is able personally to show "how to do it," and has the rare gift of the teacher's art. The positions occupied by his professional pupils speak more than much trumpeting of his merits; the pupils, and the way they sing, are themselves his best recommendation.

GITTELSON

VIOLINIST

"He proved himself a well rounded artist by his interpretation of the Bach Chaconne. The infinite variety and sincere beauty of his tone was well brought out in this composition and the three dances were very charmingly played with rare grace and finish."

—*K. C. B. in Boston Daily Advertiser, Nov. 7, 1914.*

An Unusually Popular Composition.

Scott Joplin is known throughout the United States as a leading writer of "popular" music, his work having placed him in the front ranks among the composers of that class of work. His latest success is the "Magnetic Rag," and copies may be obtained from the Crown Music Company, 1437 Broadway, New York, or from the Enterprise Music Supply Company, 145 West 45th street, New York.

Paul Draper's Little Theatre Recitals.

Paul Draper, the tenor, will be the soloist with the Boston Symphony Orchestra in Boston, January 1 and 2, when the Liszt "Faust" symphony will be given.

Mr. Draper, who has made a specialty of lieder singing, will give three recitals at the Little Theatre, New York, on which occasions he is to present remarkable programs. At the first concert which will take place on the afternoon of January 14, he will give a Schubert program consisting of the "Schöne Müllerin" cycle. The second afternoon, January 21, will be devoted to songs by Bach, Schumann and Mossourgski's "Lieder und Tänze des Todes." On January 28, Mr. Draper's program will consist entirely of Brahms' lieder, the first group with words by Daumer, the second group will be "Für ernstige Sänger," and the third group will consist of familiar songs.

From these programs it will be seen that Mr. Draper takes his art seriously and is deserving of praise for the respect he shows it.

New York and Philadelphia press reviews of recent appearances in those cities are given below:

The song recital of Paul Draper . . . marked the first appearance in his native city of a young New York tenor. . . . Mr. Draper shows notable breadth and maturity of musical understanding; besides the artistic quality he has gained by intelligent cultivation, he has much by nature. . . . . It is a serviceable organ unusually responsive to his demands, and capable to a remarkable degree of expressing what he wishes to express.

But the singer's delicacy and warmth of feeling, his insight into the meaning of the music with which he is engaged, the resources which these qualities give him of differentiating and characterizing are worthy of high praise, and are what made his recital of an interest quite its own. He sang the three "Gesänge des Harfners," by Schubert, op. 12; the cycle of "Dichterliebe," by Schumann, and four songs by Karel Szymanowski. To sing the "Dichterliebe" is a task making the highest exactions on any artist's resources of poetical interpretation. Mr. Draper was successful in finding the right accent for each of these sixteen poems. . . . On the other hand, there was real beauty and charm in passages of mezzo and piano. Mr. Draper's phrasing is artistic and his diction finished and clear.—New York Times.

One of the surprises of the concert season was the recital yesterday afternoon of Paul Draper, an American tenor, in Aeolian Hall. . . . Most of the selections were songs of sentiment, and in that type Mr. Draper gave his best performances. His voice is a light lyric tenor. In quality it is extremely pleasing, especially in the softer passages. His singing was always refined, reposeful and finished. A fine legato, good breath control, and, above all, the ability to bring out the inner meaning of his selections—to get beneath the surface of things—were notable in his singing.—New York Herald.

One of the most remarkable song recitals heard recently in Philadelphia was that given in Witherspoon Hall yesterday afternoon by the tenor, Paul Draper. . . .

Draper is an interpreter in the highest sense of the word. Undoubtedly he will become a conspicuous favorite among the many really great singers in this country. . . .—Philadelphia Record, December 4, 1914.

. . . His interpretation, in every instance, was most effective, and to his fine voice he adds splendid enunciation. His voice is richest in its lowest register.—Philadelphia Press, December 4, 1914.

He is a singer who chooses what he sings with the sincere and serious purpose of one who prefers his artistic missions to himself. The remarkable program was divided among three settings of Goethe's poems by Schubert, the cycle of sixteen "Dichterliebe" of Heine in Schumann's setting and four arrestingly unconventional lyrics of Karol Szymanowski, of the singer's own importation.

The songs were sung in the original tongue, with the translation printed in the program. . . .

Though Draper's voice is by no means inferior in quality, the strength of his performance lies in its exquisite sensibility to inner meanings—his intense concentration writes itself in his features w - he sings, and it is as though in a trance he became oblivious to all but the intent and the content of the music. The rare and beautiful individualism of his art was keenly appreciated by those who were present, and the singer has made friends and admirers who would welcome his reappearance and wish for him a wider hearing.—Philadelphia Public Ledger, December 4, 1914.

. . . He sang everything well; he sang many of his songs very well. Mr. Draper has not made the mistake of so many singers who achieve reputation and suddenly find themselves in midstream, without control of their voices. His production is excellent and unfaltering. His natural tone is a highly colorful and pleasing tenor; in his head tones, which he uses without the sentimental effect which is all too common among operatic tenors, he is capable of fine variation and sustained tones. And Mr. Draper appreciates and loves his music, and studies its meaning, so that he can make it his own. To sing the shifting, subtle moods of the "Dichterliebe" cycle, to make his spirit for an hour be one with Heine's, and to end that with the glorious song, "Die alten boesen Lieder," was something of an achievement. . . .—Philadelphia Evening Ledger, December 4, 1914 (Advertisement.)

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NEW YORK BREVITIES.

Katherine Mitchell at Patterson Home—Max Jacobs Plays in Tenafly, N. J.—An Hour of Philphonia—Brounoff's Patriotic Song—Adela Bowne in Italy—Nichols Engagements—Notes.

Katherine Mitchell, pianist, one of the instructors in the Patterson Home for Music and Art Students, gave a recital December 16, consisting of the following: Sonata, C major, Beethoven; Melodie, Paderewski; Caprice, Gade; "Winter," "The Brook," "The Eagle," MacDowell. Miss Mitchell has studied both in Europe and America, and in the foregoing brief program showed herself to be an excellent pianist and good musician.

Assisting Miss Mitchell were three pupils of Elisabeth K. Patterson; viz., Estell Leask, Frankie Holland and Mrs. Drew. Miss Mitchell has a good reputation also as accompanist, having appeared in that capacity in various recital halls of New York.

MAX JACOBS' ENGAGEMENTS.

Max Jacobs, the violinist, appeared as soloist with the Neighborhood Glee Club of Tenafly, N. J., on December 18. Following his programmed solo, he played his brother's, Ira Jacobs, violin composition, "Song Without Words" as encore.

Rafael Diaz, tenor, sang three songs by Ira Jacobs, one of which pleased so much it had to be repeated. Charles W. Potter is director of this Glee Club, now in its tenth season.

Mr. Jacobs appeared December 20 as soloist at the North Reformed church of Newark, N. J.

AN HOUR OF PHILPHONIA.

Adelaide Gescheidt, originated "An Hour of Philphonia," which is the name used to designate the weekly gathering of students of the Miller Vocal Art Science. They discuss, demonstrate and receive instruction in the analysis of correct tone in all its phases. A booklet, having to do with this class meeting, contains the following information:

A system of kinetic psycho-physical exercises is used for the synchronous development of the vocal instrument.

The reputation of the class in its unique study is spreading rapidly, through the superior work of its students. Those preparing to teach this system are trained to perfect understanding of voice analysis, thereby gaining knowledge scientifically, practically and artistically.

This class is the Mecca for voice principles of the widest scope. There are no mysteries to the student, for he is made familiar with all that transpires.

The ravages of the European war will undoubtedly destroy most of the traditional sources of voice instruction for several years. Heretofore it was like going to gigantic springs of knowledge, to be musically educated abroad, as all requirements for any form of instruction were available there.

The principles of voice, however, have always been practised in an empirical way and by tradition. In fact, since music became a study in Italy or any other far famed country of Europe, there has never been a logical plan for developing the voice.

A system, therefore, based on natural law, and scientifically correct, certainly must rank highest and be the one in greatest demand throughout the world. The day of empiricism is past. We are now seeking positive instruction, that amalgamates the entire knowledge of nature's way of producing voice Through such understanding, bel canto and artistic singing are re-established. The system is so clear and definite that the scientific discussions of voice and its problems, brought up at the class sessions, are spontaneous. The effectiveness and results speak for themselves.

Miller vocal art science has solved the mysteries of vocal art. Through a number of carefully compiled exercises, and competent teaching of this science by Adelaide Gescheidt and her assistants, a student is enabled to understand and use the voice to the best possible advantage, both scientifically and artistically.

BROUNOFF'S PATRIOTIC SONG.

"America, My Glorious Land" is the title of a patriotic song by Platon Brounoff, words by B. Dahl. This is to be obtained as solo for medium voice or for chorus, which was the original setting. It has been sung by the People's Choral Union with fine success. The MUSICAL COURIER said of this song some time ago, "It is a stirring piece and should become popular."

ADELA BOWNE IN ITALY.

Adela Bowne (Mrs. Henry Philip Kirby) sends the MUSICAL COURIER a picture postcard from Capri, Italy, inscribed as follows: "We are at last on the beautiful Isola da Capri. It is lovely, no signs or agitation of the war here. Our villa is lovely. We are going to it on Saturday. We had a most exciting trip. A Mr. Olsen from Denmark and I are going to give a joint recital in our music room here next month. Best wishes, A. B. K."

NICHOLS ENGAGEMENTS.

John W. Nichols, the tenor, sang in two performances of "The Messiah" with the Chicago Apollo Club last week. He was asked to sing in "The Messiah" for the Mozart Club of Pittsburgh, December 29, but owing to a contract with Jamestown, N. Y., for the same date and work, he was unable to accept the former engagement. Mr. Nichols is booked for the "Rose Maiden" with the Oratorio Society in Waldon, N. Y., January 20. This is his second appearance with this organization. He was also reengaged for a second performance of Matthews' "Conversion" at St. James Church, Brooklyn, December 24.

NOTES.

Edmund Jaques, organist and choirmaster of St. Paul's Chapel, Broadway and Fulton street, will produce "The Message of the Star" by R. Huntington Woodman, January 5, at twelve o'clock noon; the composer at the piano. T. Tertius Noble's "Gloria Domini" is to be performed January 26, with the composer at the organ.

The first annual convention of the American Guild of Organists closes with a banquet tonight, December 30, at 7:30 p. m., Hotel McAlpin, Broadway and Thirty-fourth street. H. Brooks Day, chairman of the committee on public meetings, says in his circular: "There will be no New Year's Day luncheon this year. This dinner will take its place. Members will please mobilize and turn out in goodly numbers. Guests are welcome. We shall have good speakers and a good time. Price of dinner, $2.00."

The second pupils' recital of students who are studying music with F. W. Riesberg, occurred at his residence-studio, Park Hill, Yonkers, N. Y., December 18. Ten numbers made up an interesting program, following which Platon Brounoff played and sang his own music, refreshments were served, and pleasant acquaintance among the pupils was developed. On the program were the following: Ruth Gray, Fricda Murray, Helen A. Munson, Dorothy Andrews, Ethel J. Hall, Bessie Riesberg, Ruth Post, Marcella Riesberg, Rae Clarke, and Helen C. Corwin. Some of the credit of this affair belongs to Miss Munson, Mr. Riesberg's assistant.

Three organ recitals with explanatory lectures were given by Abram Ray Tyler, A. G. O. of Detroit, Mich., formerly of Brooklyn, at Beloit College chapel, Beloit, Wis., December 15, 16, and 17. These three recitals were well planned, as follows: The Office and Possibilities of the Modern Organ, (1) As the Handmaid of Religion, (2) As a concert medium, and (3) As a Representative of the Modern Orchestra.

Among personal cards received from well known musical personages of New York are particularly handsome ones from Lionel Hayes Robsarte, John Dennis Mehan, Ralfe Leech Sterner, Christiaan Kriens, Percy Hemus, Eugenie Pappenheim, etc.

Ganz Captures Dayton, Ohio.

To say that Rudolph Ganz captured Dayton on the occasion of his recent visit there is merely stating a fact. When an artist not only calls forth notices like the appended in the newspaper reviews of his concert, but also inspires a special article of appreciation which was printed in all the papers of the city, capture is a mild way of expressing his triumph—in fact, "conquest" would not be stretching the truth. Here are the notices:

Of Mr. Ganz one could never finish telling. Dayton has been visited by many pianists, pianists who rank foremost in the world, but it can safely be said that none have equaled Mr. Ganz.—Dayton Herald, October 20, 1914.

Musical folk are still talking about Rudolph Ganz, whose marvelous artistry of last Monday evening proved in truth to be the sensation of many musical seasons. Even to experienced concert goers Mr. Ganz proved a revelation. His artistry beggars all description. —Dayton News, October 25, 1914.

Never has Dayton had the opportunity of welcoming to the city a greater master of the piano than Rudolph Ganz.—Dayton Journal, October 25, 1914. (Advertisement.)

Harrison-Irvine's Pupils Heard.

Jessamine Harrison-Irvine is the director of the piano department at St. Margaret's School, Waterbury, Conn. At two recent recitals given by her pupils at this school, compositions by Chopin, Grieg, Moszkowski, Schumann, La Forge, Campbell-Tipton, MacDowell, Dolmetsch, Godard, and Mokrejs were played in excellent style, reflecting much credit upon their gifted teacher as well as themselves. The participants were Ruth Dewsbury, Ruth Cairns, Margaret Milham, Muriel Dorman, Loraine Callan, Hilda Merchant, Laura Barstow, Beatrice Seymour, Louise Wells, Katherine Manning, Anne Delancy, and Eleanor Wells.



Success for Violet Bourne.

The remarkable child pianist, Violet Bourne, who is a pupil of Julie Rive-King, of the Bush Conservatory, Chicago, has created a sensation by her virtuosity and artistic maturity. Her recital on December 11 in the Recital Hall of the Bush Conservatory was such a success that since that date this twelve year old artist has been busy filling drawing room engagements in a number of the most prominent homes of Chicago.

Sunday, December 13, she was engaged to play at the residence of Mrs. George M. Pullman. Among those present were Cleofonti Campanini and Attilio Parelli, conductors of the Chicago Grand Opera Company; Father Finn, conductor of the Paulist Choir; Kenneth M. Bradley, Eleanor Crosby, Herman Weisbach and many other prominent artists and social leaders. It was remarked by many that to see this little girl not yet in her teens seated at the piano in this magnificent music room, surrounded by the most prominent dignitaries from the music and social world, seeing the rapt attention, enthusiasm and spellbound interest of all present, reminded them of the pictures of Mozart playing before the dignitaries of the world when he was at the age of Violet Bourne.

The following is a quotation from one of the many letters of a similar nature which Mr. Bradley has received concerning this child:

Congress Hotel, Chicago, Ill.

MY DEAR MR. BRADLEY—I am still under the fascination that the little girl who played last night in Mrs. Pullman's house gave me. She is phenomenal! (Signed) ATTILIO PARELLI.

Grace Stewart Potter, the pianist, who recently returned to America after many years' residence abroad, states:

I have never heard a child pianist who possesses so many qualifications of greatness as Violet Bourne.

Mrs. Crosby remarked:

She will be one of the greatest if not the greatest pianist the world has ever had.

So great was her success that Mrs. Pullman engaged her for another recital to be given the following Sunday, December 20. Mr. Bradley states that they will permit this little girl to give very few recitals, as they are more anxious about her general education than her music. She is attending the Scholastica Academy in Rogers Park. Next year she will be ready for the high school work, which proves that she has not been neglected in the fundamentals of her education.

This child is unusually fortunate in being able to receive personal instruction from such a famous artist as Julie Rive-King. The musical world will watch with interest the future developments of this young child.

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Sophia Kassmir with Pittsburgh Male Chorus.

Sophia Kassmir, who surprised and delighted the audience by the lyric qualities of her voice. Her "Jewel Song" from "Faust" was finely done, and so was Victor Herbert's "Italian Street Song," which had to be repeated on insistent demands from the audience. Miss Kassmir also took part in Max Bruch's "Frithiof." The tenor soloist in this number was Hollis Edison Davenny, who was in fine voice and sang with great acceptability.—Pittsburgh Chronicle Telegraph, December 5, 1914.

Miss Kassmir . . . won tremendous applause, and deservedly so, for her facile execution of the difficult music. Her voice has beauty as well as individuality. Mr. Davenny did excellent work as Frithiof in the Bruch number of that name.—Pittsburgh Dispatch, December 5, 1914.

The soloists were Sophia Kassmir and Hollis Edison Davenny. They carried off the honors of the evening by their artistic and finished work in "Frithiof," by Max Bruch. The former singer has a rich soprano voice which she uses to excellent advantage. Mr. Davenny is possessed with a beautiful baritone of fine timbre. He scored a decided triumph.—Pittsburgh Post, December 5, 1914.

Sophia Kassmir, an artist, prominent in Europe as well as throughout the United States, and claimed by Pittsburgh as a resident, won a distinct triumph Friday evening when she sang a return engagement with the Pittsburg Male Chorus as soloist in its first engagement of the season in Carnegie Music Hall.

Miss Kassmir was chief soloist at the concert and she was compelled to repond to repeated encores after each number on the program which she rendered. The audience expressed its approval not only by varied ovations, but by the presentation of great armloads of flowers, the number of bouquets being so great that it was necessary to hire a special taxicab in which to carry them away.

Her "Jewel Song," from "Faust," was finely done, and so was Victor Herbert's "Italian Street Song," both of them showing distinct art in the rendering and the fine lyric qualities of her voice. Miss Kassmir also took part in Max Bruch's "Frithiof." Each song she sang she was compelled to repeat by the delighted audience, as well as to offer encores of other songs.

Miss Kassmir's rendition of the aria, "In quelle trine morbide," from Puccini's "Manon Lescaut," was beyond description in the beauty of its tones and in its captivating sweetness. . . .

After her triumph in the concert at Carnegie Hall, she left Pittsburgh for New York to engage in concert work.—Pittsburgh Leader, December 6, 1914. (Advertisement.)

Alma Gluck in Grand Rapids.

It was a brilliant audience that greeted Alma Gluck of the golden voice when she made her initial appearance in this city Thursday night at Powers' Theatre. . . . Mme. Gluck won her audience, first by her beauty and the charm of her personality and then completed the conquest with her voice and artistry.

Mme. Gluck's voice is lyric in quality, flexible as a flute and very even throughout the entire range, but especially beautiful in the upper portions, which have great vitality and loveliness of quality. Her method of singing is decidedly after the Italian school. In her style of delivery Mme. Gluck forcibly suggests Marcella Sembrich, whose pupil she is. . . .

She is a master of the art of song and a really great artist. Her program did not make strenuous demands upon her vocal powers. The aria from "Semiramide," by Rossini, served well in showing the beauty and flexibility of her voice. The Rachmaninoff "Peasant Song" revealed a dramatic quality and pathos far beyond any other song on her program. The "Chanson Indoue," Rimsky-Korsakoff, was exquisitely done and was repeated in response to the encore. A modern and brilliant bit of song writing, "Bird of the Wilderness," Tagore-Horsman, was superbly sung. . . .—The Evening Press, Grand Rapids, Mich., December 11, 1914. (Advertisement.)

Sembrich to Aid Polish Sufferers.

Marcella Sembrich, the famous soprano who recently was elected president of the American Polish Relief Fund, will give a song recital in Carnegie Hall on Tuesday afternoon, January 12, the proceeds of which will be given to the fund.

"The acute suffering of the Poles has been little realized in the face of the overwhelming disasters in Belgium, but during the past month reports of heartrending hardships in Poland have stirred the world," says Mme. Sembrich, "and a relief fund was organized here." Mme. Sembrich has the aid of several notables in the administration of the fund's affairs: among the vice-presidents, are Cardinal Farley, ex-Ambassador Curtis Guild, Mrs. Cornelius Vanderbilt, Jr., and Mrs. John Rade.

The recital should attract unusual patronage owing to the great love and admiration in which both the Polish and American public hold Mme. Sembrich. Society is prominently represented in the list of box holders.

Morse-Rummel, Violinist, in Richmond.

Mr. Morse-Rummel, who had never played in Richmond before, proved a complete surprise to most of us, playing in a manner that marked him as one who is certain to reach a deserved distinction. He is at his best in pieces that permit him to employ long sustained phrases, for he has the gift that must be given, and cannot be acquired—that of producing beautiful tones. Even when he plays fortissimo, his tone is rounded as well as clear, and when he mutes his instrument the quality that he draws from it is literally lovely. Yet he is no mean technician, for he played one of Wieniawski's terrific tests in admirable style; and his use of harmonies is particularly skillful and certain.—Richmond Times-Dispatch, December 13, 1914.

Mr. Morse-Rummel seems to be destined for greater things. His mastery of his instrument seems perfect, and every tone is brought out clearly and fully sustained. The polonaise by Wieniawski and the praeludium and allegro by Pugnani-Kreisler were splendidly done, and earned Mr. Rummel well merited applause.—Richmond Journal, December 13, 1914. (Advertisement.)

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GLENN DILLARD GUNN, the eminent musician writing in the Chicago Tribune last February said: "John McCormack has become an institution with the music loving public of America." Judging by the size of the audiences he is drawing this season, the above statement can be reiterated now with added emphasis. With a concert in Milwaukee on the 10th inst., Mr. McCormack completed the first lap of his 1914-1915 concert tour. It was his twenty-fourth concert since the opening of his season at Grand Rapids, October 28. Immediately after the Milwaukee engagement a start was made for the coast.

In that comparatively brief period he sang before two "sold out houses" in Carnegie Hall, New York, and duplicated the feat at Symphony Hall, Boston. Over a thousand people were denied admission to the Academy of Music, Philadelphia, when he sang there on the 2d. An equal number were turned away from the spacious Auditorium in Chicago, four days later. The authorities stopped the sale of tickets in Toronto after five hundred people were crowded on the stage at Massey Hall, while the audience that crowded Elmwood Music Hall in Buffalo, on Thanksgiving Day, was said to be the largest ever drawn by one artist in Western New York.

The gross receipts for the eight concerts in the six cities named exceeded $40,000. These figures eloquently testify to the high regard and esteem in which Mr. McCormack is held by the music loving public of America.

The following extracts from the leading papers of those cities are also very significant:

NEW YORK SUN

Mr. McCormack's singing of his numbers gave a lavish display in the familiar and beautiful qualities of his voice and style, and it is even possible that he surpassed any former achievements in the fine art and skill with which he sustained his tones. The quality of his voice also seemed unusually rich and mellow in color, and it combined with his interpretative clearness of expression to infuse his delivery with a unique charm and depth of feeling.

NEW YORK WORLD

Once again did McCormack prove his right to be termed an artist. The charm of his beautiful voice and his sincere and musical style grow with repeated hearings. As for this singer's articulation, no other seems capable of equalling it. When McCormack sings one hears not only the melody but every word as well, and therein lies one of the secrets of his deserved popularity.

NEW YORK TIMES

Each recurring season only confirms again the popularity of John McCormack, not only with those allied to him by Irish blood, but also with the admirers of a beautiful tenor voice and a beautiful style of singing.

NEW YORK TRIBUNE

Mr. McCormack has a place of his own in the concert field, and that place he fills with charm.

NEW YORK EVENING MAIL

It was gratifying yesterday to find Mr. McCormack presenting in all sincerity songs of whose value he was clearly convinced, while the sentimentalists opened their eyes in amazement at finding so much simplicity and melody in songs of "high sounding" composers.

NEW YORK EVENING SUN

Huge as was the multitude that greeted John McCormack on Saturday night in Carnegie Hall, it was no more than the Irish tenor's just deserts as a king of hearts in English song. The ease of it all, and the pure English carried on lightest breath to the gallery, should turn rival tenors green with envy.

PHILADELPHIA PUBLIC LEDGER

Since McMormack quitted opera for the concert stage, which is far more congenial to his temperament, his voice has gained in all ways. . . . When a singer carries all before him as McCormack did last night by such a song as that of Hugo Wolf, captious arraignment is silenced. The impression that is left of the haunting loveliness and the human appeal of such singing transcends the reach of censure.

PHILADELPHIA RECORD

McCormack's voice grows continuously more beautiful and mature. In a characteristic program, a notable section was that given over to a group of modern classic songs by Hugo Wolf, Sinding and Rachmaninoff. These gems of poetic melody were sung in English and were therefore the more enjoyed, not only for rhythmic beauty, but also for the sentiments expressed. Probably nothing McCormack sang last night was more artistic than the exquisite song of Hugo Wolf, usually regarded as too elegant and classic for a public recital program.

PHILADELPHIA BULLETIN

The capacity of the Academy of Music was strained to its utmost limit last night to accommodate the audience which crowded it to hear John McCormack, the Irish tenor, who considered themselves fortunate to get seating accommodation there. Every chair that could be found back of the proscenium was requistioned for the use of persons who sat facing the auditorium. Then the dressing rooms were raided for more chairs, until the only one left in those apartments was the one on which McCormack himself rested during the intervals between his songs. Hundreds of persons unable to gain admission went away disappointed. Colonel Bonnafon, of the Academy management, said the size of the audience recalled the days when Patti was at her zenith. The dulcet tones of McCormack's voice—clear, vibrant, now breathing tenderness and love, again dramatic passion, again infinite pathos—swept over the house with an affect that enthralled his audience. A storm of applause was evoked by each of his numbers and he was compelled to respond to encores by singing some of the lyrics he has made peculiarly his own.

TORONTO WORLD

Four thousand people packed Massey Hall last night, constituted a record audience for any soloist in this city, and provided John McCormack with a personal triumph. It is not likely that such an audience, of such a quality, so cordial and enthusiastic, so appreciative and critically discriminating, will be assembled here for a long time to come. He was in perfect form, and his voice had, if possible, a surer touch in that magical certainty with which he throws aloft the wonderful golden thread of song and captures a celestial note whose purity is like a ray of starshine.

TORONTO MAIL AND EMPIRE

. . . There can be no question about the ingratiating qualities of Mr. McCormack's voice. It remains a pure tenor without a touch of the darker tones that so many of the noted tenors of the day cultivate until lovers of the uncolored high voice are found who declare that some of our most famous tenors should be singing baritone. Mr. McCormack has a special gift for communicating to his songs a frank and natural feeling that puts him on an intimate footing with his public.

BOSTON TRANSCRIPT

. . . His tones remain pure tenor tones, without a hint of darkening baritone quality and without a suggestion of thinning reediness or wiriness. They are ingratiating tones to the ear; they are communicating tones for the frank sentiment and the simple humor that Mr. McCormack cultivates. Moreover, he is not careless in song whatever the material upon which he chooses to exercise his vocal instinct, skill and experience. He can conduct and sustain a melody with feeling for it as music; he still smoothes and shades his phrases; he is expert in the art of clear and expressive diction, and while he does cultivate the long held and embroidered high note, he does not force and coarsen his force into "the big tone." He sings what his audiences expect of him; but he can persuade them also into a liking for songs like his classic German pieces yesterday, in which his finer artistries, justly exercised, win them. Then, perhaps, he is a missionary as well as a "favorite."

John McCormack underestimated his popularity yesterday. He arrived at Symphony Hall at 3.30, said he had arranged to leave for New York on the 5.30 train, and marched forth in his jaunty, genial way to be greeted by the record crowd of the season. There was nothing left in the hall but breathing room. If 3,000 were admitted, fully 3,000 more were denied admission. Anyhow at 5.30 the popular Irish tenor was still singing and the audience was still listening contentedly and snapping its fingers at the clock. When McCormack comes, apparently, Boston can't hear enough of him. Anyhow, the upshot of it all was that McCormack and his little party went back to the hotel and Manager Mudgett, of Symphony Hall, jotted down the fact that he had re-engaged the tenor for two concerts more, one on Sunday afternoon, February 21, and the other, Monday night, February 22.

BOSTON JOURNAL

It is now a twice-told tale that McCormack is the foremost ballad singer of the day. The concert stage makes such pressing demands upon him that he has little or no time to appear in opera, much as he is needed in the theatre, for no tenor has yet stepped forward to fill his place in the old Italian operas. And the public yearns to hear him sing the sentimental songs, both sad and blithe, that reach the heart and that show off his tender voice and graceful, pliant style.

BOSTON RECORD

Mr. McCormack was in excellent voice. The first two groups of songs were exquisitely and artistically sung. He shows wonderful skill and great control in his use of the mezza voce quality. He is one of the few operatic singers who, on the concert stage, does not sacrifice both art and voice by a constant and unvarying style to dramatic expression. We must have contrast and Mr. McCormack exemplifies and employs this contrast with powerful color and with true artistic style and finish.

NEWARK EVENING NEWS

. . . In the course of the concert Mr. McCormack again gave proof of his ability to cope successfully with operatic aria, art song and ballad. It would be difficult, indeed, for the critical hearer, who does not allow his personal preference to warp his judgment, to say in which form of lyric expression he is the more interesting and satisfying. Admitting that the majority of those attending his concerts prefer to hear him in the Irish ballads, the pathos or humor in which he publishes more eloquently than any other singer before the public today, yet it must be conceded that his singing of the "Che Gelida Manina" air in Puccini's "La Boheme," which was included among his offerings, . . . is equaled in beauty of tone and tender feeling by few tenors on the operatic stage.

CHICAGO HERALD

So great is the power of John McCormack's art that when the admirable tenor offered a recital at the Auditorium yesterday, not only was every seat in the house occupied, but the stage, too, was packed with a multitude that had been unable to find accommodation elsewhere. Nor should there be left unmentioned another throng which, before the entertainment began, appeared at the box office with money in its hand and hope fluttering in its heart, only to be sent away because there was no place left in which to put it.

Nor must it be declared that the tenor is undeserving of the homage of the crowd. Mr. McCormack is a singer possessed not only of a voice of singular beauty, but a singer who knows how to sing. He clearly had learned his art in the best and most effective school, and, having discovered what the people want to hear from him, he gives them that with vocal skill and with poetic feeling that is entrancing to the ear.

CHICAGO TRIBUNE

Mr. McCormack doesn't belong just to Ireland, but is the common property of the whole civilized world. He is the common property of the world in the same sense that "Charles O'Malley" is common property. You turn back to it once in a while because it is the best of its kind. As one of the 4,300, I wish to say that I enjoyed Mr. McCormack thoroughly.

BUFFALO TIMES

. . . One of the greatest charms of Mr. McCormack's singing is his perfect double pleasure of delightful music united to an intelligible message. Clarity, sweetness, resonance, amazing breath control, dramatic fervor, in fact, all the excellencies requisite to an effective interpretation of songs are possessed by Mr. McCormack to a high degree.

ROCHESTER EVENING TIMES

Last night at Convention Hall, before the largest audience of the present concert season, and one of the largest of any previous one, John McCormack gave the second in the series of Ellis concerts. From every point of view the concert was most successful. Mr. McCormack has broadened and developed until he has reached a most enviable position among present day artists. There are few voices which are so naturally beautiful as his, and certainly even fewer that are under such perfect control. Mr. McCormack does not rely on the natural perfection of his organ alone, but makes every use of the beauties of phrasing and colors without which real artistic success is not attainable.

ROCHESTER HERALD

. . . One moment his voice is of melting tenderness, at another it rises with glorious buoyancy to a climacteric pinnacle, at the next it is all velvet sweetness. The flexibility with which his voice responds to the emotional nuances, the ease with which it is made to swell forth in vibrant, golden tone, the precision with which it is controlled, all tell in no uncertain terms the heights to which Mr. McCormack has attained in lyric singing.

INDIANAPOLIS STAR

. . . His audience—and this is an official statement—was the largest which ever assembled in an Indianapolis theatre upon any occasion, and the ovation tendered this golden voiced son of Erin was one which will hold a prominent place in the annals of local musical history. . . . In reviewing Mr. McCormack's program there is absolutely no need for one to attempt to analyze the singer's method. It defies analysis, for it seems to belong to no particular school unless it is the school of John McCormack. He just sings, that is all, and that is all he needs to do. He has been richly endowed with the power of pulling the heart strings, of reaching those who love music for its own sake, rather than as mental gymnastics. Unlike many of the concert singers heard today, he indulges in no play acting. Theatricals are left behind and there is no apparent effort on his part to impress his hearers with his personality, other than sincere artistry. That he does make an impression was manifest when he was compelled to give extra numbers following every group. It is an impression of this kind which proves that artist and audience are in perfect accord.

PITTSBURGH DISPATCH

Artistic as well as social distinction marked the recital given last evening in Carnegie Music Hall by John McCormack. The program was anything but hackneyed. Indeed, he went to the opposite extreme of the average recital giver in making up his list. The air of Mozart he sang with a quiet, sure and lovely grace. The group of songs by Korbay, Sinding and Rachmaninoff, as well as Cadman's "Moon Drops Low," proved to be the gems of the evening. At no time did the singer force his voice, nor was he ever off key. Doubtless all the composers represented would have been pleased with the way Mr. McCormick interpreted their songs; and, as the audience also was pleased with most of them, there's nothing more to be said.

DAYTON EVENING HERALD

. . . Magnificent was the welcome Dayton gave John McCormack. Of his singing nothing need be said. He sang as only John McCormack, conceded by the entire world to be the greatest lyric tenor of the day, can sing.

DAYTON DAILY NEWS

. . . To provide ample seating capacity when John McCormack returns here next year is going to prove a big problem . . . since the tenor established an enviable name for himself in Dayton on Thursday night. . . . There is a simplicity which mounts to grandeur as the singer gives you his voice in song, a charm and fascination that holds you powerless to do aught but admire and marvel. You feel that John McCormack might sing just as well before the nobility as in the cottage of one of his Irish neighbors, and there is nothing about him to indicate that he is one of the most celebrated and one of the highest priced tenors before the musical public. He is very natural and it makes him very great, because he is.

DAYTON JOURNAL

. . . Three qualities in McCormack's voice that won the sympathy of the music loving audience were its easy flexibility, its smooth, mellow tones, and the harmony with which he offered his repertoire. Seldom is a tenor found who lilts his way to the top of the high register with as much ease as a sure soprano. But McCormack does, and there is a charm that goes with this facile execution of difficult notes, but then they are not difficult for McCormack. One of McCormack's songs—and he sang many, for the big audience insisted upon it—that was a jewel was "J'ai pleure en reve," which offered the opportunity for his voice to show everything it possessed. There was a lament, a vibrant note of triumph, a touch of the dramatic, and yet a wonderful harmony withal.

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THE MUSICAL COURIER EXTRA
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Devoted to the interests of the Piano Trade.

A Very Happy and Prosperous New Year to MUSICAL COURIER readers everywhere in the tonal world.

"Though composed by Weber, 'Euryanthe' really marks the beginning of Wagnerism," is the way Henry T. Finck puts it tersely and truthfully in the New York Evening Post.

Josef Lhevinne has been delayed in his sailing for America, and therefore the New York recital announced for the Russian pianist for January 9 has been postponed to a date to be announced later.

A feature of the Flonzaley Quartet program here for Monday evening, January 25, will be the Max Reger quartet in D minor. The other number on the Flonzaley program is the Haydn quartet in D major.

A company incorporated in New York in 1907 for the purpose of distributing music by telephone and other wire methods, went into the hands of a receiver last week, with liabilities of $145,583. The name of the organization was the New York Cahill Telharmonic Company.

At a recent concert of the Minneapolis Symphony Orchestra, the conductor, Emil Oberhoffer, performed his own orchestral arrangement of MacDowell's "Woodland Sketches" with pronounced success. Those very popular pieces always suggested that they would adapt themselves admirably to orchestral treatment and it is a matter for surprise that no one thought of the adventure before Mr. Oberhoffer accomplished it.

To lovers of the Hugo Wolf muse who are acquainted with others of his works beside the songs, it should be gratifying to know that Dr. Ernst Kunwald, conductor of the Cincinnati Symphony Orchestra, included the tone poem, "Penthesilea," in his program of December 18. It is a work of remarkable individuality in thought and rare attractiveness in musical content. The overture to Wolf's "Der Corregidor" is another work which should figure more often on orchestral programs than it does.

Percy Scholes, editor of the Music Student, and well known in England as a lecturer on music, has come to America to attend the annual meeting of the Music Teachers' National Association in Pittsburgh, December 29 to January 1. Mr. Scholes intends to remain in this country several weeks and deliver addresses at various colleges and schools, including Wellesley, Smith, Vassar, South Hadley, etc. New York will hear Mr. Scholes on January 6 at Teachers' College, the subject of his talk being "Britain as a Musical Country," treated from the standpoint of the development of musical education in England.

In a newspaper interview, Oscar Hammerstein gives several reasons for the failure of the Century Opera, but they do not cover any ground not previously discussed in the MUSICAL COURIER. Mr. Hammerstein thinks that the American public wishes to hear good artists at any price, but does not care to listen to inferior ones even for a farthing, or as the impresario puts it graphically: "A man goes to a certain opera, he pays a low price for a seat. Now he either enjoys the performance or he does not. If he remains unmoved, he will not say to himself, 'Well, it only cost a quarter.' The only impression that he carries away is that he was bored, unmoved. In any case, how many artists in the world are there who can touch the susceptibilities, the soul of an audience?" Regarding opera in English, Mr. Hammerstein has come to the decision that there is not enough demand for it to fill a house night after night, and were he to undertake a season of cheap opera, "English opera would be given in its turn with French and Italian opera." Mr. Hammerstein's most interesting announcement is to the effect that if he could come to terms with the Metropolitan Opera House directors he would give cheap opera at the Manhattan Opera House as soon as the present sublease has run out.

In the New York Morning Telegraph one reads this: "Many articles have been written about the revival of 'Euryanthe' at the Metropolitan. There was the usual stuffing of nonsense, the academic displays of enthusiasm, the displays of false ethical standards and the effusions of the petits-maitres or little masters whose well ordered periods sound so mellifluous in their own long ears." The Morning Telegraph said further than the only correct, sensible and authoritative review of the recent "Euryanthe" revival appeared in the MUSICAL COURIER.

A concert is announced by the Edward MacDowell Memorial Association on the afternoon of January 4, in Carnegie Hall, for the benefit of the Peterborough Colony, at Peterborough, N. H. The Philadelphia Symphony Orchestra will come to New York for the occasion, this being its only appearance here this season. Olga Samaroff, the pianist, is to be the soloist, and she will play the E flat Beethoven concerto. The orchestral numbers include a Bach concerto for string orchestra, Tschaikowsky's fourth symphony, and the "Dirge" from MacDowell's second suite.

Meyerbeer comes back to New York this evening, December 30, with a production of his "Les Huguenots" at the Metropolitan. It is one of the masterpieces of opera in spite of its musical affectations and the structural looseness of its plot. One often regrets that Meyerbeer had no chance to set a score to a twentieth century libretto. His dramatic instincts would have adapted themselves quickly to the swift moving story which we now demand. Meyerbeer was the victim of his time, when Paris ruled opera and demanded long winded librettos, inappropriate ballets, and music which had to be tuneful first, last and all the time, without much regard for the moods or situations it was intended to reflect. However, the signs of operatic genius are apparent frequently in the works of Meyerbeer and justify Camille Saint-Saëns in his warm tribute of admiration for the German-French composer as expressed in a brilliant essay translated exclusively for the MUSICAL COURIER and published in these columns several years ago. Would Saint-Saëns repudiate his views today because Meyerbeer was born in Germany?

There is no apparent plausible reason why the Metropolitan Opera should have in its repertoire and give in the same week Massenet's "Manon' and Puccini's "Manon Lescaut." The two composers have treated the same subject, but Massenet's masterful handling is so superior to the sketchy, makeshift work of Puccini that impartial observers must wonder at the presence of the twin operas in the Metropolitan list. Caruso sings the role of Des Grieux in both pieces, another remarkable circumstance. Who, if anyone in particular, is responsible for the competition between the French and the Italian "Manon"? There never has been any very strong public demand for the latter. What is the explanation of the matter? It is to be remembered, of course, that the Puccini version brings to the front that charming artist, Lucrezia Bori, in the title role, but she would be no less attractive as Massenet's Manon, a part for which her personality, appearance, and vocal attributes fit her splendidly. "Manon Lescaut" is an early and unripe product from the Puccini pen and there is no artistic need for its continued hearing in New York when its composer is represented here frequently by his maturer and much better "Boheme," "Tosca," and "Madame Butterfly."

CENTURY OPERA CLOSES.

As had been known and generally expected in well informed circles connected with opera—and especially since Otto Kahn's letter was published a few days ago—the Century Opera will close its season in Chicago, January 2, instead of January 16 as originally planned. It is understood that the organization intends to disband altogether.

Before the opening of the eight weeks' season of the Century Opera Company at the Auditorium last November, reports the Chicago office of the MUSICAL COURIER, many of Chicago's most prominent musicians were prophesying a debacle for the company in Chicago, and many wagers were made among musicians that the Century Opera Company would not finish its season there. From the first the society element in Chicago refused its support to the company and made itself conspicuous by its failure to witness the splendid performances given at the Auditorium. The press unanimously praised the work of the principals, orchestra and stage management in every imaginable way. It was pointed out that the company gave better performances at popular prices than any other organization heard in Chicago in recent years. On very few occasions were more than three or four of the fifty-six boxes which comprise the two tiers at the Auditorium occupied; the lower floor was on no occasion filled, and the same was true of the balcony and two galleries.

Our Chicago report runs further: "The champions of opera in English among local musicians who previous to the coming of the Century Opera Company had voiced vigorously their opinion in favor of opera in English, were seldom to be seen at any of the operatic performances given by the Century Company at the Auditorium. Many of those musicians who are so profoundly patriotic for the purpose of publicity have not in any way helped an American company such as that formed by the Aborns and which for the last few weeks has given Chicago exceptionally good performances."

SCHELLING'S WAR TIME TRAVELS.

Ernest Schelling, the pianist, is expected to return to the United States about January 1. Schelling has had a very interesting tour in Europe, including almost all the belligerent capitals, with the exception of Belgrade and Cettinje. His tour embraced Petrograd, Warsaw, Cracow, Lemberg, Kieff, Riga, Vienna, Brussels, also Germany, England, and a few cities in France. In Switzerland, Schelling gave some concerts in aid of the Red Cross for the benefit of the Belgian refugees (of whom there are thousands now in Switzerland in a very deplorable condition), and played also at the Cathedral in Lausanne. During September, Schelling appeared with Mengelberg and the Amsterdam Orchestra.

A very interesting part of the Schelling tour was that he served as dispatch bearer for our American representatives. From The Hague he carried dispatches to our Ambassador in London, from London to the Ambassador in Paris, and from there to the Minister in Berne, Switzerland. After that he worked in the interest of the International Committee of the Red Cross at Geneva.

Schelling expects to spend several months in the United States upon his return here next month.

WHO IS DITTENS?

An English clergyman, writing from Germany in the year 1787, thus describes his musical experiences:

At Dresden and Berlin I heard a great number of children belonging to the colleges sing hymns in a very good style; in many of the churches the chorus children, as they are called, frequently sing about the streets; they wear uniforms according to the order of the different colleges they belong to, some I saw dressed in grey coats with cloaks, others in black cloaks with large grizzle wigs. The operas in Germany are generally of the serious cast, and the most admired composer of this style of music is Dittens.

The experts on the staff of the MUSICAL COURIER, being also "of a serious cast," and anxious to learn, will be grateful to any informant who will tell them who in Buehnenweihfestspiel Dittens was.

Perhaps he is only our old friend Karl Ditters von Dittersdorf trimmed down to Ditters by the chatty clergyman's goose quill and disfigured by the blundering printer into Dittens.

But alas! and alack-a-day! Even Karl Ditters von Dittersdorf is no longer the "most admired composer" of German operas. The world moves, as Galileo remarked.

AUSTRO-GERMAN MUSIC.

Recent musical events in Vienna included the appearances of four orchestras, the Philharmonic, under Weingartner, with von Reznicek's big symphonic tone poem, "Der Sieger," as the novelty; the Tonkünstler Orchestra, under Nedbal; the Konzertverein Orchestra, under Löwe, and the Gesellschafts Orchestra, under Schalk. At the Vienna Royal Opera some of the November and December performances were "Lohengrin," "Aida," "Meistersinger," "Trovatore," "Corregidor" (Wolf), "Barber of Bagdad," etc.

Carlos Sengstock, tenor of the Braunschweig opera, was shot through the lung at one of the Belgian battles, but is expected to recover. He has been made a first lieutenant and decorated with the Iron Cross. Carl Pohlig is temporary managing director and permanent conductor of the Braunschweig Opera. Under his direction the institution has been giving the "Ring" cycle, "Tiefland," "Rigoletto," "The Magic Flute," "Stradella," "L'Africaine," "Barber of Seville," "Daughter of the Regiment," etc. Conductor Pohlig also has led several symphony concerts in Braunschweig.

"Freischütz" and "Abduction from the Seraglio" were the latest productions of the Dresden Royal Opera. The symphony concerts of the Royal Opera Orchestra are being directed by Nikisch, Strauss, Nicodé, Kutzschbach and Reiner. Emil Sauer's playing of the Schumann piano concerto and a vivid reading of Strauss' "Heldenleben" were the principal features of the series up to date.

Hannover is enjoying its symphony concerts as usual, under Conductor Gilles. At one of them not long ago, Elena Gerhardt was the soloist. The Musikakademie sang Brahms' "Requiem."

A "Hindenburg March," by Siegfried Elsner, is very popular throughout Austro-Germany.

Weingartner's new patriotic composition, "In Ernster Zeit," had a successful presentation at Darmstadt.

Kiel has been hearing "Traviata," "Merry Wives of Windsor," "Tales of Hoffmann," "Tiefland," "Martha," "Carmen," "Parsifal," "Uberfall" (Zoellner), etc.

Erich Korngold has completed a musical farce called "The Ring of Polycrates."

Walter Schwarz, the conductor of the Düsseldorf Opera, was killed in the recent battle of Grodek. He was a gifted conductor and a genial personality, who will be greatly missed in the musical circles of Düsseldorf.

Richard Strauss conducted his "Rosenkavalier" at Frankfurt, scoring a big success.

Economically considered, the world is much more interested in that hen at Storrs College, which lays two eggs per day, than in all the output of the cubist composers who bring forth their creations with so much travail and such cosmic cackling.

Why do some ignorant persons affect the use of the word "flautist"? The instrument is not a flaute but a flute, and therefore one who plays upon it is a flutist.

AN INVITATION CONTEST.

"The America Symphony Orchestra, organized for the purpose of impelling high class musical production on this Continent, extends an invitation to American composers desirous of having their compositions played this winter to send a duplicate of their scores by registered mail to the office of the management, 501 Fifth avenue. A technical committee of orchestral members will determine which works shall be performed. The composers will incur no expense, and those compositions which obtain great success in the United States will be set aside so that the orchestra can execute them later on the contemplated trip through Europe."

Thus reads the official notice. It remains only to add that the program of the first public concert of this organization, which is to take place in New York in January, consists of works by Beethoven, Bruch, Wagner, Tschaikowsky, . . . and Carrillo, whose symphony (No. 1 in D major) is to be heard for the first time in America. The composer of this work is the conductor of the orchestra. What Mr. Carrillo thinks of himself and his work may be guessed from the fact that he challenged comparison with the above named gentlemen who are not American composers.

AN EIGHTEENTH CENTURY AD.

The following advertisement appeared in 1793, in Bath, England:

Mr. Smith, gentlemen of the Chapel Royal, Mr. Langdon, and Mr. Bond, have each lately offered proposals to the public for publishing sacred music by subscription. Mr. Smith and Mr. Langdon, I apprehend, intend their publications chiefly for choir-service. Mr. Bond, I understand, intends his principally for family devotion, and particularly for the edification and amusement of young ladies on Sundays.

After this glowing tribute to the genius of the trinity of sacred composers, the editor breaks off suddenly and leaves us in the horrible suspense of wondering whether Masters Smith, Langdon and Bond had been mercenary enough to pay for their paragraph, or whether the editor had generously given it to them, in the fullness of his heart. If there is anything deserving of free notices it surely must be sacred music intended for the edification and amusement of young ladies on Sundays. The young ladies of New York, Chicago, Boston, Pittsburgh—and shall we say Philadelphia—will feel a flush of gratitude to us for our defense of their Sunday amusement.

On the sidewalks outside of the Musical Union building hundreds of musicians are gathered every day, according to immemorial custom, in order to negotiate for the "jobs" that turn up. Two policemen are assigned to keep the throng moving, and the manner in which the guardians of the law address and handle the peaceable musicians explains why the blue-coated officials have no severity left when it comes to a question of the treatment of New York's gunmen.

What has become of musical comedy in New York? The only theatrical pieces drawing patronage here at the present time are revues. It is time for revivals of the Strauss, Suppé, Milloecker, Offenbach and Sullivan operettas, to remind the public that there exists a legitimate form of theatrical musical entertainment between a loose-jointed variety show and grand opera.

Knitting at concerts not only is an insult to the performers, but also to the auditors who sit near the knitters. Printed notices in the programs should request the devotees of the needles to ply their pastime at home and not in public places, where persons not interested in stockings have paid their money to hear the music of the masters.

REVIEW OF REVIEWERS.

In the Theatre Magazine there is a symposium of the opinions of critics, managers, authors and composers as to the value of dramatic criticism, but many of the views expressed are applicable also to musical criticism. The critics, as is to be expected, defend their means of livelihood and uphold criticism. The managers, authors and composers point out the worthlessness of professional criticism. Charles Klein holds very correctly that critics either praise or blame, but seldom if ever criticize, and that they are more concerned in the question as to whether the production will be a success than they are in its ethical, moral, structural, or literary value. Mr. Klein, as a dramatic author, calls pathetically for "critics who know and who point out defects in an impersonal way, not critics who display anger or personal resentment." Henry Blossom, a successful librettist, says that "abuse is not criticism, and should never find a place in the critic's column." What must Messrs. Klein and Blossom think, then, of the music critic on the Sun, who, as quoted in the MUSICAL COURIER of last week, accuses Metropolitan Opera House artists publicly of "shouting," "bellowing," "barking," "screaming" and "bawling."

Adolph Klauber, former dramatic critic of the Times, gives it as his opinion that "it is not the province of the critic to determine box office affairs." By the same token, then, it also is not their province to determine or to try to help determine which singers shall have their contracts renewed at the Metropolitan Opera, how long those contracts are to run, who is to be dismissed, how many performances the artists are to sing, what roles they shall appear in, how much they are to receive in the way of salary, etc. There was a tremendous upheaval recently in New York theatrical circles because of the empirical attitude assumed by some of the dramatic critics who regarded themselves as oracles established in permanent positions. Managers, playwrights and actors protested energetically and unanimously to the newspapers at being made targets for the abuse of the critics and victims of "one man's opinion." Instantly there was a change. Two of the best known critics were discharged and the reviews of those who remain are toned down to such an extent that they represent little more than outline news reports of the story of the play, its general trend, and the manner in which it was received by the audience.

Also in music some such stand should be taken by solo artists, managers, opera impresarios and conductors. The amount of nonsense written on music by those New York daily newspaper critics who are not musicians, is appalling. Most of them write not about music, but around it.

A little compendium gathered together now and then by the MUSICAL COURIER shows that our local music scribes do not even agree on questions of fact, aside from questions of taste and ethics, which usually are largely matters of personal preference. This week's bouquet looks as follows:

KNEISEL QUARTET CONCERT, DECEMBER 23.

Evening World.

Mr. Manoly fell in line with the spirit of a regular member of the organization. Mr. (Harold) Bauer, it seemed, did not. In the sonata, for instance, he appeared rather as a soloist than as a partner with Mr. Willeke.

Mail.

Mr. Bauer's enthusiasm, particularly in the last movement often drowned the voice of the cello completely.

Herald.

At times Mr. Bauer, the soloist, got the better of Mr. Bauer, the ensemble player, and Mr. Willeke's playing . . . was dimmed by the brilliance of his fellow artist.

Press.

So, too, Schubert's quintet might have been somewhat more enlivening if Bauer had not kept himself so modestly in the background.

Press.

The music in itself hardly was calculated to keep those visitors wide awake who felt the depressing effect of the steam heated atmosphere in the concert room and the exquisite delicacy and reserve of the players certainly did not counteract that influence, as more than a few nodding heads bore testimony.

Globe.

The great Monday night audience at the Metropolitan was regaled with a performance of "Traviata."

Press.

Many marveled at the eloquence of Frieda Hempel's portrayal, noting with astonishment, among other things, the vocal and interesting refinement she brought to the "Ah, fors e lui" aria, and the emotional fervor she infused into the florid music of the "Sempre Libera."

Sun.

Last evening Frieda Hempel was not in her best voice.

Globe.

The Brahms sonata was admirably performed by Messrs. Bauer and Willeke. Seldom does one hear spirit and finish so delightfully blended in ensemble playing.

Evening Post.

The sonata was splendidly played by Mr. Willeke and Mr. Bauer, whose ensemble work is as admirable as his playing.

Press.

It seemed as if Harold Bauer, in his praiseworthy desire not to assume undue prominence in the ensemble, kept the piano part too subdued. A little more vigor and dynamic stress in his manipulation of the keyboard would perhaps have encouraged the cellist to inject a greater measure of animation and feeling into his playing.

Herald.

In Schubert's quintet Mr. Bauer's ensemble playing was faultless.

Staats-Zeitung.

A true ray of light, this Kneisel evening, with its exulting and yet so wonderfully well contrasted program. One could enjoy the concert in truly con amore style.

"TRAVIATA," DECEMBER 21.

Evening World.

"Traviata" was the bill last night and the attendance was small.

Herald.

Her work, all save the coloratura, was exquisite.

Press.

Now unquestionably the famous soprano was in particularly good spirits yesterday and it may be that she accomplished finer results as Violetta than on any previous occasion.

"HAENSEL AND GRETEL," DECEMBER 25.

Sun.

Miss Braslau as the Sandman deserves special mention for her weak singing.

Sun.

Last night Geraldine Farrar was not in the best of vocal condition.

Press.

Caruso was not vocally at his best.

Tribune.

Miss Braslau sang the Sandmännchen and again displayed her gorgeous natural voice.

American.

Geraldine Farrar's voice was in splendid condition.

Sun.

Caruso's voice was at its best.

"TANNHÄUSER," DECEMBER 25.

Press.

An inspiring performance it was, thanks not only to the invigorating baton of the conductor, but . . .

Press.

Mme. Gadski sang the part of Elizabeth with an eloquence that one has rarely heard equaled before.

American.

A large audience was present.

Sun.

Mr. Hertz conducted with understanding, but succeeded in bringing the sum total of effort only to a level of artistic respectability.

Tribune.

It would be idle to call hers a really poetic conception.

World.

The audience was not large.

A correspondent writes: "In your very striking 'deadly parallels' quoted from the music criticisms in this city's daily papers, why did you not include the contradictions in the 'Euryanthe' reviews? They were very amusing indeed." No doubt, no doubt, but truth to tell, we were frightened by the length of those awesome dissertations, and lacked not only the time but also the interest to read them. If you will take the trouble, dear correspondent, to draw out the "parallels" we shall be glad to publish them in these columns at any time.

FAMOUS OLD TIME SINGERS.

Readers of musical history and biography must have been puzzled to understand the frenzy of enthusiasm which famous singers frequently aroused a century or more ago. The story of Farinelli, for instance, as related by Eastlake, reads like a fairy tale. Philip V of Spain "had a pension settled on Farinelli for life, of 1,400 piastres, or £3,150 per annum ($15,750), and a coach and equipage maintained at the King's expense. His Majesty presented him with his picture set in diamonds, valued at £1,200 sterling ($6,000). The Queen gave him a gold snuffbox with two large diamonds in the lid, and the Prince of Asturias made him a present of a diamond button and loop. He was likewise dignified with the order of Saint Jago by Philip, and by his successor, Ferdinand VI, he was honored with the Cross of Calatrava, an Order in Spain of great antiquity."

The commotion made by Malibran wherever she sang, the impression which Catalani created on Napoleon, who wanted her to remain in Paris, the universal chorus of admiration for Pasta seem impossible to the reader who knows present conditions.

Could a bass singer like Lablache begin the same triumphant career in 1913 that he began in 1813? Could Rubini and Mario carry everything before them now as they did seventy years ago?

Sims Reeves, the famous English tenor, would certainly not now arouse the same storms of applause that were his as late as fifty years ago.

As a matter of fact, the voice has remained stationary, while the orchestra has been developing. Purely lyrical style has given place to dramatic.

We do not pretend to say which is best; we are merely recording facts.

If we find the operas of Rossini, Bellini, Donizetti, silly, old fashioned, insincere, is it surprising that the former singers of those operas could hardly delight us now?

They may have been better singers than those we have today. They may have produced a finer, sweeter, more musical tone. But in our modern theatres and accompanied by our huge orchestras, their soft, smooth tones would be far less effective and compelling than they were to our ancestors, who were accustomed to small orchestras and had not yet acquired a taste for the declamatory and dramatic style of the operas we hear today.

No doubt a great many of our singers have sacrificed a good deal of the finer qualities of their voices in their endeavors to gain size of voice and power to compete with the noisy accompaniments of modern vocal works.

Not only have orchestras increased in power but they have also gained a number of instruments whose lovely tones are serious competitors of the finest human voices and superior to the tones of the ordinary singer. Except in the case of quite musically uneducated audiences, the voice of the singer is no longer the only tone that commands attention and makes an emotional appeal.

It must be remembered that the furore created by the singers of a hundred years ago was made before a public that was altogether unfamiliar with the lovely and rich tones of our many voiced symphony orchestras.

Beethoven said that when he thought of a tune he always heard it for an instrument, never for a voice. This instrumental conception of modern music is largely shared by modern audiences. Many musicians, in fact, resent the intrusion of a vocalist at a symphony concert. But this objection, of course, implies no dislike of the voice as a voice, but merely means that beside the voluminous tones of the great orchestras of our times the voice is small. A style of music suitable for the best display of the voice is out of place beside music suitable for the grand orchestra. In other words, modern music is dramatic, and the best singing is lyric.



Flesch Not Dutch.

The attached letter, dated Berlin, November 30, 1914, warrants publicity:

"DEAR SIR—In one of your recent issues I read a notice to the effect that I have become a naturalized subject of Holland. Such a statement is not founded on fact. I have not even thought of giving up my Hungarian citizenship. Any rumor to the contrary is calculated to do me harm, as such a reprehensible course on my part at this sorrowful time would merit condemnation. I would be grateful if your potent pen (my favorite pen, by the way) would undertake to correct the error.

"I could not carry out my American engagements, as I am liable for army service in Hungary whenever called upon. I am sorry that conditions do not permit of my being in your country, where I have made so many dear friends, but I hope to resume artistic and personal relations with America at some happier time in the future. With thanks and regards.

"Most cordially,
CARL FLESCH."

Probing the Debris.

Robert Grau, brother of Maurice Grau, former impresario of the Metropolitan, advises:

"DEAR SIR—The reason why the Century Opera failed is because the management (Aborns) was restricted. By no stretch of the imagination was the policy that which the Aborns had made successful in other years with their own organization.

"The public to whom the Century Company would have appealed strongly never had a chance to hear it. Always it appeared in cities where $5 opera had large vogue, and the prices alone told this public that the venture was second class. After all, showmanship is as necessary in grand opera as in any other 'show.' (There is no other word to express the point meant.)

"Scores of cities of 100,000 or over never hear an opera at all, and when it was desired for the Century to go on tour, immediately it meted out a season of eight weeks to Chicago, where $5 opera alone will pay.

"I believe the Aborns will get a theatre in New York as soon as the Metropolitan closes and give their own opera again. Yours very truly,

"ROBERT GRAU."

Beethoven, the Belgian.

To those French sympathizers who declare Beethoven to be a Belgian and his art "essentially French" it is not inopportune to point out that the composer wrote his "Vittoria" symphony to celebrate the English naval victory over the French (July 21, 1813), and that his "Germania's Wiedergeburt" (to a Treitschke text) beginning with the words, "Germania! Germania! wie stehst du jetzt im Glanze da!" glorified the downfall of Napoleon and the rebirth of Germany.

Rubbing It In.

Rudolph Ganz says that he had a certain haunting fear when his manager, Charles Wagner, advertised him as "the pianist with a message," and that the fear was realized not long ago when an inland newspaper referred to him as "the pianist with a massage."

Ode That Failed

If it were not for that final l, we could make a splendid verse about Przemysl, and Przasmysz.

Musical Slips.

Apropos of amusing misprints, one of our own typesetters made a recent proof notice read like this: "Mrs. King Clark will give a long recital in Boston on the afternoon of January 10," and in the New York Evening Sun of December 26, it was stated that Arrigo Serato "stuffed violin with his father."

The War Muse.

In the London Bystander of December 9, 1914, Basil Macdonald Hastings says that the current English war poetry has been, for the most part, very, very trying and that nearly every verse maker "has fallen heavily." This appears to endorse "Variations" as a column that knows bad poetry when it finds it.

The Lone Spark.

And how is this for really clever war poetry, from the Bystander:

Quoth a Turk as he fled o'er the Bosphorus,
"With Europe we're done; what a loss for us.
But our true friend the Kaiser,
Most noble adviser,
Is keeping a large Iron Cross for us."

That European Concert.

In Bernhardi's "Germany and the Next War," that very sober book which has been foolishly held responsible by unthinking persons for having caused the present conflict, there is this interesting passage: "The mere threat of war and the clearly proclaimed intention to wage it, if necessary, will often cause the opponent to give way. This intention must, however, be made perfectly plain, for 'negotiations without arms are like music books without instruments,' as Frederick the Great said. It is ultimately the actual strength of a nation to which the opponent's purpose yields. When, therefore, the threat of war is insufficient to call attention to its own claims the concert must begin."

Aside from the saying of the flute playing king, the foregoing words are noteworthy because they apply to any other country as well as to Germany. It is a matter for surprise that Bernhardi's violent critics did not stop to consider that most of his book might just as reasonably have been called "France and the Next War," or "England and the Next War." The volume is a highly valuable philosophical and practical study of war, with certain deductions peculiarly applicable to Germany. It is no more the reason for the war now raging, than that "Julius Caesar" causes regicide, or "Faust" encourages seduction.

Let us at least try to be sensible in the matter of "Germany and the Next War" and remember that the clouds of conflict hung threateningly over Europe before it was published and from the present outlook of things will darken the heavens periodically long after Bernhardi and his book are forgotten.

Soccer and Symphony.

This letter is received from Ernest Bystrom, of Brooklyn, N. Y., under date of December 17, 1914:

"The other night I met a 'society woman' who almost apologized for her son, a college boy, because he was so fond of music. She hastened to inform me, though, that the boy also is a football player, so you see, he is no molly-coddle.

Now here is an interesting subject which hardly would need a discussion in Germany. The Germans certainly show both moral and physical courage (when did they ever apologize for being musical?)—and their physical courage is amply proven in the present war where musicians make up quite an army of their own.

"Speaking of football, I read lately a speech made by Lord Kitchener, I think, where he despaired of the football playing youths in England who had very much disappointed the recruiting office by not showing up. In the future when English military instructors attempt to benefit young Britannia from lessons taught by this war, suppose that music be made a medium instead of football to put 'ginger' in English boys?

"I think that music has helped the Germans wonderfully, and it certainly does not need any excuses as a tonic."

Violin With Horn Obligato.

Would you, if you were a violinist, consider it a compliment, to have a newspaper write that your playing sounds like a calf in distress? Roy Young, of Lexington, Ky., evidently is proud of a notice to that effect, for he sends to "Variations" the following clipping from the Lexington Leader of November 29, 1914:

"A party of Lexingtonians journeyed to the country yesterday to watch Roy Young, the violin virtuoso, in some of his nature studies for which he has become noted. As a demonstration of his powers, Mr. Young secreted himself behind a rock fence and proceeded to imitate a calf in distress. The notes of the violin were so plaintive that a herd of cattle that were a little more than a quarter of a mile away at once took notice and it was only a few minutes until they were all hurrying toward the hiding place of Mr. Young. Some fifty or more cattle were attracted in this manner until the whole herd stood just over the fence from Young."

Accompanying the foregoing was a moving picture snapshot of the naturalistic fiddler seated on the lee side of the fence with the cow herd on the other. What might have happened had Mr. Young and his bovine audience been on the same side of the fence interests us exceedingly.

Syncope?

In the New Zealand Sporting and Dramatic Review, "G" String, an unusually able musical commentator, remarks waggishly: "A Dr. Heydemann mentions among the many military merits of music that 'the soldier does not notice that he is dying while he is keeping step to ragtime music!' This is by far the severest criticism of ragtime music that I have yet read."

Heartfelt Sympathy.

"Cast your paragraphs upon the waters and they will return to you after many days, credited to some paper in Akron, Okmulgee or some such place."

—Ohio State Journal.

What Are Opera?

We belong to those opera goers who find it impossible to laugh at the laughable episodes in "The Magic Flute," to emote at the emotional passages in "Euryanthe," or to relige at the religious happenings in "Parsifal." But we fear that we shall be inclined to dig at some of the most dignified passages in "Fidelio" when it reappears shortly on our local boards. In other words, our operatic bump is ingrown, for we often enjoy a musical stage work because it has a good theatrical plot and attractive tunes. One of the best operas we know is Elgar's "The Dream of Gerontius" and one of our favorite oratorios is "Parsifal." "The Magic Flute" should have been a cantata, "Fidelio" a symphony, and "Euryanthe" a symphonic fantasy with chorus. LEONARD LIEBLING.

Discrimination.

"It's all wrong!" said the man with the red nose and a doleful manner of speech. "All wrong!"

"What's the trouble?"

"The music in my neighborhood has driven me to drink. And now they're going to put additional taxes on the drink and let the cornet, the piano and the bass drum that did the damage go free!"—Washington Star.

Got His.

"Did the play have a happy ending?"

"You bet it did. Someone in the gallery hit the villain squarely in the face with a tomato."—Houston Post.

MANAGERS' FORUM.

Manager and Critic.

One of the problems of the ages is the defining of the critic's attitude toward the artist and the public. It is not only a delicate matter but seemingly a most hopeless one. Strange to say, while the subject has been pounced upon the artist as well as critic, one can hardly hear the manager's voice in this universal Chorus of Discontent.

Whether the cause is purely neglect or the perpetual lack of time, it matters little, but one thing is certain, that the manager is as vitally interested in this controversy as the artist, critic, or the patient public. At least one is bound to come to such a conclusion if the suit brought by Professor Geo. D. Haage, a prominent musician and local concert manager against the Reading Printing Co. is to be read as a much meaning message on the wall. This case is of the utmost importance to every local concert manager and artist's representative—not to speak of the artist and critic who are playing the leading parts in the tragi-comedy.

Case of Importance.

Here we have a case where the plaintiff, Professor Haage, avers that the critic whose "write up" was instrumental in doing great damage to his as well as his artist's business interests, had not attended the concert in question—at least not in body, but only in spirit, and judging from the "write up," in a very bad spirit at that. What may or may not have been the casus belli of this legal bombardment would be hazardous to state without awaiting final judgment in the case.

Whatever it may prove to be, one thing is certain: this case will at least be instrumental in awakening interest in a most important phase of concert work. It will define to some extent the music critic's rights and the extent of his responsibility in performing his delicate duty to the public, his paper, and, if you please, the artist.

Daily Press and Musical Art.

This important phase of musical art has been treated most flippantly by the daily press whenever the subject has been brought to its attention. Not long ago the Chicago musical profession remonstrated against a music critic's method of "writing up" musical events. The protest brought forth editorial comments that caused one to look askance toward the honorable editorial chair with a quizzical look toward the gentleman holding down that job and this is said even though the MUSICAL COURIER seemed to back up the Chicago paper in the matter.

Every Man to His Trade.

Is it not the boast of all "great" dailies that they secure the pen of eminent experts and authorities, respectively, for their Baseball, Football, Railroad, Stock Exchange, Business Columns, Good Housewife, Matrimonial Wisdom, Maidens' Advisor, etc.? These dailies boast of the prices they pay for their services of the experts. If a new bridge or great building is completed do they send an expert on preserving dill pickles to "write it up?" No, that would put the paper in jeopardy. Has "Beatrice Fairfax" (Who does a Woman's Column or something of the sort) ever written up the construction of the new German guns? No, not yet. This quizzing could be kept up ad infinitum, but it would be of no avail, except to prove that if the standards required from the music critics of our daily papers were as high as those that are expected from our concert artists, most of our dailies (with all respect to honorable exceptions) would have to insert "want advs." for new music critics.

Criticisms and Conscience.

Not long ago a Chicago cellist was spoken of as an artist who publishes his criticisms "as they are" regardless of good or bad content. One cannot help admiring the spirit prompting the deed, taking it for granted, of course, that the spirit is genuine. But how about the manager? Would he allow the noble spirit to influence him to that extent? Speaking in managerial terms a criticism can prove to be a good or bad advertisement.

Now we come to the point that is the missing link of this article. If a criticism is a bad advertisement, will it not be of as grave concern to the manager as it will prove finally to be to the sensitive artistic side of his client, and if the safety of business interests rests on the manager's shoulders, is he to be influenced by the mere beautiful spirit of his artist who will consider every critic a law unto himself, regardless of whether the dictum is "absent treatment" or inspiration drawn from the closing measures of his last number which the critic has perchance caught on the fly?

Weigh these matters on the scale of justice in an unbiased manner, and you will find it impossible to achieve an equilibrium.

The above lines are intended to point out the vast and insurmountable difficulties that arise from the compulsory relationship of critic and manager, even if the manager is not tied down to one community but has the blessed opportunity of seeking variety of criticisms elsewhere.

To Come Back.

On the other hand, take the case of Professor Haage who depends to a great extent on the hearty cooperation of the local press in his splendid work in behalf of the musical cause of his city. How is Professor Haage going to escape the ravaging effects of these "absent treatments?" Here we have a problem well worth considering for although the Reading case is but an exception, yet we should all benefit from the far reaching lessons it teaches.

Unfortunately the managers' cooperative and protective association that would assert its power on such occasions—that much needed association—exists only as a vision with a few managers of broad spirit. To be sure, of all the various professions and trades, the concert managers are the only ones among the representatives of legitimate business enterprises that can boast of this unique state of affairs. This mythical association would reach out a helping hand to Professor Haage so as to establish a precedent that would give them a legal foundation for enacting such legislative protective measures as might astound the boldest of dreamers.

A clearer understanding would be brought about between artist, critic, audience and the manager, and the beneficial effects of such a house cleaning could hardly be figured out in dollars and cents, for its influence would be more far reaching than the credit and debit accounts.

It would not result in a perfect musical Utopia, but undoubtedly it would help the manager to strike a new spark of faith in the general public not only in their own managerial activities, but also in the judgment of the critic. A new and higher standard would evolve, restricting the activities of critics who do not take their profession seriously. In most cases, alas, their own musical knowledge cannot be considered in a serious vein.

What Is a Critic?

We cannot expect or compel a daily in a small city to secure the services of such competent critics as those whose authoritative work has been of such help in serving the cause of the muse in some of our large music centers, but it could certainly be brought about that if the man or woman sent out by a newspaper to report a concert does not know enough about music to give an intelligent and authoritative account of happenings, he or she should not be allowed to exploit their hobbling humorous or satirical talent, but should get down to business and tell in plain English how the audience received the artist. If the local paper cannot secure the services of an intelligent musician for such occasions, the only just "write up" will be a graphic account of how the audience at large was pleased.

The Law and Criticism.

The critic may object very strongly to the rigid hand of the law meddling with his delicately constructed mental apparatus, but that does not necessarily mean that the critic is right and that his methods cannot be improved upon by an influence other than his own. Would it not be a great advantage to all concerned if the law would define a gentle borderline which would serve as a timely reminder to the philosophically, pedagogically or satirically inclined critic to use up his surplus storage of sulphur (tagged as above) in detached musical articles. Why is it necessary to prove his theories and voice his grievances, genuine or imaginary, at the expense of artist, manager and the public? If the critic blessed with the literary bump and surplus thoughts cannot resist the compelling force to voice his views, why not treat us to them in musical treatises or books as some of our eminent critics have contributed to musical literature?

The right of voicing the critics' views on every possible phase of our musical activities should not be curtailed by any means, but we must remember the natural laws that demand recognition and reassurance. Those laws tell us that too much "ego" finally will prove the undoing of any altruistic work, no matter what its source may be.

After all is said, the critic is called upon by the public to give those who were not present at the concert an intelligent account of the event. In usurping this occasion, or privilege, for the preaching of his own sermons seems hardly just to the artist, public, and, pray do not forget—the manager, that manager to whom the unbiased intelligent account of the critic serves as the very rocks wherewith he will build the foundation of the career that his artist, good, bad or indifferent, has entrusted him with.

Art and System.

Whenever the word "system" is mentioned in connection with musical art and its exploitation it is followed by a threatening murmur of "beware of commercialism." To be frank, a bit of sanely applied "system" would prove a blessing. The belligerents may easily be disarmed by these simple questions: "Was it not the much becursed 'system' that helped you to build up your technic, be your forte violin, voice, piano or composition?" "Is it not the wicked 'system' that makes art a paying proposition, aside from the glory it may or may not bring?" "Is it not the bugaboo 'system' that brings forth order from the chaos of things regardless of spiritual or material origin?" The laws of nature serve as a warning to all who disregard its importance and power.

The Reading case should serve as the first chapter of a great movement for order in the chaos of concert enterprises. The movement should have the hearty support and cooperation of every critic, artist and manager of high ideals and of our powerful musical press. Comments and suggestions would be welcomed on that vital topic.

NEMO.

PITTSBURGH NOTES OF INTEREST.

Pittsburgh, Pa., December 24, 1914.

With Vera Barstow, violinist, and Boris Hambourg, cellist, as assisting artists, Mrs. Lawrence Litchfield gave the first chamber music concert of the season here recently. Both these artists are too well known to readers of the MUSICAL COURIER to require an introduction. Suffice it to say, that the concert under such competent direction could not fail to be a genuine success.

Charles Boyd, teacher of organ and piano, has found it necessary to move to 431 Wood Street, Pittsburgh, where his school occupies practically an entire floor. Hollis Edison Davenny, Theodore Rentz, Geraldine Damon and other musical lights are also teaching at this address.

Adah Sampson Thomas, one of Pittsburgh's leading teachers of voice, numbers among her successful students, Martha S. Steele, of whom she certainly has every reason to be proud. Mrs. Thomas has had a very busy December.

Carl Bernthaler the pianist and conductor has been appearing at the Morning Musicales given at the Twentieth Century Club, where his sympathetic work and marked musical temperament are making a strong appeal to appreciative music lovers.

Caspar P. Koch, city organist, gave a recital in the North Side Carnegie Hall, recently, playing numbers by Wolstenholme, Debussy, Buck, Schubert, Humperdinck, d'Ambrosia, Dell'Acqua and one Old English. He was assisted by Kathleen Wood Neal, soprano.

With James P. McCollum conducting, the Mozart Club recently gave an excellent performance of Hoffmann's "Cinderella," written for chorus and three solo voices. The soloists were Vera Kaighn, soprano; Christine Schutz, contralto, and Charles Granville, baritone. Miss Kaighn is soloist at the First Presbyterian Church, where her work as well as her various concert appearances, have made her a general favorite with her fellow townsmen.

Mary B. Wildermann, the concert pianist, who has been appearing in concert in various parts of Europe for the past two or three years, has returned to America and is now at her home in Pittsburgh. She has been successful in recitals, having appeared with orchestras in Germany, Austria, the Orient and elsewhere.

Sara F. Troutman, formerly manager of Lucile Miller, the soprano, Ida Mae Heatley, contralto, as well as other vocal artists who reside here, is devoting her time to the study of child portraiture at the Jamieson studios in East End, Pittsburgh. During the winter, Miss Troutman will pursue a similiar course of study in New York.

William Stevenson, the vocal teacher, whose studio is now located at 209 Ninth street, has an unusually large class of students with him this year. His earnest aid and personal interest in each of his pupils do much to make him a popular pedagogue.

Under the direction of Reese R. Reese, the vocal teacher, the Studio Club of this city gave a concert on Thanksgiving evening, November 26, at the West End M. E. Church. The assisting artists were Mary Reese Wilson, contralto; Miriam Stauff, soprano; Eva Page, mezzo-soprano; Elizabeth Florian Evens, pianist; J. C. Moyle, violinist, and Reese R. Reese, baritone. The audience was large and voted the affair a delightful one.

During the intervals of her concert and recital appearances, Elsie de Voe Boyce, the pianist and accompanist is accepting a limited number of pupils.

The Recital Quartet of Pittsburgh, of which Edith Granville Filer is the soprano soloist, recently gave a novel program at the Wilkinsburgh High School. Folksongs, madrigals and quartets were included among their numbers, which were warmly welcomed by an appreciative audience.

As a pleasant departure from the ordinary run of recitals, Morris Stephens, the vocal pedagogue presented his advanced pupils in scenes from "Faust," "Martha," and "Elijah," at the Pittsburgh Conservatory Hall. The affair was greatly enjoyed by an interested audience.

ROCHESTER ATTRACTIONS.

Tuesday Musicale's Important Position in Local Musical Affairs—Two Orchestras Give Concerts.

Rochester, N. Y., December 24, 1914.

The Tuesday Musicale is now in full operation carrying out its many musicale activities for the year. Interest in the work of the club is great and much confidence seems to be shown in the ability of its present administration in the arranging of programs, in the selecting of artists, and in the completing of business transactions.

This musical organization, besides arranging for regular bimonthly programs by its own artists from November to May inclusive, sustains a large Students' Club and participates in many extension programs throughout the city at large. The Student's Club, organized some three or four years ago under the administration of Jeanette Fuller, as president, is proving an efficient means of giving its members the poise and musicianship necessary for public appearance and for entrances into the Tuesday Musicale proper.

The time of the extension committee of the Tuesday Musicale is fully taken up at present with the many concerts that have been requested. These programs are arranged according to the nature of the demands and the musical needs of the different sections of the city. It might be explained that the members of the Musicale donate their services for these programs, and the city, through the Board of Education, donates the use of the school buildings, janitor service, lights, advertising, and so forth. Last year between forty-five and fifty such programs were given with an average attendance of about four hundred.

In addition to the above activities, the club has arranged for three evening concerts by outside artists during the year. Harold Bauer opened this series with a piano recital recently, and the Flonzaley Quartet is to appear in January. The third concert is not yet announced.

The club officers are as follows: President Mary Chappel-Fisher; vice-president, Mrs. S. F. Ettenheimer; recording secretary, Mrs. Walter Bentley-Ball; corresponding secretary, Mrs. Charles Hooker; treasurer, Mrs. James H. Boucher; chairman Student's Club, Mrs. Charles Garner; chairman extension committee, Elizabeth Casterton.

Symphony Orchestra Concert.

The Symphony Orchestra gave its first concert for the season last Tuesday night before a large audience. Ludwig Schenck, the conductor, is much to be commended for his persistent and painstaking efforts in helping to organize such an orchestra in our midst. The members of the orchestra are chiefly amateur musicians who play for the love of music and for a knowledge of orchestral routine. Concerts are given for the benefit of the public, no admission fee being charged. The following program, which would do credit to any symphony society, was rendered: Suite No. 3 D major, Bach; symphony No. 4 C minor, Schubert; prelude from "La Vierge," Massenet; overture to "Rienzi," Wagner.

Hambourg-Warner Concert.

John A. Warner presented at the Genesee Valley Club last Thursday evening the first of his three concerts assisted by Jan and Boris Hambourg. These three artists have given to Rochester, during the last two years, two series of chamber music recitals, which have been much appreciated. The Rachmaninoff trio "Elegiaque," op. 9, D minor, aroused the greatest enthusiasm of the audience, though the rest of the program, the Brahms sonata, op. 78, G major played by Jan Hambourg and Mrs. Warner, and the Volkmann violin concerto, op. 3, A minor were given a beautiful rendition by the performing artists. Mr. Warner is to be congratulated upon the contribution which these programs are making to the musical advancement of the city.

Concert by Rochester Orchestra.

The Rochester Orchestra, under the leadership of Herman Dossenbach, gave at the Lyceum Theatre, on Monday evening, the third of its season's concerts. The chief feature of the program was the appearance of David Hochstein, a young violinist, who is a native of Rochester. Mr. Hochstein won great applause at this, his first public entrance into the American concert field and convinced his audience that he has sufficient artistry and command of technic to be ranked among the leading violinists. Rochester has, and will have, reason to be proud of this young artist.

C. E.

Schumann-Heink's Son Marries.

Henry Schumann-Heink, son of Ernestine Schumann-Heink, the noted contralto, was married on December 26 in Paterson, N. J., to Elsie Straussmann, a teacher in the public schools there.



ONE OF RAWSON'S PENCIL CREATIONS OF OSCAR SEAGLE, BARITONE, AND FRANK BIBBS, PIANIST, WHICH RECENTLY APPEARED IN THE MINNEAPOLIS TRIBUNE, WHEN THESE TWO ARTISTS GAVE A RECITAL IN THAT CITY.

Mr. Rawson is the Tribune's cartoonist and the above cut is reproduced by permission of that paper.

NEW ORLEANS OPERA AND CONCERTS.

New Orleans, La., December 16, 1914.

On account of a storm on the Gulf of Mexico, the steamer Abanarez, bearing the members of the Sigaldi Opera Company, has been delayed twenty-four hours, and as a result the première of the operatic season, which was to be held on December 17, has had to be postponed until December 18. The personnel of the company is as follows: Sopranos—Adda Navarette, Maria Pilar de Rocha, Angele Blanco, Angelina Insusa; contraltos and mezzo sopranos—Adriana Delgado, Andreina Baraldi, Eva Guerero; tenors—Michele Sigaldi, Giuseppe Gaudenzi, Edmondo Anaya, Macario de la Torre, Leopoldo Perrini; baritones—Angelo R. Esquival, J. Torres Ovando; bassos—Antonio Saldagno, Alessandro Panciera, Rodrigo Roldan. Director, Comm. Armando Buratti.

Whitehill in Recital.

Clarence Whitehill appeared at the Athenæum on December 7 in a song recital, under the auspices of the Philharmonic Society. In spite of the inclemency of the weather, the attendance was very large. Mr. Whitehill's program was well chosen and included among its numbers Zandonai's "Visione Invernale," which the singer delivered with rare taste. He was much applauded throughout the evening and was forced to repeat several of his songs. Charles Albert Baker was a skilled assistant at the piano.

French Opera Artists Reported Dead.

News has been received stating that the war has claimed two of the most popular artists who have ever appeared at the French Opera House, the tenor Fontaine and the baritone Combes. Fontaine was leading tenor during the season 1910-11 and won the admiration of the opera goers not only by the beauty of his voice but also by the subtlety of his lyric and dramatic art. His Sigurd, Raoul, Des Grieux, Canio, to mention but a few of his roles, have remained lasting memories. Immediately upon returning to France he was engaged for first tenor roles at the Grand Opera of Paris, a post which he held successfully until the European conflict. Combes, while almost always cast for minor roles, gained many admirers for the sympathetic quality of his voice and for his general conscientiousness. For four consecutive seasons he was warmly welcomed back here. Fontaine, according to report, was wounded in the arm and died after its amputation. Combes, it is said, was killed while acting as telegraph operator.

Mme. Jomelli in Vaudeville.

The most prominent feature of last week's bill at the Orpheum was the singing of Jeanne Jomelli. This artist was booked to sing here some years ago as soloist with the Dresden Orchestra, but, owing to an accident to her hand, could not appear as scheduled. Mme. Jomelli was enthusiastically acclaimed during her week's engagement in this city and deserved the plaudits given her.

Benefit Concert at Opera House.

The benefit concert for the English, French and Belgian Relief Fund was one of the brilliant events of the past week. To Victor Despommier, who had full charge of the artistic management, a great deal of credit is due. Those who graciously gave their services were: Mmes. C. B. Moore, L. Mundy, Feodor-Camoin, Eugenie Wehrmann-Schaffner, T. C. Buckley, F. W. Bott, Misses Violet Hart, Mary Moloney, Selika Daboval, S. W. Lawrence, S. Levert, L. Lavedan, G. Lavedan, M. Norra, and Messrs. A. Kernion, Paul Jacobs, J. B. Wynne, H. Wehrmann, J. Delery, L. R. Maxwell, C. Arny, W. Arny, J. B. Follet, R. Salomon, A. Freiche, C. Pinsky, G. Ferrata, and L. Mundy.

St. George's Choir to Entertain.

St. George's Choir will be heard in two entertainments which are to take place in January. Tonight this meritorious organization is to meet at the Louisiana Restaurant for a big jollification, at which several of its most talented members will participate in the vaudeville part of the program.

Polyhymnia Musicale.

The Polyhymnia Circle, Theresa Cannon-Buckley, directress, gave its second musicale of the season last night. The reading of "The Raven," by Bernard Hanley, accompanied at the piano by R. Emmett Kennedy, was one of the most enjoyable numbers on the program.

Junior Philharmonic Officers.

Officers of the recently organized Junior Philharmonic are: Eleanor Luzenberg, president; Hilda Phelps, vice-president; Helene Louise Israel, second vice-president; Sylvia Norman, secretary-treasurer.

Harry Brunswick Loëb.

Pals.

By Constance Clarke.

You are a senseless thing, you piece of wood,
And yet you are of all the world so dear
A friend—and daily, hourly, when I would
I need but look at you to feel him near.

Sometimes I smile, when I am in the room
Alone with you—you seem to know so much
About me—ah, how often in the gloom
You've sprung to tone and music at my touch.

You are my medium, you senseless thing,
And in the heart of me you stand alone.
I know that I have but to bid you sing
To hear his voice across the telephone.

—New York Evening Journal.

GRAND OPERA IN NEW YORK.

"Manon" and "Tannhäuser" Receive First Performance of Present Season—"Hänsel and Gretel" the Christmas Matinee Offering—"The Magic Flute" Played in Brooklyn—Sunday Evening Operatic Concert.

METROPOLITAN OPERA HOUSE.

"Traviata," December 21.

Frieda Hempel's gloriously fresh voice, her suave phrasing, fluent coloratura, and sincere histrionism, make her assumption of the role of Violetta a thing of sheer delight and help to freshen the rather faded old score into a work pleasant to modern ears, accustomed as they are to sterner stuff in an opera house where Strauss, Wagner, Mozart, and Puccini form part of the regular repertory. The Hempel triumph of last week was one of the most decided which she has scored here and many old timers were unable to recall a finer performance of the tuberculous heroine.

Pasquale Amato also in splendid fettle gave his familiar sympathetic rendering of the elder Germont and sang with mellow-toned appeal.

Luca Bota did Alfredo with communicative fervor in vocalism and action. He has fitted himself admirably into the Metropolitan ensemble and conquered his clientele with a dispatch that shows his unusual powers in the way of artistic gifts and personal magnetism. The rest of the cast included Minnie Egener, Marie Mattfeld, Angelo Bada, etc.

Giorgio Polacco always conducts as though his heart and soul are in his work and he makes no exception even in such an ancient score as "Traviata." Polacco's baton art and enthusiasm were a musical treat in themselves.

"Aida," December 23.

Verdi's best opera remains his most popular one—a fact which stamps the public as not such a bad music critic after all. Arturo Toscanini led the grand old airs, and they were sung with tremendous spirit by Marie Rappold (who replaced the indisposed Mme. Destinn), Margarete Ober, Giovanni Martinelli, Pasquale Amato, Angelo Bada, Lenora Sparkes, Giulio Rossi, Adamo Didur, etc.

Mme. Rappold long ago established herself as an able exponent of the dusky slave princess and she has lost none of her tonal plenitude and polished voice manipulation in singing. It is a pleasure to hear such pure bel canto and to see it combined with acting so dignified and so intelligent.

Mme. Ober's Amneris was colored passionately and consequently she gave the correct reading of the part. Her delivery of the music was effected authoritatively and arrestingly.

Giovanni Martinelli has developed into a fine Radames, intense, virile, and yet sufficiently romantic. His "Celeste Aida," the Nile scene, and the final duet were given forth with lovely tonal effect and the utmost smoothness in presentation.

"Manon," December 24.

Massenet's delightful music and the undying charm of Abbe Prevost's great love story are the elements that help to keep "Manon" in the repertoire of the opera houses of the world. The work is not one of intellectual profundity or of overpowering artistic purpose, but it is full of ingratiating and well made music and offers unusual vocal scope for the possessors of flexible voices and a fluent style in phrasing. The score is a model of delicate coloring and refined musical sentiment and represents the best operatic measures in the fertile Massenet output.

Geraldine Farrar and Enrico Caruso are effective exponents of the leading roles in "Manon," the soprano, chiefly because of her bewitching appearance in the picturesque garb of the period, and her appropriate coquetry in bearing and demeanor, and the tenor because of his wondrously timbred voice, his exquisite use of it, and his sincere portrayal of the lovesick, faithful, chivalrous, aristocratic Des Grieux. Caruso looked exceptionally well in his grey silk doublet and hose.

Antonio Scotti was not to be compared for an instant with Dinh Gilly, who has made the role of Lescaut peculiarly his own. It is to be hoped that he soon will be released from detention in Europe and return to the Metropolitan. Leon Rothier was unusually good as Le Comte des Grieux. Other parts were filled capably by Lenora Sparkes, Sophie Braslau, Maria Duchene, Maria Savage, Albert Reiss, Andrea de Segurola, etc. Arturo Toscanini was the conductor and the orchestra played with ravishing quality of tone.

"Haensel and Gretel," December 25 (Matinee).

A huge Christmas Day audience greeted the revival of Humperdinck's tuneful opera, and many children were noted among the delighted auditors.

Marie Mattfeld did her customary and long admired role of Hänsel and renewed her success therewith. A newcomer was Elisabeth Schumann, as Gretel, whose "soubrette" performance fitted the part to a nicety. She was full of arch humor and naive playfulness and made every note of her singing count to the utmost. It was feared that Bella Alten's loss as Gretel would be irreparable, but Fräulein Schumann, with her thoroughly enjoyable rendering, has set all such fears at rest. Albert Reiss' inimitable version of the Witch convulsed the onlookers with its grotesque drollery. Lila Robeson was a tuneful Gertrude and as the Sandman and the Dewman, respectively, Sophie Braslau and Mabel Garrison contributed some sweet and well considered vocalism. Otto Goritz was the Peter of the occasion and clowned in his accustomed manner.

Following the opera came several lovely dance divertissements, chief among which were the doings of Rosina Galli, who gyrated, and floated, and pantomimed with wonderful grace, lightness and poetry. She is without question one of the best prima ballerinas in the world.

"Tannhauser," December 25 (Evening).

Friday evening brought the revival of "Tannhäuser," which some of the ultra-Wagnerians affect to despise, but the general public has taken to its heart warmly and enduringly. The melodious numbers have lost none of their fascination and the tale, because of its inherent dramatic qualities and strong construction, holds the interest as potently as of yore.

An excellent cast presented the work, with Jacques Urlus as an intelligent and warm blooded representative of the titular character. His singing left nothing to be desired in the way of finely rounded tone, and adaptation of color to text requirements.

Johanna Gadski's Elizabeth is an art rendering of the best kind, plastic, authoritative and fulfilling alike the aesthetic and musical requirements. Hermann Weil's Wolfram is one of his striking characterizations. The music lies perfectly for him and he gives it uncommonly finished promulgation. Carl Braun, as the Landgraf, is another correct piece of casting, for he limns the figure with all the large dignity and deep sentiment it calls for.

Margarete Matzenauer made an impressive Venus, whose personal blandishments were in ample evidence and whose persuasive singing surely would have held a less wavering swain than Tannhäuser.

Decidedly praiseworthy parts of the ensemble were added by Paul Althouse (Walther), Carl Schlegel (Biterolf), Max Bloch (Heinrich), Basil Ruysdael (Reinmar), Lenora Sparkes (Shepherd) and the four pages, Louise Cox, Rosina van Dyck, Minnie Egener and Veni Warwiek. Alfred Hertz conducted vigorously, at times far too much so.

"Carmen" December 26 (Matinee).

Another overflowing house greeted "Carmen" on Saturday afternoon, although this was the fourth performance this season of Bizet's masterpiece. Judging from the row of ticket purchasers that, in spite of the very cold weather, lined Broadway near the opera house for hours before the curtain rose, "Carmen" has lost nothing of its old time attraction for the public.

Carnso as Don Jose was in fine voice, and acted with spirit.

Geraldine Farrar made an acceptable Carmen, delivering the role in a satisfying manner.

Lucrezia Bori is well suited to the part of Micaela. She enacts the winsome and modest girl in every detail and her vocalism has the charm that fits the role.

That genial artist, Pasquale Amato, is not ideally cast in the role of Escamillo, even though he expends upon it all his enthusiasm and art. There are many characters in this distinguished baritone's repertoire in which he shines with more lustre than in that of the Toreador. However, when all is said and done, who is there among the baritones of the Metropolitan Company, who is eminently fitted for the Escamillo interpretation?

The minor roles were well sung by Mabel Garrison as Frasquita, Sophie Braslau as Mercedes, Reiss as Doncaire, Bada as Remendado, Rothier as Zuniga, and Defrère as Morales. The ballet was very attractive, especially the artistic dancing of Rosina Galli. Toscanini conducted.

Metropolitan Sunday Concert.

Arrigo Serato, the "guest" of last Sunday's concert (December 27) at the Opera, won a tremendous ovation after his temperamental and very musicianly performance of the Wieniawski violin concerto in D minor and scored his second big hit of the evening in Bach's air on the G string and Sarasate's "Zigeunerweisen." Encores were demanded and graciously accorded. Serato's fine art seems to grow with each new demonstration he vouchsafes here, and no violin master of recent memory has obtained a deeper hold on the affections of the New York public than this sterling artist unquestionably enjoys at the

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present time. He is a player alike for the musician and the layman and therein lies the secret of his quick and remarkable American success.

Carl Schlegel gave a well considered reading of the "Evening Star" song from "Tannhäuser" and in doing so revealed a voice of much intrinsic beauty and smoothness. Songs of Schubert, Schumann, and Kaun, showed that Schlegel is conversant also with the finer graces of the Lieder art.

Johanna Gadski, a prime favorite at the Metropolitan concerts, as she is too at the opera performances, made an excellent choice in the "Inflammatus" from Rossini's "Stabat Mater." The number lies well for Mme. Gadski's voluminous and warmly timbred organ and she gave it with moving effect. Later in the evening the house rose at the singer when she contributed her thrilling version of Schubert's "Erlkönig," and after a song by Reichert, wound up her group with the old German folk song "Stille Nacht, Heilige Nacht," in which her voice reflected all the fervent hope and deep Heimweh felt by every patriotic expatriated German at this sad time.

The orchestra played Thomas' "Mignon" overture, Borodine's "Sketch of the Steppes," Moszkowski's "Serenade," and Meyerbeer's "Torch Dance," No. 3.

BROOKLYN ACADEMY.

"Magic Flute," December 26.

Saturday evening, December 26, "The Magic Flute" drew a large audience to the opera house of the Brooklyn Academy of Music. The cast included Herbert Witherspoon, Frieda Hempel, Emmy Destinn, Rita Fornia, Anna Case, Paul Althouse and Johannes Sembach. Mr. Witherspoon's portrayal of Sarastro was masterly and the basso was in excellent voice. Owing to Mr. Witherspoon's concert engagements he had arranged with the management of the Metropolitan Opera Company not to appear before January 15 so that he could fulfill these engagements. There was such a demand, however, for his operatic services that the management requested him to resume his operatic work before the expiration of his leave of absence. This occasion marked Mr. Witherspoon's first appearance in opera this season. Johannes Sembach won merited honors in the role of Tamino; Paul Althouse was entirely satisfying as the First Priest; Frieda Hempel sang the two arias of the Queen of the Night beautifully and aroused the enthusiasm of the audience. Emmy Destinn gave her familiar delineation of Pamina. Alfred Hertz conducted.

Mozart's opera was magnificently staged, the numerous scenes setting forth in impressive fashion the unusual capacity of the Metropolitan Opera Company's art and mechanical forces. The audience was large and appreciative and it was a brilliant event.

Topeka Talent Performs "Messiah."

Topeka, Kan., is congratulating itself on a recent excellent performance of "The Messiah" given by a chorus of 200 voices and an orchestra of forty-nine musicians, comprised entirely of local talent. Horace Whitehouse, dean of the department of fine arts of Washburn College, Topeka, is given the whole credit for the organization of the chorus and orchestra and for the creditable performance.

The oratorio was given December 16 in the spacious Auditorium, which is equipped with a four manual pipe organ.

About 3,000 people are said to have been in attendance, making the largest audience gathered for such an event in many years at Topeka.

As a result of this performance, a demand was made by the public and participants that the Topeka Musical Art Society be made permanent and that performances be given at regular intervals. Plans have been perfected accordingly and regular spring and fall musical events are now assured.

The soloists at "The Messiah" performance were Gertrude Rennyson, soprano, of Boston Opera Company; Lucy Hartman, contralto, of Chicago; George Deane, tenor. of Kansas City; Charles E. Lutton, bass, of Chicago.

Success of a Buck Pupil.

Katherine Galloway, soprano, scored a gratifying success recently when she appeared in a concert at Fairfield, Conn. On December 22, she sang in Paterson, N. J., and again received her full meed of praise. Miss Galloway, who is an artist-pupil of Dudley Buck, the New York vocal teacher, has a bright and true soprano voice and her interpretations display serious thought and deep musical insight.

On December 27, she sang in Newark, N. J., and the middle of January she will appear in New York with the Beethoven Society. She will sing at Springfield, Mass., on January 23, and has a February engagement in Philadelphia. Other appearances of this talented young artist will be announced later.

Maigille Pupils Heard.

An extremely critical audience was invited on Tuesday afternoon, December 22, by Helen Maigille to listen to a demonstration of work done by her American School of Bel Canto, at the headquarters of the institution, 134 West Eighty-second street.

Mme. Maigille holds very decided views on the question of vocal instruction and she believes very properly that next to publishing her theories for the benefit of the singing world (many thoughtful essays from Mme. Maigille's pen have appeared in the MUSICAL COURIER) the most potent way to prove the value of her contentions is to permit her pupils to perform for small bodies of discriminative listeners whom she bids to her studio particularly for that purpose.

Last week the singing was done chiefly by Dorothy Maynard, a young soprano who revealed a real lyrical voice of remarkable purity and sweetness, handled it with exquisite skill and taste, dictioned with uncommon finish in Italian, German, French and English songs, and put into all of her renderings a degree of musicianship and temperamental warmth as exceptional as it was gratifying. In numbers by Brahms, Franz, Huë, Ronald, Kramer and Puccini ("Madame Butterfly") Miss Maynard carried her hearers away and won their enthusiastic plaudits. She is sure to be heard from in a larger way soon in the concert field, where she has a number of public engagements, chief among which is that of soprano soloist at the music festival to be held this spring in Nashua, N. H., under the direction of E. G. Hood. Previous to her placing herself under the artistic supervision of Mme. Maigille, Miss Maynard was a well known comic opera prima donna, but, as she expresses it, "I never really knew much about the true meaning of singing until I began thorough studies under my present teacher."

Gréta Stoeckl, a coloratura soprano with a light voice of pleasing quality, delivered the "Romeo and Juliet" valse and other selections with facile tone emission and good command of phrase.

Mme. Maigille was the recipient of warm congratulations for the excellent showing of her well trained disciples.

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NEW YORK PRESS, WEDNESDAY MORNING, DECEMBER 16, 1914.

Mark Twain's Daughter Charms Audience at Song Recital in Little Theatre

Displays Remarkable Powers of Interpretation and Feeling for Emotional Values—Two Compositions of Contralto's Husband Admired.

If Clara Gabrilowitsch had sung only Brahm's "Immer leiser wird mein Schlummer" at her recital in the Little Theatre yesterday afternoon she would have proved herself an artist of very unusual gifts.

In the whole literature of the lied there is nothing that gives more beautiful, more refined, more profoundly moving expression to the tragedy of disconsolate love and longing than this song of the German composer. But neither is there in the whole literature of the lied anything that offers a greater interpretative problem for the imagination and intelligence of the singer. To find exactly the right emotional medium, exactly the right vocal modulations, for a condensed lyric drama, so intensely human, so heart-searching in its pathos, yet so simple, so chaste, so lofty in sentiment and style; that is the difficulty.

But the daughter of Mark Twain with her famous husband, Ossip Gabrilowitsch, assisting her at the piano, was successful where so many of her predecessors who could boast more remarkable voices and greater reputations had failed most dismally.

Living Embodiment of Character.

By penetrating deeply into the spirit of text and music, she made herself for the time being the living embodiment of the poetic character through whom the author and composer conveyed their message, finding wellnigh perfect expression, and reflecting it in the varied inflections of her voice and the play of her features, for that subtle quality, the combination of virginal modesty and intense grief which distinguishes this song of Brahms from all others.

However, Clara Gabrilowitsch, who was heard to far better advantage vocally in the intimacy of the Little Theatre than in the wider spaces of Aeolian Hall, revealed her interpretative powers in many other songs besides "Immer leiser wird mein Schlummer," which she had to repeat. Indeed, there was hardly one number on her list that failed to bring out clearly the American contralto's intelligence, her feeling for emotional value, her musical grasp, her command of diction, her sense of dramatic emphasis—in short, her skill in carrying home the meaning of the composer.

Certainly it speaks well for her that she managed to concentrate the attention of the audience on herself when the exquisitely elaborated accompaniments of her talented husband, who was represented as a creative musician by two selections—a finely felt song entitled "Die Wasserfahrt" and an effective work entitled "Naehe des Gellebten"—claimed so much admiration.

Impressive Contributions.

Among the singer's most impressive contributions were Schumann's "Der Sandmann," which she gave twice; the same composer's "In's freie," to which she brought a good deal of warmth and temperamental vigor; Brahm's beautiful and rarely heard "Wehe, so willst Du mich wieder," which she sang with contagious spirit and dramatic force, and "Dort in den Weiden"; Tschaikowski's "Die Thraene bebt," which also deserves more frequent hearing, and the irresistibly energetic and buoyant song of the Shepherd Leol from Rimsky-Korsakoff's fairy opera, "Spegourotchka." Her programme included Schubert's "Die Allmacht," "Halt" and "Am Grabe Anselmo's"; Schumann's "Minnelied," Brahms's "Der Gang zum Liebchen," Rachmaninoff's "Der Fliederbusch," Horatio Parker's "Love is a Sickness" and "Once I Loved a Maiden Fair" and Mrs. Beach's "The Year's at the Spring." As an encore and the end she offered Paisiello's "Tregiorni."

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CHICAGO.

(*Continued from page 5.*)

NOTES.

Rosa Olitzka will give a song recital in the ballroom of the Midway Gardens on Sunday afternoon, January 3,

Through the courtesy of Dr. F. Ziegfeld, president of the Chicago Musical College, a program of opera has been arranged for the members of the Illinois Club, Tuesday evening, January 19, when the second act of Bizet's "Carmen" and the second act of Flotow's "Martha" will be given by the College School of Opera.

Georgia Kober, pianist, appeared in recital in Mayville, Wis., on December 26.

Mr. and Mrs. George Hamlin are enjoying the Yuletide season in Chicago.

Arthur P. Thomas, pianist, will be the soloist with the Ballmann Symphony Orchestra at the North Side Turner Hall on Sunday afternoon, December 27. He will play the first movement of the Beethoven concerto in C minor with orchestral accompaniment. At present Mr. Thomas is director of music in Tennessee College at Murfreesboro, Tenn.

Last Sunday afternoon the Agnes Nering Singing Society gave a charming entertainment at its Christmas party at St. Stanislaus Church.

At the seventh concert of the third season of the Sinai Orchestra, which will be given Sunday evening, December 27, Letitia Gallaher, soprano, will be the soloist. Arthur Dunham, conductor of the orchestra, beside directing selections by Verdi, Dubois, Dvorak and Kreisler, will also play an organ solo. The soloist will sing Micaela's aria from "Carmen," and a group of songs.

Boston Symphony and Other Notes.

The ninth pair of concerts by the Boston Symphony Orchestra was heard in Symphony Hall on Friday afternoon, December 25 and Saturday night, December 26. The program was of a lighter character than most of those heard here by the orchestra.

John P. Marshall, organist, was soloist for the concerts,, which he opened with César Franck's chorale in A minor for organ alone. Mr. Marshall is an artist and musician of no little merit and his reading of the interesting work was very enjoyable. Volbach's symphony in B minor was given a first hearing, but the composition aroused little attention in spite of the conscientious reading by Dr. Muck and his players. Interesting by way of contrast were the Bach "Symphony" or "Shepherd's Music" from the "Christmas Oratorio" and the Liszt "March of the Three Holy Kings," from "Christus." The music was ideally suited to the time but sounded strangely placed on our symphony programs. However it proved uncommonly effective and won prolonged applause. Weber's "Freischütz" overture finished the program.

A BUSY SOPRANO.

Ethelynde Smith, the Portland, Maine, soprano, is spending the holidays in Boston visiting her many friends here. Miss Smith announced some of her concert plans, and discussed musical matters at length when visited by the MUSICAL COURIER representative the day before Christmas. The young soprano has had a very successful season thus far and the general demand for her services continues to increase at a surprising rate. Several engagements for this immediate vicinity are booked for the latter part of the month, prominent among which, is a re-engagement with the Fortnightly Club at Bath, Maine, on December 30. January 8, she will appear at the annual Masonic concert in Portland, and then leave for a series of engagements in Eastern New York, New Jersey and Pennsylvania. The month of February will be spent in the Middle West where Miss Smith will fill engagements booked at the early date by the Briggs agency of Chicago. Two Chicago appearances will figure on this Western trip.

V. W.

GLUCK-ZIMBALIST RECITAL ANNOUNCED.

Alma Gluck and Efrem Zimbalist have arranged a program of short pieces for their joint concert at Symphony Hall next Sunday afternoon, January 3. The Russian violinist will play the Handel E major sonata; an air by Bach; "Les Pappillons" and "Musette," by Couperin-Liebersohn; vivace, Haydn-Auer; an air by Goldmark; scherzo by Tschaikowsky; "Chanson Triste," by Kalinnikoff, and "Tambourin Chinois," by Kreisler. Mme. Gluck will sing numbers by Rameau, Handel, Haydn, Schubert, Schumann, Brahms, Horsman, Zimbalist, Cadman, Massenet and Braga. The concert is arousing much interest, and promises to be one of Boston's most important joint attractions of the season.

R. E. Johnston to Manage Isadora Duncan.

Isadora Duncan, the celebrated dancer, is to make her first appearance in America since 1911, at the Metropolitan Opera House, Tuesday afternoon, January 12. Seven of her pupils and a complete symphony orchestra will assist.

Following her New York performances, Miss Duncan and her pupils will appear in Boston, Chicago, Philadelphia, Baltimore and Washington, the tour being under the direction of the New York manager, R. E. Johnston.

Noted Artists Sing Tietjens' Songs.

Paul Tietjens gave a musicale at his New York studio on Sunday, December 27, assisted by Mariska Aldrich and William Hinshaw. The program included works by Schumann, Mozart and other of the classic composers, and a number of compositions by Mr. Tietjens, who is himself an eminent composer. The first number was a song cycle entitled "The Sailor's Sweetheart," Tietjens, consisting of five songs associated by the poetic content. They were sung by Mme. Aldrich who delivered them with much brightness and charm and added by the excellence of her interpretation to the success which they won by their undeniable beauty.

Following this Mr. Hinshaw sang a set of songs including one by Tietjens, "Remorse," which proved to be a work of intense passion. Mr. Hinshaw's fine baritone was effectively employed in the expression of the great depth of feeling which Tietjens had infused into this number. Hinshaw's fine humor and splendid vocal technic were especially noticeable in "Männer suchen stets zu naschen," Mozart, his masterly delivery of which was greatly enjoyed.

Mr. Tietjens proved himself to be a pianist of fine attainments by playing a rhapsody of his own and Chopin's scherzo in B minor. The program concluded with a set of songs by Tietjens sung by Mme. Aldrich of which "My Sweeting," "The Dead Flower," and "Woodland Love Song," were perhaps the most successful. Tietjens is already well known as a composer of great talent, and this reputation was fully confirmed upon this occasion. He possesses a great wealth of melody and a very fluent technic, and his songs are not only modern but singable and excellently written for the voice.

Harold Bauer Plays.

At Aeolian Hall, last Sunday afternoon, December 27, Harold Bauer gave what he called "A Recital of Popular Piano Classics." An attentive audience listened to Bach's chromatic fantasia and fugue, Beethoven's sonata in C sharp minor, op. 27, No. 2, Schumann's "Carneval," Chopin's berceuse and A flat polonaise, op. 53, Schubert's A flat impromptu, Liszt's D flat etude, and an arrangement of Wagner's "Ride of the Valkyries."

The Bauer style of pianism has grown too familiar to need lengthy description at the present time, and last Sunday it gave pleasure as usual. This concert exponent never violates the artistic conventions and consequently his recitals offer nothing that is sensational or meretricious. For teachers and students a Bauer appearance always demonstrates much that is impressive.

Boston Symphony New York Programs.

At both of the forthcoming concerts of the Boston Symphony Orchestra at Carnegie Hall, Thursday evening, January 7, and Saturday afternoon, January 9, Fritz Kreisler is to be the soloist. Thursday evening he will play Mendelssohn's concerto and Saturday afternoon Bruch's "Scotch" fantasie. The orchestral numbers for Thursday evening are Mozart's "Jupiter" symphony, Wagner's "Faust Overture" and "Siegfried Idyll." Saturday afternoon they are Beethoven's eighth symphony. Schumann's "Genoveva" overture, the "Pastorale" or "Shepherds' Music" from Bach's "Christmas Oratorio" and the "March of the Three Holy Kings," from Liszt's "Christus."

Anna Case Scores as Papagena.

Anna Case, the American soprano of the Metropolitan Opera Company, won a really brilliant success as Papagena in the "Magic Flute," Tuesday, December 22, at Philadelphia, when she sang the role on a day's notice and without an orchestral rehearsal. Her performance won much applause and praise from the press.

Musical Deaths.

Eduard Kremser, Viennese composer and conductor, died in the Austrian capital recently, aged seventy-six.

In Berlin, the very talented youthful Hungarian pianist, Ernst von Lengyel, passed away a few weeks ago. He was only twenty-one.

Elena Gerhardt in New York.

Elena Gerhardt arrived in New York last week on the steamship Ryndam.

Dancing masters propose to unionize the fox trot. It is a real journeyman's work.—New York Evening Sun.



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"Don't ye think 'Shamus O'Brien' is the foinest op'ry ever wrote?"
"No—de 'Jewess' iss de best."

ST. LOUIS NOTES.

St. Louis, Mo., December 24, 1914.

Next to the last concert of 1914 by the St. Louis Symphony Orchestra was given on Friday afternoon, December 18, at the Odeon. The program opened with Tschaikowsky's fifth symphony, which was given a splendid reading by Conductor Zach and his men. The second number was Beethoven's overture, "Coriolanus." Arrigo Serato, the Italian violinist, played as the closing number Beethoven's concerto in D major, op. 61. This remarkable artist gave a fine rendition of the concerto, and as an encore played a fugue by Tartini-Kreisler, with piano accompaniment performed by Homer Samuel. The same program was given on Saturday evening.

The seventh popular concert of the St. Louis Symphony Orchestra occurred Sunday afternoon, December 20, at the Odeon. The assisting soloist was Pasquale Tallarico, pianist. The program contained: overture, "The Flying Dutchman," Wagner; ballet music from "Feramors," Rubinstein; concertstück for piano, op. 79, with orchestral accompaniment, Weber; "Dance of the Camorrists," from "Jewels of the Madonna," by Wolf-Ferrari (first time); overture, "Le Rol L'a Dit," Delibes; waltz, "Bad'ner Madln," Komzals. Encores were numerous. Mr. Tallarico has a charming personality and pleased the audience immensely with his playing. As an encore Liszt's "Liebestraum" was given.

The Morning Choral Club gave its annual Christmas recital on Friday morning, December 18, at the Pilgrim Congregational Church. The program opened with the anthem "Angels from the Realms of Glory." Mrs. A. D. Chappell and Olivia Steudle sang "Angel of Light," by Whitney Combs. Edward J. Dykstra sang "Like as the Heart Desireth," by Allitsen, and "What Star Is This?" by Stewart. Three Christmas carols were given by the club in a most exquisite manner. Mrs. J. J. Kessler sang "The Christ Child," by W. Combs, Lulu Kunkel Burg playing the violin obligato. Then the Morning Choral Club sang in a most effective manner "When I View the Mother Holding." The audience joined with the club in the singing of a Christmas hymn by Rev. H. Edmund Sears. Charles Galloway was the conductor and Rodney Saylor the accompanist.

The Chaminade Choral Club, of Webster Groves, a suburb of St. Louis, gave its first public performance of the season Friday night, December 18, at Holy Redeemer Hall to a large and musical audience. The club was assisted by John Barnes Wells, tenor, and Pasquale Tallarico, pianist. The concert opened with an "Evening Prayer in Brittany," by Chaminade, from whom the club took its name. A vocal arrangement of "Anitra's Dance," from the "Peer Gynt Suite," Grieg, proved pleasing. Mr. Wells sang a number of solos, much to the pleasure of the audience. Mr. Tallarico played compositions from the works of Bach, Brahms, Mendelssohn, Liszt and Chopin. The recital was brought to a close by Mr. Wells and the club singing "While by My Sheep," by Max Spickler, and "A Winter Night Fantasy," by Paul Bliss. George A. Bluthardt was the conductor and Alice Pettingill the accompanist.

MAY BIRDIE DITZLER.

Power of the Speaking Voice.

[Lura E. Abell in the Bridgeport (Conn.) Standard.]

One of the most potent factors in the power of personality is the voice. In it are reflected and focussed the temperament, the mental poise, the humane qualities, the physical stamina and the nervous tension of the speaker.

The strong nature finds expression in forceful, vibrant tones and if the voice be well modulated, the self-control of the individual is apparent; whereas the strident, nasal voice belongs to the provincial mind that speaks twice before it thinks, or again to the overworked person whose nerves are constantly drawn too taut. The sympathetic nature commands pleasing lights and shades of tone, while a colorless voice betrays a lack either of feeling or of physical strength. Inarticulate utterance is accompanied by indolence or a lack of concentration and a breathless haste in speaking shows overstrung nerves.

Since most rules work both ways, a better poise in the mental and physical forces may be gained by cultivating the speaking voice. Unless there is some physical obstruction, the average individual may acquire clear utterance and a well-pitched, agreeable voice, and by so doing gain control in a corresponding degree of the entire organism. For the concentration that is necessary to control the power of speech cannot fail to have a reactionary influence upon the mental and physical powers of the speaker. So every effort in this direction accomplishes a two-fold benefit, giving increased power over the person addressed and greater self-control.

Americans have been much criticised for their disagreeable voices. But it is encouraging to note that in these days of free rural libraries and improved transportation facilities the voice of the oldtime "way daouwn Easter" is more and more rarely heard. The American voice, however, still lacks the range and tone-color that make for power as well as beauty of expression and greater attention to the acquirement of these qualities would bring rewards well worth the effort.

Some Famous Infant Prodigies.

[From the Newark, N. J., Star.]

The good people of Skowhegan, Me., have an infant prodigy among them, who hails from Boston. It is no doubt out of the ordinary for a boy to read at two and one-half years, and to memorize Gray's "Elegy" and expound Leviticus at five. Nor is it given to every youngster at the latter age immediately to repeat the words and sing the tune of every song he hears. But in no respect is the Boston-Skowhegan phenomenon unique.

Thus there was Torquato Tasso, who began to talk at six months and who had international renown as a writer before he was eight. Thomas Chatterton learned to read from a black letter Bible before he was four years old; at eight he would read and write original compositions all day; at eleven he contributed to periodicals and wrote the duologue of "Elinour and Juga," and at less than eighteen he died with a name among the literary giants of his time.

Thomas Young, the British scientist, was a fluent reader of standard works before he was two years old, and John Philip Baratier, the German savant, mastered German, French, Latin and Greek at five, and added Hebrew at eight. Nobody knows when Thomas Lawrence learned to read and draw, but at four years old he used to entertain callers with long quotations from classic poets, or, if they preferred, he would draw their portraits, and at ten years he was a leading professional portrait painter to the nobility and gentry.

Cowley learned to read at two or three and was the author of an epical romance before he was nine. Gordoni wrote a comedy before he was eight, and at about the same age Elizabeth Barrett was reading Homer in the original. Beaumont wrote tragedies at twelve. De Beauchateau before he was ten years old ranked among the foremost French poets of his day and was the literary lion of the court of Louis XIV.

Precocity among artists has been so common as almost to be the rule. Besides Lawrence, already mentioned, there was George Morland, who at four was exhibiting sketches at the Society of Artists; there was Landseer, who drew well at five, and there was Canova, who before he was nine was carving altars out of Carrara marble.

There have been mathematical and scientific prodigies, too. Isaac Newton before he was fairly in his 'teens was constructing windmills and water clocks and invented an automobile. Truman Henry Safford before he was nine years old had prepared an almanac, himself working out all the astronomical details.

Mozart was a harpsichord player at three, a composer of merit at four, a concert player at five, and at seven a singer and performer on the harpsichord, organ and violin. Handel at seven was playing the clavichord, the organ, the violin and the oboe, and before he was ten was composing a motet every week and an occasional trio for two oboes and a bass. Schumann was a composer before he was seven, and Mendelssohn played in public at nine.

For sheer precocity, however, two of the Wesleys perhaps lead the list. Charles Wesley was a serious student of music and a good performer at four years old. Samuel Wesley at three was a competent organ player, with especial gifts for improvisation; at four years old he memorized the entire oratorio of "Samson," and at eight he himself composed an oratorio.

Something of a prodigy on other lines, too, was Jonathan Edwards, who at ten years wrote a treatise on "The Immateriality of the Soul," and two years later sent to a European correspondent a scholarly essay on "The Wondrous Way of the Working of Spiders."



THE PERPETUAL PAUSE.

Leader—"You hed only von note to blay yesterday in dat concert, but you did not even blay dat von note. You are fired for not doing noddings."

Drummer—"But, Mr. Leader, if I did not do noddings vat should be de reason vy I am fired, ask me dat question?"



BETWEEN PAUSES AT THE SAENGERFEST.

The Liberated Mind.

[From the Bridgeport, Conn., Standard.]

Fritz Kreisler, in describing his impressions on the Austrian battlefield, said that during twelve days he did not take off his clothes. He slept in the wet grass with only a cloak for covering, but he was unconscious of the cold and, exalted and strengthened by the intimate brotherhood that existed between himself and his regiment, he felt the inspiration of a wonderful flow of energy. "Every sense seems sharpened," he said. "One is uplifted immeasurably and feels nothing but enthusiasm with never a trace of fatigue."

After being wounded this Austrian violinist, whose genius has delighted and uplifted the world in times of peace, was sent home. His wife gives the other side of the picture. "When I finally saw him limp off the train," she said, "he had a three weeks' growth of beard, which was more gray than black, and was hollow-eyed and cheeked. He had lost about twenty pounds in weight and limped from a bruised nerve center in his leg."

An American editor, Leonard Liebling, whose literary genius is enriched by a wonderfully spontaneous flow of humor, recently apologized for having neglected to reply to a letter written to him more than three years ago. The revelation that the editor gave of himself in his explanation was worth much more than a reply to the letter itself could have been. It came, he said, when he was suffering severely from the effects of mental and physical strain brought on by conditions outside his control. For a time all personal letters had to be disregarded, in order that his impaired energy might be concentrated on the work that must be done. There were weeks when he stuck to his desk, harassed inwardly by the fear of a mental breakdown, while outwardly he maintained apparent composure.

"But how could you, under those circumstances," he was asked, "continue to write as you did for the paper? No one could have imagined from your writings that you were not feeling the sparkle of good humor that bubbled up in every paragraph. How could you make forced writing sound so spontaneous?"

"Did it?" was the reply. "Then it must have been the force of habit."

Both the musician and the editor are the possessors of minds that have been liberated, trained to respond to the call of the moment and to forget self in the greater need. When one has attained that height the extraordinary is unconsciously accomplished.

BOSTON HAS A QUIET MUSICAL WEEK.

Yuletide Season Marked by Usual Dearth of Melodic Events—Handel and Haydn Society Gives Annual "Messiah" Performances.

11 Poyls on Road, Fenway,
Boston, Mass., December 23, 1914.

The week, as announced in my last letter, was marked by a scarcity of musical events. Last Saturday's operatic concert, the two symphony concerts this Friday and Saturday, and the two performances of "The Messiah" by the Handel and Haydn Society on Sunday and Monday, December 20 and 21, were the only attractions of moment. A fortnight ago the MUSICAL COURIER representative was inwardly blessing (?) his fate while attempting to attend two and even three concerts at the same time, but just now he has naught to do but entertain fond anticipations of what the latter part of the season holds in store.

OPERATIC CONCERT.

The operatic concert at Symphony Hall last Saturday afternoon was an enjoyable affair and attracted a good sized audience. The singers were Raymonde Delaunois, contralto; Giovanni Martinelli, tenor; Leon Rothier, basso; all three of the Metropolitan Opera Company, New York, and Elisabeth van Endert, soprano, of the Berlin Royal Opera House. The artists sang in a highly satisfying manner and pleased all those present. Elisabeth van Endert made her first Boston concert appearance on this occasion, and made a good impression. She will be heard this season in an extensive concert tour now being arranged by Charles A. Ellis.

HANDEL AND HAYDN SOCIETY SINGS "MESSIAH."

The one hundred and thirtieth performance by the Handel and Haydn Society of "The Messiah" was given at Symphony Hall on Sunday evening, and a repetition of the work occurred on Monday night at the same place. Conductor Mollenhauer handled his combined forces in an authoritative manner and brought out the many beauties of the work. The chorus was effective throughout, and the solo voices, composed of local talent, as has always been the rule in past years, were heard to splendid advantage. A notable incident of the Sunday night performance was the admirable way in which the solo basso, Willard Flint, handled his part. Mr. Flint's voice is unusually rich, and the singer proved himself worthy of the high artistic standing he commands in the oratorio and concert world. Seldom it is that teacher and pupil appear in the same concert, but here was the exception, for one of Mr. Flint's star pupils, Mr. Stone, was heard in the solo tenor role. Mr. Stone won much favor from the large audience, and he well deserved it all. The young man already has become quite prominent here and his teacher has every reason to feel proud of him.

ETHELYNDE SMITH'S SUCCESS.

Ethelynde Smith, a soprano well known to New England audiences, gave a song recital at Colby College, Waterville, Me., on Tuesday evening, December 15. According to various press notices at hand the soprano again won her usual success, for Waterville claims never before to have had so fine a musical treat. The program offered by Miss Smith displayed much versatility of style and good taste in selection. Wolf, Loewe, Sinding, Fuentes, Willeby, Rubner, Cadman, Salter, Gilberte, Beach, Ware, Hopekirk and Garrison were among the many composers represented.

VICTOR WINTON.

PHILADELPHIA NOTES.

Philadelphia, Pa., December 26, 1914.

A brilliant performance of "The Magic Flute" by the Metropolitan Opera Company of New York was the principal event on this week's calendar. The cast included: Sarastro, Carl Braun; Königin der Nacht, Frieda Hempel; Pamina, Johanna Gadski; Erste Dame, Vera Curtis; Zweite Dame, Rita Fornia; Dritte Dame, Lila Robeson; Erster Knabe, Lenora Sparkes; Zweiter Knabe, Louise Cox; Dritter Knabe, Marie Mattfeld; Tamino, Jacques Urlus; Sprecher, Carl Schlegel; Erster Priester, Max Bloch; Zweiter Priester, Julius Bayer; Papageno, Otto Goritz; Papagena, Elizabeth Schumann; Monostatos, Albert Reiss. Alfred Hertz conducted.

Each year the annual commemoration service in St. James Church, under the direction of S. Wesley Sears, for the First City Troop of Philadelphia City Cavalry is attracting wider attention. The service was held this year at four o'clock on the afternoon of December 14. The Haydn anthem, "The Heavens are Telling" was the principal number given by Mr. Sears' well trained choir. Other numbers were Warwick Jordan's Te Deum in C and Henry Smart's Magnificat in B flat.

Wassili Leps, who has been conducting two rehearsals a week with the Philadelphia Operatic Society in preparation for the production of Victor Herbert's "Serenade" at the Metropolitan Opera House on January 21, relinquished his baton to the composer himself last week. Mr. Herbert will conduct the final rehearsals as well as the actual performance. There will be 175 singers in the chorus and the solo parts will be taken by Edward C. Coffrain and Mrs. Emily Stokes Hagar.

On Wednesday evening of this week, Nelson A. Chestnutt, tenor, gave a recital before a large audience in the Combs Broad Street Conservatory of Music.

Mme. Olga Samaroff is announced by Charles Augustus Davis for a piano recital in the Academy of Music, on Thursday evening, January 7.

The Lecfson-Hille Conservatory of Music closes for the Christmas vacation on December 23, and reopens on January 4.

The Treble Clef, under the direction of Karl Schneider, is almost ready for the midwinter concert on January 27.

The Metropolitan Concert Quartet, Abbie R. Keely, soprano; Clara Yocum Joyce, contralto; Nelson A. Chestnutt, tenor; John J. Joyce, Jr., bass; and William S. Thunder, accompanist, have been engaged for concerts at Shenandoah, Milton, Carlisle, New Bloomfield, Wilmerding, Atglen, Newport, and Pocomoke City, Md. One of the most important concerts of this organization is the Christmas festival at Drexel Institute, this city.

Of all the artists who annually appear in Philadelphia musical halls, none is more welcome than Fritz Kreisler. In view of the reports of his death which stirred his admirers during the early weeks of the war, he was doubly welcome this year, and his concert at the Academy of Music on the afternoon of December 16, attracted one of the largest recital audiences ever gathered in the Academy of Music. Carl Lamson was at the piano.

H. P. QUICKSALL.

Werrenrath Conducts "The Messiah."

Under the spirited direction of Reinald Werrenrath, the University Heights Choral Society of New York gave an excellent rendition of Handel's oratorio, "The Messiah," on Tuesday evening, December 22, in the auditorium of the New York University. This concert was the first in the Campus Concert Course, which is now in its fourth season and the appreciative audience proved this course to be a popular one.

With Mr. Werrenrath as conductor and director, this body of less than a hundred singers is rapidly advancing to the fore among the societies of a similar nature in New York and vicinity. Mr. Werrenrath strives after quality rather than quantity and the former is the hallmark of this society. The singing upon this occasion was excellent, the tonal balance being generally well preserved. In this regard, special credit should be given the tenors, who in point of numbers were much less than the other voices.

In addition to an orchestra which gave able assistance throughout the evening and which did some excellent work in the "Pastoral" symphony, the soloists were Gertrude Marchant, soprano; Emma Roberts, contralto; William Wheeler, tenor, and Frank Croxton, bass. Unfortunately, Charles A. Baker, who was on the program as organist, was unable to act in that capacity owing to the difference in pitch between the organ and the instruments of the orchestra, which made it necessary to dispense with the former.

In the selection of the soloists, Mr. Werrenrath proved himself an excellent judge. Miss Marchant displayed a voice which is truly soprano in its quality. Her work in the quartet numbers was particularly enjoyable. Miss Roberts sang the part allotted to the contralto soloist with a depth of feeling that stamped her a serious artist.

As the tenor soloist, William Wheeler was all that could be desired. His conscientious endeavor and thorough musicianship were much in evidence, his singing being especially good in the aria "Behold, and See," although it is difficult to discriminate when all the work was so fine. Mr. Croxton was the bass.

Mr. Werrenrath's readings were broad and dignified and thoroughly in keeping with the spirit of the occasion.

On Tuesday evening, January 19, the second concert in this course will be given by Reinald Werrenrath, baritone, who will be heard in song recital. Mr. Werrenrath's recent success at Aeolian Hall, New York, proved him to be a popular artist.

Marcella Craft's Champions.

Marcella Craft's art has won a host of admirers wherever she has appeared. At Kansas City she made so deep an impression that the Musical Society passed a resolution, unanimously condemning the somewhat indifferent notice of the concert which had appeared in one of the papers. This certainly is a most unusual course for a musical club to adopt.

Miss Craft's managers report that laudatory letters and comments reach them from all sides, and they are particularly happy to have received a letter from one of the most eminent promoters of music on the Pacific Coast, Sara D. Harker of Palo Alto, Cal. Miss Harker is the president of one of the leading girls' colleges on the coast; she is also secretary of the Peninsula Musical Association.

Miss Harker writes as follows:

I have just been up to the city (San Francisco) today to hear Marcella Craft, and I am completely carried away by her art and her exquisite voice. She is even beyond my expectations of her, and I have always felt she was the coming star.

Yours cordially,
(Signed) SARA D. HARKER.

Thuel Burnham's Engagements.

Thuel Burnham played in Birmingham, Ala., on December 27, and from there came immediately to New York for ten days to superintend the work of the pupils who were granted scholarships by various New York clubs, as has already been reported in these columns. He leaves New York again on January 8 and plays almost daily until the first week in February when he returns to New York for the Sherry concert, February 7. He also makes a flying trip to New York to be here January 16 for the Rubinstein Club concert, and leaves the same evening for Burlington, Ia. Reports from every place where Mr. Burnham has appeared show that he is having unfailing success, and he is constantly receiving new bookings.

"Is your daughter going to practise on the piano this afternoon?" asked the neighbor. "Yes, I think so." "Well, then, I'd like to borrow your lawn-mower. I've got to cut the grass sometime, anyway."—Otago Witness, Dunedin, N. Z.

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—By—
J. C. MACY
New Edition, price, $1.25 postpaid

Though prepared for "young people" this book will be found interesting by all who do not care to study the longer histories, dictionaries, etc. It gives, in necessarily condensed form, valuable information, and is written in an easy colloquial style, free from technicalities. For this new edition much material has been added as was needed to indicate the trend of latter-day composition and the biographies of the great masters have been supplemented by sketches of modern composers who have earned a universal reputation.

BOSTON NEW YORK

SAMAROFF RE-APPEARS

Critics Affirm Art Broadened and Deepened



Olga Samaroff

NEW YORK

(New York Evening Post)

OLGA SAMAROFF A WINNER.

. . . Her return to the stage is occasion for sincere rejoicing, for, while there are undoubtedly too many recital givers in the country, especially this season, artists of her rank are scarce now and likely to remain so. She gave much pleasure by her poetic playing of half a dozen Chopin pieces, a nocturne, two preludes, a valse and two of the delightful Polish songs arranged by Liszt; also by a daintily Viennese rendering of the Schubert-Liszt "Soirees de Vienne," and Liszt's "Rakoczy March," not to speak of the extras and encores she had to add. But the greatest treat of the afternoon was her playing of MacDowell's "Eroica" sonata.

After she had played this piece, a former pupil of MacDowell, and a composer himself, W. H. Humiston, remarked that he had heretofore considered the "Eroica" inferior to the "Tragica" and "Keltic" sonatas, but that Mme. Samaroff's reading of it had made him change his mind. A finer tribute to the charm of her playing of the "Eroica" could not be given, for Mr. Humiston knows MacDowell as few do. It was, indeed, an entrancing reading of this inspired work; one which revealed the alternate grandeur and tenderness of the music, its elflike lightness here, its fierce passion there, its longing, its nobility, its originality, and its Amercanism, as perhaps no one but MacDowell himself had previously revealed these qualities.

(New York Times)

There was a large audience and much applause. Mme. Samaroff has refined and ripened her art since she has played in New York. She has still the fleet and brilliant finger technic that was notable in her playing in years gone by. She uses it with much delicacy, with brilliancy at times, yet not with an obvious purpose of impressing with brilliancy alone.

There was much that was fine in her playing of Edward MacDowell's "Sonata Eroica," a sincere, deeply felt, and admirably planned interpretation, thoroughly sympathetic with the composer's moods. The "elflike" scherzo was brilliantly played, and the elaborate figuration that is so much used in this sonata was presented with remarkable clearness and facility throughout.

(New York Press)

Mme. Samaroff played with a versatility as great as the variety of numbers she presented.

The MacDowell "Sonata Eroica" was perhaps the finest playing of the afternoon. She brought to the fore all the fiery feeling and the elusive tenderness embodied in the sonata. The fourth movement, with the directions "fiercely, very fast," left nothing to be desired. . . .

Evidently there is no limit to the artistic possibilities of Mme. Samaroff's playing, for each of her numbers was performed with finish and much charm.

(New York World)

MME. SAMAROFF PLAYS THE PIANO LIKE A MAN.

To play the piano like a man is the ambition of every feminine musician who has selected that instrument to help her win a career; but few ever realize this desire. One of the few is Olga Samaroff, whose exceptional resources until yesterday, had not been displayed to the public of this city for several seasons.

Beethoven's D minor sonata, which was used to open the recital, is a composition well suited to a performer whose technic is fluent and reinforced by a brilliant style. Such a one, Mme. Samaroff gave it with a clarity truly delightful; nor did she overlook the opportunities for many contrasts in power and quality of tone.

The four small pieces that followed—all of them of the eighteenth century—were performed with a limpidness and delicacy that moved the pianist's hearers to redemand the very brief though admirable Martini gigue. At this point Mme. Samaroff gave evidence of both her strength and her understanding of effectiveness by bringing forward the "Turkish March," from Beethoven's "Ruin of Athens." She interprets it with breadth and authority, never once faltering in the octave and chord playing which ask so much of wrists and fingers.

Mme. Samaroff's playing of MacDowell was very sympathetic, and her Chopin almost equally so. The performance she offered was of such high and well balanced an artistic order that she will be welcomed here whenever she chooses to return

(New York Staats-Zeitung)

(Translation.)

There are not a few women artists to whom every real friend of music would wish a husband who would remove them from the field of art, but Olga Samaroff, who since her marriage has hidden herself away in her home life, has been missed, and the renewal of acquaintance with her yesterday afternoon caused the purest pleasure not only to me, but to a very large audience in Carnegie Hall.

Mme. Samaroff is one of the most refreshing and precious artistic personalities among the women who are striving for the prize. Healthy to the core, and yet with a certain feminine coquetry where it is permissible; again possessing almost masculine authority and power, and yet without the empty "hojotoho" of the piano Walküre; intellectual, individual, intensely sensitive, always within the boundaries of the aesthetically beautiful, but without becoming effeminate or weak; possessing much varied color, and yet avoiding the crass extremes. Her touch was inexhaustible in finesse and caresses; her left hand is a second right hand; her phrasing interesting; she possesses that light, loose wrist for swift octaves and a nobility and purity of finger technic that one seldom meets with. All this breathes blooming personality, which raises all she does far above the ordinary.

Unfortunately, I must deny myself commenting upon all the delights of her program. The Beethoven sonata was a treat, especially the beautiful solemnity of the slow movement. In several compositions of Graun, Benda and Padre Martini, these graceful old masters, she put in the most delicate, and sometimes humorous, touches. MacDowell's unfortunately so seldom heard sonata "Eroica," with its changing moods and contrasts, she awoke to dramatically moving effect, especially the second movement, was a regular "Midsummer Night's Dream" of mysterious, elfin witchery. A perfect horn of plenty of rare charm was brought by her Chopin playing, and when her fingers glided through the Schubert-Liszt "Soirees de Vienne" one seemed to see carpets of flowers springing up.

The public gave the artist a rousing reception. Mme. Samaroff is one of the finest artists I know. If a king's crown was upon my head, or the millions of great captains of industry upon my conscience, I should have Olga Samaroff play to me every day.

BOSTON

(Boston Evening Transcript)

In aspect and in accomplishment, Mme. Samaroff has come back to our concerts much as she left them. She was the same pianist when she appeared first to the stage of Symphony Hall yesterday; she was the same pianist to hear when she had finished her appointed and her extra numbers; and her hearers, as of old, were loud in applause of her. Not one of her familiar talents seemed lessened or dimmed—her roundness of transparent tone, her clearness of articulation, her crispness of touch, her fleetness and evenness of finger, her command of large but never strident powers, her keen sense of rhythm and climax, of flowing melody, running arabesque of contrasting mood and voice.

She played also the heroic sonata of MacDowell. . . . He who listened to Mme. Samaroff yesterday might not doubt the large and exalted voice of the music in the first movement and in the finale; the fancy that plays through the scherzo; the deep songfulness of the adagio; the beauty that fills this song and that plays again out of the contrasting passages. . . . From end to end, the listener heard the sonata as "absolute music," eloquent as such and as eloquently played.

(Boston American)

Samaroff is one of the most charming personalities that sit at the piano. She has been in retirement for several seasons, and it is a pleasure to hear her again.

(Boston Herald)

She has long been admired as a deft and polished executant, brilliant in bravura. . . . MacDowell's sonata provided Mme. Samaroff with many opportunities to display her own distinctive gifts. As in the sonata, so in the pieces by Chopin and Liszt, there was poise, delightful clearness in swift or in complex passages, intelligently musical phrasing, variety in touch.

(Boston Daily Advertiser)

In Mme. Samaroff we have an artist thoroughly familiar with the possibilities of her art and endowed with a digital facility, rapid and easy, equal to coping with the difficulties of such technically formidable compositions as those of Chopin and Liszt. Guided by a musical intelligence sufficiently alert to grasp clearly the structure of a work, and to present it with nice appreciation of its rhetorical effects, she depicts contrast, light and shade, the balance and flow of music as a whole.

(Boston Post)

She has ripened as an artist since her previous concerts here. She had always an enviable poise and an intellectual grasp of her subject matter rare among virtuosi. She had a fleet technic. Her tone has now more color than of yore. She has more breadth and authority, and also more charm. . . . She gave a clear and most poetic reading of MacDowell's sonata.

(Boston Journal)

Olga Samaroff, the pianist, whom Boston appreciation started on the road to high honors, and Reinald Werrenrath, the New York baritone, entertained a rather large audience in Symphony Hall yesterday afternoon.

To Mme. Samaroff the occasion was like a home-coming after a long absence. The audience gave her the friendliest sort of greeting and applauded her graceful yet vigorous playing with the warmest enthusiasm. . . . Her playing has gained considerably in feeling and vigor.

PHILADELPHIA

(Philadelphia Inquirer)

The real feature of the concert (Philadelphia Symphony Orchestra) and its most enjoyable and noteworthy incident was the admirable performance of Olga Samaroff of Tschaikowsky's great concerto for the piano in B flat minor. . . . Its original production in this city took place in the spring of 1889. Since then the concerto has been presented from time to time by all the leading pianists of the day, but if it was ever given with a greater breadth and power, with a more striking brilliancy, with a more moving eloquence or a more convincing sincerity of sentiment than it was by Mme. Samaroff yesterday afternoon, the occasion has escaped the writer's memory. In its authority and poise, in its technical sufficiency, its intellectual grasp and its emotional fervor, her interpretation of it was wholly satisfying and entirely admirable and the enthusiastic applause which it elicited was a well-deserved tribute to its worth.

(Philadelphia Press)

Remembering Mme. Samaroff's achievements of the past, and a natural curiosity to again hear her, drew one of the largest audiences of the season at the Academy.

Samaroff's playing was at times masculine in its force, and again tripping and delicate and of the most tender hue. She showed at all times absolute command, whether in the long staccato chords and octaves, or in the more delicate trills and long running movements, with every note properly timed and emphasized. Her tone was varied in color and reflected a very fine sensibility of the purposes of the composition.

(Philadelphia Public Ledger)

The outstanding feature of the concert of the Philadelphia Orchestra was the performance of Tschaikowsky's first concerto for piano and orchestra, by Olga Samaroff.

The enthusiasm that greeted her and repeatedly recalled her at the close bore witness to the novel place the soloist's personality and her art have won for her with the people of Philadelphia. No other performer of the season has received anything approaching the overwhelming cordiality of the demonstration.

If Mme. Stokowski had come among us utterly unheralded and unknown, her playing would have deserved the tribute paid it yesterday. She played wonderfully. In the technical elements of finger-work, rhythm and accent her work was distinguished, but in all she did there was the informing and inspiring leaven of the afflatus that it is beyond any teacher to communicate, for it must come from the depths of one's own being.

(Philadelphia Evening Bulletin)

Her reception yesterday afternoon was marked by both warmth and sincerity. The applause, in fact, was in the nature of a genuine ovation, with the additional compliment of numerous elaborate "floral tributes," including a large wreath, from the orchestra, and a huge basket of yellow chrysanthemums, presented by the members of the Women's Committee.

Apart from any element of social or personal favor that may have entered into her success, it may be said in calm judgment that Mme. Samaroff is capable of standing wholly upon her own merits as an artist, and that her playing yesterday was deserving of the resultant enthusiasm. The Tschaikowsky concerto is not the highest form of piano music, but its florid measures are imbued with the spirit of true melody, and its spectacular climaxes have the power of imparting a real thrill, when delivered with the brilliancy that Mme. Samaroff imparted to them yesterday.

Any over-assertiveness on the part of the solo instrument was soon done away with in yesterday's interpretation, however, in the pure sweetness of tone, the poetic sense of rhythm and the fluent ease of execution with which the pianist delivered her message. That Mme. Samaroff has not wasted, artistically, the three years of her retirement was evident in her playing of the Tschaikowsky composition. She has broadened in her command of technic, as shown in new repose and authority, and has added grace and charm to a delivery which always has been praised for these distinctive qualities.

(Philadelphia Evening Ledger)

Her reception, it should be noted, was the most cordial triumph yet achieved by an artist with the symphony orchestra, and it was abundantly deserved. Flowers banked one corner of the stage after the concerto, and Madam Samaroff was recalled again and again to acknowledge the gratification of the audience.

Starting molto maestoso, the concerto never once lost its tone of strong emotion. Mme. Samaroff played the first half of this movement with a deft and strong hand. It was as if to show, at the beginning and once for all, that if virtuosity was in question—pure technic—why, it was there and could be expected, and no one need bother about it. Before the first movement was over no one did bother. The question of Mme. Samaroff's technical ability is perilously insignificant in comparison with the ability she has to select, to emphasize and to understand the human feeling in her music.

To the swift changes of the concerto Mme. Samaroff showed herself extraordinarily sensitive. And then, to complete the circle, she has direct communication between understanding and expression. Her playing is not the most polished nor the most delicate. But it has a savor and a pungency that are precious. Her cantabile in the second movement and the leaping power of the last were memorable pieces of work.

PUBLICATIONS AND REVIEWS

NOTICE TO PUBLISHERS.

This department is devoted to a review of old and new music publications, musical works, musical literary works and anything pertaining to the publishing of matters in music.

Only such publications and compositions will be reviewed as are deemed worthy of notice, and the MUSICAL COURIER *reserves to itself the privilege of rejection. It is also understood that any work or composition or book reviewed in this column relinquishes its copyright to any part or all of its parts so far as a review of the same can be applied. This does not mean that the* MUSICAL COURIER *assumes or claims any interest in the copyrights; it merely means that we are not to be held for any infringement of copyright by handling copyright publications or works in this department.*

Particular attention given to works of American composers and their products.

Oliver Ditson Company, Boston.

"OMNIPOTENCE," motet for men's voices, with solo part for tenor or soprano. Composed by Frederick Stevenson.

This brilliant, powerful, broad and wholly effective motet requires about ten minutes to perform, and will be found satisfactory when performed with the piano and organ part published in score form in the vocal score. The music is spontaneous and natural. It cannot fail to convince by its sincerity and spirit whenever it is properly rendered. The voice parts are only moderately difficult, and they do not demand voices of great range.

"MASS IN F," by J. L. Battmann.

This work has been edited and indexed as to cuts to make it conform with the motu proprio of His Holiness Pope Pius X. An English text by J. C. Johnson is printed underneath the Latin. The music is simple almost to childishness and is without distinction so far as harmony and counterpoint are concerned, but it is melodic and smooth. It can be learned by amateurs with very little rehearsal.

"HAKON THE STRONG," ballad for men's voices. By Gustave Lazarus.

This romantic work, which is full of color and throbs with dramatic power, requires about fifteen minutes to perform. It is possible to give the work with the piano accompaniment found in the vocal score, but it is evident that the composer intended the orchestra to be used, as there are many passages and effects that are clearly orchestral. The voice parts are by no means difficult, nor are the harmonies far fetched. In fact, the style of the work is a little old fashioned, but the diatonic melodies and the strong rhythm will make the music instantly comprehensible to the general public.

"SABBATH MORNING SERVICE FOR THE SYNAGOGUE," according to the Union Prayerbook. By James H. Rogers.

This music is simple and has an easy organ accompaniment. There are fourteen numbers in the volume, two of which have English words, and the remaining twelve, Hebrew.

Boosey & Company, New York.

"MAVIS," song, with words by L. A. Lefevre, music by Harold Craxton.

There is a little suggestion of the lilt of Swinburne in the lyrics, which doubtless had a good deal to do with stimulating the composer's melodic flow. At any rate, Harold Craxton has written a charming song with a refrain in the shape of an ingratiating valse lente. John McCormack is singing it with the greatest success.

"GOLDEN DAWN," song. Composed by Haydn Wood.

This is written in that broad, organlike style which characterizes so many English songs, and it is a happy mixture of sentiment and morality such as have made "The Lost Chord" so widely popular. Notwithstanding its popular style, however, it is well written by an excellent musician.

"LEAD THOU ME ON," sacred song. Words by Cardinal Newman, music by Edmund Yates.

In this new setting of the well known hymn which has made Cardinal Newman famous, there is little said that has not been said before by other composers. The music is smooth, melodic and vocally grateful, though the seven full pages of it are liable to prove monotonous to the ungodly who cannot bring religious fervor to their aid when listening to this lengthy monologue. The song has an effective organ accompaniment in addition to the usual piano part.

"The Fairy Pipers," a piano transcription of the dainty song which Clara Butt sang with so much effect during her recent American tour. The arranger has added nothing to the original, but has contented himself with transcribing the song exactly as it was composed. It is not difficult.

Breitkopf & Härtel, New York.

"IN THE MOUNTAINS," seven impressions, for the piano, composed by Walter W. Stockhoff, op. 2.

These compositions are redolent of the open air, the forest and the mountain. They are quite unconventional in harmony and rhythm, and their free and capricious melodies are somewhat puzzling when judged by academic standards. The names of the seven impressions are: "In the Solitude of the Mountain Fastness," "With the Trout," "The Hermit," "Merriment by a Brook," "The Indian," "The Ranchman," "The Stage Coach."

The mystery of the mountain is the keynote sounding throughout the music. Like all other new musical styles, this impressionistic style of Stockhoff's "In the Mountains" must be studied until it is familiar. This music will gain rather than lose by intimate study. It is not mere surface music that makes its best effect on one hearing.

Clayton F. Summy Company.

"ITALIAN SUITE," consisting of six characteristic pieces—"Venice, in a Gondola"; "Florentine Serenade"; "To the Ancient Gods"; "In Rome, Ave Maria"; "Neapolitan Romance"; "On Capri, Tarantelle." Composed for violin and piano by Adolf Weidig.

These are simple and melodious pieces for violin students who are advanced enough to begin the musical part of their work. The pieces all lie within the range of the first position, and there are no passages of any difficulty and no double notes. Each composition is fingered and bowed, and otherwise ready to be given to the pupil. There ought to be a demand for just such practical music as this "Italian" suite.

Four songs—"WOODLAND LOVE SONG," "THE DEAD FLOWER," "BLIND," "SPHINX." Composed by Paul Tietjens.

These interesting songs occupy a position midway between the ordinary ballad and the high class art song. They are well written, melodious, moderately difficult and have telling climaxes. In style, however, they are not beyond the taste of the general public, and they require no special cultivation for their just appreciation.

"EQUALIZING EXERCISES FOR ALL SCALES," a scale and arpeggio book for piano study. By George Bailhé.

This volume of exercises is strongly recommended by Moritz Moszkowski, Joseph Lhevinne and Isidor Philipp, whose letters are reproduced at the beginning of the album. The object of the work is to concentrate the attention of the pupil on the most essential exercises, with the object of gaining as much technical skill as possible in the shortest time. There are forty-four pages in the book, consisting entirely of exercises.

Shattuck Describes Paris Conditions.

Arthur Shattuck, the American pianist, arrived in New York, December 19, after an absence of two years. His tour of the United States includes appearances with the New York Philharmonic Orchestra, Chicago Symphony, Cincinnati Symphony, Minneapolis Symphony and St. Louis Symphony orchestras and many recital engagements. When asked about conditions in Europe, Mr. Shattuck said:

"I stayed in Paris until it seemed as if the French capital was about to fall and then made my escape to England where a number of concert engagements had been arranged before the war began and which, much to my surprise, were not cancelled in spite of the tragedy which hangs over all Europe.



ARTHUR SHATTUCK,
On the temporary fortifications outside Paris, showing the extra precaution taken to protect the French sentinels.

"About six weeks ago I returned to Paris and was brought in close contact with the gloom of this deadly struggle. We in America cannot realize the awful result of the war. The gaiety of Paris is gone as if it never existed. The theatres are all closed. There is no music in the restaurants. There are no concerts, no amusements of any kind—not even a moving picture show. Very few shops are open and little business is being done."

Philadelphia Orchestra Concerts.

Bach was the principal contributor to the tenth pair of concerts of the Philadelphia Orchestra in the Academy of Music last Friday afternoon and Saturday evening. Despite the handicap of inclement weather conditions and counter holiday attractions, both concerts were attended by large audiences, which showed pronounced appreciation of the work of both Leopold Stokowski and his men and Harold Bauer, the soloist.

The appreciation was surely well warranted, for higher standards of orchestral interpretation hardly could have been asked by the most severe of critics or given by human ensemble. Bauer was the assisting pianist in the Bach triple concerto in D major for piano, flute and violin. His associates were Thaddeus Rich and Daniel Maquarre. Despite its somewhat pretentious form this composition is not one of the master works of the musical father, but it was well performed. Bauer played also the symphonic variations of César Franck. Mr. Stokowski and his men completed the program with the "Jupiter" symphony of Mozart and Grieg's atmospheric "Sigurd Jorsalfar."

H. P. QUICKSALL.

Tuneless Statesmen.

In a hitherto unpublished letter George Washington wrote the following: "I can neither sing one of the songs nor raise a single note on any musical instrument." The Father of his Country's inability either to sing or play calls attention to the very few great Americans who were gifted in that way. Lincoln was full of humor, but devoid of all musical talent. Grant's famous remark was that he knew but two tunes, "One was 'Yankee Doodle' and the other wasn't."

Franklin experimented with an instrument which when fitted into an open window would be softly played by the wind. But he could not sing and was unable to perform well on any musical instrument.

America's four most conspicuous living Americans—Woodrow Wilson, W. J. Bryan, Theodore Roosevelt and William H. Taft—are musicless. Jackson, Benton, Clay, Calhoun, Webster, Sumner, Seward, Blaine, Cleveland, Sherman, John Marshall, Madison, Monroe—of which one did you ever read that he was a singer or even a fairly good instrumental musician?

And take the great capitalists—Girard, Astor, the first important Vanderbilt, Jay Gould, J. P. Morgan, A. J. Drexel, Andrew Carnegie, John D. Rockefeller—who could sing or play well a violin or piano? Thomas Jefferson was an excellent violinist, and in being that he is conspicuous on America's honor roll.—Philadelphia Ledger.

Gabrilowitsch Program.

Ossip Gabrilowitsch will be heard in recital in Aeolian Hall, New York, Monday afternoon, January 4. The Russian pianist will play the following program:

Sonata, A major, op. 2, No. 2.....Beethoven
Variations and fugue on a theme by Handel, op. 24.....Brahms
Six etudes, op. 10, and 25.....Chopin
Humoresque, op. 18.....Tscherepine
Dance of the Elves.....Sapellnikoff
Etude, G flat.....Moszkowski

Emma Loeffler Sings for Pleiades Club.

Emma Loeffler, the soprano, was a soloist at a meeting of the Pleiades Club, which was held Sunday, December 20, at the Brevoort Hotel, New York. The affair was most delightful, and Miss Loeffler's rendering of her portion of the program was thoroughly enjoyed. Her voice is of a lovely quality, which, combined with intelligent interpretations and a charming personality, make her a favorite with concert goers.

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In AMERICA Entire Season

Sorrentino's Trials Abroad.

Umberto Sorrentino arrived last week after a series of mishaps, including an arrest on the Italian frontier, missing his boat, missing his train, and other exciting experiences. He had no passport, and as an officer of the Italian army, it was difficult for him, as he says, to "make a getaway."



UMBERTO SORRENTINO.

In trouble as he was, he was glad to see Albert Bigelow Paine, the well-known writer, who rushed to his friend Sorrentino, and used his good offices to get him on board the steamer Re d'Italia. On the boat he found the manager of his Italian operatic tour, during which he sang in "Elisir d'Amore," "Don Pasquale," "Barber of Seville," etc. This manager has re-engaged him for next season.

Mr. Sorrentino's season promises well, notwithstanding his late arrival, and various clubs and societies have booked him, all of which will be duly noted, for his appearances always cause much favorable comment; indeed, among the various women's societies, the proper word to designate his appearance is "flutter," such is the effect of his winning personality and beautiful voice.

Bridgeport Music.

Bridgeport, Conn., December 12, 1914.

A very interesting lecture-recital was given by Adele Laeis Baldwin recently before the members of the Wednesday Afternoon Musical Club when the gifted contralto was ably supported by Paul Tietjens, universally known as the composer of the "Wizard of Oz." As two of Mr. Tietjens' songs were included in the program, he was prevailed upon to preside at the piano, and Bridgeport was thus given an opportunity to see and hear this versatile composer in the field of serious art.

The first part of the program was devoted to a paper on "Diction in Song and Speech," in which Mme. Baldwin revealed a remarkably thorough knowledge of her subject. Her own absolute control of the mechanism of the voice and her wide experience as a teacher of diction in many languages made it possible for her to give her listeners many concrete illustrations of her theories. It was a most instructive and authoritative paper.

A group of songs followed, in which Mme. Baldwin displayed her beautiful contralto voice through the medium of a remarkably finished technic. To Mr. Tietjens' "Blind" and Spross' "Lorraine Loree," she gave the full force of her dramatic abilities in support of her wonderful organ, attaining in each a most effective climax. Her renditions of two very difficult numbers, Rachmaninoff's "Floods of Spring" and Mr. Tietjens' "Woodland Love Song" were further proofs of her mastery of her art and were received with especial appreciation by her audience.

Paul Tietjens made his appearance in the role of accompanist, and lent an added charm to each number with his sympathetic insight and admirable contact with the mood of the singer.

After the concert an informal reception was given in honor of the two artists by Susan Hawley Davis, the well known contralto and vocal teacher, at her delightful studio in one of Bridgeport's most interesting old colonial homes. Here the artists were again prevailed upon to delight their listeners. Mrs. Davis was assisted in receiving her guests by Mrs. de Ver H. Warner, Mrs. Fred Atwater, Corrall Sterling and Marion Munson, of New Haven.

LURA E. ABELL.

WHY NOT A MUNICIPAL ORGAN FOR NEWARK?

In Commemoration of the City's 250th Anniversary a Municipal Building Is to Be Erected—The Sunday Call Asks "Why Not a Municipal Organ?"

DANIEL E. HERVEY, WELL KNOWN COMPOSER, AUTHOR AND CRITIC IS DEAD.

Newark, N. J., December 28, 1914.

Three-quarters of a page in the Sunday Call of December 27 issue is devoted to the question "Why Not a Municipal Organ for Newark?" The article, well illustrated, reads in part: "Shall Newark have a municipal memorial building, which shall contain a great organ to commemorate the two hundred and fiftieth anniversary of the founding of the city? That anniversary is less than two years distant, and the answer to this question should be given at once, for if it should be affirmative no time is to be lost in beginning the work."

In answer to the question of the Sunday Call, and as a loyal supporter of all things pertaining to the advancement of music in Newark, the writer also asks "Why not?" For a long time musicians of the city have discussed the possibility of a municipal concert hall which would be large enough to house such affairs as the Saengerfest, the Newark Music Festival and concerts given by celebrated artists or large societies. Newark has no hall suitable for such events; Krueger Auditorium is not large enough and the Armory does not answer the purpose. The proposed new building ought to and probably will contain a large auditorium in which such festivals and concerts can be held. If this is decided upon a great organ should be installed so that free public concerts can be given in winter and summer for the entertainment and education of the thousands of music lovers of the city, who would unquestionably support such concerts even at a nominal charge of admission. Why cannot such a scheme be carried out?

DANIEL E. HERVEY DEAD.

Daniel E. Hervey, a member of the staff of the Sunday Call since its organization forty-two years ago, and for many years its musical critic, died suddenly last Saturday. A man of rare attainments, the loss of Mr. Hervey will mean a great deal to the music lovers of Newark. While there is always some one to step into another's place, there are probably few, if any, persons who can win the esteem and respect of the citizens of a community as Mr. Hervey has. "His familiarity with the [illegible] classic and modern," says the Call editorially [illegible] markable. . . . No mean musician himself, his critical capacity was far beyond the ordinary and his knowledge of the science and history of the art comprehensive. Mr. Hervey was a good citizen, a good man, a good father and a good husband." For ten years he was editor of Frank Leslie's Sunday Magazine, in addition to his work in connection with numerous other periodicals and newspapers; he was a veteran of the Civil War, and has been a member of many church choirs, as singer, organist and choirmaster; he has composed a great deal of music, both sacred and secular, which has been published in book and sheet music form, besides many compositions yet unpublished. Only a few days ago he sent the 1915 edition of the American Church Almanac, of which he was editor, to press, and up to the time of his death was active in numerous branches of literary and musical work. He was an enthusiastic supporter of the Newark Music Festival and only recently expressed his intention of joining the chorus as one of the singers. He was progressive in his ideas and an earnest worker. This loss of Mr. Hervey means much to Newark and to its music lovers, and in years to come at least one figure, beloved and respected, will be missed as musical events of the seasons come and go.

FESTIVAL CHORUS REHEARSALS.

On Wednesday evening next, December 30, the Newark Festival Chorus will hold its weekly rehearsal. On this occasion, however, only the first hour will be devoted to the rehearsal, the latter part of the evening being taken up with the monthly musical program provided by members of the choral body. An attractive program has been arranged.

The Jersey City Festival Chorus will resume its weekly rehearsals in the Lincoln High School on January 7. A full attendance is expected.

MUSIC NOTES.

Over 500 men, women and children, in spite of the cold weather, gathered around the brilliantly illumined Christmas tree provided by the Community Christmas Committee of Montclair last Saturday night. The singing of the "Community Choir" was a pleasing feature of the affair. It is planned to make this celebration in Montclair an annual event.

T. W. ALLEN.

PROSPERITY IS ON THE WAY

Charles M. Schwab, who returned Wednesday night from his second trip in two months to Great Britain, made the following statement to the newspapers:

"The prosperity which I foretold before for the United States will be here in force," he said: "I wish to reiterate my previous statement that an era of revived business activity is coming. The improvement will be immediate, due to the fact that European nations have placed orders valued at $300,000,000 for merchandise to be delivered within a year in this country. From now on I expect to see a steady improvement in business."

Belle Gottschalk En Route.

Belle Gottschalk, lyric soprano, is seen in the accompanying snapshots on board the Allan Line steamship,



BELLE GOTTSCHALK.

Grampian, on which she returned to this country in September. Those about her are members of the Forbes



BELLE GOTTSCHALK.
What do you think of my mouth?

Robertson company, which organization and Miss Gottschalk gave the regular ship's concert with marked success.



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NEWS FROM VARIOUS CITIES

Lincoln.

Lincoln, Neb., December 17, 1914.

The second number on the Artists' Course offered by the University School of Music was the organ recital given at the First Presbyterian Church by Clarence Eddy, who was enthusiastically greeted by a large assembly of music students, instructors and lovers of high class music. There are perhaps no more peaceful and soul satisfying selections than Frysinger's "At Twilight," Federlein's "Sunset," Harrison's "Supplication" and Matthew's "Evening Song," as played by Mr. Eddy at this time. The program contained a number of novelties and all were well received.

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Vocalists and admirers of truly beautiful singing were very much in evidence when Louise Jansen-Wylie appeared at the Temple Theatre, before the Matinee Musicale. A beautiful woman, possessing splendid vocal gifts, and a temperament capable of grasping every phase of a varied program is a rare combination. But such was the case on this occasion. Prolonged applause evidenced the deep appreciation of the combination. Sympathetic accompaniments were supplied by Mrs. Howard Kennedy. The program: "Morgenhymme," Henschel; "Mädchens Wünsch," Chopin; "Vergebliches Ständchen," Brahms; "Zueignung," Strauss; "Phyllis Has Such Charming Graces," Young; "The Swan Bent Low," MacDowell; "A Maid Sings Light," MacDowell; "Norwegian Love Song," Clough-Leighter; "Chere Nuit," Bachelet; aria, "Tosca," "Non la sospirl," Puccini; "Sylvelin," Sinding; "The Spring's Blue Eyes," Duffield; "Ah, Love but a Day," Beach; "The Fairy Pipers," Brewer; "Ecstasy," Rummel.

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Lincoln Musical College is justly proud of having Aloys Kremer as a member of its faculty. Mr. Kremer, who is a growing factor in the West, gave a program recently worthy of a great deal of attention, for it covered a wide range. His well rounded technic was ever to the fore and his portrayal of the emotional element made a deep impression on the large audience. Numerous encores were granted. These were his numbers: Sonata in B minor, Chopin; "Liebestraume," No. 3, Liszt; "Islamey" (fantasia orientale), Balakirew; "Carnaval," op. 9, Schumann.

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A delighted audience greeted John P. Prince at his annual entertainment. It is almost impossible in a few words to express the satisfaction of it all—the novelty, the appropriate appointments and the deep insight into the selection of characters. Mr. Prince's portrayal of Canadian frontier life would be hard to equal. For eighteen years he lived among these people, which partially accounts for his fine interpretation. He was ably assisted by Mrs. Prince and a number of his students. Mr. Prince takes high rank among modern teachers of dramatic work. Excellent entre-act music was furnished by the Junior Orchestra of the University School of Music, under Mr. Locb.

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The Morning Musical Review is presenting some fine programs this winter. The study of the music of France has been thorough and very interesting. At the home of Mrs. Carl Stein, a splendid program was presided over by Miss Malone, after which refreshments were served by the hostess. A continuation of the study was made at the home of Mrs. Lynn Lloyd, Thursday, December 10, when Mrs. Schloss presided. Numbers were given by Mrs. Thomas Callanan, Miss Malone, Miss Zumwinkle, Mrs. Fred Foster, Mrs. Schloss, Mrs. Fred Funke, Mrs. Enslow, Mrs. Carl Stein and Mrs. Alexander. After a luncheon the club adjourned to meet in January.

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Before an audience of over 1,000 members of the Woman's Club, August Hagenow presented a program of violin music which brought forth great applause for the excellence of its rendition. Special mention must be made of the "Romance," by Konrad Kriedmann, which had its initial performance and which is dedicated to Mr. Hagenow. Because of its innate musical worth, it will doubtless be in great demand when published. The entire program, with Marjory Anderson at the piano, was attractive and the interpretation was excellent throughout.

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The recital given by Miss Sexton, organist, assisted by Jude Deyo, contralto, and Eula Marshal, soprano, was enjoyed by a large audience of Musical Art Club members and their guests at the Second Presbyterian Church. Miss Sexton has a pronounced talent and gave a heavy program. Miss Marshal possesses a lyric soprano voice of wide range and fine interpretive powers. Miss Deyo's voice is of a deep rich quality and is much in demand.

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A number of very attractive concerts have been given by Mr. Molzer, violinist, and the Trio Melodique, consisting of Mrs. Molzer, Lillian Eiche and Miss Burlingim. At the Sunday afternoon recitals at All Souls' Church great enthusiasm has been shown. On November 27 they presented an artistic program at Deshler, Neb., under the auspices of the Lutheran High School and Business College. This was a complete success.

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The Beethoven symphonies under the direction of Carrie B. Raymond have been a success and very well attended. The third symphony will be given in January.

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The annual presentation of portions of "The Messiah" occurred during Convocation, December 17, at the State University, the first of the Christmas activities. A chorus of 120 voices proved well directed and well balanced. The unusual feature of more men's voices than women's was noticeable and is most encouraging. The soloists were Annette Abbott, soprano; Mrs. Arthur Gutzmer, contralto; Charles L. Bagley, tenor, who did creditable work. The accompaniments and pastoral symphony were given by Mrs. Molzer and E. J. Walt, violins; W. T. Quick, viola; Lillian Eiche, cello; V. Larson, cornet; E. C. Mickel, trombone, and Miss Burlingin, organist.

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Sidney Silber and Carl Steckelberg gave successful concerts at Seward and Crete this month.

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The Lincoln Musical College has opened a branch school at Fairbury with a competent faculty.

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Misses Robbins and Kinscella, of the University School of Music, gave the first number on the lecture course at Omaha under the auspices of the Y. W. C. A.

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Jude Deyo was the vocal soloist at the Elks' Memorial, December 6. Her rendition of "Eye Hath Not Seen," by Gaul, was both artistic and appealing.

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The first students' recital of Wesleyan Conservatory was given December 10 and proved to be creditable. The Wesleyan Male Quartet has been making good and has a full season ahead of it.

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The season of grand opera by the San Carlo Company was the event of the second week of December. "Lucia," "Carmen," "Faust" and "Rigoletto" were given to enthusiastic audiences.

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Mrs. Downing, of Chicago, presented "Pipes o' Pan" before the Matinee Musicale, December 14. The poem is by Cecil Fanning and music by Mrs. Downing. It was a novel and successful event.

ELIZABETH EASTWOOD LUCE.

El Paso.

El Paso, Tex., December 19, 1914.

About a year ago H. E. van Surdam, who has taken quite a leading part in local musicales in El Paso, organized a symphony orchestra of twenty-five pieces, and gave one concert during December, 1913. Since then he has secured more musicians and has increased his orchestra to forty men, and gave a delightful concert at the Crawford Theatre on the afternoon of December 18 to "S. R. O." The best people in El Paso were present. The following program was performed: March, "World Peace," Zamecnik; song, "At Dawning," Cadman, sung by H. E. van Surdam; "Peeer Gynt" suite, Grieg; tone poem, "Eleanor," Jessie Deppen; selection, "I'm a-Longing for You," Jane Hathaway; overture, "William Tell," Rossini; incidental solos by L. E. Faget (cello), F. Havers (clarinet) and R. Garcia (flute). This concert was free to the public, for H. E. van Surdam wanted to interest the people in his orchestra. A large number of well to do citizens have subscribed annually to this orchestra. Mr. van Surdam intends to give two concerts, one in January and one in February, 1915. He will rehearse his men from time to time, and hopes by next winter to have increased the orchestra to fifty pieces and make it a permanent institution.

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The different churches are making big preparations for Christmas song services.

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The high school children gave Verdi's "Trovatore" at the high school building recently, the children singing the choruses, while the solos were taken by leading local vocalists. This is the fifth grand opera that the high school students have given during the last few years.

T. E. SHELTON.

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